

## NEW COMMUNICATION TECHNOLOGIES, THEIR HISTORY AND SOCIAL INFLUENCE: AN ANNOTATED BIBLIOGRAPHY

This annotated bibliography covers scholarship on the history and influence of new communication technologies. The term “new” is used in a historical sense, which is to say that all technologies were at one time new. For example, innovations in timekeeping, the reproduction of visual images, and Johann Gutenberg’s invention of printing with movable metal type were new in the context of the period between the thirteenth and mid-fifteenth centuries and they helped to make possible the modern world. This bibliography attempts to cover both very old and very recent developments in communications, and in so doing to place the rapid changes of our modern-day world into historical perspective.

Scholars have suggested that changes in communication can often have profound historical consequences, challenging established values as well as economic and power structures, altering the way we organize, indeed, perhaps even transforming the way we think. Some speculate that empires rise and fall as a result of these innovations. If we look at Gutenberg’s invention now more than five centuries removed from our own time, we can see that the printing press set in motion changes that were of enormous historical importance not only for Western Civilization but for the entire world. It greatly increased the volume of printed material, was a catalyst in the Protestant Reformation, in the rise of science, capitalism, nationalism, and democratic government. It freed scholars from rote memory and stimulated creative thought in many areas. It altered our relationship with history and how we experience the past.

What do we make, though, of the many achievements of more recent times? Forget for a moment the latest developments in digital computing and consider a few of the many achievements of the nineteenth century. The advent of steam power, photography, and the electric telegraph during the first half of the nineteenth century were but precursors of even more stunning advances in the later half of that century. The phonograph (which made it possible for the first time to capture sound), the telephone, the electric light and the spread of an electrical network, moving pictures, and the wireless had by 1900 laid the foundation for much of twentieth century living. These innovations in communication were part and parcel of the Industrial Revolution and they helped to facilitate the shift from rural to urban living, and the transition from traditional to modern thinking. Taken together, these developments amounted to one of the great divides in human experience.

Some measure of the magnitude of change in the United States can be seen in the statistics involving patents. During the first half of the nineteenth century, the federal government in the United States issued 50,000 patents for new inventions. Between 1865 and 1890, that number increased to 1,000,000, and in the three decades following 1890, yet another 1,000,000 patents were issued. Certainly not all, or even most of these patents related to communication, to be sure, but many did. Perhaps more important than the statistics, beyond any one innovation or set of inventions, though, was a new way of thinking. As Alfred North Whitehead once put it, “the greatest invention of the nineteenth century was the invention of the method of invention.” By 1914, the British political theorist and psychologist Graham Wallas wrote that people found “themselves working and thinking and feeling in relation to an environment ... without precedent in the history of the world.”

During the twentieth century, the creation of new technologies related to communication accelerated at an increasing pace. Radio, cinema, and television; radar, rocketry, and satellite communication; digitization, computers, and the Internet are only among the most obvious innovations. Numerous inventions transformed our ability to record and transmit sound and images. The power and speed of computers, which seem to increase exponentially as their size diminishes, provided unprecedented ability to deal with complex problems. Undoubtedly they will help to continue to accelerate the rate of innovation and pace of change as the twentieth-first century unfolds.

Many of the inventions of the past century and a half, either individually or when taken together, may be comparable to Gutenberg’s printing press in their impact on history. Consider some of the themes in the literature of this bibliography. Several writers argue that democracy depends on print culture and that the more visual, electronic media of recent years threatens this system of government. Some contend that our dependence on electronic media imperils our legacy to future generations because while modern media give us the ability to record more than ever before, they deteriorate rapidly and the technology on which information is stored quickly becomes obsolete making the data inaccessible. Some writers maintain new media that pass easily across national boundaries and into our homes — radio, satellite television, the Internet — threaten the existence of the nation state. Some link the collapse of the Soviet Union to a flood of new media — computers, facsimile machines,

electronic mail, video recorders – that came into that nation during the 1980s. Other scholars argue that modern technology has become so sophisticated and invasive that it threatens to destroy almost any possibility of privacy. Still others maintain that recent developments in artificial intelligence and biotechnology may alter the very definition of what it means to be human.

It is, therefore, an important time to study communication technology and also perhaps to rethink the history of this field. The study of the history of communication is a comparatively new area. It was not until 1955, for example, that the first Mass Communications History Center was created. Established at the University of Wisconsin when the radio commentator H. V. Kaltenborn donated his papers to the State Historical Society, the Center was dedicated in early 1958, at a time when television was considered to be at the “apex” of modern mass communication. A couple of years later, a group of leading historians, political scientists, and communication researchers from around the United States met in Madison and suggested several broad areas in which historical documents should be collected, to complement the Historical Society’s already strong collections in print media. These categories included radio, television, film and theater, advertising, and public relations, and they defined the subsequent collection policies of the Historical Society.

These broad categories remain important, of course, to any program devoted to the study of modern communication. But much has happened since the 1950s. The Mass Communications History Center was dedicated only a few weeks after the Soviet Union had launched Sputnik and literally on the eve of the first man-made satellite to be put in space by the United States. Satellites helped to transform many areas related to communication including photography, surveillance, television, weaponry, global positioning devices, and cell phones.

The launching of Sputnik in October, 1957, had long-term consequences for research and development that affected communication in the United States in other ways. The establishment of the Defense Advanced Research Projects Agency (DARPA), created in the aftermath of Sputnik, promoted cutting-edge research in many areas including computers. Some of this work eventually led to the creation of the Internet. By the late 1950s, Americans had heard about computers but no doubt for many of them the term computer brought to mind UNIVAC, a huge machine that sometimes appeared on television game shows. Surely the increasing sophistication of computers and their widespread use by millions of people since that time represents a change of enormous historical importance.

Since the creation of the Mass Communications History Center many other developments have transformed communication and they need to be integrated more effectively into the ways we study and think about modern media. In 1955, the transistor was just making its presence felt in radios and the integrated circuit had yet to appear. Magnetic recording, both audio and videotape, had just started to bring major changes in the way Americans experienced entertainment, sports, and news. Innovations in cameras, lighting, and film technology made it possible to capture spontaneous events and replay them quickly, increasingly in color. Videocassettes, and then compact discs, combined with cable and satellite television brought great changes in home entertainment. The shift from analog to digital media during the past quarter century has affected almost all aspects of our society and we now only dimly perceive what its long-term significance may be.

This annotated bibliography attempts to bring together scholarship on these and many other crucial issues of our time. In so doing, it tries to build on and go beyond earlier reference works. Indeed, one category in the volume is simply labeled “Bibliographies.” It is devoted to other bibliographies that deal with technology, many of which focus on such specialized areas as electricity, computers, motion pictures, photocopying, and more. One earlier and unannotated bibliography similar in theme to this edition was compiled by Benjamin Shearer and Marilyn Huxford and entitled *Communication and Society: A Bibliography on Communications Technologies and Their Social Impact* (Greenwood Press, 1983). That work gave heavy emphasis to print media (books, magazines, newspapers), and to such non-print media as film, radio, and television. The volume appeared shortly after cable and satellite television had started to change home entertainment and about the time that video cassettes were becoming popular. Its publication came before the spread of personal computers and the Internet. Home movies and home video each received one entry respectively, and there were no entries for such topics as magnetic tape recording, digital media, or military communication. Only one entry appeared for the transistor and none for integrated circuits or microprocessing.

## Bibliography

### 1. Division of Motion Picture Censorship Records, 1922-1966.

Virginia created the censorship division on March 15, 1922. It was one of seven state censorship boards that operated until the 1960s. It was abolished on July 1, 1966. The Collection has about 150,000 items, including letters pertaining to censorship and race in films (e.g., *A Son of Satan*, c1924; *The House Behind the Cedars*, c1925). These records are located in the Virginia State Library and Archives.

### 2. Maryland Censor Board Records.

These are the records of the motion picture censorship board for the state of Maryland. There are a total of 34 boxes (1 cubic foot per) and 13 ledgers. For example, Box 11 is "Minutes -1945-1970"; and Box 19 -- "Film Analysis Cards I-M, Pre-1963." Minutes for any given meeting typically run a page or two. The pages are numbered consecutively. Often they give an account of theaters examined during the past week, eliminations from specific films (same information appears to be in the PCA files for specific films). Expense accounts given, information on individual board members (e.g., so-and-so, a former serviceman, had applied for reinstatement as a film measurer, etc.). Financial statements are given periodically. Occasionally there will be a more extended discussion of films (e.g., *The Outlaw*, April 24, 1946, p. 109, and Jan. 23, 1947, p. 187; or *Parole from the Big House*, May 22, 1946, p. 117).

The Minutes indicate that the Board cooperated with the National Legion of Decency (e.g., p. 141) on controversial films (e.g., *Father Murphy*).

These Minutes are good if one is writing a general history of Maryland censorship -- most of the Minutes are cursory with some occasional substantive discussion of objections to individual films. It is usually impossible to determine the reactions of specific board members from these Minutes.

These Records are at the Maryland State Archives, Hall of Records, Annapolis, MD.

### 3. Legion of Decency Papers.

This collection pertains to the Roman Catholic Legion of Decency, created in 1934 to bring pressure on the motion picture industry. There is an index arranged alphabetically by film title. The file card indicates when the movie was reviewed and volume the Legion's rating appeared in. There were 21 file card drawers (3x5 cards). Then there were 40 file drawers (plus half dozen more file drawers in another room) with folders with correspondence arranged alphabetically by film title. The additional file drawers (6 or so) appear to be arranged around topic (e.g., "pornography," etc.). These latter files appear to be clipping files and offer a good array of published articles on different topics.

The Legion of Decency Papers has a good deal of material on the 1950s and 1960s, and less on the 1930s and 1940 (although there are three files on Howard Hughes' *The Outlaw*). There are also files on such films as *And God Created Woman*, and *The Moon Is Blue*.

These Papers are located at the New York Catholic Center, 1011 First Avenue, New York, NY.

### 4. Maryland Censor Board Records (1916-1981).

These records contain a total of 34 boxes (1 cubic foot per) and 13 ledgers. For example, Box 11 is "Minutes - 1945-1970"; and Box 19 -- "Film Analysis Cards I-M, Pre-1963." Minutes for any given meeting of the Maryland Censor Board typically run a page or two. The pages are numbered consecutively. Often they give an account of theaters examined during the past week, eliminations from specific films (same information appears to be in the PCA files for specific films). Expense accounts given, information on individual board members (e.g., so-and-so, a former serviceman, had applied for reinstatement as a film measurer, etc.). Financial statements are given

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These Records are at the Maryland State Archives, Hall of Records, Annapolis, MD.

#### **5. The Open Mind [taped guest interviews].**

Richard Heffner headed the motion picture industry's Classification and Rating Administration from 1974 to 1994. But starting in May, 1956, he hosted a television program in New York called "The Open Mind," which ran off and on into the twenty-first century. Most of this collection pertains to "The Open Mind" shows done during the 1980s and 1990s (e.g., Neil Postman and others). There are a few from the 1970s (stored apparently in New Jersey). There apparently is not much for the earliest program done in the 1950s and 1960s. These interviews can be seen at the Museum of Television and Radio, 25 West 52d Street, New York, NY.

#### **6. Otto Preminger Papers, 1948-1972.**

While this collection does have information pertaining to a few Otto Preminger films, for those looking for information about his movie *The Moon Is Blue* (1953), which played an important part in the demise of the motion picture industry's Production Code, will be disappointed. These Papers are at the Wisconsin Historical Society, Madison.

#### **7. Records of the National Board of Review of Motion Pictures.**

These records are good for the era before the creation of the Motion Picture Producers and Distributors Association and also for the period afterwards. But the records often have little on why the content of specific films was censored. This collection, though, is quite large as indicated by its finding aid: "The Records of the National Board of Review of Motion Pictures." A sampling of the material here includes: Box 7 (correspondence from 1929-39), Box 30 (Folder: "International Federation of Catholic Alumnae"), and Box 32 (has lists of books turned into films, as noted in *The Library Journal*, 1917, 1918, 1919, 1930, etc.). This material is located at the Manuscripts and Archives Section, New York Public Library, New York, NY.

#### **8. United Artists Collection Addition, 1950-1980.**

For those interested in movie censorship, Box 6 in this collection contains one folder on *The Moon Is Blue* (1953). It had quite a lot of press releases, correspondence (from lawyers and those at United Artists) as well as memos from Preminger, and newspaper clippings on the film and efforts to censor it. This material is at the Wisconsin Historical Society, Madison.

#### **9. Will H. Hays Papers.**

This large, important collection covers Hays' work with the Motion Picture Producers and Distributors Association between 1922 and 1945, as well as other aspects of Hays' life. The collection is arranged chronologically and is also on microfilm. The collection is the most detailed on the working of the movie industry's public relations and business dealings. There is nothing comparable for either the presidencies of Eric A. Johnston (1945-1963) or Jack Valenti (1966- ).

#### **10. Production Code Administration Files.**

For anyone interested in examining how censors attempted to change the content of motion pictures from 1930 to 1966, this collection is a gold mine. It contains files on about 20,000 movies. Many of the files, which deal with specific films, go into great detail on what was changed and why. The files are particularly informative for the period between 1934 and 1954 when Joseph I. Breen headed the Production Code Administration.

**11. *Churchman* (1929).**

Articles criticizing Will H. Hays appear in this publication.

**12. *Christian Century* (1929).**

Contains articles critical of Will H. Hays and the motion picture industry.

**13. *Harrison Reports* (1920).**

This publication has a good deal about the content of motion pictures. Payne Fund Studies author Edgar Dale used this publication for plot summaries of 500 feature films between 1920 and 1930 for his book *The Content of Motion Pictures* (1935).

**14. *Rochester (NY) Journal* June 27, 1929 1929.**

Statistician Roger Babson quotes on movies as a cause of crime.

**15. *Roanoke (VA) News* June 21, 1929 1929.**

Statistician Roger Babson quoted on movies as a cause of crime.

**16. *Queen's Work* (1920).**

Daniel Lord edited this Catholic magazine for many years. Lord was the primary architect of the motion picture Production Code, and this publication gives insight into his ideas.

**17. Wilfrid Parsons Papers.**

Wilfrid Parsons, who edited the Catholic publication *America*, corresponded with several people involved with movie censorship, among them Daniel A. Lord and Joseph I. Breen. One finds evidence of Breen's apparent anti-Semitism in this collection. These papers are in the Lauinger Library, Georgetown University, Washington, D. C.

**18. Madaj Collection.**

This collection has a good deal of information on Joseph Breen, who worked for the Archdiocese of Chicago as a public relations man during the 1920s. It has had information on the Archdiocese reaction to motion pictures and other new media of the time. This Collection is at the Archdiocese of Chicago Archives and Record Center, Chicago, IL.

**19. Warner Bros. Archive of Historical Papers.**

This huge collection provides scholars with a detailed look at how specific Warner Bros. films were produced. It has a wealth of information on movie production, the stars, studio executives, and more. These papers are located in the Doheny Library, School of Cinema - Television Collection, University of Southern California, Los Angeles, CA.

**20. Eric A. Johnston Papers.**

Johnston was president of the Motion Picture Association of America from 1945 until his death in 1963. This is a solid collection with considerable material on Johnston's personal life, but it has nowhere near as much information about Johnson and the MPAA as the Will H. Hays Collection in Indianapolis has on Hays's years as head

of the movie industry. Johnston's Papers are located in the Eastern Washington State Historical Society, Spokane, WA.

**21. Department of State Decimal File, 1945-49.**

These U.S. Department of State records pertain to Eric Johnston's efforts to expand markets for American movies abroad. Johnston was then president of the Motion Picture Association of America. These papers are located in National Archives I, Washington, D. C.

**22. *East Village Other (EVO) (New York) 1960s 1960.***

The *East Village Other* was an underground newspaper during the 1960s, one that, like other underground papers, used relatively inexpensive printing technology and made innovative use of color.

**23. *Avatar (Boston) 1960s 1960.***

The Boston *Avatar* was an underground newspaper during the 1960s, one that, like other underground papers, used relatively inexpensive printing technology and made innovative use of color.

**24. *Oracle (San Francisco) 1960s 1960.***

The San Francisco *Oracle* was an underground newspaper during the 1960s, one that, like other underground papers, used relatively inexpensive printing technology and made innovative use of color.

**25. *Berkeley Barb 1960s 1960.***

The *Berkeley Barb* was an underground newspaper during the 1960s, one that, like other underground papers, used relatively inexpensive printing technology.

**26. *Saturday Evening Post (1949).***

Color was used in magazine advertising throughout the twentieth century. During the late 1940s, the *Saturday Evening Post* has many examples of color advertising.

**27. *Ladies Home Journal (1940).***

This publication, aimed at women, is a good source for finding color advertisements. Color ads were used by magazines throughout the twentieth century. During the late 1940s and early 1950s, they were widely used.

**28. *Playboy (1950).***

*Playboy* was a magazine that exploited such technology as color photography in its nude photographs of women. Its circulation rose sharply during the 1960s and it was influential in the youth culture of that decade. It feature articles from leading writers and intellectuals. Some, such as Arthur C. Clarke and Alvin Toffler, discussed the impact of new media on society. During the mid-1980s, the magazine became a target for Meese Commission and anti-pornography crusades.

**29. *Esquire: 1940s-1960s.***

In a case that had implications for Hollywood publicity, the Supreme Court in 1946 narrowed the federal government's power to regulate sexual images in magazines when it unanimously overturned the postmaster general's decision in 1943 to deny mailing privileges to *Esquire* on the grounds that it included cartoons, pictures, and other sexual material that reflected a "smoking-room type of humor." Written by Justice William O. Douglas, the decision contributed to proliferation of so-called girlie publications. *Esquire* was also one of the early magazines after World War II that devoted space to showing pictures of partially nude women.

**30. *Cavalier* (1950).**

This publication was among the male-oriented magazines that featured nude and semi-nude pictures of women during the 1950s and 1960s. These magazines often took advantages of recent developments in camera technology such as color photography.

**31. *Rogue* (1950).**

This publication was among the male-oriented magazines that featured nude and semi-nude pictures of women during the 1950s and 1960s. These magazines often took advantages of recent developments in camera technology.

**32. *Stag* (1950).**

This publication was one of many male-oriented magazines that featured nude pictures of women. The magazine exploited improvements in photography that had taken place during the 1950s and 1960s.

**33. *U. S. Male* (1960).**

This publication was one of many male-oriented magazines that featured nude pictures of women. The magazine exploited improvements in photography that had taken place during the 1950s and 1960s.

**34. *Jaguar* (1960).**

This publication was one of many male-oriented magazines that featured nude pictures of women. The magazine exploited improvements in photography that had taken place during the 1950s and 1960s.

**35. *Cosmopolitan* (1960).**

This magazine is interesting for many reasons, among them its use of color, nudity, and appeal to women during the 1960s and 1970s.

**36. *Village Voice* 1960s 1960.**

As an underground newspaper during the 1960s, the *Village Voice* was like other underground papers in that it used relatively inexpensive printing technology and made innovative use of color.

**37. Records of the National Association of Theatre Owners (NATO).**

This collection pertains to theater owners in the United States. It contains a good deal of information on the public's reactions to motion pictures. This collection is in Special Collections and Manuscripts, Harold B. Lee Library, Brigham Young University, Provo, UT.

**38. . Princeton, N. J.: Opinion Research Corporation, 1957.**

This survey deals with the public's response to motion pictures. It was a period when television was beginning to make inroads on Hollywood's audiences, especially those people interested in family entertainment. A copy of this survey is in Folder 10, Box 9, Mss 1446, Records of the National Association of Theater Owners (NATO) , Special Collections and Manuscripts, Harold B. Lee Library, Brigham Young University, Provo, UT.

**39. Kinsey Institute Library Film and Video Collection.**

This collection, compiled by the Kinsey Institute, is a good source on the numbers of pornographic films made, especially prior to the late 1960s. It is located in the Kinsey Institute Archives, Indiana University, Bloomington, IN.

**40. Kinsey Institute Collection, Photography Collection.**

This collection, compiled by the Kinsey Institute, give evidence of the extent to which photography was used for pornography during the late nineteenth and twentieth centuries. It is located in the Kinsey Institute Archives, Indiana University, Bloomington, IN.

**41. WHORM: Subject Files.**

These files in the Reagan Library in Simi Valley, CA, cover many subject. For example, they include a report from the Television Information Office entitled "The New Television Pressure Groups: a perspective on the drive against diversity." Also there is some correspondence with Jack Valenti. These files are at the Ronald Reagan Presidential Library, Simi Valley, CA.

**42. Michael J. Curley Collection.**

This collection in the Archdiocese of Baltimore has material on Catholics and the motion picture industry. Box 4 contains correspondence from Joseph Breen writing as Eugene Weare in 1925-26. Box 23 has some correspondence from Daniel Lord in 1935 saying the "impression grows that big business and administration having recognized Moscow Commission is furthering Mexican tyranny, including communistic destruction of civil and religious liberties.

**43. National Catholic Welfare Conference, Episcopal Committee on Motion Pictures, 1933-1944, National Conference of Catholic Bishops.**

This collection deals with the Legion of Decency and more broadly, the Catholic Church's stance on motion pictures. It is located at 3211 4th Street, N.E., Washington, D. C. (Mullen Library?, Catholic University?, Washington, D. C.).

**44. U. S. Senate Committee on Commerce Papers.**

This collection contains materials pertaining to the 1968 Senate hearings on movie rating led by Maine Senator Margaret Chase Smith. Smith was especially worried about the rising levels of sex and violence in American movies and television programs. These papers are at National Archives 1, Washington, D. C.

**45. Harold A. Innis Papers.**

This collection contains correspondence to and from Harold Innis as well as copies of his published and unpublished writings. There are also several taped interviews given by people who knew Innis. It is an important collection for scholars wishing to study is important Canadian historian and political economist. Innis's Papers are located at the University of Toronto Archives, University of Toronto, Toronto, Ont., Canada.

**46. Motion Picture Association of America: Rating Sheets.**

While these records have little on the ratings for specific movies, they do have information pertaining to Jack Valenti and such issues as video piracy of American motion pictures abroad. This material is in the Motion Picture and Television Reading Room, Library of Congress, Washington, D. C.

**47. *Penthouse* (1970).**

*Penthouse*, together with *Playboy*, was a magazine that exploited such technology as color photography in its nude photographs of women. During the mid-1980s, the magazine became a target for Meese Commission and anti-pornography crusades.

**48. *Reader's Digest* (1960).**

This magazine, oriented toward a mass audience, is interesting for many reasons. With regard to movies and pornography, critics of the movie industry such as Maine Senator Margaret Chase Smith used its pages to attack



sex and violence in films. Later, critics of the 1970 Presidential *Commission on Obscenity and Pornography* attacked research that said erotica was not harmful and restrictions on it should be loosened.

**49. *Newlook* (1980).**

According to testimony at the Meese Commission hearings, this *Penthouse*-owned magazine carried advertisements that show/promoted violence against women.

**50. *Playgirl* (1985).**

This magazine, the female version of *Playboy*, exploited such technology as modern photography in its nude picture of men. During the mid-1980s, the Meese Commission targeted it as part of an offensive against pornography.

**51. *Christian Century* (1985).**

This publication was critical of Hollywood's relationship to substance abuse and pornography, and also of the movie industry's adoption of a new rating category, PG-13, in 1984.

**52. *Hollywood Reporter* 1988 1988.**

This important trade publication is informative about Hollywood personalities, studios, new media, and reactions to such movies in 1988 as *The Last Temptation of Christ*.

**53. *Movieguide* (1980).**

This publication give insight into Christian criticism of motion pictures during the 1980s and 1990s.

**54. *Daily Variety* 1930s- 1990s 1930.**

This trade publication contains articles not only on movie personalities and studios, but also new technologies as they appeared in Hollywood.

**55. *Proceedings of the Society of Photo-Optical Instrumentation Engineers* 80, 100, 135, 174, 221, 333, 334, 394, 470, 538, 633, 1086, 1185, 1262, 1466, 2726, 3051, 3334.**

These volumes contain technical papers prepared by scientists who worked in areas related to photolithography, and provide information for those interested in the scientific evolution of this technology.

**56. *Scientific American* 237.No. 3 (1977).**

This issue of *Scientific American* is devoted to assessing the significance of microelectronics. It includes the following articles: **Robert N. Noyce**, "Microelectronics"; **James D. Meindl**, "Microelectronic Circuit Elements"; William C. Holton, "The Large-Scale Integration of Microelectronic Circuits"; William G. Oldham, "The Fabrication of Microelectronic Circuits"; **David A. Hodges**, "Microelectronic Memories"; **Hoo-Min D. Toong**, "Microprocessors"; Lewis M. Terman, "The Role of Microelectronics in Data Processing"; Bernard M. Oliver, "The Role of Microelectronics in Instrumentation and Control"; **John S. Mayo**, "The Role of Microelectronics in Communication"; Carver A. Mead, "Microelectronics and Computer Science"; Alan C. Kay, "Microelectronics and the Personal Computer."

**57. *Daedalus: Journal of the American Academy of Arts and Sciences* 96.no. 3 (1967).**

The entire issue is devoted to theme entitled, "Toward the Year 2000: work in progress." The volume groups contributors around five "problems areas" -- "the adequacy of the governmental structure, the changing nature of values and rights, the structure of the intellectual institutions, the life-cycle of the individual, and the international system." Contributors include: **Daniel Bell**, "The Year 2000 -- The Trajectory of an Idea"; **Ernst Mayr**, "Biological

Man in the Year 2000"; **Gardner C. Quarton**, "Deliberate Efforts to Control Human Behavior and Modify Personality"; **Harry Kalven, Jr.**, "The Problems of Privacy in the Year 2000"; **John R. Pierce**, "Communication"; **Samuel P. Huntington**, "Political Development and the Decline of the American System of World Order"; **Ithiel De Sola Pool**, "The International System in the Next Half Century"; and many others including **Daniel P. Moynihan**, David Riesman, Margaret Mead, Zbigniew Brzezinski, Daniel Ellsberg, Erik H. Erikson, and Karl W. Deutsch.

**58.** *Scientific American* 276.no. 3 (1997).

This issue has a number of short articles on "The Internet: Bringing Order from Chaos." The articles include: **Clifford Lynch**, "Searching the Internet"; **Michael Lesk**, "Going Digital," on the advantages and difficulties of electronic libraries; **Paul Resnick**, "Filtering Information on the Internet"; **Marti A. Hearst**, "Interfaces for Searching the Web"; and **Brewster Kahle**, "Preserving the Internet," on archiving material from the World Wide Web.

**59.** *Journal of Mass Media Ethics: exploring questions of media morality* 13.no. 2 (1998).

This issue is devoted to considering ethical questions involving new media technologies. Articles include: **Thomas W. Cooper**, "New Technology Effects Inventory: Forty Leading Ethical Issues"; **Adam Clayton Powell III**, "Satellite Imagery: The Ethics of a New Technology"; **Donald B. Kraybill**, "Plain Reservations: Amish and Mennonite Views of Media and Computers"; and **David J. Gunkel**, "Virtually Transcendent: Cyberculture and the Body."

**60.** *Variety* 1978 1978.

**61.** New York Times Oral History Program, the American Film Institute Seminars.

This collection contained seminars on the work of cinematographers Winton C. Hoch (Part I, No. 82) and Haskell Wexler (Part I, No. 188).

**62.** Production Code Administration Files (1930-1966).

This collection is a major source for any scholar interested in motion picture censorship and the Motion Picture Producers and Association of America (MPPDA) between 1930 and the late 1960s. The collection contains files on some 20,000 films. Often the files are detailed with letters and memoranda revealing how the Production Code Administration censored movie scripts, line-by-line, scene-by-scene, usually before production began.

**63.** *National Geographic* (1910).

Catherine Lutz and Jane Collines argue in their book *Reading National Geographic* that magazine has provided one of the most important ways in which Americans have learned about life outside their borders. But the photographs in this publication reflect a bias. "The photograph can be seen as a cultural artifact because its makers and readers look at the world with an eye that is not universal or natural but tutored. It can also be seen as a commodity, because it is sold by a magazine concerned with revenues. The features of the photographs, and the reading given them by others, can tell us about the cultural, social, and historical contexts that produced them."

The authors estimate that 37 million people worldwide see each issue of this publication. "Its subscription rate is the third largest for magazines in the United States--following *TV Guide* and *Reader's Digest*. The magazine is used by schools as a teaching tool; it is subscribed to by middle-class parents as a way of contributing to the education of their children; its high prestige value affords it a place on coffee tables; its high-quality printing and binding and its reputation as a valuable reference tool mean that it is rarely thrown away, more frequently finding its way into attics and secondhand bookstores.

"It has always been private, but has powerful ties to government; it is a 'scientific' institution, yet dependent on the sales and popularity of its magazine; its photographs are realistic, yet highly stylized. Through its long history, the national Geographic Society has strategically deployed realist codes and has fashioned claims to objectivity in order to secure its position as both 'scientific' and 'popular.'"

**64.** "2,000 New Citizens Learn Voter's Duty." *New York Times* Oct. 30, 1915 1915: 5.

This article indicates that speeches, songs, and moving pictures were shown new citizens to instill love of flag, government, and country. The article subtitle read: "Must Be 'Unhyphenated and Unhesitating Americans,' Says Mayor Mitchel; ...Patriotism and Its Meaning the Only Topic of Speech, Song, and Picture."

**65.** "3 Lightless Nights a Week Advocated." *New York Times* Dec. 11, 1917 1917: 9.

This article reports that during World War I, the U. S. Fuel Administration ordered that electric signs advertising movies be turned off certain nights of the week.

**66.** "5-Cent Theatre Burns; Panic on Bowery." *New York Times* Feb. 4, 1907 1907: 2.

This article reports that draperies giving theater Oriental atmosphere caught fire.

**67.** "7 Foreign Films Set for Release: Lopert, Around-the-World Get Imports -- Wilde Films Hit by Legion of Decency." *New York Times* July 2, 1960 1960: 10.

This article discusses seven foreign films scheduled to play in the United States, including *Never On Sunday*, a Greek picture by the blacklisted director Jules Dassin. Also noted are two films about homosexuality condemned by the Roman Catholic Legion of Decency, *Oscar Wilde* and *The Trials of Oscar Wilde*. Both were from Great Britain. The Legion's statement on the latter two films read: "The subject matter of these films, dealing with a social aberration (perversion), is treated in such a way as to glamorize and to arouse undue sympathy on the part of an audience for the tragic weakness rather than for the genius of the character (Oscar Wilde) who is the principal of the story depicted."

**68.** "7-Elevens Drawn Back to 'Playboy' by Vanna Issue." *Adweek* April 13, 1987 1987, sec. National Newswire.

Despite the boycott efforts anti-pornography groups following the Meese Commission *Final Report* 9(1986) to get drug and convenience stores to stop selling *Playboy* and *Penthouse*, by 1987, 7-Elevens had begun to sell *Playboy* with nude pictures of game show hostess Vanna White.

**69.** "8mm Sound Film: ... A Survey of Progress to Date." *American Cinematographer* 44.4 (1963): 223.

This issue has several articles on 8mm film. It notes that the commercial application of this format is expanding and that 8mm has moved from simply something for amateur hobbyists to increasing areas of commercial application.

**70.** "8mm Sound-on-Film Camera Records Mock Riot." *American Cinematographer* 49.3 (1968): 198.

This one-page piece notes that the cost-conscious Ingelwood, CA, police department used a "Fairchild 900 8mm single system sound movie camera" to make a training film.

**71.** "10 Members Join New Movie Board: Film Review Group Doubled in Size as Representation Covers Added Fields." *New York Times* Sept. 18, 1957 1957: 37.

After the revision of the motion picture industry's Production Code in 1956, criticism remained that the appeals process was dominated by executives from the nine member studios of the MPAA and its president Eric Johnston. This article reports that Johnston doubled the size of the Appeals Board by adding exhibitors and producers who were not MPAA members. New members included John Ford, William Goetz, F. Hugh Herbert, and George Sidney.

**72.** "\$50,000 Film Theft Leads to Arrests." *New York Times* Nov. 11, 1919 1919: 17.

The subtitle for this article reads: "Police Say \$500,000 Worth of Pictures Have Been Stolen in Last Six Months."

**73.** "300 Burn to Death in Mexican Theatre." *New York Times* Feb. 27, 1900 1900: 1.

A report on a disastrous fire in a Mexican movie theater.

**74.** "\$1250 and UP Round the World [advertisement]." *Life* 88.2294 (1926): 33.

This ad reads: "110 days of glorious adventure in 22 ports in 14 countries. Interesting lands, strange people, all the color and mysticism of the Orient. Palatial President Liners. Commodious outside rooms. A world-famous cuisine. Sailings every Saturday from San Francisco (every fortnight from Boston and New York)." (33)

**75.** *The 1969 Film Daily Year Book of Motion Pictures*. New York: Film and Television Daily, 1969.

This was the 51st Annual Edition of the *Film Daily Year Book of Motion Pictures*. The work has much statistical data on the motion picture industry including production and distribution figures, information on foreign theaters, and a list of the Hollywood Press Corps (the work lists 325 people in Hollywood, 125 working internationally, 94 in New York alone, and 583 motion picture newspaper editors). This volume gives a good idea of the scope of the movie industry's public relations and publicity potential. The work summarizes highlights from 1968 including the new ratings system. It defines "voluntarism" on which the rating system was based. The volume also discusses "community relations activities." Francis O. Beermann writes about television during the previous year.

**76.** "The Abuse of Cinematograph." *The Times [London]* April 4, 1913 1913: 7.

This article discusses the effects of movie scenes of horror and crime on children.

**77.** "Academy Award Winner for Cinematography." *American Cinematographer* 48.5 (1967): 356-58.

This article discusses the Academy Award winners for Cinematography in 1966. Included are the work of Haskell Wexler and Ted Moore. The article discusses how cameras are less obtrusive than earlier. In "Who's Afraid of Virginia Wolff" (1966), hand-held cameras and zoom lens were used. The article also considers Ted Moore's creative use of the camera in "Moll Flanders." He captured "the rich hues of Henry VIII's lusty court and contrasts them effectively with the almost monochromatic austerity of the religiously circumscribed morality that pertained at the time. He records the subtle lushness of rural England, composing each scene like an oil painting by an Old Master. Yet his camera is never static, never reticent to move in pace with action that ranges from spiritual to physical, weaving on film a multi-colored tapstry of light brought to life by the currents of a decisive moment in history."

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**79.** "'An Achievement in Journalism'." *New York Times* Nov. 21, 1906 1906: 8.

This article indicates that newspapers had begun to publish photographs taken at night. For example, in November, 1906, the *New York Times* used thirty pounds of flashlight powder to take a photograph of crowds outside the Times Building in New York on election night. Reprinted from the *Louisville Courier-Journal*.

**80.** "Actors as Speechmakers." *New York Times* March 23, 1902 1902: 15.

This article is about actors' personality and danger of ego and boasting. The article's subtitle reads: "Annie Russell and Kyrie Bellew Give Advice to Young Actors."

**81.** "Actress to Cross Atlantic for a Day." *New York Times* May 1, 1910 1910, sec. C: 2.

This article reports on actress, Pauline Chase, who will sell autographed photos abroad. "The first among these will be one of Theodore Roosevelt, which Miss Chase went to Paris to obtain from the ex-President." The article's subtitle reads: "Pauline Chase Will Make Notable Trip from London to Aid Actors' Fund Fair. Will Sell Photographs. Has Autographed Pictures from Roosevelt and Leaders of the Theatrical Profession Abroad."

**82.** "Advertisers report on value of color in all media." *Printers' Ink* (1956): 21-23.

This study, conducted by Richard Manville Research, found that leading advertisers believed that color ads were much more effective than black-and-white ads. The advertisers thought that color was 84 percent more effective for outdoor advertising, 52 percent more effective for magazines, 50 percent better for Sunday supplements, 47 percent for TV, and 38 percent for newspapers. The advantages included better product identification, more realistic appearance of what was being promoted, and stronger emphasis on the quality of the product. There were concerns, though, with color advertising on television -- poor quality of the color, the high cost involved, and the fact that few people owned color sets in 1956. The advertisers, though, clearly believed that color would be used more and more in the near future. About 90 percent of those who received the questionnaire in this study had seen a TV program in color and about two thirds of them thought that color TV ads were good to excellent.

**83.** "AFL Unit Hints Boycott of Movie: Council Protests Filming of 'John Paul Jones' in Spain." *New York Times* March 31, 1958 1958: 19.

This article deals with the movie *John Paul Jones* (1959), one of the many so-called American-interest or "runaway" films that were produced abroad with some American talent. Hollywood labor groups protested this film and especially the fact that the signing of the Declaration of Independence in the movies actually took place in Spain.

**84.** "Against Colored Photoplays." *New York Times* March 18, 1923 1923, sec. X: 3.

This piece reprints part of an article by Philip E. Rosen, a photographer and director, that appeared in *The American Cinematographer*.

**85.** "The Age of Color." *Popular Mechanics* 70 (1938): 489-96, 128A ff?

"The world is spending millions for color today and, as a result, is rapidly changing from a dull, drab sphere into a gay and cheerful place garbed in all the hues of the rainbow," (490) begins this article which is richly illustrated with several color pictures. In the United States alone, approximately \$50 million of worth of dyes are used annually.

The dyestuffs helped to sell \$6-7 billion of merchandise each year. It is the color, the article says, that sells many of these goods. Because "color exerts a psychological influence on all of use,"(490) decisions to buy or not to buy are often strongly related to color.

There are assumptions here, which seem common in much literature talking about color during the early 20th century, about the effect of various colors. Red is "the symbol of war, hate, danger and courage while orange

signifies warmth, harvest and autumn. Green is linked with victory, safety and sickness and we associate yellow with cowardice and deceit." (490) Blue has "a cooling effect." (490)

A machine known as the Colorcable uses "a simplified system of code letters" and "can transmit thousands of separate colors over regular telegraph or cable communications," according to this piece. "In this manner it is possible, for example, to send the most popular shades exhibited in a Paris style show to New York in a few hours, and even a few minutes." (492)

The expanding use of dyes has made color available to a much wider population whereas earlier it had only been the very rich or royalty that afford to own richly colored goods. (494-95) In 1938, however, virtually everything is decorated with color a "miracle ... wrought largely by coal and chemistry." (495)

The article discusses how new colors have been unlocked from coal tar by chemists. "Locked in this evil-smelling gooey tar were hundreds or even thousands of colors waiting to be released by the magic hand of the chemist." (495)

**86.** *Alberts v. California* 354 U. S. 476 (1957) 1957.

This case, together with the *Roth v. United States* case decided the same year, changed the Supreme Court's interpretation of obscenity, one that earlier had been defined by the *Hicklin* case. Henceforth, it became much harder for prosecutors to convict people for obscenity.

**87.** "Alcock Forces Suggestive Ads Off Movie Doors; Inquiry Reveals Sex Lure Undermining Business." *Chicago Daily Tribune* June 15, 1918 1918: 13.

This article says that although movie content dealing with sex is censored, the posters and ads are "unrestricted." The article gives lengthy list of sexually suggestive movie titles.

**88.** "All Majors Have Subsids." *Variety* (1968): 7.

One way that the major Hollywood studios got around the motion picture Production Code during the 1950s and 1960s was by creating subsidiary companies. Those companies, unlike the Hollywood majors, were not committed to the Code.

**89.** "Amazing Developments in the Moving Picture Field." *New York Times* Sept. 7, 1913 1913, sec. X.

This article estimates that 3.45 trillion photos, or 40,909 miles of films shown daily in the 18,000 movie theaters. "Say that the 18,000 operators throughout the United States run through the machines three 1,000-foot reels of film four times daily, there would at that rate be thrown upon the screen 216,000,000 feet of film. And when it is remembered that each thousand feet of film contains 16,000 single pictures, we arrive at a total of 3,456,000,000,000 complete pictures. [editor's note: Surely a miscalculation. 3.45 billion pictures seems more accurate.] Reduce the number of feet of film to miles, and we have a total of 40,909 miles." (quotation, X4)

It discusses the improvement in films and notes the rise of good quality educational films, many of which deal with religion. It talks about educational films dealing with army and navy (military) life. It also says the moving picture "drives away dull care from many who can afford no more expensive recreation. While it is accomplishing this it is also sowing seeds of knowledge into minds vulnerable to such an entry only.

This article says that previously theaters had been "showing crimes in their horrible nakedness," (X4) but now the censors had cleaned up content and now "seldom" does a movie show anything "harmful." (X4) The article goes on to say that movies are improving, and it gives examples of the number of educational films that deal with religion, sociology, local government, army and navy life, customs, folklore, medicine, science, technology, and history (says 272 films make up history films). Movies will not replace books in schools but will "revolutionize our educational system. (quotation, p. X4) Says the moving picture "drives away dull care from many who can afford

no more expensive recreation. While it is accomplishing this it is also sowing seeds of knowledge into minds vulnerable to such an entry only.

"The same lessons in printed form would probably reach a tenth of those brought under the spell of the 'movies.'" (X5)

Quoting from a letter from a scenario editor of a large film company: "What the outcome of moving pictures will be no man can predict. Their vast possibilities have not even been touched upon. In all lines of learning they have become an eminent factor and the surface of development has hardly been scratched." (X5)

With regard to movie theaters the article says that "the country is fairly studded with these little theaters. Figuratively speaking, they have sprung up over night, reminding you of so many mushrooms which bob up before your eyes as you walk through the field after a heavy rain." 1,200 movie theaters in NYC; 18,000 in US and 10.8 million attend daily. Movies are now in every village.

**90.** *American Art Posters of the 1890s*. New York: Metropolitan Museum of Art; Distributed by Harry N. Abrams, Inc., 1987.

This book is about art posters in the Metropolitan Museum of Art in New York. There are three relatively brief essays followed by pictures of the posters. The last section is an annotated catalogue of the posters in the museum. See under individual author: **Phillip Dennis Cate, Nancy Finlay, and David W. Kiehl**.

**91.** "American Films Now Circle the Globe." *New York Times* June 30, 1912 1912, sec. X: 8.

This article says that American films are preferred in other countries although "the life of the films manufactured in the United States is said to be much shorter than that of most other films." American films in almost every country and even are popular in China. Cowboy films popular but their popularity is now on the wane. Many want at least one scientific film about bird and animal life or industrial and commercial welfare. Types of films not liked love affairs; fooling or mocking police and government officials; pictures instilling "revolutionary ideas in the heart of the youth."

The subtitle of this article reads: "Subject Matter of Moving Pictures is Given as Reason for Popularity. Demand Is for Real Life. Japan Considers Our Actors Inferior Reports on Enterprise from China to Turkey."

**92.** "An American Pantheon Suggested: Current History to be Preserved for Posterity." *New York Observer and Chronicle* 89.36 (1911): 313-14.

This article discusses Alexander Konta's ideas for historical preservation and the creation of the Modern Historic Records Association. Konta pointed out how very little was really know of ancient Egypt, Greece, and the Middle Ages because records were either not kept or were destroyed. He then asked "'What is this advanced civilization of our doing for the enlightenment of the historians of the far distant future?'" (313, Konta quoted) The Egyptians, he said, "'at least wrote on stone to a far greater degree than we do, who trust the accounts of our current history to the most perishable of mediums of preservation -- paper.'" (313, Konta quoted) Konta when on to say that "'the written word will always be the chief source of information for historians.'" He suggested: "'why not make it imperishable by photographing the written word after it has been printed in books and newspapers and preserve the plate in a fireproof vault? Why not do the same thing with documents of State? It is the same with portraits of the great men of the past. Look at the contradictions, the uncertainties. How little we know of how they looked!'" (313, Konta quoted)

Konta urged documenting more than great men or important events, however. He said that "'history is not longer past politics, or past wars, or past leaders. It is a matter of all that the oldtime historians neglected, of the daily life of the common people, or their economic arrangements and social ways of the pioneer, the settler, the trader on the frontier. These are records that we purpose to preserve for posterity as well as the documentary

evidence of so-called "great" events. And mind you, these records will be most needed, and be most serviceable, if our present civilization continues to develop without breaks or interruptions. We cannot make too many records of the present to leave to posterity, and we cannot make them too durable." (313, Konta quoted)

Konta proposed to use the most modern communication technology of the time to preserve the past. "Why not enlist the services of the phonograph and the moving picture machine, of all the reproductive mechanical inventions of the present era?" he asked. (313, Konta quoted) He argued that filming important speeches and recording them on the phonograph would enhance their value for historians who might otherwise have only the printed version of the speech. "The time is coming when the phonographic reporter and perhaps the vitagraph reporter as well will take their places beside the stenographers in the parliaments of men." (313, Konta quoted)

Konta's goal was "to create for posterity a "living picture" of our era such as we should like to have of the life and the men and the events of the past. The word "history" in the name of our association is employed in the widest modern sense. It includes science and mechanics, art and music, our daily life in town and country in all its significant phases, as well as the politics that will be past to-morrow. And while waiting for posterity to come we shall make duplicates of our records and use them in our schools and lecture rooms." (313, Konta quoted)

**93.** Committee on Science and Technology, U. S. House of Representatives, Ninety-Ninth Congress, Second Session (Serial AA). *American Science and Science Policy Issues: Chairman's Report*, United States House of Representatives, Committee on Science and Technology.

This Report examines the American research university and its relation to the federal government. It discusses several specific topics: interdisciplinary research, national laboratories, international cooperation, Department of Defense research, energy, space, education, computers, materials, social sciences, ethics, technology, and biotechnology. For example, with regard to biotechnology, the Report notes that "the possibility exists for producing potentially hazardous altered life-forms. This fact must be acknowledged although it should be recognized at the outset that the prime concerns today are not with direct threats to man, but rather with blurring species lines, possible loss of genetic diversity and integrity, and unanticipated environmental harm. Nevertheless, we cannot ignore the fact that new life forms, ranging from viruses to men themselves, though innocently conceived, could turn out to be dangerous." (69) In a section entitled "The Forty Year Vista" (125-42), the Report looks back four decades and ahead into the future for a similar length of time. A list of recommendations follows, as well as a bibliography of other Background Report (Appendix B) and other Task Force on Science Policy Hearings (Appendix c).

**94.** "Amusement as a Factor in Man's Spiritual Uplift." *Current Literature* 47.2 (1909): 185-88.

This article discusses Professor Simon N. Patten's (University of Pennsylvania) observations on coming into a city have a vacation in the country. "The change was distinctly for the worse," it says. "They had left a mountain-camp in the morning, happy and care-free, and they had become, without knowing it, formal and irritable as they returned to civilization." (185) On a "brightly-lighted street" in the town's center, Patten "something strange...." "It seemed to have only one side: and the people's faces were turned one way. The side to which people flocked was light; the other side was, comparatively speaking, dark." (185) On the dark side of town were the "very Institutions of Civilization itself" (quoting Patten) (186) -- the library, high school, and church.

The work presents an excerpt from Patten's work (here titled "Product and Climax. By Simon Nelson Patten, New York: B. W. Huebsch") (186 n). Quoting Patten, it was on the "'wrong side', where all the right things were assembled"

Patten then describes the "right" side of the street where people were attracted: Quoting Patten: "It was festooned with lights and cheap decorations meant only for fair weather;... beside penny shows and the gay vestibules of nickel theaters. Opposite the barren school yard was the arcaded entrance to the Nickelodeon, finished in the white stucco, with the ticket seller throned in a chariot drawn by an elephant trimmed with red,



white and blue lights. A phonograph was going over and over its lingo, and a few picture machines were free to the absorbed crowd which circulated through the arcade as through the street. Here were the groups of working girls -- now happy "summer girls" -- because they had left the grime, ugliness and dejection of their factories behind them, and were freshened and revived by doing what they like to do...." (186)

The article paraphrases Patten when it says "How strange it was the stimulation of pleasure should be the only part of life for which there existed no distinctive institution!" (187)

This article laments the spread of industrial civilization, and says that "It is when fatigue, dejection, indifference, bitterness and disease are dominant that the dark side of the street brightens up and the moral agencies take heart again. Their constituency, Professor Patten affirms, is the devitalized. Their message is to those who battle against industrial civilization calls for the solace of religion and the alms of charity...." (187)

Patten likened the movies to the saloon. "The next higher form of climax lies in the melodrama and its allied cheap shows, such as the nickel theater or 'moving picture' show. These latter are rated by Professor Patten as 'the first amusement to occupy the economic plan that the saloon has so long exclusively controlled.' Their enormous popularity is proof that they appeal to the foundation qualities of man. They are, moreover, upbuilding, from Professor Patten's point of view, for the pictures they present of exciting adventures rouse the imaginative and concentration which have lapsed in humdrum toil. A conservative estimate puts the number of people in New York City who daily visit the nickelodeon at 200,000. Here is a tremendous factor in the imaginative life of the people, for good or for ill." (188) Patten also likens movies to sports. Quoting Patten: "'In the lower realm, where religion and morality do not act, amusements and sports are the only effective motives to elevate men. Sport is the beginning of inspiration, just as amusement is the lower round of regeneration.'" (188)

**95.** *An Analysis of the Motion Picture Industry, 1946-1953: Volume I.* Box 9, Mss 1446, Records of the National Association of Theater Owners (NATO), Special Collections and Manuscripts, Harold B. Lee Library, Brigham Young University, Provo, UT.

This analysis of the motion picture industry during the years immediately following World War II was done for the National Association of Theater Owners (NATO). During this period, the movie industry suffered a serious decline in attendance. This report indicates, for example, that in 1953, 5,347 theaters operated in the red on their total operations, and another 7,029 theaters were in the red on income from selling ticket but managed to stay in business on profits from concessions.

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**97.** "Animated Journalism." *World's Work* 20 (1910): 13476-77.

This article reports on the increasing use of cameras to record daily events. It asks "To what lengths is the camera going as a factor in modern life?" (13476) It then says that "The psychology of the trained photographer, whose instinctive impulse, when a shot is fired or a magazine explodes, is to press the button of his camera, would be an interesting study, but the fact that the omnipresence of the machine is rapidly creating a complete pictorial mirror of life is more important." (13476)

The article notes that cinematograph manufacturer Pathé Frères has set up a daily news service using motion pictures. "The enterprise, which goes by the name of *The Animated Gazette*, is a complete news organization, with an editor, Mr. Steer, who has abandoned the old methods of Fleet Street for the new journalism and a staff of 5,000 'photo-correspondents' scattered pretty well over the world." (13477) The piece predicts that "There is little doubt that the new idea will soon be at work in America." (13477)

**98.** "Announcement: McClure's Magazine Is Published Monthly with Illustrations." *McClure's Magazine* 1.1 (1893): 94-96.

This three-page announcement says that the magazine will be published with illustration, the it will carry material on "the edge of the future," (94) and that it will focus on the "newest knowledge." (96)

**99.** "Any More at Home Like Brigitte?" *Life* 45 (1958): 101-02.

One of several articles in mainstream U. S. magazines publicizing Brigitte Bardot after her movie *And God Created Woman*. This piece is about Brigittes' younger sister.

**100.** "Archdiocese Demands Stronger Anti-Porn Laws and Prosecution." *Los Angeles Times* March 15, 1987 1987, sec. A: 32.

This article discusses the efforts of Cardinal Roger M. Mahoney of the Archdiocese of Los Angeles to promote stronger anti-pornography laws and prosecution. This came in the aftermath of the Meese Commission report and at a time when cable television and video cassettes were making pornography much more available to the public. The article also discusses Dennis Jarrard and the archdiocese's Commission on Obscenity and Pornography.

**101.** "Are the Lives of Actors Immoral?" *Current Literature* 43.1 (1907): 84-86.

This work begins by mentioning other works that discuss the lives of actors and then turns to devote most of its attention to a book recently published by an anonymous author entitled *The Seamy Side: A Story of the True Conditions of Things Theatrical* (1906). The author of this article says that "in the not too distant past, the stroller was looked upon as a vagrant and social outcast. A marked change has taken place in this view. Prima donnas are frequently represented as paragons of virtue, and theatrical stars are expected to shine in the social world." (84) *The Seamy Side*, however, challenges this positive view. "Lack of real culture, brutality, egotism and utter disregard for marital ties are laid at the door of the theater" ... where "even the leaders in the profession trade as much in their beauty as in their talent.... Drunkenness, drug habits and all-around rottenness reign ... supreme in the stage world," according to this book, facts that press agents attempt to hide.

The latter half of this article (85-86) then presents the protests against this book, including the refutation offered by J. Harry Benrimo in the *Times Saturday Review*. Benrimo's acting company had been criticized in *The Seam Side*. Alan Dale, writing about the book in the *Cosmopolitan*, is also noted. (86)

**102.** "Arrival of a New Stage in the Art of the Movies." *Current Opinion* 58.4 (1915): 251.

This article comments on Reverend Dr. Thomas B. Gregory, who said that D. W. Griffith's movie *Birth of a Nation* was a masterpiece and demonstrates for the first time the educational possibilities of cinema. According to this piece, Gregory believed that he had seen a literal recreation of history. "That the story as told by the picture is true the Reverend Doctor Gregory is ready to swear on the Bible, the Koran, and Zend and all the other 'Holy Scriptures' put together. He know it is true because he lived through the actual realities themselves. He saw the real carpet-baggers, the real 'New Voters,' the real reconstruction 'Statesmen,' the real Ku Klux Klanners. He is prepared to say that not one of the more than five thousand pictures that go to make up the wonderful drama is in any essential way an exaggeration. They are and all faithful to historic fact, he says, so that, looking upon them, you may feel that you are beholding that which actually happened."

**103.** "Art Growth in Posters." *Current Literature* 17.5 (1895): 422-23.

This article begins by saying that the French have taken the lead in improving artistic design and production of posters. Photography, however, has not yet played as big a role in posters as many assumed in 1895. "The great advances made in poster-work in the United States have been due to three things: to improved processes of lithography, to the great national spirit of competition, and to the growing number of young American artists who do not consider it beneath their artistic dignity to draw a circus pictures, provided they draw it well, who have turned the lithographers' rooms in New York, Cleveland, Boston, Cincinnati, and Chicago into veritable 'ateliers.'" (422) The quality of "show posters" for theater and circuses is of much higher quality than it was with woodcuts were used. The article discusses lithography. "Very nearly all the lithographic stone used for poster-work in this country is imported from Bavaria," it says. (422) The article focuses on black-and-white posters as "the color scheme has yet to be evolved." (423) It considers how color is added to black-and-white schemes. Better presses and the need for speed effect the nature of lithography and newspaper reporting. "Neither plan may produce a classic work, but both plans do produce work that is full of the color and life of the moment and the man." (423) As many as 12 to 20 artists may work on the same drawing and must blend their styles "into a harmonious whole." (423)

The author says that "the younger illustrators have gone boldly into the new swirl with a flat-tint brush in each hand, and in the impressively grotesque and the extravagantly attractive have out-Chereted Cheret." (422) The article concludes by saying that one "need only a glance at the New York bill-boards to show that the show posters of to-day are full of a chic, spirit, good drawing, and excellent detail not always found in many things that attain the dignity of gilt frames and gallery exhibitions." (423)

**104.** "The Art of Book and Newspaper Illustration. 1." *American Architect and Building News* 43.947 (1894): 78-80.

This article on page 80 discusses recent developments in newspaper illustration. It talks about the role of the photographer in newspaper illustration and how the artists who draws pictures is being used less and less. It also notes that wood-engraving is being replaced by photo-engraving. "At present we are casting off -- ungratefully it would seem -- the experience of the life time of the wood-engraver, and are setting in its place an art half-developed, half-studied, full of crudities and discords. The illustrations which succeed in books and newspapers succeed, for the most part, from sheer ability on the part of the artist; they are full of ability, but, as a rule, are bad examples for students to copy. 'Time is money' with these brilliant executants; they have no time to study the value of a line, nor the requirements of the processes, and so a number of drawings are handed to the photo-engravers -- which are often quite unfitted for mechanical reproduction -- to be produced literally, in a few hours. It is an age of vivacity, daring originality, and reckless achievement in illustration." (80)

The article also comments on the important of electric lighting. "It enables the photographic operator to be independent of dark and foggy days, and to put a search-light upon objects which otherwise could be utilized. So far, good. To the illustrator this aid is often a doubtful advantage." (80)

**105.** "Art, Exploitation Audiences Bait for TV: Only Sex Lure 'Em Back." *Variety* (1952): 18.

During the late 1950s and 1960s, movies from France, Italy, Sweden, Germany, Japan, and Argentina dealt explicitly with sex. Often these films were renamed and advertised for American audiences in ways that exaggerated their sexual content. Early on foreign film exhibitors realized that "the raw, unvarnished approach to sex" would attract not only the raincoat crowd but also "discriminating" customers who wanted "primitive honesty" in the treatment of sex.

**106.** "[article]." *St. Louis Post Dispatch* June 5, 1969 1969: 1A, 13A.

This article discusses the National Commission on Causes and Prevention of Violence.

**107.** "Artistry on a Glowing Screen: The New, Natural Look in Computer Graphics." *Time* (1985): 68-69.

This article discusses computer images shown at the Association for Computing Machinery's Special Interest Group on Computer Graphics (SIGGRAPH) in 1985. It notes that while the results resembled surrealist painting or photographs, "the methods used require more mathematics than artistry." (68) The article goes on to say that "The basic techniques by which this translation is accomplished were laid out in the late '60s and early '70s by two University of Utah professors, Ivan Sutherland and David Evans, in fulfillment of a contract for the U. S. Department of Defense. Their task: to build a flight simulator for pilot training that would show on a screen the same unfolding landscape the pilot would see from the air. To do this, the Utah scientists first had to program into the computer a precise mathematical model of every tree, house and mountain in the flight path." (68)

**108.** "Asks Jews to Uplift Stage." *Chicago Daily Tribune* Aug. 8, 1909 1909: 1.

This article reports that "Jewish citizens of the United States and especially those residing in New York are called upon by Rabbi Alexander Lyons to assist in the uplifting of the modern drama.

"Dr. Lyons makes his appeal in an article on 'The Purification of the American Stage,' which appears in the August number of the Federation Review."

**109.** "Assails 'Puritans' Sunday'." *New York Times* July 17, 1916 1916: 9.

The subtitle of this article reads: "Dr. Fitch Says Working People Have Right to Recreation."

**110.** "The Assertive Billboard." *American Architect and Building News* 94.1700 (1908): 31.

This article laments the spread of colored billboards that are offensive to good taste and which defile the beauty of nature. "The dweller in large cities finds his aesthetic sensibilities constantly affronted by the insistent demands on his attention by advertisements that flaunt their announcements at every turn. Whether he saunters upon the surface, betakes himself to the elevated cars, or drops into the subway, these vari-colored posters, whose color schemes offend good taste, claim his notice.... If we walk abroad these offensive billboards stare at us with all their ugliness; if we take train for some distant city we find the entire route lined with signs, and, while we may object to this defacement of the landscape, the discordant note in a beautiful view -- and it always happens that the most assertive signs are set up in the most picturesque places -- we cannot cease to admire the skill of the advertiser who so persistently repeats his story between New York and Washington,, that it is indelibly fixed on one's memory." The story concludes by lamenting that the city committee in New Bedford has permitted advertisers to cover the fence about the municipal building.

**111.** "Astonishing Success of Drawing Room Cinema." *The Times [London]* Jan. 4, 1913 1913: 4.

This is a newspaper advertisement for a home movie camera.

**112.** "At the Playhouses." *Los Angeles Times* July 10, 1896 1896: 36.

This article talks about what was shown at the premiere of Vitascope in Niagara Fall -- e.g., a kissing scene, and a "graceful woman who danced in skirts."

**113.** *Atlantic Telegraph: Its History, from the Commencement of the Undertaking in 1854, to the Sailing of the 'Great Eastern' in 1866.* London: Bacon and Company, 1866.

This work is interesting for the fact that it is a history of the transatlantic cable published in 1866. It also has a map of proposed submarine and land telegraphs in 1866. In addition, it has diagrams of the cable used.

**114.** "Baldwin at London." *Los Angeles Times* Sept. 21, 1902 1902: 2.

This article talks about the first moving pictures of the Arctic

**115.** "Baldwin Tells of Trip." *Chicago Daily Tribune* Sept. 21, 1902 1902: 14.

This article discusses the first moving pictures taken of the Arctic. The article's subtitle reads: "Arctic Explorer Gives Further Details of Voyage."

**116.** "Ban Immodest Postals." *Los Angeles Times* March 11, 1909 1909, sec. II: 10.

This article reports that "The immodesty of many picture post cards and the immorality of moving-picture shows occupied the attention of the South Coast Civic League...."

**117.** "'Be Decent or Close,' Alcock Warns Theaters." *Chicago Daily Tribune* June 18, 1918 1918: 18.

The article quotes Acting Chief of Police Alcock in Chicago on movie posters: "The posters some of the movies have displayed are vile. I have ordered all these removed. It is bad enough to have a picture based on sex matters without having posters outside promising something "racy" inside." The article's subtitle reads: "Runways Must Go Unless the Women Put on More Clothes."

**118.** "Beauty and Brains." *Chicago Daily Tribune* Oct. 1, 1916 1916, sec. I: 4.

This ad is about a "Beauty and Brains" contest and *Photoplay* magazine. The writer Kitty Kelly is also mentioned.

**119.** "Beauty Pervades New Show Shop." *Los Angeles Times* April 1, 1917 1917, sec. III: 23.

This article notes that the "Rialto Picture Theater's To Open Soon."

**120.** "Before the Camera. Photographing Statesmen and Generals. The Vanity of Posing Public Men Exposes Itself." *Los Angeles Times* March 11, 1894 1894: 13.

The sub-title of this article reads: "President Cleveland and Wife in the Photograph Gallery. Talks with Photographers Arthur and Garfield -- ... The Cabinet and the Camera."

**121.** "Being Photographed." *New York Times* Jan. 11, 1914 1914, sec. X: 7.

According to this article, actors say that being photographed in England is more of an event than in the U. S.

**122.** "Being Photographed." *Life* 54.1398 (1909): 224.

This article begins by saying that "no one ever admits that he goes to be photographed of his own volition.... But behind this screen hides vanity, perhaps; or the desire to see himself as others see him. He wishes to get out of the island of self and have an exterior glimpse at his personality. In the uncertainty of life some record should be left for posterity, even if the man portrayed be ... commonplace...." The article says that photographic portraits "each represents a distinct personality" but that those pictured "all are as it were in a trance...." The subject, "seated in a chair ... feels at once the spell of the studio. The camera, always mysterious, points at him." The photographer is more likely to get a natural image when he takes a picture of someone when they are not aware that they are being photographed.

**123.** "Bennett Urges Entertainment Industry to Join War on Drugs." *St. Petersburg Times* Oct. 24, 1989 1989: 3A.

William Bennet, then head of the nation's war on drugs, here urges the motion picture industry to be more active in antidrug campaign.

**124.** "Berlin Safeguards Picture Theaters." *New York Times* June 30, 1915 1915: 15.

The subtitle to the article reads: "Strict Rules to Prevent Fires Rigidly Enforced, Write Consul Thackara. No Inflammable Film. None Yet in Use by the German, He Says Paris Also Take Precautions Against Fire."

**125.** "Bernard Shaw's Utopian Vision of the Films of the Future." *Current Opinion* 58.6 (1915): 411.

This article draws on George Bernard Shaw's article in *Metropolitan Magazine* entitled "What the Films May Do to the Drama," and quotes Shaw predicting that moving pictures "will compete so successfully with the spoken drama that it will drive it to its highest ground and close all paths to it except those in which its true glory lies -- that is, the path of high human utterance of great thoughts and great wit, of poesy and of prophecy, or, as some of our more hopelessly prosaic critics call it, the Path to Talk." Shaw believed that even better things will be achieved once the phonograph and cinema are synchronized successfully.

These developments will lead to the increasing fame of actors and actresses. No longer will the great performer "be condemned to the inhuman task of playing his great parts for hundreds of consecutive nights, 'nor to relinquish his art under the strain of excessive and useless repetitions of his parts as an actor.' We shall hear no more of the 'fugitive fame' of the actor's art. The Hamlet of Forbes Robertson, for instance, filmed and recorded, may delight posterity, generation after generation:" [quotation from article's author]

[quoting Shaw] **"If this come to pass, the actor's fame will spread both in time and space. This is occurring already. I have never seen Max Linder in the flesh; nor have I even been within miles of the American Vitagraph company of players. Yet I am as familiar with their persons and their acting as I was in my youth with Buckstone's Haymarket Company or later on with Augustin Daly's Company."** (my emphasis) Shaw laments there were not films to capture their work and they say: "What a life it will be when all the theaters will be picture theaters, and all the players immortal."

Shaw looked "forward ... to that delightful time when all the great orations and political speeches are filmed and recorded for the benefit of Democracy .... He concludes" [quotation from article's author]

[Shaw quotation] -- **"I shall not be at all surprised if the cinematograph and phonograph turn out to be the most revolutionary inventions since writing and printing, and, indeed, far more revolutionary than either; for the number of people who can read is small, the number of those who can read to any purpose much smaller, and the number of those who are too tired after a day's work to read without fall asleep enormous. But all except the blind and deaf can see and hear; and when they begin to see farther than their own noses and their own nurseries, people will begin to have some notion of the sort of world they are living in; and then we, too, shall see -- what we shall see."** (my emphasis)

126. "Beware Elvis Presley." *America* 95 (1956): 294-95.

"Beware Elvis Presley," the Catholic publication *America* counseled in 1956. The harmful effects of his music on the young were bad enough when limited to records. "Unfortunately," the magazine said, "Presley makes personal appearances." And those appearances were denounced in many local newspapers as "downright obscene" and little more than a "strip-tease with clothes on." It was one thing to hear Presley's music, another to read about his performances, but when he began appearing on television in 1956, he was seen and heard by millions. For Presley's critics, it was an assault on people's homes. If only television and other media "would stop handling such nauseating stuff," the editors of *America* lamented, "all the Presleys of our land would soon be swallowed up in the oblivion they deserve."

127. Committee on Science and Technology, U. S. House of Representatives, Ninety-Ninth Congress, Second Session (Serial V)

Task Force on Science Policy. *Bibliography of Reports by the National Academy of Sciences, 1945-1985: Report Prepared for the Task Force on Science Policy*, United States House of Representatives, Committee on Science and Technology.

This document is *Science Policy Study Background Report No. 2 -- Part B*. The bibliography, which is unannotated, is organized by year and moves forward chronologically giving reports for each year from 1945 through 1985.

**128.** *Big As Life: An American History of 8mm Films*. Feb. 1998 - Dec. 1999. San Francisco, CA: San Francisco Cinematheque.

This work is a special edition of *Cinematograph: A Journal of Film and Media Art* (Feb., 1998 - Dec. 1999), and deals with the history of 8mm films.

**129.** "The Biograph in the Vatican." *Scientific American* 80.2 (1899): 24.

This article notes that by early 1899, 17,000 photographs of Pope Leo XIII had been taken with his approval. "Upon the announcement of the recent illness of Pope Leo XIII, it was found that with one exception no authentic photograph of the Pope had been taken during the past six years. Within a few months however no less than 17,000 photographs of the Pope have been taken in the loggia and gardens of the Vatican with the aid of the 'Biograph' camera.

"Mr. William Kennedy Laurie Dickson, representing the Mutoscope and Biograph Syndicate, Limited, of London, England, the English connection of the American Mutoscope Company, went to Rome for the purpose of obtaining moving photographs of the Pope. He had credential from Cardinal Gibbons, Monsignor Martinelli, Archbishop Ireland, and other noted prelates in the United States, and by special permission of the Pope he secured nine series for the 'Biograph' and 'Mutoscope,' and these scenes were exhibited on December 14, at Carnegie Music Hall, New York city, in the presences of Archbishop Corrigan and other distinguished clergymen of the Roman Catholic faith. They had previously been shown to Monsignor Martinelli in Washington and given his approval." (24)

**130.** "Biographical Sketch: Dan Glickman, Secretary of Agriculture". 2000. (Oct., 2000). July 5, 2004. <<http://www.usda.gov/agencies/gallery/glickman.htm>>.

This website for the United States Department of Agriculture (USDA) provides a biographical sketch of Dan Glickman (through 2000), who replaced Jack Valenti as Head of the Motion Picture Association of American (MPAA) in 2004. It notes that before becoming Secretary of Agriculture under President Clinton, Glickman had been a congressman from Kansas and served on the House Agriculture Committee. There he helped to author four pieces of farm legislation. Glickman was also considered one of Congress's leading experts on aviation policy and wrote legislation establishing product liability protection for the manufacturers of small aircraft.

**131.** "The Birth of a New Art." *The Independent* 78.3409 (1914): 8-9.

This article argues that motion pictures are a new art form and that they do "for the drama what printing did for literature." (8) Moving deserved to be considered a new art form, even more than the printing press, which was essentially "a mechanical extension of an old art, ... the art of calligraphy." (8) The movies make "possible for the first time the unlimited reproduction of actual events. This world of ours," it argues, "is in constant motion, and no static art can adequately represent it. There is no such thing as still life, or still anything else in the whole universe. Everywhere and always there is motion and only motion and any representation of reality at rest is a barefaced humbug." (8) "We have now for the first time the possibility of representing, however crudely, the essence of reality, that is motion," the article says, and it goes on to cite Henri Bergson. "'Bergson has shown us what a paralyzing influence static conceptions of reality have had upon history of philosophy and how futile have been all attempts to represent movement by rest.'" (source not given) In short, "the moving picture may mark a new epoch in the history of culture." (8)

The magazine says that henceforth it will review on a regular basis motion pictures just as it would good plays and books. The article notes that there are no standards in the press on what constitutes movie criticism. This article may have been written by the magazine's literary editor, Edwin E. Slosson.

**132.** "Black and White Pictures. Do the Public Prefer Them?" *Moving Picture World* 7.6 (1910): 245.

This article notes that the public prefers black and white picture (like Biograph's) but that as matters progress, B&W will be relegated to obscurity as the public comes to want color pictures. "In reference to the article which we printed last week on the subject of orthochromatic moving pictures, several of our friends who are actually engaged in the making and development of the pictures have, in some sort, joined issue with us. They say that the public is at present not educated up either to the perception or the appreciation of moving pictures in which the tone values correctly rendered. In other words, from the purely pictorial standpoint, the public does not know a good picture when it sees it.

"...We concede that the public is not quite ripe for appreciating moving pictures with correct tone values. But that time will surely come.

"And it will come, oddly enough, because of the public's present preference, that has been pointed out to us by our friends in the manufacturing end of matters a preference for the black and white picture the black and white picture, let us say, of the Biograph kind. This type of picture is deservedly popular, because it gives a fine, rich deposit in the shadows and clear, delicate lights. It has, one might call it, the engraving-like quality which we all appreciate. All the same, however, the human eye is not accustomed to monochrome. Nature, itself, as we have pointed out before, is polychromatic and not monochromatic, that is to say, it is composed of many colors or luminosities or depths or shades. Any convenient term can be chosen for expressing our meaning. And sure enough as the education of the public in moving pictures progresses it will demand that its pictures on the screen shall not be monochromatic, but shall correspond to nature. The result would be that the black and white picture will be relegated to comparative obscurity. Already the change is apparent and is in progress. You have, as we pointed out last week, pictures of the Gaumont and Urban-Eclipse type which are orthochromatic in quality. Then you have the Pathe colored picture, also the tinted picture...."

One might compare this article to Richard Abel's comments about audience preference for black and white film in westerns -- perhaps a reaction to the use of color by Pathé.

**133.** "Black-and-White." *American Architect and Building News* 92.1651 (1907): 55-56.

This article is an extract from the *Edinburgh Review* (July, 1907). It notes that photogravure has influenced black-and-white art in two directions. "It has encouraged direct pen-drawing as counter-distinguished from the etching of the earlier day, and almost transformed its character. Pen-drawing has of course always existed; we find numerous examples of it among the Italian masters, though (for the reasons which were explained above) with these it is rarely naturalistic. Rembrandt practised it; but for his own behalf, not as a 'public' art. Until the invention of photogravure (this, too, was in the sixties) there were no adequate means for reproducing such work. The other form of black-and-white art which has been directly influenced, almost created, by the new 'processes,' is drawing by washes in ink or Indian ink. There were no means of reproducing these, and so using them in illustration, until photogravure was invented." (55) The article then considers Joseph Pennell, a master draughtsman, talking about the atmosphere created in pen-and-ink drawing.

The author argues that two things distinguish modern art -- "its sensitiveness and its unintellectuality. The former is in some fashion the counterpart of the latter. Most modern artists would triumphantly accept the charge of being non-intellectual; only they would translate it into another phrase -- non-literacy. It is the boast, in many regards the legitimate boast, of modern art that it is not literary, that it does not confound two different arts, that it does not tell stories in its pictures, nor appeal to the vulgar emotion of simple curiosity. And it would claim to be much more sensible or sensitive than was the art which immediately preceded it to those emotions which rightly belong to art, to fine tones of color, to harmonies, to all the elements that distinguish real impression got from outward objects, from what we 'know' concerning them. We have seen how modern black-and-white has upon its side freed itself from many bonds which came from literature, has freed itself to a large extent from the tyranny of the line whose title rests much more on its aptness in the giving of information than in the gratification of an artistic sense. One cannot say but that this is a good, if this were all: what is not so good



remains behind. For often this artistic sensitiveness degenerates into a sort of hysteria, a sort of delight in all that is intellectually stupid, because it is there not outside the regions of art; and the, passing over as hysteria does to the opposite of its first state, it turns into a pleasure in insensibility, a coarse blotchings, in fantastical ugliness and all other kinds of tomfoolery, such as we find in Beardsley and his school. (56)

"For the 'unintelligence' of modern art, however, that is not so much its special characteristic: it but sadly reflects the unintelligence and unintellectuality of modern life generally -- of modern society, which is marked by a decadence in almost every branch of literature. In that field, in place of the greater histories of an earlier time, works which were literally monuments, it gives us 'treatises' or handbooks; or else those gossipy, half-informed volumes of which the libraries are full. ... This unintellectuality is reflected likewise in art; and, with all other branches of it, the art of drawing in black-and-white." (56)

**134.** "Boeing Digital Cinema Surpasses 10,000 Screenings, Demonstrates Live Streaming Capability". 2002. (Oct. 31, 2002). Nov. 7, 2005. <[http://www.boeing.com/news/releases/2002/q4/nr\\_021031t.html](http://www.boeing.com/news/releases/2002/q4/nr_021031t.html)>.

This news release says that in less than five months, Boeing Digital Cinema, part of the Boeing Company's Boeing Integrated Defense System, has given 10,000 screenings of digital cinema and continues to give 100 per day. Among the movies transmitted by Boeing Digital Cinema were *Star Wars Episode II: Attack of the Clones* (Fox/Lucasfilm); *Spy Kids II* (Miramax); *Signs* (Buena Vista Pictures Distribution); and *Banger Sisters* (Fox). The article notes that digital delivery could save Hollywood perhaps \$1.5 billion per year.

**135.** "Boeing Integrated Defense Systems". 2003. (Jan. 4, 2003). Nov. 7, 2005. <<http://www.boeing.com/ids/ids-back/index.html>>.

This website give information about Boeing Integrated Defense Systems (IDS), based in St. Louis, including company officers. Among other activities, IDS is involved in digital cinema

**136.** "Boeing's Digital Cinema Ready for Viewing". 2001. (March 6, 2001). Nov. 7, 2005. <<http://spaceflightnow.com/news/n0103/06cinema>>.

This Boeing news release, in *Spaceflight Now*, says that Boeing Digital Cinema is able to give same day delivery of digital media by way of satellite. This service was to be demonstrated at Bally's and Paris hotels in Las Vegas, March 5-8, 2001, at the ShoWest 2001 Convention. Boeing Digital Cinema is a service of Boeing Satellite Systems, Inc. of the Boeing Company.

**137.** "Book - Talk." *Nassau Literary Magazine* 53.5 (1897): 280-86.

This piece offers reviews of several books including Alexander Black's *A Capital Courtship* (New York: Charles Schribner's Sons, 1897). (285-86) It notes (286) that the work has photographs of Grover Cleveland and William McKinley at their desks in the White House.

**138.** "Books and Authors." *New York Times* May 25, 1901 1901, sec. BR: 6.

This review of Frank M. Chapman's *Bird-Life, A Study of Our Common Birds* says: "Wild Life in Color Most people will acknowledge that the so-called color photography has not yet been developed to an excellence which is superior in toning and tint to the best specimens of old-time lithography. And yet color photography has made it possible to present nature books with colored illustrations well within the reach of the reading public; this would have been impossible had lithography been employed...."

**139.** "Boons for Posterity." *New York Times* Nov. 11, 1911 1911: 12.

Alexander Konta says "light and sound waves never lie" (Konta quoted). Notes that Lincoln's voice and Napoleon's actions forever lost. "But posterity in its remembrances of things past may summon back the voices and the prominent figures of this and succeeding generations." Article goes on to say that "Print, the

photographic plate, the phonographic roll, and the kinoscope have superseded the goose-quilled manuscripts of the fallible copyists of old. But our modern paper is perishable; the new society will do well to return to parchment."

**140.** "The Boston Location Filming of 'The Thomas Crown Affair'." *American Cinematographer* 49.10 (1968): 740-43, 770-71, 786-87, 793-94.

In this interview, cinematographer Haskell Wexler discusses how the movie "The Thomas Crown Affair" was filmed on location. He explains the use of zoom lens, hand-held cameras, hidden cameras, cameras operated by remote control, and the use of lighting. Director Norman Jewison wanted the characters to "play chess with sex" and used only two large soft lights to create a "dreamy, sexy mood." (p. 743) For a scene shot inside a sauna devoid of steam, Wexler filmed using a red light which suggested heat. (p. 770) Wexler says that he used a 50mm lens made by Angenieux with a speed of F/.95, the "fastest lens I've ever seen." (p. 786)

**141.** "Boy Admiring Movie Posters Hit by Truck." *Chicago Daily Tribune* Feb. 26, 1917 1917: 13.

Children attracted to movie posters -- and one of the dangers.

**142.** "[Breen, Joseph Obituary]." *New York Times* Dec. 8, 1965 1965: 47.

This obituary deals with the man who was perhaps the most powerful film censor in the United States from 1934 to 1954.

**143.** "[Breen, Joseph]." *Variety* Dec. 15, 1965 1965: 13.

See also the story related to Breen's obituary in *Variety*, Dec. 8, 1965, p. 3.

**144.** "Brigitte Conquers America." *Look* 22 (1958): 62-64ff.

One of several articles in mainstream U. S. magazines publicizing Brigitte Bardot after her movie *And God Created Woman*.

**145.** "British Board of Film Classification". Nov. 7, 2005. <<http://www.bbfc.co.uk>>.

The British Board of Film Classification is the agency responsible for rating (and previously censoring) motion pictures in Great Britain.

**146.** "British Movie on Homosexuality Denied Seal of Approval Here." *New York Times* Nov. 16, 1961 1961: 45.

This British-made movie dealt with homosexuality and was denied a Production Code Administration seal of approval in the US. "Independently produced overseas by Allied Filmmakers and starring Dirk Bogarde, the movie is a dramatized condemnation, based on the Wolfenden Report, of Britain's laws on homosexuality," this article reports. The film gained acclaim abroad and Pathe-America Distributing Company picked it up to exhibit in the United States. Budd Rogers who was head of the company said the movie would play in the U. S. with or without the PCA seal, and indeed, it opened in New York on Feb.. 5, 1962.

**147.** "Broadway to Have a New 'Theater of Color'." *Current Opinion* 71.5 (1921): 612-13.

This article discusses the plans of Achille Ricciardi who plan to begin a "theater of color." (612) "He proposes a transformation of the static scenic settings by the plastic use of illumination in providing a vivid and living background to emphasize the content of plays already written and suited to such interpretation. In realizing his effects, Ricciardi has developed several interesting devices. He projects his light on the stage from the sides, from above and also from concealed sources in the floor, whereby a figure walking above is suddenly and unexpectedly cast into strong illumination. Most of his side-lights, explains Oliver M. Saylor, in the Boston *Transcript*, are passed

through water contained in glass boxes and chemically colored. The effect of ... rippling light is also obtained through this device." (612)

The article provides a lengthy excerpt from Ricciardi talking about the Theater of Color: "The appearance and developments of colors constitute the essence of my theater. Among our predecessors color belonged to the technic of the stage rather than that of the 612/613 drama.... We aim to make of the stage not a cornice, but a part of the drama, its visible element, not merely its exterior. We should remember that the stage has a dual structure; architectural, which limits the space of the action, and spiritual, which fuses the psychological motives with the surroundings. Moving color modifies forms without disfiguring them. In an atmosphere of successive colors the emotional intensity of the drama reaches its proper pitch without alteration of the phonetic value or the style of the dialog, as in opera.... In considering color as psychological background, we must remember that music gives the sensation of tempo and painting the impression of space, and that the only element which can arouse the sensations of tempo and space at the same time is the magic element of color freed from form. In answer to the objection that the same color will not suggest the same emotional reactions to different people, I reply that we are all children as regards our color sensibilities, which are simple and primitive and therefore more likely to be similar than different. Red is cheerful and white is pure; these conceptions are found in all languages and prove the universal intellectual nature of the sense of color. I believe that a deep blue with a sickle of green will give the impression of a landscape more successfully than painted cardboard and bad white lead." (613)

The author of this article discusses specific colors. "A taste for red is almost always associated with passion and the sensual pleasures of life," it says. (613)

**148.** "Bull Fight Is Held at the Stock-Yards for Moving Pictures." *Chicago Daily Tribune* Nov. 22, 1898 1898: 1.

The subtitle of this article reads: "Matador Is of Straw, but the Steer Is Alive, and Having Been Goaded to Frenzy Nearly Kills a Cowboy Who Falls Into the Arena."

**149.** "Burton Holmes' Third Talk. Gives His Illustrated Lecture on 'The Cities of the Barbary Coast' Football Pictures." *Chicago Daily Tribune* Nov. 27, 1897 1897: 8.

This article notes that "Among the moving pictures the football scrimmages on the University of Chicago campus in the Thanksgiving game aroused the greatest interest, with the polo and golf scenes a close second."

**150.** "Bush Lashes Hollywood's Lax Attitude Toward Drugs." *Toronto Star* March 23, 1989 1989.

This article deals with President George H. W. Bush's attack on Hollywood's depiction of substance abuse.

**151.** "Busse Sees Levee; Changes Ordered; Mayor Visits 'Red Light' District, and Many Blows to Vice Follow; Takes Slash at Stage." *Chicago Daily Tribune* June 2, 1907 1907: 2.

This article reports that Chicago Mayor Busse appalled by billboard for "James Boys in Missouri," to be shown at the Alhambra theater. "A smoking revolver was held in the hand of a villain who was standing over his victim."

"'I wonder how that is for the morals of the general public,' said Mayor Busse. 'I believe this would bear some investigation.'"

He also did not like a handbill for "The Moonshiner's Daughter." "It was filled with pictures of blood curdling adventures.... The hero was seen in a big jug of 'moonshine' whisky, while another bottle protruded from the 'here's vest pocket. There were more pictures of the kind that make school boys thirst for toy pistols and worse. 'Don't fail to see the great fight in the whisky still,' was a 'tip' found on the bottom of the poster."

"Electrical signs also were found to be objectionable, although many have been removed by order of Capt. McCann. No more permits will be issued for electric signs of any sort in the district.

Subtitles to the article reads: "Believes Lurid Melodrama at Theaters Will Bear Investigation."

**152.** "By the Way." *Outlook* 104.12 (1913): 641-42.

This article comments on several topics including the use of Civil War photographs by newspapers. "The reprinting in the newspapers of pictures of the battle of Gettysburg published fifty years ago in the illustrated weeklies of that time brings home the fact that photography has to a certain extent changed the character of war illustration. Greater fidelity to fact is seen in present-day illustration of military matters. The chaos of fighting men, fancifully pictured by the military artists of the past, is not acceptable to readers nowadays, educated as they are by the camera." (641)

**153.** "California Color Films." *Los Angeles Times* Feb. 16, 1912 1912, sec. II: 8.

This article's subtitle says: "Kinemacolor Company's New Process Here First. Takes Pictures at the Rate of Seventy to Second. Propose to Display Local Scenery All Over the World."

**154.** "Camera Drama vs. Spoken: The Latest War in the American Theater." *Current Opinion* 59.6 (1915): 405.

This article begins by quoting William A. Brady who said that "if pictures go on as they have been going on in the last ten years, it will mean the death of the spoken drama." It then discusses an editorial response to Brady's ideas in the *New York Evening Post*. "The American drama has always been a drama of action, as opposed to words," the *Current Opinion* article says. The decline of serious drama has been caused by commercial writing. "Dream of huge profits, efforts to please every diverse type of audience from coast to coast, writing for the millions, our playwrights, as this authority points out, have been compelled to go very thin on character, ideas, dialog, to concentrate on action, and action reduced to its elementary terms. These influences are the true ones leading to the death of the spoken drama, the drama of ideas as well as action. This is the effect of Big Business in the American theater." The article quotes from the *Post* editorial to the effect that the movie and serious drama do not have to be in conflict. "By satisfying the elementary appetite for "action," it [the movie] may yet drive pistol-waving from the theater and leave the stage clear for a real spoken drama. People will go to the movies for one thing and to the theater for another. And the dramatist who is relieved from the demand for something doing every minute may give us plays that are spoken in a more real sense than the "spoken" drama of crooks and detectives."

**155.** "Camera Men Dare Death in Arena with Lions." *Los Angeles Times* Aug. 31, 1913 1913, sec. III: 1.

The subtitle reads: "Big Scene in 'Quo Vadis' in Which Christians Are Devoured, Required Nerve and Quickness in the Making Actors Trained but Had to Take Big Chances."

**156.** "Camera's Inroads in Field of Illustrating." *New York Times* Nov. 3, 1901 1901, sec. SM: 12.

This interesting article notes that the camera has replaced the illustrator in weekly papers and also in the illustrated daily newspapers and in cheap magazines. The cost of producing an illustrated paper has dropped significantly during the past five or six years. The cost of using photographs is about one-fifth as much as using traditional illustrations supplied by artists. The article compares the news coverage of William McKinley's assassination in 1901 with that given to Abraham Lincoln's assassination in 1865, and how differently pictures were obtained during in 1865 and in 1901. In Lincoln's time, artists were sent to sketch the scene and wood engraving were used. It took one to two days to engrave a drawing on wood, and perhaps four days before the image was ready to publish. At the time of McKinley's assassination, newspapers had many photographs (many stock photos, to be sure) to choose from. Newspapers had photographs even of obscure places on file and they were readily available. It cost *Collier's* about one-tenth as much to put out an extra edition after McKinley's death as it did *Harper's* to produce an extra issue after Lincoln's assassination. The article notes that even five or six years before McKinley's death, an extra required sending out several artists. By 1901, photos could be gotten from

Buffalo to NYC in about 14 hours. This article also discusses the use of photographs in cheap magazines and that illustrations are still used in fiction.

**157.** "The Campaign to Curb the Moving Picture Evil in New York." *New York Times* July 2, 1911 1911, sec. SM: 15.

The article reports on New York City mayor's committee on safeguarding the public at motion picture entertainment; it wanted movies to be "clean, safe, and healthful, and moral." The subtitle to the article reads: "Organized Efforts to Censor Exhibitions Which Under Existing Conditions Are Harmful."

**158.** "Can the Camera Immortalize the Melancholy Mask of Eleonora Duse?" *Current Opinion*.1 (1917): 27.

This article is about Italian actress Eleonora Duse, who critics in Europe felt surpassed Sarah Bernhardt in subtlety. She retired at the peak of her success which make her a "semi-mythical figure," according to this article. She is now considering returning in the movies because, according to an excerpt quoted here from the *Boston Transcript*, she believed "that from this mute stage, which has in its favor the rare and enviable element of the approbation of the most numerous and humble portion of the world's population, in the dark and crowded halls, new expression of esthetic beauty and moral beauty may manifest themselves...." Later, this article quotes Matilde Serao, who wrote of Duse: "'Her unforgettable eyes have ever that internal depth of poignant melancholy which she made as penetrating as a subtle sound.'"

**159.** "Can the Making of Motion Pictures Ever Be a Fine Art?" *Current Opinion* 63.4 (1917): 251.

This article begins by saying that "It appears that the public has been deceived, or at least misled, by such savants as Hugo Münsterberg and Vachel Lindsay into believing that there are fundamental elements of art in the photodrama and that it is destined to take rank eventually as an eighth art in the cultural world. As a matter of fact, we read with a degree of surprise, the movies have no concern with art at all. Their sole concern is with life, and the trouble is that the public has been taught to expect more of them than they have been or ever will be able to deliver. Such, at least, is the interesting assertion made by one motion-picture magnate who has no illusions about the industry and who has been making a confidant of William Marion Reedy." This person was recently quoted in the *St. Louis Mirror* and an excerpt from his interview is reprinted in this article. This person emphasized movies' education value in teaching geography and other subjects in the schools.

**160.** "Canadian Rating and Classification Systems: Film Classification in Canada". Nov. 7, 2005.

<[http://www.media-awareness.ca/english/resources/ratings\\_classification\\_systems/film\\_classification/canada\\_film\\_classification.cfm](http://www.media-awareness.ca/english/resources/ratings_classification_systems/film_classification/canada_film_classification.cfm)>

The Canadian Rating and Classification System is the primary agency rating motion pictures, television programs, video games, and other entertainment in Canada.

**161.** "Capitalism's Pin-Up Boy: Eric Allen Johnston." *New York Times* Feb. 26, 1958 1958: 8.

This article, written about the time Eric Johnston organized a bi-partisan conference for President Eisenhower to support U.S. foreign aid, gives biographical details of the MPAA president's life. It begins by calling Johnston "the personality boy of United States capitalism." It then quotes Johnston saying: "We are too mealy-mouthed. We fear the word capitalism is unpopular. So we talk about the 'free enterprise system' and run to cover in the folds of the flag and talk about the American way of life." The article says that Johnston preferred not to use his middle name or initial (Allen).

**162.** "CBS Introduces Its Electronic Video Recording System." *American Cinematographer* 50.4 (1969): 398-99, 421.

This article comments on a "new method of playing back any existing movie or videotape material through a standard TV receiver." The process, demonstrated a month earlier, was CBS's Electronic Video Recording system

(EVR), and it promised "many important applications" and it promised "to create almost as great a film boom in certain areas as the Super-8 format." (398) The article says CBS was "preparing to convert titles in their film libraries to EVR cartridge format" (421) and that one company CBS owned, Baily Films and Film Associates, had 450 separate movie titles. This development was expected to have "a powerful impact on education, business, entertainment, the arts, and information processing industries. Its applications are almost numberless." (421)

EVR did not record images from television sets, "but only plays back pictures previously produced on standard film or videotape and then transferred to an EVR cartridge." (398)

**163.** "Celebrities Made While You Wait." *Chicago Daily Tribune* Nov. 22, 1903 1903: 34.

**This article notes that the key to achieving celebrity status is having your photograph taken. "It costs no more to become a 'well known society woman,' a 'rising young lawyer,' a 'prominent author,' or a 'successful physician' than it does to have three dozen photographs taken. Indeed, the taking of the photographs and the making of the celebrity are parts of the one and same transaction....** (my emphasis)

"Pick up any of those magazines which make a feature of a photographic department. In these pages you will find pictures of celebrities you have not met till now. You will wonder how they have escaped you. But there is their picture, with the line which certifies the original of the picture to be a 'prominent,' or a 'rising,' or a 'well known,' or a 'successful' this, that, or the other.

"Take those periodicals that are devoted to specialties - to the law, to sports, to medicine, to engineering. There again you will find the same pictures of the same persons....

"In many cases you happen to know that the originals of these pictures really have done some notable thing. They have done something for which they should be honored. You do not wonder that their pictures appear in the public prints. But as for the others -- those celebrities who, as it were, have sprung up like the mushroom between the setting of the sun and rising of the same -- of those celebrities you are skeptical.

"You need be uncertain no longer. For herein is revealed the secret spring from which many of our heroes and heroines come.

"The first step to be taken by one who would shine in the fierce white light of publicity is to have pictures taken. If the applicant for the sittings is a well known actor or actress or a politician of great prominence these pictures will not cost a cent.

"Most photographers are glad of the advertisement they get from the connection of their name with that of their distinguished subject. But these people who can get photographs for nothing are not the people who need the advertising."

The subhead then reads: **"Seeks Fame's Advance Agent."**

"He who would like to see his picture in public print together with a written notice in which his merits are alluded to hies [sic] himself either in Chicago or in New York to the professional celebrity maker....

"Three dozen photographs are at once taken. There was a time when the camera told the truth, but that was many, many years ago. Now the most commonplace face in the world can when it is looked upon by the magic lens, transform itself into a thing of beauty, which will be a joy as long as the photograph lasts. The pictures are taken...."

**164.** "Celebrities Write on Parchment for Future Ages." *New York Times* June 2, 1912 1912, sec. SM: 9.

This article reports that Bernard Shaw, Admiral Dewey, "and Others Contribute to the Modern Historical Records Associations Ambitious Project," by writing on parchment to preserve a record of their work.

**165.** "The Celluloid Danger." *The Times [London]* April 1, 1913 1913: 7.

This article reports on the fire hazard posed by celluloid.

**166.** "Censor Bars 'The Miracle'." *Chicago Daily Tribune* April 11, 1913 1913: 10.

This article details the reason why Chicago authorities censored the film *The Miracle* (1913?). The article's subtitle reads: "'Depicts Immorality and Is Insulting to Religion.'"

**167.** "Censors Conduct Model Picture Show." *New York Times* May 16, 1909 1909: 7.

This article reports that Board of Censorship of Moving Pictures and the People's Institute gave a demonstration mainly to school teachers and it was a "model show." The subtitle of the articles reads: "Had the Theatre So Lighted That the Audience Could See to Read; Exhibit Biblical Pictures; Also Statues and Paintings A Comic Side, Too Speaker Thinks Clergy Fear Human Nature."

**168.** "Censors Inspect Nickel Theaters." *Chicago Daily Tribune* May 1, 1907 1907: 6.

Lieut. Alexander McDonald, head of Chicago's new "nickel theater bureau" quoted: "'In my estimation the penny arcades are more in need of reform than the nickel theaters, and the theaters need it badly enough.... I will venture that there weren't 20 per cent of the penny moving pictures that could be called decent.'"

The subtitle of this articles reads: "Find Many Bad Shows in Them and Worse in the Penny Arcades; Have Much to Condemn; Expect to Cover City in Three Days and Make a Complete Report. Penny Arcades the Worst. Thaw and Other Murder Scenes."

**169.** "Center for Moving Picture Supplies." *Chicago Daily Tribune* Feb. 7, 1909 1909, sec. Q: 9.

This article talks about Chicago's place in supplying the growing moving picture business.

**170.** "Charged Charms of Brigitte: Bardot Boom Balloons in the U. S." *Life* 44 (1958): 50-52.

This one of several articles (several appeared in *Life* alone) in mainstream magazines publicizing Brigitte Bardot and her movie *And God Created Woman*. The magazine devoted three pages of non-nude color photographs to the actress designed to accentuate her "charged charms."

**171.** "Charity's Report Backs Allegations that Priest Engaged in Misconduct." *Los Angeles Times* Aug. 5, 1990 1990, sec. B (Metro): 3B.

This article details charges that Bruce Ritter, a Catholic priest who had been a member of the antipornography Meese Commission in 1985-86, had himself been involved in sexual misconduct.

**172.** "Chasing an Emotional Rainbow." *New York Times* Nov. 21, 1937 1937: 178.

This article discusses color's ability to arouse emotions and the interest that has been shown in this topic by movie makers who have used Technicolor. "Makers of Technicolor movies, naturally are deeply interested in the capacity of color to induce emotion. The affinity is a heaven-made one -- emotions being so to say, the primary colors of the movie palette. Because there is no adequate research on the subject, problems involving color emotion (?) are almost without precedent. But serious attempts have been made by the staff of Selznick-International to break down color effects and establish a sort of emotion spectrum." The article mentions Dr. Robert T Ross of Stanford University and also William A. Wellman.

**173.** "Child Pornography Law Enacted." *New York Times* May 22, 1984 1984, sec. A: 20A.

This article deals legislation passed to fight child exploitation and child pornography.

**174.** "Child Takes Poison after Picture Show." *New York Times* June 7, 1911 1911: 3.

The subtitle to this article reads: "12-Year-Old Girl Moved to It by a Lurid Romance She Saw Depicted. Yearned to Die a Heroine. Swallowed the Deadly Tablet at Her Mother's Side Heroic Measures Save Her."

**175.** "Children and the 'Movies'." *Youth's Companion* 95.9 (1921): 134.

This article notes that perhaps two-thirds to three-fourths of movie audiences were youth "of all ages, from high-school pupils down to youngsters of not more than five years; but most ... of the grade-school age, say from seven to twelve years of age." These *blasé* little 'movie fans' were watching material comparable to the dime novel and "cheap love stories." Only "there is no reading that present or can present things so vividly as the moving-picture screen presents them...." It is the parents' responsibility to supervise what their children watch.

**176.** "Children Cheered War Heroes; Two Thousand Little Ones the Happy Guests of the City History Club." *New York Times* Feb. 23, 1899 1899: 12.

This article reports that children cheered moving pictures and telephotographs. "The popular generals and well-known warships were instantly recognized and their appearance on the screen was greeted with a deafening hubbub of whistling and yelling that the patient lecturer had difficulty quelling.

"Roosevelt in his Rough Ride uniform and Wheeler, both ever present where any fighting was going on, were the most popular of the warriors, and the Brooklyn and Oregon warships, aroused the greatest enthusiasm."

**177.** "The Children in Danger." *Chicago Daily Tribune* Oct. 9, 1906 1906: 8.

This article says that movies are more dangerous to children than the live theater. It says that "If the rapid increase noticed this year in the number of penny arcades and nickel electric theaters meant only that speculators were reaping a rich harvest of small coins at little expense to themselves there would be no objection to it." But "there would be no call for police interference if the children were not taught immorality as well as encouraged in thriftlessness."

While some stage plays are "depraved," the movies are "more dangerous to children because they are brought near to the children's schools and homes, and the price is so low that children who never have been to the theater in their lives are habitual patrons of the penny or nickel shows." Article says that movies have "as many ... criminal or disreputable scenes as the imagination of the kinesiograph artist can suggest are presented with lifelike distinctness for young children to gloat over." The machines show things that "no father would wish his young son or daughter to look upon."

**178.** "A Chromotherapeutic Key to Dramatic Art." *Current Literature* 48.5 (1910): 515.

This article talks about the effect of colored lights in the theater. Color "light exerts not only a therapeutic and sanative influence, but an emotional one as well." The article considers a recent lecture by Charles R. Clifford, reprinted in *The Illuminating Engineer*, on how "the whole history of dramatic expression on stage will have to be written anew by an authority competent to realize and apply chromotherapeutic principles." Clifford argued that "the effect of color upon the nerve force of the nervous is more distinctly shown than the effect of music." (Clifford quoted) The article then discusses the various emotional effects of different colors (e.g., yellow provokes laughter, green contentment, red stimulation, etc.) and the likelihood that moonlight is a factor in causing many people to fall in love. Audiences in the theater are rarely aroused by music the way they are by color. "It is the engineer who controls the lights who makes and unmakes the art of the playwright -- and why? Because, replies our expert, the play is always seen by artificial light."

**179.** "The Cinematograph Craze." *The Dial* 56.664 (1914): 129-31.



This article notes the rapidly growing popularity of movie -- three-quarters of million people attend them every day in Chicago, it says. "It is a mushroom growth that has developed almost over night, and we have not yet had time to view it in all its bearings." (129) The article discusses the social and educational implications of the movie theater **"It is, in a sense, the culmination of the process of substituting pictures for words, -- of actual images for the images which the stimulated mind creates, -- which was inaugurated when the photographic illustration began to invade our magazines and to disfigure our newspapers. It shows in a very striking way the demoralizing modern tendency to seek lines of least resistance in every form of activity, to convert education into amusement, and work into play, without giving the least thought to the way in which the process softens the mental fibre and saps the character. Generally speaking, the picture performs its proper function when it supplements the word, printed or spoken, and perverts its function when it would become a substitute. For the picture never can really be a substitute for the word, which is equivalent to calling it a substitute for thought, and the intuitional elements which it supplies to the mental process are a poor exchange for the analytical elements of logical interpretation which reading and listening demand."** (130) (my emphasis)

The article cast doubt on the educational value of films or their ability to recapture history. "A great deal of nonsense has been written about the moving picture as an educational agency. If kept strictly in its place as an adjunct to the methods that demand application and concentration, it may serve a useful subordinate purpose. The historical scene as realized from a close study of the sources may be vivified by this form of dramatic presentation, although the setting and the action are necessarily 'faked.' What the imaginative picture in the school text does for the child may be done for him more realistically by the projection of the film on the screen. But all that he will get from it at best is a series of fleeting impressions, and no opportunity is offered him to study the details of scenery and costume and architecture. The fleeting impression, however, can never make a serious contribution to the work of education." (130) Scientific films with microscopic views of subject matter might be more valuable if they have the proper explanation accompanying them.

The author of this piece sees slightly more value in the travel film. "By its means, one may become a traveled observer with a minimum of effort, and its success is attested by the large use which the travel-lecturers make of it. The real traveller, of course, finds his delight in leisurely contemplation of the foreign scene, dwelling at length upon its details, and giving the impression time to fix itself upon the memory. The arm-chair traveller in the picture play-house can do nothing like this, and can retain but a jumbled recollection of what has been shown him. But even such travel is better than none at all..." (130)

Great literature offers possibilities for moving pictures. "Literature offers a boundless field for this new kind of illustration, and its exploitation, guided by artistic conscience, may add much to our enjoyment of the great works of fiction and poetry." (130)

Movies offer great temptations to appeal to "vulgar and depraved tastes," and so "some sort of censorship is demanded by the interests of public morality." (131) Noting that some sort of legal regulation movies operates now in most major cities, the author says that "Censorship as an official institution is never an unmixed good, and is capable of developing into a greater evil than any it seeks to avert, as we have seen in the cases of English licensing of plays and the Russian treatment of the press. The present danger in this country seems to lie in the sort of official stupidity which lays down general rules, and then applies them undeviatingly in all cases -- a procedure which would have the ludicrous result of placing Shakespeare's 'Julius Caesar' under the ban because scenes of violence and murder are in general prohibited." Modern censors "catch not only the vicious and vulgar in their net but also the merely tragic which, distressing as it may be to view, remains an essential part of life, and must not be left out of the scheme if we are to pretend to picture either the history of civilization or the conceptions of the great creative writers. It is not legitimate to throw upon the screen anything which may be described in a printed book that is published without legal interference?" (131)

**180.** "The Cinematograph's Value In Biology: Recording the Flight of Insects." *The Times [London]* May 13, 1911 1911: 6.

This article talks about the use of moving picture to study the rapid flight of insects. Cameras must be able to take many pictures in much less than one second's time.

**181.** "Cinematographs: Truth and Fiction." *The Times [London]* April 9, 1913 1913: 11.

Commenting on moving pictures and their ability to portray things out of their natural context, this article says that "...The horses and the woman and the trees appear on the street as if they had nothing to do with the future or with the past.... Let alone the strange way in which isolating something from its context heightens the meaning, there is also the sheer excitement and curiosity of the sights themselves."

**182.** "Cinematography for the Amateur: A New Invention." *The Times [London]* Feb. 25, 1914 1914: 10.

This article discusses the invention of a seven-pound movie camera.

**183.** "Cinematography, a New Art for Amateurs." *Arts and Decoration* 11 (1919): 230.

The writer of this piece takes the view that "as an educator," film had "no equal." He discusses changes in cinematography that are making it more accessible to a broader public and makes it possible to produce home movies. Already by this time, many schools were purchasing motion picture equipment as the technology became smaller and safer (e.g., inflammable film) and they had begun collecting educational movies for their libraries. The results, so claimed one publication for those working in art and design, were astounding. Now, thanks to films, even a child of only eight knew "far more of physiology, geology, geography, or bird and animal life the world over than most of his elders." Even more amazingly, all this information had "been absorbed with no tax to the youthful mind or memory."

Not only can film teach history but it can capture the past. "There is another and intimate phase of this new art that makes an even broader appeal; we can have animated pictures of our loved ones; we can preserve for next year the beauty of this year's garden, and for the years to come the charms of childhood. Here is the great human appeal of the home movie. Here is the opportunity to visualize, at least, 'the touch of a vanished hand.'"

**184.** "Cities Prohibit Fight Pictures." *Chicago Daily Tribune* July 6, 1910 1910: 1.

This article deals with the moving pictures of the Jack Johnson-Jeffries 1910 heavyweight boxing match. The subtitle reads: "Official of Half Dozen Large Places Act Because of Race Hatred While Followed Contest; Plan Nation Wide War; Christian Endeavor Societies Will Urge Every Governor to Prevent All of Film Expositions."

**185.** "Citizens Roused by Crime Shows." *Chicago Daily Tribune* Oct. 6, 1906 1906: 7.

In Chicago, this article says, "Along Milwaukee avenue are nearly a dozen of these cheap amusement places, between West Ohio and West North Avenue. The 'shows' offered principally are 'moving pictures,' showing train robberies, lynchings, safeblowing, 'black hand' conspiracies, and all manner of crime and bloodshed." The subtitle to this article's headline reads: "Moving Pictures of Scenes of Violence Declared to Demoralize Children. Will Protest to Mayor. Ald. Beilfuss Says Cheap Theaters Must Be Supplanted or Made Harmless." The subhead that follows in the article reads: "Crime Taught to Children."

**186.** *City of Renton v. Playtime Theatres, Inc.* 475 U. S. 41 (1986) 1986.

Realizing that the *Miller*, *Paris Adult Theatre*, and *Jenkins* cases by themselves were inadequate to eliminate adult movie houses, communities tried a different approach that involved controlling land use and concentrating such theaters into "combat zones." The goal was to prevent concentration in areas where residential neighborhoods and businesses might be destroyed. The United States Supreme Court upheld this method of control in two cases, *Young v. American Mini Theatres* (1976) and *City of Renton v. Playtime Theatres, Inc.* (1986). Neither case involved criminal penalties or suppressing films completely.

**187.** "Clerics Say President Vows a Major Drive to Curb Smut." *New York Times* Nov. 15, 1986 1986, sec. 1: 9.

This article covers religious leaders, President Ronald Reagan, and anti-pornography efforts. "Representatives of 200 American religious leaders said today that they had won President Reagan's commitment to make a national anti-pornography campaign a major priority of his Administration," this article begins.

**188.** "Close of the Celebration: A Veritable Hot Time in the Old Town Last Night." *Los Angeles Times* Aug. 27, 1899 1899, sec. A: 1.

This article reports that "Tonight witnessed the culmination of San Francisco's three days' greeting to the First California Volunteer Infantry and the California Heavy Artillery, the return from the Philippines of these organizations marking an epoch in local annals...."

"The events of the past three days are now matters of more than local history. The arrival of the transport Sherman, the splendid demonstrations of the bay and the Aladdin-like transformation of the city's chief streets into the semblance of an enchanted realm by the artistic and lavish arrangement of electric lights in many colors -- all these were enough to turn the heads of ordinarily self-possessed people...." The article goes on to describe the celebration honoring the returning troops.

**189.** "Club Women Want Cleaner Photo Plays." *New York Times* May 28, 1916 1916, sec. X: 12.

This piece reports on efforts by women to influence the tone and content of motion pictures. The article's subtitle reads: "Mrs. Jane S. Johnson Urges General Federation to Use Its Influence Upon Producers."

**190.** "Code Appeal Lost by Narcotics Films: Movie Association Directors, After Showing, Refuse Seal to 'Man with Golden Arm'." *New York Times* Dec. 7, 1955 1955: 48.

In November, 1955, the *New York Times* reported that United Artist would release the movie, *The Man with the Golden Arm*, with or without the PCA's seal. It was the first time that a major studio had announced its intention to exhibit a controversial film before submitting it to the PCA. The studio did submit the film to the PCA but the PCA refused to approve it. Johnston and the MPAA's Appeals Board upheld this decision on December 6, 1955, but the studio heads were divided. Only five voted to uphold the appeal while four other abstained. The following day, Arthur Krim announced that United Artist would withdraw from the MPAA in protest. This episode contributed to Johnston's decision to revise the Production Code in 1956. The revised Code permitted treatments of narcotics use in movies.

**191.** "Code Is Reversed on Seal for Film: Review Board Takes Action on 'Happy Anniversary' -- Dialogue to Be Added." *New York Times* Nov. 6, 1959 1959: 23.

This article discusses the first appeals case under the motion picture Production Code to be decided since Eric Johnston, MPAA president, doubled the size of the Code's Appeals Board by bringing in independent producers and directors. This appeal involved overturning the PCA rejection of a movie entitled *Happy Anniversary* (1959) that involved pre-marital sex. Dialogue was added to add compensating moral values and the film received the PCA's seal.

**192.** *College Theater v. United Artists, et al.*

This case involved a suit filed by a theater owner who challenged the Motion Picture Association of America's rating from the 1980 movie *Cruising*. Some at the time saw the case as potentially a challenge to the rating system itself.

**193.** "Collins Cleanses the Dance Hall." *Chicago Daily Tribune* Feb. 13, 1906 1906: 1.

The subtitle of this film reads: "Orders Boys and Girls Under 18 Years Old Be Kept from Public Unless Attended by Parents. To Stop Immoral Plays. Ordinance to Go Into Effect on Thursday Will Prevent Depiction of Vice in the Local Theaters." Collins was Chief of Police in Chicago.

**194.** "Color and the Picture." *Moving Picture World* 7.4 (1910): 182.

This article says that "Our advertisement pages, for some time past, have announced the imminent introduction of kinemacolor to the American public, and this week we are in receipt of a batch of literature bearing on the subject...."

"...We never expect to see the time when color will wholly replace monochrome in the picture, any more than oil paintings or water color paintings will displace black and white work in graphic art. There are numerous subjects made by the moving picture which are best translated in monochrome...."

**195.** "Color in Beauty." *Current Literature* 5.6 (1890): 419-21.

This article is reprinted from the *New York Mercury* where its full title was "Color in Beauty -- A Society Woman."

**196.** "Color in Nature." *Scientific American* 130 (1924): 390.

"We live in a world of color," begins this article. "Not only is color a natural characteristic of all forms of nature, but Man endeavors to surround himself with even more color by dyeing his textiles, painting his houses and structures and in fact coloring almost everything that he fabricates not excepting his own person."

Color in nature has both utilitarian and decorative purposes. The "brilliant colors of the feathers of birds are for decorative effect only and play a part in sexual attraction."

This piece discusses color as it appears in other aspects of nature and concludes that mankind is still a long way away from being able to replicate nature's hues. "It is strange that these coloring matters which give such lasting colors in flowers produce only fugitive results when used on textile fabrics. They are all complex substances and one of the real marvels of nature is the ease with which the plant builds up these coloring matters. The chemist succeeds in synthesizing them with great difficulty only, and by methods so complex that it is obvious that we are not even on the road toward learning how the plants do it." (390)

**197.** "Color In The Motion Picture." *American Cinematographer* 50.1 (1969): 80-83, 120-21, 168-71, 164-66, 178.

This 1969 piece examines the use of color in movies. After World War II, better film and lighting made it easier to shoot movies on location. In 1949, Eastman Color introduced a multilayer negative and printing film stock that made it possible to use virtually any 35mm camera to shoot color features, even low-budget color movies. The breakthrough convinced Technicolor to do away with its unwieldy cameras. "The appearance of the market in 1949 of the Eastman Color single-strip negative and printing film stock was an event that literally revolutionized color filming and heralded the approach of the day (now at hand) when black and white theatrical features would all but disappear from the screens of the world."

**198.** "Color Movies Coming in Vogue." *Science News-Letter* 8.250 (1926): 5-6.

This article says that several companies are interested in making color movies and that they may supersede black and white films. It notes that the cost of color movies is greater but may not be a huge factor in the total cost of such films. It notes that these films can be duplicated indefinitely, unlike the hand-color films. It notes that there are shortcomings to these films in that such colors as "Pure lemon yellow, cobalt blue and the pure purple shades are not available ... -- at least not until some three-color process is perfect" (6), but that many patrons don't seem to care. "These shortcomings, nevertheless, are not noticed by the cinema patron, who spends most of his time appraising the flesh tints anyway!" (6)

The article continues: "The color of film costs several times the figure for black and white. However, when even the cheapest comedies cost five dollars per second of theater exhibition time, or in other words five dollars per foot of film, the added expense does not rate high when compared to other costs. Unlike the hand-tinted films of previous years, the new films may be duplicated in positive indefinitely without continued repetition of the great initial cost." (6)

**199.** "Color Photography. Advances Made Possible by the Instantaneous Plate." *Chicago Daily Tribune* June 28, 1886 1886: 6.

The subtitle for the article reads: "Prediction of the Coming Success of Photography in Colors."

**200.** "The Color Red." *Living Age* 259.3353 (1908): 124-26.

This article begins by saying that "it has been asserted, and the theory has many disciples, that color exercises a great influence over character.... Of all colors, red is the one round which innumerable superstitions have gathered and it has exercised a vast influence, for good and evil, among all sorts and conditions of people from the dawn of civilization down to the present day." The author comments on color and the uncivilized. "History tells us of the partiality of uncivilized man for bright colors. They appear to excite in savages the pleasure they do in children, for primitive peoples received education mostly through the senses." (124) Continuing, the article asserts that "Brilliant colors have always pleased warlike people and it is therefore natural that red should be the favorite. In its most vivid tints it has a great effect upon the senses: the color of blood excites to action and encourages to combat. At the present day red pigment is used by all uncivilized races...." (125) The article notes superstitions that have grown up around the color red -- e.g., "antipathy to red hair ... in England and Wales among the peasantry...." (125) In ancient times, color was assumed to cure disease. (126)

**201.** "Color Studies." *Pictorial Review* 3.1 (1901): 26-27.

This article discusses the meaning of different colors and points out that some people believe that "colors themselves have an inherent meaning of their own." (26) Thus "Blue means not only beauty, but also truth, faith and all the greater virtues.... Scarlet in all its deeper shades is the wickedest of colors, the very rogue of the rainbow." Gray, rose, violet, green yellow, brown, white, black also represent different values "but all this is only the primer of color meanings. Experts can read a sunset much as your true music lover can expound an opera by Wagner. The color cult is as interesting as the study of palmistry, for every shading, like each delicate tracing on the palm, is a different indication." (27)

The article notes that actors and the theater use color. "Not only are color harmonies and blendings studied, but the peculiar occult significance that attaches to each." (27) Sarah Bernhardt and Mme. Duse are among the actresses who "have made an art of this color idea." (27)

**202.** "Color versus Drawing in Art: A Symposium." *Art World* 3 (1917): 170-76.

This piece is a lengthy editorial about the proper relation of color to drawing in art, and it introduces a symposium on the subject that included essays by the painter Carroll Beckwith and Elliott Daingerfield, who was a well-known landscape painter. The magazine, *The Art World*, was opposed to "the growing vice of untruthful drawing" (170) in modern art and the tendency to elevate color over form in painting. It considered the drawing engaged in by modernists to be "aesthetically" and "socially vicious" (171) and the magazine saw itself as "making a most vigorous war" against this type of art. (171) It opposed "rebellious artists" who did what they pleased, and considered the debate over color and its relationship to form as part of "the age-long fight between reason and riot, between self-restraint and self-indulgence." (172)

This editorial begins by pointing out that there are six elements of art -- "conception, composition, expression, drawing, color, and technique." (170) Color was considered to be fifth in importance of those elements. The author quotes a platitude which said that "Drawing is the mother of living form while color is its glorification."

(170) Color glorified form and Nature is the foundation on which the use of color should be built. "When nature creates any living thing she first make the form, and always of an agreeable linear design -- then she colors the form. Color alone is not her aim. It is form plus color, color being the glorification of the form." (170) Later, the editorial says that "in any Standard of Art, color becomes fifth in importance -- the surface technique being the least important." (175) In the symposium, which Beckwith and Daingerfield took differing views of color, editorial sides with Daingerfield's position on the relation of color and form.

The editorial argues against the use of color in modernism and the lack of precision in drawing by artists. The author (or authors) consider themselves "engaged in a fierce battle against the growing vice of untruthful drawing in the world of art." (170) "To draw perfectly in order to give life to a figure has been the ideal of every great artist from Pheidias down," says the editorial. (171) The editorial quotes Daingerfield who said that "weak men never learn how to draw because nothing in art is so difficult as to draw correctly and expressively...." (Daingerfield quoted, 170) Among the artists reflecting this trend was Delacroix, who is described as "a rebel," or "anarchistic rebel against common-sense." (172) Delacroix reflected a growing trend in art. The advocacy of ideas about art that he embodied marked "the birth in art about 1850 of 'modernism,' a word coined by Baudelaire and defined and hurraed by him into a movement. The result was the appearance of the successive phases of 'modernism': impressionism, neo-impressionism, post-impressionism, cube-ism, tube-ism, future-ism, etc., in which color was gradually more and more so worshipped and drawing step by step so despised that there is to-day not one painter in ten who really is able truthfully to draw a human figure, not to speak of drawing as Rembrandt, Holbein, Velasquez or even Raphael, Titian or Veronese drew." (173) This was a type of "degenerate art." (174)

In addition to Delacroix, other modern artists including Monet come in for criticism. Of Monet's "Rouen Cathedral," the editorial calls it "a badly drawn 'color orgie,'...." (175) Monet would not be forgotten, the editorial predicted, but his reputation would rest on his early work "before he became a 'color experimenter.'" (176)

A caption beneath the painting "The Fisherman" (by ?) reads: "An example of insane drawing by a cynical 'modernistic' charlatan. A specimen of the degenerate and vicious 'deformation of the form' the combating of which is one of the main purposes of *The Art World*."

Commenting on the relation of color and Nature: "Nature's supreme spiritual purpose is to stir up emotions. For that purpose she uses form and color. But the form and its linear composition is more important as a means of stirring our emotions than color...." (171) Quoting Augustus Thomas who said: "A word or phrase, act or symbol thrills us in proportion to its capacity -- as an explosive agent -- to touch and fire a center of associated emotional memories." (Thomas quote, 171) It has become a "commonplace," the editorial says, that a colored picture would be even more "emotion-stirring" than a black and white one. (171)

The editorial concludes by saying that great American art will only emerged "by agreeing with nature that, before we think of color in art we must first insure the life and beauty of the form, which can only be obtained by the utmost possible truth of drawing, even though we ultimately must follow nature's plan and glorify the form by means of the color." (176) A "work of art is great in ratio of its power of stirring the highest emotions of the largest number of cultured people *for the longest period of time*." (174, emphasis in original text)

**203.** "Color View of Photos." *New York Times* Feb. 21, 1909 1909, sec. C: 2.

This article says that "When the audience viewed the composite picture through the complementary colored glasses a startling stereoscopical effect was produced." The subtitle to the article reads: "Royal Society Tries Method That May Be Applied to Moving Pictures."

**204.** "Colored Movies Hurt Eyes Less Than Black and White Ones." *The Science News-Letter* 9.283 (1926): 8.

This brief article reports that Professor Leonard T. Troland of Harvard University maintains that color films strain the eyes less than black and white ones. As early as 1914, Troland had written a paper on the problem of flicker

and the movie picture jumping which caused eye strain. Troland is quoted as saying that "The more natural a picture is, it seems, the easier it is for the oculo-motor system to make the images 'appear as they should.' In black and white pictures violent contrasts often have to be used in order to get the effect of depth and reality, and such contrasts tire the eyes. Colors on the other hand express contrasts in a harmless way and also improve the truthfulness of the pictures." (8)

Troland acknowledges that there had been problems with earlier color films. The article reports that "When motion picture in color were first introduced about fifteen years ago annoying fringes of red and green on the edges of moving objects disturbed the enjoyment of the pictures and critics said that they were much worse for the eyes than the black and white performances. The trouble was that the red and green components were not photographed simultaneously and the effect was a doubling of the image on the screen which the eye muscles struggle to make into one again. This upset the normal balance of what Prof. Troland calls the ocular reflexes." (8) Troland says that in recent years the double images and fringing in color motion pictures has been improved, if not eliminated. (8)

**205.** "Coloring and Decorating the Pan-American Exposition." *American Architect and Building News* 74.1351 (1901): 52-54.

This article discusses the use of electricity and color at the Pan American Exposition held in Buffalo, NY, in 1901. The Board of Architects and the Exposition Company discussed the use of color in considerable detail. The treatment of sculptural groups around the Government Building were designed "to suggest man in his primitive state...." (53) "The Electric Tower, the crowning achievement of man, is dedicated to the great waterways and the power of Niagara, which is utilized to generate current which will run the Exposition. The "beautiful emerald-green hue of the water as it curls over the crest of Niagara Falls" was used "on some portion of every building." (53) Color was used to represent different states of man's civilization. "Taking it for granted ... that as we enter the grounds from the Park through the forecourt, the causeway bids welcome to the visitors and the countries taking part in the Exposition, and we would come upon the elementary conditions, that is, the earliest state of man suggested on one side and primitive nature on the other," and here the "strongest primary colors" were used. As visitors advanced "up the grounds, the colors should be more refined and less contrasting, and the tower, which is to suggest the triumph of man achievement, should be the lightest and most delicate color...." (53) Continuing, the article says that "the Electric Tower is very light ivory, and is enriched in the capitals, brackets, finials, stars, pinnacles, with gold, and is crowned with a gilded figure of the 'Goddess of Light.' The panels have the brightest fresh blue-green..., suggesting the water as it curves over the crest of Niagara...." (53)

Color was used purposefully on other buildings too. "In the Electricity Building light shades of green and violet bunting are used.... In the Agriculture Building the colors used are intended to suggest autumn and spring...." (54)

**206.** *Colour 73: Survey Lectures and Abstracts of the Papers Presented at the Second Congress of the International Colour Association, University of York, 2-6 July 1973.* New York: John Wiley & Sons (a Halsted Press Book), 1973.

This work contains papers and abstracts on a wide range of topics relating to color -- color vision, color differences, color rendering and reproduction, design and architecture, and more. The work contains tributed to Deane B. Judd.

**207.** "Colour Cinematography: Recent Advances." *The Times [London]* April 3, 1912 1912: 23.

An update on developing in making color moving pictures.

**208.** *Commercial Pictures Corp. v. Board of Regents of New York.* 305 N.Y. 336, 113 N.E. 2d 502 (1953), rev'd per curiam, 346 U. S. 587 (1954) 1953.

**209.** *Hearings before the Committee on Commerce, United States Senate. The Committee on Film Classification, June 11, 1968.* Smith, Margaret Chase. 1968.

In June, 1968, Maine Senator Margaret Chase Smith spearheaded a brief Senate hearing on motion picture classification. Smith believed that movies, television program, and their advertising had become too violent and sexual for children. She did not favor censorship but did want some kind of rating system to give parents warning. This material is in the Margaret Chase Smith Papers, Margaret Chase Smith Library, The Northwood Institute, Skowhegan, ME.

**210.** "Comstock Takes Hand in Physical Culture Show. Has Promoters Arrested for Putting Up Posters." *New York Times* Oct. 6, 1905 1905: 9.

The subtitle of this article reads: "Showman Says He'll Fight. How Can One Show How Physical Culture Has Improved the Body if the Body is Clothed?"

**211.** *Cook County Police Censorship Records? (1907-1983).*

The Cook County police set up the first municipal motion picture censorship board in 1907. Files exist -- usually a sheet detail how much film was cut and for what reasons -- on many early silent movies. Many of these films no longer exist and these files may be one of the few documents indicating what they film were about. The Police Department's Film Review Section, and Chicago's Motion Picture Appeal Board operated through 1983. Their funding was eliminated from the city's budget in early 1984.

**212.** "Coolidge Has Learned the Art of Publicity." *New York Times* Aug. 7, 1927 1927, sec. XX: 11.

This article maintains that "Calvin Coolidge is the best known President in the history of the United States. [Theodore] Roosevelt does not compare with him, and no other President ever compared with Roosevelt. Even Coolidge's voice is known to millions who never saw him. His opinions and intentions have wider publicity than had those of any President from Washington to Harding. His face, mannerisms and gestures are familiar to every one of the multitudes who go to the movies or look at the newspapers." Talks about the use of press conferences, photography, newsreels, radio. The article also discusses Andrew Jackson ("the inventor of Presidential publicity"), Lincoln, McKinley, and Wilson. The subtitle reads: "Radio, Movies, Newspapers and His Own Personality Make Him the Widest Known of Our Presidents The Whims of Other Chief Executives."

**213.** "'Coon' Songs in Politics." *Chicago Daily Tribune* Sept. 13, 1898 1898: 1.

The subtitle for this article reads: "Congressman Lorimer Prepares a Spectacular Program for Opening His Campaign. Pictures with Oratory. Scenes of the War and Portraits of Heroes Will Intersperse Arguments for Re-election."

This article says that a Republican congressman to use moving pictures of Spanish American War engagements at Santiago, war vessels parading in New York harbor, and its heroes in reelection campaign. "'Coon' songs and moving pictures of the war, the captivating attractions of the summer gardens and theaters of Chicago, will be used by Congressman William Lorimer in his campaign for reelection as Representative from the Second Illinois District. The first trial of this new idea in politics will be made tomorrow night at Bartlett, in Hanover Township. Following that will be one night stands at all the country towns in the Lorimer territory....

"Besides the picture already mentioned, 'The Bombardment of Matanzas,' 'The Battle of Balquiri,'(?) and some scenes of life in the camps will be shown, as well as pictures of McKinley, Dewey, Schley, Miles, Shafter, Merritt, and other heroes. It is the first time anything of this kind has ever been attempted in a political campaign."



**214.** Committee on the Judiciary, United States Senate. *Copyright Infringements (Audio and Video Recorders), Hearings before the Committee on the Judiciary, United States Senate, Ninety-Seventh Congress, First and Second Sessions on S. 1758, Nov. 30, 1981 and April 21, 1982.* United States Senate. 1981.

These hearings with supporting documents run 1,384 pages and includes testimony from several people in the entertainment and recording industries including Jack Valenti, Alan Greenspan, Sony president Joseph Lagore, MCA president Sidney Sheinberg, Screen Actors Guild president Charlton Heston, singer Beverly Sills, Charles D. Ferris (counsel to the Home Recording Rights Coalition), and others.

By the mid- and late-1970s, pirated copies sold abroad of Hollywood movies had become a major concern for film leaders such as Motion Picture Association of America president Jack Valenti. By the early 1980s, the use of video recorders was bring a revolution in home entertainment in the United States. Movie industry leaders such as Valenti, for example, maintained that VCR users were making private libraries of films and using the VCR to fast forward through commercials, thereby threatening to undermine commercial films and television. These hearings have survey information on VCR (and audio cassette) use in the United States during the early 1980s.

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**216.** "Correspondence: Charles Urban Gives All His Time to Kinemacolor." *Moving Picture World* (1910): 262.

Charles Urban discusses Kinemacolor in a Jan. 25, 1910 letter to *Moving Picture World*.

**217.** "Court Upholds Porn Film Law." *Pittsburgh Post-Gazette* Sept. 21, 1994 1994, sec. A: A6.

This work concerns the Child Protection and Obscenity Enforcement Act of 1988. It notes that a three-judge panel of the U.S. Circuit Court of Appeals for the District of Columbia reinstated a provision in this law required those who made explicit sex films, magazines, and other materials to keep records of all the actors, including their ages, names, and nicknames.

**218.** "Cry of Fire in Theatre." *New York Times* Dec. 5, 1904 1904: 1.

The subtitle to this article reports that "Women Faint and Several Are Trampled in Rush for the Doors."

**219.** "The Cultivation of Obliviousness." *The Independent* 85.3510 (1916): 369-70.

**220.** "Culture Watch; Cardinal Rules." *Los Angeles Times* Oct. 2, 1992 1992, sec. B (Metro): 6B.

This article covers Cardinal Mahony's proposed new production code for motion pictures, the Cardinal's turn away from that plan, and his critics. The article says that "on Wednesday the cardinal, in a pastoral letter to the

entertainment industry, disavowed any intention of saddling the film industry with Torquemada-like edicts and instead offered 'suggestions' on the need for more 'human values' in entertainment."

**221.** "Czolgosz Present." *Los Angeles Times* Sept. 25, 1901 1901: 5.

President William McKinley and his assassin were filmed the day before the president's murder, according to this article. "Only for a fraction of a second does he [Czolgosz] stand still; then he again begins to move forward. The kinoscope pictures his movements exactly. He makes his way to the foot of the stand on which the President is speaking. Again he turns his face toward the kinoscope. This time he looks wild and excited. His derby at is pulled down over his eyes, but as he raises his head they can be seen readily."

**222.** "Dan Glickman To Succeed Jack Valenti as Head of MPAA; Valenti Resigns after 38-Year Tenure." *Motion Picture Association of America Press Release* July 1, 2004 2004.

This MPAA press releases announced Dan Glickman's appointment as president of the Motion Picture Association of America, replacing Jack Valenti. It give biographical background on Glickman. It notes that "Valenti will continue to supervise (with the President of the National Association of Theatre Owners) the voluntary film rating system which he devised in 1968."

**223.** "Dan Glickman, Former U. S. Secretary of Agriculture". ([2004?]). July 5, 2004.  
<<http://www.greatertalent.com/bios/glickman.shtml>>.

This website for Great Talent Network, Inc., Celebrity Speakers Bureau, give biographical background on Dan Glickman, who replaced Jack Valenti as head of the President of the Motion Picture Association of America on September 1, 2004. It notes that Glickman's suggested speaking topics include: "Humor in American Politics"; "World Hunger and America's Foreign Policy"; and "Public Health Challenges of Bioterrorism." The biography gives details about Glickman's education and early career.

**224.** "Daniel Frohman Gets Big Stars to Act for 'Movies'." *New York Times* Dec. 22, 1912 1912, sec. SM: 7.

This article uses the word "star" to discuss effort to bring famous actors into the 'Movies.' "Denying that 'the movies' incite to riot, instigate crime, corrupt manners and injure the theater business, Daniel Frohman jumps into the arena as a 'moving -picture manager,' with a list of stars which include Sarah Bernhardt, ....

"Into this 'temple of the new art' will come as many of the famous players of our generation as can be got to pose, bringing with them the play in which each has made his greatest success. This does not by any chance mean that Mrs. Fiske or Miss Marlowe is 'going into the movies.' It means simply that each of these actresses will go to Mr. Frohman's studio for two, or , perhaps three weeks, between engagements, and present, in moving picture form, the one play in which the American people will most want to remember her; as she might, for example, have a plaster cast made of her hand."

The subtitle of this article reads: "Famous Manager Expects to Work a Revolution in the Moving Picture Field with Film Plays by Bernhardt, Sothern and Marlowe, Viola Allen, James K. Hackett, Mrs. Fiske, Beerbohm Tree, and Others Noted Plays and Characterizations Will Be Preserved for All Time."

**225.** "The Daring of the Wicked." *Herald of Gospel Liberty* 106.30 (1914): 932.

The article comments on the National Convention of Moving Picture Men and its opposition to movie censorship. The article argues that such "censorship is a real necessity, if the morals of the public are to be protected at all." It contends that moving pictures are much more dangerous to morality than the more traditional live theater. "You see a vulgar word, a corrupt sentiment, or moral impurity, given to the people from the old-fashioned theater, was bad enough to do untold harm, but when it comes to putting vulgarity before the people in pictures, and moving pictures at that, which makes the evil seem to be a living reality, the danger is increased by

many fold." The National Convention's opposition to film censorship "is as bold as the wicked one could ask," this article says, "and we dare say it is even a bolder stand than the devil himself would favor, not that he objects to it, *per se*, but because it so plainly shows the purpose of these men, that they are determined to make money out of the business, if in doing so they have to poison the whole moral element of all human society." The article continues by saying that "It is money at any price, no matter what the best interests of the community, the Church, and the home may have to say as to the matter."

The article ends by drawing a parallel from the Bible. "It was immorality that destroyed Sodom. Just as well as it was immorality that destroyed Achan and Simon and many others. The danger faces us to-day. What shall we do? Stand still, or shall we meet the enemy and stop him?"

**226.** "David Fights Goliath: His Last Days Film Offers C.I.A. View of Christ's Life in Contrast to Scorsese's Last Temptation." *Southwest Newswire, Inc.* Sept. 2, 1988 1988.

This article is about a one-hour film made by Kenneth Berg in Israel entitled *His Last Days*, designed to counter the interpretation of Jesus in Martin Scorsese's *Last Temptation of Christ* (1988).

**227.** "Dazzles Ben's Eyes. Grand Illumination in the Electricity Building." *Chicago Daily Tribune* June 2, 1893 1893: 1.

This article describes the effect of electrical lighting at the 1893 Columbian Exposition in Chicago. "At the southeast corner, running up another column and away in various directions along the floor of the balcony, ran waves of electric light, showing alternately in red, white, and blue. Hanging from the floor of the balcony, were globes of fire that revolved swiftly and changed color with every revolution. From the north half a dozen big crystal globes, lifted high above the floor, cast a dazzling light across the building. They are part of the French exhibit and are designed for use in lighthouses. Half way down the east balcony a large electric 'finger' wrote the name of the exhibiter in fiery script upon a frame of incandescent globes. The whole building was filled with light...."

**228.** "Death of Mr. John Bunny: A Comedian of the Films." *The Times [London]* April 29, 1915 1915: 5.

On the death of comedian John Bunny, *The Times* of London wrote: "Though he is dead moving pictures will keep him before the public for many years."

**229.** "The Decay of American Journalism." *The Dial* 22.260 (1897): 2-4.

This article condemns the so-called "new journalism" and says that "if the average American journalist ever had such a thing as a conscience, it was killed long ago, and its place taken by a simulacrum of hypocritical accent and leering mien. This effective modern substitute for a conscience in journalism has discovered the secret of preaching virtue in such a manner that it nowise interferes with the practice of vice. It will, for example, devote one editorial column to deploring the brutal tendencies of the age, and fill twenty columns of the same issue with the highly-colored account, from all possible points of view, of the latest event in the annals of the prize-ring. It will take the high moral ground upon the evils of partisanship, and at the same time gloss over the corruption of the party in whose interests its own are wrapped up...." (2)

The article notes criticism made recently by the Baltimore Yearly Meeting of Friends" condemning newspaper for publishing "'pictures and advertisements, both personal and medical, which so insidiously lead the innocent and unsuspecting from the path of virtue,'" and calling on publisher to raise the "'moral tone'" of Sunday newspaper to make them "'a power for good among the people.'" (3) This article also note efforts in Illinois and New York legislatures to pass laws to regulate newspapers by "making it an offence to publish portraits without the consent of the persons portrayed." (3) It urges people to stop buying newspapers that are dishonest, have a "vulgarity of tone," and reflect "pernicious sensationalism." (3) Such a newspaper, the article says "pollutes the home." (3)

This article asserts that it is an "undeniable fact that most newspapers published in our large cities are so devoid of principle that they constitute a perpetual menace to every genuine interest of our civilization.... There is no more important work to be done for our civilization to-day than that of shaming such newspapers either out of existence or into amended lives, and the responsibility for that work is shared by all alike." (4)

**230.** "Defeated by Pornography [editorial]." *New York Times* June 2, 1986 1986: 2A.

An editorial critical of the Meese Commission and inaccurate in its account of the Commission's work. The Commission "ended up appealing more to sensibility than evidence," it says.

**231.** Committee on Armed Services, U. S. House of Representatives, Ninety-Ninth Congress, First Session. *Defense Department Authorization and Oversight Hearings on H. R. 1872: Department of Defense Authorization of Appropriations for Fiscal Year 1986: Part 4 of 7 Parts, Research, Development, Test, and Evaluation -- Title II, March 6, 7, 8, 19, 20, 21, 26, 27, 28, 29, 1985; April 2, 3, 4, 16, 1985.* United States House of Representatives, Committee on Armed Services. 1985.

These hearings considered defense appropriations for the 1986 fiscal year. Much testimony involves the Strategic Defense Initiative but there is also discussion of electronic combat (222), support for a National Communication System (303), "genetic engineering which can be used to develop chemical and biological detection system, vaccine antidotes" and robotic/artificial intelligence systems to optimize the results that human operators can obtain from machines and also permit remote controlled hazardous operations." (451) There is also a section (640-49) that deals with DARPA's Strategic Computing Program. Charts show the increasing in computing power from the early 1960s to the mid-1980s, and predictions that new supercomputers will be "many orders of magnitude beyond the capability of the most competent machines available today." (640) At the time, there were "nine completely new and different types of computers," including the Butterfly processor that were either on contract or new to being under contract. Part of this program involved expanding cooperation with universities "to develop a whole new generation of computer scientists who are in the parlance of this technology and are competent artificial intelligence experts." (648) It notes that in the past MIT, Carnegie-Mellon University, University of Southern California, Stanford, and Berkeley have been centers for this kind of research and that plans call for expanding research to support to other universities.

**232.** "The Degenerate Stage." *Century Illustrated Magazine* 50.4 (1895): 635-36.

This article begins by saying that "Nobody with any knowledge of the facts will deny that the American theater, considered merely as a rational means of entertainment, without reference to its relations to literature and art, is in a most forlorn and debased condition. Tragedy, high comedy, the historical and romantic drama, have been virtually banished from the stage, or find few worthy interpreters, and have been replaced to a large extent by worthless melodramas, the extravagant buffooneries of so-called farce-comedies, or the feverish and unwholesome society play, in which the most vicious topics are discussed openly under the pretense of solving social problems." (635)

The author sees various causes of this decline. Death has taken away many talented writers and actors. Theater managers assumed that "the people do not want an elevated stage; that they wish to be amused, not instructed; and that all that he and his fellows can do is to follow the general economic law of supply and demand, and cater to the public taste. This, on the face of it, looks plausible, but there never was a more fallacious bit of special pleading. The simple fact is that managerial ignorance, vulgarity, and greed are more largely responsible for current theatrical evils than all other causes put together." (636) Theater managers "with scarcely an exception, do not possess even the rudiments of a liberal education. They know nothing of art, literature, or acting, and care nothing about them." (636)

The creation of theater circuits is having a devastating effect on the stage, according to the author. "The establishment of this unenlightened theatrical monopoly has worked and is working serious mischief. The

organization of theatrical circuits extending all over the country is not only fatal to the competition which is essential to progress, but, by a system of rotation, enables plays of small value to be kept upon the stage for two or three years. This practice not only acts as a bar to new productions, but confines thousands of actors to one part for season after season, depriving them of all opportunities of improvement, confirming them in all sorts of mannerism and slovenliness, and encouraging them to cultivate a special line, instead of seeking to acquire that power of versatility which is the one supreme test of excellence in their profession." (636)

The article condemns the lack of sound criticism of the stage and laments "the absurd prominence given to the sayings and doing of minor theatrical folk -- a class which includes a large number of the vainest and emptiest of created mortals. It is strange that the modern actor, without managers, instructors, or critics, and discussed with so much reverence, should degenerate?" (636)

Writers are to blame, too, because they have settled for "writing for a market instead of for fame." (636)

**233.** "Dehumanizing the Stage." *Current Opinion* 54.4 (1913): 297-98.

This article provides an interesting commentary on the state of talking motion pictures in 1913 as well as differences between movies and live theater. The article begins by speculating that a combination of the phonograph and moving pictures might eliminate real actors "from the domain of the sonant arts." (297) Thomas Edison, it is noted, has been predicting the future lies with the combination of these two technologies and talking films will open great entertainment (e.g., opera) to the poor. But there are still serious problems with talking films. 1) The volume is often not loud enough to be heard by everyone. 2) **"The spectator feels that the words spoken were uttered by the figure on the screen, but it is difficult to forget that they are being transmitted through a phonograph. An illusion of vocal reality has not yet been reached."** (297) (emphasis added) 3) Complex scenes are difficult to stage. Placing the phonograph in an area where it can best record sound is very hard to do.

The article ends by citing an article in *The Metropolitan* by Will Irwin on the "subtle and important differentiations between screen play and stage play. In real drama, we are told, the field of vision gradually recedes in scope. The spectator is looking into a capital V from above. The view of the moving-picture lens, on the other hand, widens in scope. The spectator is looking into the capital V from below. The best modern drama, if recorded unchanged by the moving-picture camera, would seem disproportionate and ineffective." (298) (here Irwin is being paraphrased)

**234.** "A Democratic Art." *The Nation* 97 (1913): 193.

If the photoplay was an art, said *The Nation* in 1913, it was "not a very high art" and one "created for the masses and largely by them." Granted the medium had a "universal appeal," the magazine said, but it was one that went directly to "elementary emotions." The movies simply replaced "the old-fashioned melodrama" and it was doubtful that they imparted much in the way of serious knowledge. "To watch one of these exhibitions is like seeing an animated popular magazine, without the labor or turning the pages. And like the picture magazine it requires no thought and little attention."

The author says that movies are something more than just "popular" -- the are "intimate," and "To an extraordinary extent" they are "entering into the daily thought of the masses." They appeal to "all nations, all ages, all classes, both sexes" and the "crowds not only throng to the shows; they talk about them, on street corners, in the cars, and over the hoods of baby carriages."

**235.** "Deus ex Machina." *Los Angeles Times* May 25, 1912, sec. II: 4.

From a humorous poem: "The greatest study of mankind is man, / At least it used to be -- for now 'tis seen / That we have found a more effective plan, / To study mankind out of a machine, / But that the show was speechless, made us sad; / No tale of life in silence should be told; / So science brought the phonograph, to add / A

tongue to these dumb phantom forms. / 'To hold / The mirror up to nature' now we go / Into a moving- talking, ten-cent picture shows....

"Oh, mighty triumph of dramatic art! / Oh, inspiration, far beyond our reach! / You to these cold flat figures could impart / This modern miracle of seeming speech; / That human interest has been thus cut out / From modern drama used not make us grieve; / It suits an age whose joys beyond a doubt / Are part mechanical, part make-believe; / Now life itself with nature once aglow / Is but a moving talking, ten-cent picture show."

**236.** Committee of Armed Services , United States Senate, Ninety-Eighth Congress, Second Session (S. Hrg. 98-1205)

Subcommittee on Tactical Warfare. *Development and Use of Training Simulators, Hearings before the Subcommittee on Tactical Warfare, Sept. 26, 27, 1984.* United States Senate, Committee on Armed Services. 1984.

On the first day of these hearings, military officers involved with defense-related research testified. On the second day, representatives from Singer Company and General Electric, and a general involved with the Strategic Defense Initiative testified.

**237.** "The 'Dime Novel' Picture. More 'Newspaper Neurasthenics'." *Moving Picture World* 7.9 (1910): 452-53.

*Moving Picture World* quotes critic of movies comparing them to dime novels: "What, indeed, is the moving picture show but dime-novel literature flashed on a screen by means of magic lanterns and purveyed to youthful minds pictorially for half the old price? It is in the dime novel that its enormous popular vogue had its source and it is by dime-novel standards that its moral influence must be measured." (452) (emphasis in original text) The article goes on to refute this view.

**238.** "Directors Approve Voluntary Classification at Scottsdale Meeting." *National Association of Theatre Owners, Inc., Newsletter* 3 (1968): 1-2.

This issue has information about the origins of the motion picture rating system, formally adopted later in 1968. Theater owners -- NATO was their major national organization -- were principal participants in the formulation and acceptance of this new rating plan.

**239.** "Distinguished Witnesses Indict and Defend the Screen Drama." *Current Opinion* LXV.2 (1918): 98-99.

This article presents four views about writing for motion pictures. Frank Crane argues that movie producer "exploit actors at the expense of authors."(98) George Middleton, a playwright, says that at the present time, "no self-respecting dramatist can ... afford to bother with the movies. Thomas H. Ince says scenario writing provides great opportunities for college undergraduates. Rob Wagner argues that "not one-half of one percent of scenarios submitted to motion-picture producers are available for any purpose."

**240.** "Do Motion Pictures Merely Feed Our Prehistoric Appetites?" *Current Opinion* 62.4 (1917): 256-57.

This article comments on statements about movies made by the influential museum director and librarian John Cotton Dana, and by Edwin H. Blashfield who had written an article in the *New York Times Magazine* (March 4, 1917), p. SM8. Excerpts from Dana are also included in this article.

The article begins by saying that "To attend a motion-picture play is to be primitive; to listen to an orator is to be a cave man; to read is to be civilized. It is the printed page on which we must put our hopes for progress rather than on the spoken word. As for the sense of sight on which the whole structure of the photodrama, of course, depends it is the most primitive and automatic of the faculties, and therefore, says John Cotton Dana, in the *New York Sun*, is responsible for the 'frightful' popularity of the photoplay, 'appealing as it does, to the appetites and fancies of prehistoric man.' ..." (256)

The article reprints an excerpt from Dana's remarks:

"The movie eye is primeval, while the ear of the happy auditor is merely Pliocene. But by so much as Pliocene antedates the birth a few thousand years ago of the art of writing, by so much does hearing surpass in case the practice of the art of reading. The movie was born almost in the mud of the world's first seas; the orator, the master of the ear, has had his way with men a million years or two, and long practice has made submission to him easy; but reading was painfully conquered only yesterday, and must be reconquered by each new generation.... The movie's-seeing habit provokes no cerebation." (256)

This article paraphrases Dana saying that "In other words, producers of films and managers of photoplays have unconsciously tapped the prehistoric man and have found the vein as wide as all humankind and marvelously rich." (256) It then quotes Dana saying: "My indictment does not lie against the obvious stupidity, dullness, inanity and frightful banality of the movie play itself, not against the pardonable tho lamentable activities of the movie promoter.... My argument against it lies elsewhere, to wit, in the constitution of man himself...." (256)

Further quoting Dana: "We see by nature, we talk by nurture. Every normal man can see and understand the movies, no matter how unintelligent he may be. A few chosen spirits learn to talk, and a few more learn to understand the talkers. Obviously, then nearly all of our fellows prefer the movie to the spoken word.... It grows by he very ignorance and the lack of reading power on which it feeds. It makes daily more difficult the one supremely important task, that of making all men readers, and therefore more intelligent and therefore more self-restrained." (257)

A brief paragraph is devoted to Blashfield's article in which he says that the motion picture is a bridge between civilized man and prehistoric man.

**241.** "Dockstander's Films Gone. Washington Police Destroy Them to Save President's Feelings." *New York Times* May 22, 1904 1904: 3.

This article reports that a fictitious film showing Theodore Roosevelt helping negro into a carriage is destroyed by authorities. "Major Sylvester, the Superintendent of Policy, to-day announced that he has had destroyed all of the films of the moving pictures taken a day or two ago for Lew Dockstander on the east front of the Capitol building, when President Roosevelt was impersonated in the act of helping a fictitious negro into his carriage.

"The police authorities say that this closes the incident."

**242.** "Does Photos in Colors." *Chicago Daily* June 26, 1896 1896: 9.

The subtitle of this article reports: "Process of a Chicago Man is Exciting the East. Work of James W. McDonough. It Is Said, Will Soon Bring About the Formation of a Corporation to Turn His Discoveries to Commercial Account Two Processes at Present Used Attainments of a Scientific Investigator."

**243.** "The Doom of the Old Black and White Moving Pictures." *Current Opinion* 55.3 (1913): 183-84.

This article summarizes and excerpts material from an earlier article, apparently in *Engineering*, about the state of making color motion pictures in 1913. The article begins by discussing how moving pictures work -- a succession of photographs, 16 separate pictures taken during one second, or about 16,000 photographs shown in the course of about 16 minutes. It then talks about the earlier days when films were colored by hand. It offers an excerpt from the *Engineering* article (quoting from that piece): "With the introduction of three-color photography it becomes possible to obtain results vastly superior to those above described, and a notable step in advance was achieved by the introduction of the "Kinemacolor" process, which, however, is based, not on the ideal three-color system, but on one with two colors only. Many attempts have been made to apply triple projection methods to cinematography, but so fare with indifferent success." (184)

This article notes that in 1913 there were "only two ways of reproducing natural colors in picture or lantern slides: -- The 'additive,' which relies on the fact that red, green, and blue-violet light combine together to form white.... The alternative process is styled the 'subtractive,' being employed to produce three-color prints from blocks or other lantern slides...." (184) The *Engineering* article also discusses the Zoetrope process which shows promise in the making of future color motion pictures.

*Current Opinion* concludes: "There can be no question as to the importance in the future of the economical production of color pictures. Of all the systems to which reference has been made the only ones that have hitherto achieved commercial success are the Bicolor and the Kinemacolor processes. The large measure of perfection attained by both these systems and the excellence of the pictures produced in the case of such scenes of Oriental pageantry and the Delhi Durbar will induce the public to look forward with interest to the time when the three-color process can be adapted to cinematograph purposes." (184)

**244.** "Dr. L. T. Troland Dies in Fall Over Cliff." *New York Times* May 28, 1932 1932: 16.

This article reports the circumstances of Leonard Troland's accident death from a fall while climbing on Mount Wilson in California, and also recounts his versatile career in psychology and optics, as well as his work with Technicolor. It says that at the time of his death he had been dividing his time between doing research in Hollywood with the Technicolor Motion Picture Company and Cambridge, Massachusetts, where he taught at Harvard University.

**245.** "Dr. Troland Dies When He Falls Over Precipice." *Chicago Daily Tribune* May 28, 1932 1932.

This article reports the death of Leonard Troland, a co-inventor of Technicolor, from a fall on Mount Wilson in California. It notes that he had worked on developing devices to listen for submarines during World War I and was involved in creating a process to make movies in natural color.

**246.** "The Drama." *Current Literature* 38.1 (1905): 69-71.

Although this article is concerned mostly with discussing people who are exceptional actors and actresses, such as Mme. Gabrielle Rejane, it begins by discussing "Personality vs. Art," and lamenting the fact that personalities have become much better known than characters they represent or the dramas in which they perform. "Probably the most pronounced feature of the stage to-day, and the success of certain men and women upon it, is the large part that personality plays in comparison to art and essential verity.... Take half the actresses upon our stage, and you will find that it is rather a vogue than a reputation that they possess. You do not think of them as Juliets and Lady Teazles and Desdemonas, or whatever the character may be, but as Miss So-and-So. It is the same with actors. As a matter of fact, we have precious few real actors and actresses, but very many attractive personalities exhibited in a series of plays chosen to emphasize those very traits. Plays are 'built' upon these characteristics. This fact has been mentioned several times in this column...." (69) Such actresses as Mme. Rejane, however, are the exception and who, although "possessing a very marked personality, rises above that personality." (69)

**247.** "The Drama of the People." *The Independent* 69.3226 (1910): 713-15.

This article discusses the differences between moving pictures and the live stage. It begins by saying that "the cinematograph is doing for the drama what the printing press did for literature, bringing another form of art into the daily life of the people. Plays are now within reach, literally, of the 713/714 poorest, as are good books and good pictures. The secret of cheapness in art as in other things is mechanical multiplication. So long as a play required for each presentation the active co-operation of a considerable number of more or less talented persons it could never be cheap, and in its better forms it was necessarily accessible to a comparatively small part of the population. But once on a celluloid film a spectacle can be reproduced indefinitely, the good as cheaply as the poor, and superiority is no longer handicapped. The same effect is shown in the field of literature. Among the



dollar and a half books published every year there is a large proportion of trash or worse, but the volumes sold for fifty cents or less comprise the world's best literature." (713-14)

The article lists other advantages of movies over vaudeville and melodrama on the live stage. These include: 1) spaciousness and distance -- matters are not confined to a narrow stage; movies have a "third dimension" as "characters have a gradual approach and recession" (714); 2) there is more realistic scenery; 3) moving pictures can show what is happening in two places simultaneously; 4) actors no longer have to speak what is being written - e.g., reading aloud a letter that is being written; 5) moving pictures make close ups of action or faces possible (714); 6) "Ghosts, visions and transformation scenes are accomplished in a manner truly magical" (715); 7) silent moving picture presentation is international -- no translations needed from other languages; 8) "first nights" or openings are no longer confined to a privileged few; 9) replication of actors' performances is no problem and does not diminish the artistic value of the product the way a replica of a valuable painting might. Finally, 10) moving pictures give performances "the permanence of a painting or a statue. Dramatic art may have a true history and make real progress now that direct comparisons can be made with the past. The great actor will still have fame but his head will not be turned by constant personal adulation. It is not the least of the advantages of the cinematograph that dead men cannot rise to receive the applause that follows their death-scene." (715)

The article also discusses the disadvantages of moving pictures when compared to the stage: 1) "flickering and jerky action" (715); 2) pantomime, although work is advanced on making good talking films; 3) lack of good color -- "The problem of photography in natural colors may be regarded as solved altho it cannot in its present stage stand the quick exposure and great enlargement necessary for moving pictures." (715)

The article concludes by predicting that good "stereoscopic colored speaking moving picture drama" will be available in the future and that "It will be a new form of fine art not unworthy to rank with the elder arts." (715)

**248.** "The DVD Comes of Age." *New York Times* Aug. 17, 2003 2003, sec. 2 (Arts & Leisure): 1-26.

This section is devoted to considering the impact of DVDs. "In the six years that DVD's have been available in this country, they have reshaped the way we experience culture. Film was the first medium to feel the effects, but it's not the last. In the era of the DVD, it's not enough to sit back and watch. We're invited to meet the directors, interview the performers, read the scripts, study the storyboards, argue with the commentaries and play along with the scores." The articles in this section consider how material on DVDs is conceptualized and created.

**249.** "Dynamic Forces." *Los Angeles Times* Aug. 29, 1898 1898: 5.

This article talks about the fact that celluloid film bought in Europe, and that the acids in the celluloid destroy its sensitiveness of the emulsion before and after development. It is hard to carry on a long bicycle trip with the film deteriorating. The subtitle of the article reads: "In the Domain of Science, Industry and Electricity. From Our Own Correspondent. Celluloid Films."

**250.** "East, West Take Cue on Digital Cinema Standards". 2001. (Jan. 22, 2001). Nov. 7, 2005. <[http://www.gcn.com/vol20\\_no2/news/3567-1.html](http://www.gcn.com/vol20_no2/news/3567-1.html)>.

This article appears in *GCN: Government Computer News*, vol. 20, no. 2. It notes that "Hollywood needs Washington to help set standards to make digital cinema as interoperable as 35-mm film. And Washington needs Hollywood to develop motion imagery for military and other applications." The article notes that "digital technology holds promise for the rapid collection, distribution and management of moving images for military and intelligence applications."

**251.** "Echo: Exploring & Collecting History Online -- Science, Technology, and Industry". Nov. 7, 2005. <<http://echo.gmu.edu/index.php>>.

Echo's Research Center "Catalogues, annotates, and reviews more than 5,000 sites on the history of science, technology, and industry. Search or browse by key word, topic, time period, or content." Its Collecting Center contains a "directory of websites that emphasize the online collection of historical materials. Browse by topic, visit the projects, or read our Practical Guide to collecting history online." Its Tools Centers offers free tools to find, create, and manage digital materials, or search and contribute to a collaborative directory of any and all tools applicable to the practice of digital history." Its Resource Center provides "information about ... free workshops and consultancies for historians of science, technology, and industry, plus links to Digital History, our full guide to producing online history."

**252.** "Edison Controls Pictures." *New York Times* March 9, 1910 1910: 8.

This article discusses Thomas Edison's effort to control patents relating to moving pictures. It reports that in 1908, 10,000 moving picture theaters in the United States; in 1910, there were 13,000 theaters with a daily attendance of 4 million people, each paying 7 cents.

**253.** "Edison Now Making Concrete Furniture;... Home Moving Pictures, Too; ...." *New York Times* Dec. 9, 1911 1911: 6.

Edison gives demonstration of "a new home moving-picture outfit." The cost would be \$50 to \$75 retail. One goal is to focus on "religious and education subject." Edison's "hobby," it is reported, is "to get the moving picture into the realm of education."

**254.** "Edison Shows the Home Kinetoscope." *New York Times* March 28, 1912 1912: 11.

This article reports that Thomas Edison has demonstrated his Home Kinetoscope. "This invention, which is the product of a great deal of labor and a great deal of money, is simply a miniature moving picture machine, a biograph that a child can handle, and that an ordinary living room can hold. Its chief difference from the ordinary commercial kinetoscope lies in the fact that it is very simple, very compact, and that its films are non-inflammable."

It has a roll of film 80 feet long "which carries in infinitesimal proportions the material for moving pictures that take sixteen minutes to operate."

Children in "Public School 155 are saving up to buy one of the new machines for their own edification. A textbook publisher is already on the road looking into the possibilities, and he is arranging to have scenarios made from school books." This fits into "Edison's great dream" which was "one of education by moving pictures."

This article's subtitle reads: "Tiny Machine Has Non-Inflammable Film and Throws a Picture 2 by 1 ½ Feet. Would Use It in Schools. Geography Would Become Impressive, He Says, and Innumerable Stories Could Be Told."

**255.** "Edison's Latest Marvel The Electric Country House." *New York Times* Sept. 15, 1912 1912, sec. SM: 9.

This article discusses Thomas Edison's electric country house with a gasoline generator and storage batteries to create electricity. This house also has a "home kinetoscope, ... a moving picture machine on a small scale, and is fed with miniature films and throws its pictures on a four-by-five aluminum screen. These little negatives are so small that as many of them can be spaced on 75 feet of film as would require, if they were of average size, something more than 2,000 feet."

The subtitle of the article reads: "Any One May Now Have an Electric Plant in His Own Cellar at a Comparatively Small Cost Which Will Light and Heat It and Make House Work Easy."

**256.** "Edison's New Invention....Life-size Figures Made to Walk and Dance...." *Los Angeles Times* April 4, 1896 1896: 2.

This article talks about the early reaction from audiences to Thomas Edison's invention of moving pictures.

**257.** "Edison's Vitascope Cheered. 'Projecting Kinetoscope' Exhibited for First Time at Koster & Bail's." *New York Times* April 24, 1896 1896: 5.

This article talks about the early reaction from audiences to Thomas Edison's invention of moving pictures.

**258.** "Edison's New Light." *Los Angeles Times* May 23, 1896 1896: 6.

This article mentions a new, more powerful light, Vitascope, and also Nikola Tesla.

**259.** "Editorial Round Table ... Revolution in Lighting." *Los Angeles Times* Sept. 22, 1907 1907, sec. VI: 10.

This article reports that "Electric light is produced at the present time by heating a body white hot when we use its incandescence. This is an expensive and crude way, and the future light will be produced directly from the vibrations of the ether which constitute light. This is accomplished in part at present, for instance, in the mercury vapor tube invented by Peter Cooper Hewitt and also in what is known as the Moore's tube...."

**260.** "Edwards Cinemas Chain Won't Run 'Last Temptation'." *Los Angeles Times* Aug. 7, 1988 1988, sec. 2 (Metro): 8.

The article deals with a large theater chain's (Edwards Cinemas) decision not to show the controversial movie *Last Temptation of Christ* (1988). It also notes that a campaign against the film led by fundamentalist minister Rev. R. L. Hymers, Jr., has been anti-Semitic.

**261.** "Effect of Light on Selenium during the Passage of an Electric Current." *Nature* (1873): 303.

**262.** "Effect on Juvenile Character: Subject and Treatment." *The Times [London]* Jan. 16, 1917 1917: 5.

A report on what impact moving pictures may have on juveniles.

**263.** "Efforts to Lure School Children." *Chicago Daily Tribune* April 26, 1907 1907: 4.

The subtitle to the article reports: "Free Tickets to Dance Halls and Nickel Theaters Are Offered to Pupils; Teachers Tell of Evil; Policed Department Will Be Called Upon to Put an End to the Practice."

**264.** "Elaborate Apparatus Makes Three-Dimension Movies." *Science News-Letter* 21.577 (1932): 273.

This article reports that "Motion pictures in which the actors 'stand out from the screen' and appear in relief have been produced with experimental apparatus devised by Dr. Herbert E. Ives of the Bell Telephone Laboratories in New York. Dr. Ives reported his experiments before the meeting of the National Academy of Sciences.

"The apparatus for producing such pictures is quite elaborate. Instead of a lens, the camera uses a four-foot concave mirror, like those used in reflecting telescopes. It reflects the image of what it 'sees' on a transparent screen consisting of 200 minute concave grooves. Here photographic records of successive exposures are made, not on motion picture film, but on small photographic plates.

"Prints from these negatives are then mounted on a large disk, which brings them in slow succession into position in the projecting machine, while another smaller disk, rapidly rotating, flashes light through the lens. The projection screen consists of 200 quarter-inch transparent rods, whose front and rear surfaces focus the light to form the apparently solid moving images in the projection space.

"Immediate commercial application is hardly expected, Dr. Ives stated, because of the difficulty of obtaining the extreme accuracy of all mechanical and optical adjustments necessary for successful operation."

**265.** "Electric Shock." *Youth's Companion* 79.6 (1905): 72.

This article warns readers, especially youth, of the dangers of electricity. "One of the new and not uncommon dangers of modern life is that of getting in the way of a powerful current of electricity and receiving the entire discharge through the body," it begins.

**266.** "Electric Sign Monstrosities." *Scientific American* 103.13 (1910): 230.

This article laments the impact of electric signs used for advertising in Times Square and elsewhere in New York City. The electric signs are better than the traditional billboards in that at night they don't blot out the countryside. "It was inevitable when once the electric incandescent and arc light lights had been perfected, that their peculiar fitness as instruments of advertising should ultimately be recognized. The electric sign, if it be arranged with any degree of taste, is not the form of Brobdingnagian billboards strewn out along the railroad routes of the country, the average electric sign is a thing of positive beauty. Moreover, being displayed at night, it does not tell its story at the expense of surrounding country or background, being in this respect superior to the railroad billboard, which more often than not is spread, like an ugly smear, right across the beauty of an otherwise attractive landscape.

"But even a good thing may be carried too far, and this is what is happening just now in the matter of electric sign advertising. We have in mind the creation of an enormous and most unsightly steel-and-terra cotta tower in Times Square, in this city, which rises sheer from the roof of an otherwise attractive building and extends some hundreds of feet above the sidewalk. This tower, whose surface is entirely unbroken by window, cornice, pilaster, or column, is to be covered, unless the hopes of its projectors are doomed to disappointment, throughout the whole vast width and height of it, with mammoth electric signs. By night, the affair will have a certain spectacular attractiveness and an undoubted commercial value -- but by day! It would be difficult to conceive of an object more vulgarly obtrusive and more exasperatingly ugly than this bald shaft of steel and masonry, grid ironed from top to bottom by the framework and wiring that go to make up electric sign paraphernalia.

"Unfortunately, the permit for this structure, obtained during the previous city administration, is of such a character that Superintendent Miller of the Building Department confesses himself to be powerless to prevent or even modify the construction. We are hardly in sympathy with Mr. Brunner, vice-president of the Art Commission, in his conviction that the time has come when a systematic effort should be made to prevent the erection of unsightly electric signs, not only in Broadway, but throughout the whole city." (230)

**267.** "Electric Telephotography." *Scientific American* 98.16 (1908): 276.

This article says that a "Swiss inventor, Eugen Frikart, has taken out a patent on a method of electric telephotography, which should attract considerable attention." It is an improvement on the apparatus devised by the German inventor Arthur Korn because Frikart's invention "can transmit .... pictures and writing over still greater distances without any metallic connection between the sending and the receiving station, the transmission taking place on the same principle as wireless telegraphy. It is possible, for instance, to transmit from Bern to Berlin, in five minutes, a facsimile of a piece of manuscript, without using any conductor. The transmission can take place at any time of the day, no optical apparatus being necessary. Further, only the instrument for which the picture is intended can receive it." The article says this invention should be of assistance to ships at sea and to law enforcement authorities. The article concludes by saying that "There are still many difficulties which the new invention has to combat, but it is hoped that it will soon reach the same state of perfection as the wireless telegraph."

**268.** "Electrical Firmament, 1874-1894: Will There Be as Many New Stars in the Next 20 Years?" *Electrical World* XXIII.9 (1894): 265-71?

This article discussing the status of electricity in 1894: "...with the exception of the telegraph and if we add a few years more this branch will then also be largely included almost every application of electricity worth noting has had its birth or development in these two decades [1874-1894]; and it does not require the gift of prophecy to

predict that even thousands of years hence the last quarter of this century will stand out in the annals of progress as the age of Pericles does now in the records of antiquity." (265)

**269.** "Electrical Palace and Fountain at the Paris Exposition." *Scientific American* 83.15 (1900): 231.

This article discusses the use of electricity and colored lights at the Paris Exposition in 1900. "The Electrical Palace and Fountain occupy one end of the Champ de Mars and constitute the central feature of this part of the Exposition grounds. By day, the ensemble presents a highly decorative effect, but it is at night that it appears to best advantage, when the crest of the Electrical Palace is outlined by thousands of incandescent lamps of varying colors, and the various cascades and jets of the fountain are brilliantly illuminated." Later the article says that "For the illumination four colors are used -- red, yellow, blue, and white; the lamps of different colors are arranged alternately, and for each color there is a separate circuit which passes to a mechanism in the basement, which allows each color to be thrown on at will...."

**270.** "Electricity at the Fair." *Chicago Daily Tribune* June 2, 1893 1893: 4.

This article talks about electricity and color and 1893 Columbian Exposition: "The opening display in the Electricity Building last evening was a charming one. Overpowering in its magnificence, rivaling nature in the variety of her wealth of tint and color and in splendor almost challenging comparison with the mid-day sun, it may fitly [sic] be described as the crowning glory of the Fair. It is so in the most complete sense of the term, for the electric force as there exhibited in the greatest aggregation of power yet obtained by mortals and developed in a bewildering variety of expression is at once the perfection of the beautiful and the highest realization of the useful. The youngest of all the arts based upon scientific investigation, the application of electricity to the service of civilized man is the most brilliantly successful of them all.

...

"The display of the evening included lighting evolved by the hand of man, running up a column of changing hues, and thence merging into a steadier light; and automatic pencil that seemed to write letters in living fire and the most effects in coloring; while everywhere was a flood of light, here soft, there brilliant, in some places concentrated, in other diffused. The tout ensemble was one of fact as far surpassing in grandeur the palace which the imagination of an Oriental writer conjured up for Aladdin as that exceeded the fitfully illuminated tent of the humble wanderer in the Arabian desert. It was a masterly exhibit of the triumph which mind has in these later days achieved over matter, of the way in which man has harnessed the most occult forces of nature in his chariot and forced it into more prosaic service in his workshop to do his mighty will."

**271.** "Electricity in the Movies." *Literary Digest* 66 (1920): 107-13.

The movies did not result from "the discovery of a new principle" but rather were depended mainly on "the celluloid film and the electric light." (107) The article quotes extensively from another piece by H. F. O'Brien in *The Electric Journal* which is about studio lighting and the use of such equipment as the Cooper Hewitt Mercury Vapor tube. Some studios use portable motor generators that are mounted on trailers. O'Brien predicted even greater advances in set lighting during the coming years.

**272.** "Electricity in the Times Building." *New York Times* Jan. 1, 1905 1905, sec. BS: 27.

This lengthy article details how the *New York Times* building is now using electricity in early 1905. "Electricity actuates all its moving machinery from the ponderous 100-ton presses to the drop of the annunciator that summons an office boy," this story says. He details several aspects of the building from the electricity in the switchboard and telephones, to the telegraph and Western Union, to timekeeping. The article gives 17 reasons why the *Times* decided to use the Edison electrical connections. The subtitle for the article reads: "Greater Variety and Greater Number of Uses of Electricity Than in Any Other Place -- An Electrical Show Place -- Many Kinds

of Lights -- Why Outside Service Was Preferred to an Isolated Plant -- An Unusual Switchboard -- Novel Three-Throw Kiss Switch -- Load Diagram of the Building -- 74 Miles of Wire and 21 Miles of Conduits."

**273.** "Electricity's Uses in the Times Building." *New York Times* Jan. 10, 1904 1904: 17.

This article reports that "The Times Building, when finished, will be an electrical marvel." He sets out 17 reasons why the *Times* decided to use the Edison Central Station Service. It set out some of the uses electricity will be put to including 111 motors that will drive four Hoe octuple presses, and many other types of machinery. The article's subtitle reads: "To Operate Over One Hundred Different Appliances. Will Run the Presses, Light the Building, and Furnish Various Conveniences in the Interests of Tenants."

**274.** "The Electrograph -- A New Facsimile Telegraph." *Scientific American* 84.24 (1901): 373-74.

This article discusses the facsimile telegraph invented by Herbert R. Palmer, M. E. Thojas, and Dr. William P. DunLany, and made by the International Electrography Company in Cleveland, OH. It notes that it took about 80 minutes to prepare a picture to send to newspapers on a 1,500-mile circuit and that the transmission itself took about 10 minutes. (374) "In the reproduction of a very fine-meshed picture, the stylus of the transmitting machine and the pen of the receiving machine will rule 80 lines per inch. Coarser pictures are transmitted at the rate of 40 lines per inch, or in 4 minutes. The space occupied by a cut in a newspaper could be filled by an equivalent number of words telegraphed by an ordinary operator at a speed of 25 or 30 words per minute. Hence, the time required in transmitting a picture by means of the electrograph is exactly the same as that consumed in telegraphing a verbal message. About 40 minutes are required to prepare the zinc plate for transmission and about 30 minutes to prepare the picture reproduced by the receiving machine for newspaper printing. On a 1,500-mile circuit 80 minutes suffice to prepare a zinc enlargement, transmit the picture, and reduce the picture reproduced for the press. Of this time not more than 10 minutes are consumed in transmission. Machines with cylinders thirty inches in length, having two carriages, are now in the course of construction and are to be used in duplex transmission, one picture being sent simultaneously each way over a single wire. A machine thus receives and sends a picture at the same instant. With two instruments at each end of the line, a quadruplex transmission is possible, four pictures being sent over the wire simultaneously. Thus the average time of transmitting a picture is reduced to two minutes' wire service. That these speeds can be practically attained has been proven time and time again by severe tests made over the Western Union, American Telephone and Telegraph Company, and the Associated Press wires." (374)

**275.** "Eleonora Duse: A Study from Photographs." *The Phrenological Journal and Science of Health* 101.4 (1896): 25-26.

This article comments on the beauty of Italian actresses Eleonora Duse and especially what is conveyed through her face and eyes as seen in her photographs. "In many respects the face of this celebrated actress is typical of the wonderful nation to which she belongs. Italy and art are almost synonymous terms." (25) As for her eyes, "We would not say there is a cast in these eyes, but if anyone else said so we would not contradict the statement. At all events there is not the straight, staid, settled expression that we expect in people who are governed by reason and a sense of moral obligation. But what depths of passion! what a wealth of love! Such a nature chafes in *allegro molto* time over the whole gamut of joy and sorrow, and alas! the final note is almost sure to be one of pain." (26) Then follows a description of her face: "This mouth is aid. It tells of deep feeling, of intense desires, of hidden lava that may burst forth and burn its way to the consummation of a purpose. It says nothing of hope, nothing of mirth."(26) And -- "The chin is strong, resolute, and tenacious. It bespeaks the kind of will that seizes with a firm grip and retains its hold. The ear is artistic. The forehead shows a comprehensive and versatile intelligence...." (26) As for marriage, "To add to her misfortunes, or rather to crown the bitterness of her early life, she is said to have made the terrible mistake in marriage which so often happens among the devotees of art." (26) Still, she has "reached the summit of international fame" (26) and no doubt, considerable wealth, also.

**276.** "End To Movie Code Urged by A.C.L.U." *New York Times* Dec. 6, 1955 1955: 45.

During the mid-1950s, many groups denounced the motion picture industry's Production Code for being too restrictive. The ACLU was among those groups urging that the Code be eliminated entirely.

**277.** "England Hard Up for Troops. Moving Pictures of Army Life to Be Sent Through the Country to Attract Enlistments." *Chicago Daily Tribune* Sept. 16, 1900 1900: 10.

The British are now using moving pictures to encourage enlistments into the military.

**278.** "Entertainment Software Rating Board (ESRB)". Nov. 7, 2005. <<http://www.esrb.org/>>.

Reacting to pressure from Congress, the U.S. Interactive Digital Software Association, the major trade association in the field, created the Entertainment Software Rating Board (ESRB) in 1994. The ESRB provided ratings and content descriptions. The maker of each game a submitted tape and questionnaire to a rating board made up of "three independent, trained raters" of varied backgrounds who had "no ties to the interactive entertainment industry." According to the ESRB's website, "The ESRB rating system helps parents and other consumers choose the games that are right for their families. ESRB ratings have two parts: rating symbols that suggest what age group the game is best for, and content descriptors that indicate elements in a game that may have triggered a particular rating and/or may be of interest or concern."

**279.** "Eric Johnston Dies; Aided 3 Presidents [obituary]." *New York Times* Aug. 23, 1963 1963: 1, 25.

This obituary provides good information on Eric Johnston's life prior to 1945, before he became president of the Motion Picture Association of America. Johnston is described as an "ebullient extrovert." His rise to the presidency of the U. S. Chamber of Commerce is covered. He was hailed as "the first breath of fresh air to blow through the Chamber in 20 years." (25) His work traveling to the USSR for the Franklin Roosevelt administration in 1944 is discussed as is his service to the Truman and Eisenhower administrations. This article says that Johnston ran for the Senate in Washington state in 1940 as a Republican and lost.

**280.** "Eric Johnston on the Price-Wage Tightrope..." *U. S. News & World Report* 30 (1951): 28-29.

This article gives a brief biography of Johnston, then president of the MPAAA and Economic Stabilization Administrator. It says that as MPAA president "his chief objective has been opening up foreign markets for American films." (29)

**281.** "Eszterhas Urges Teenagers to Sneak into *Showgirls*." *Plain Dealer [Cleveland]* Sept. 15, 1995 1995, sec. E (Arts and Living Section): 8E.

Eszterhas, the screenwriters for the NC-17 rated movie *Showgirls*, urges teenagers to sneak into theaters to see the film, thus putting him at odds with MGM/UA and the Motion Picture Association of America.

**282.** "The Ethics and Etiquet of Photography." *The Independent* 63.3058 (1907): 107-09.

This article begins by saying that on July 1, 1907, in Germany, a "new law goes into effect ... prohibiting the photographing of any person or his property without his express permission." (108) The article continues: "But Germany leads the world in this matter of State control. The Government tends to prohibit everything that can be prohibited and many things that cannot. Photography belongs in the latter class.... There are undeniably abuses in our present free and unlimited practice of photography, but they are not such as can be remedied by law without improper interference with the rights of the camera. What these are cannot be exactly stated, for our mentors of morals and manners have neglected the subject.

"As regards photography in public it may be laid as a fundamental principle that one has a right to photograph anything that he has the right to look at.... Of course a person has no right to snapshot a stranger in a ridiculous or embarrassing position any more than he has a right to gaze into the window of a private house when the window

shade has been accidentally left up, but when one appears in public it is always with the expectation and often with the purpose of being seen, and nowadays he must also anticipate being photographed...." (108)

**283.** "The Ethics of Amusements." *The Friend: A Religious and Literary Journal* 77.12 (1903): 92.

This article prints excerpts from a recent sermon by Baptist minister A. C. Dixon (1854-1925) in which he denounced modern amusements. Apparently there was not much that Dixon liked in modern entertainment. The theater, he said was "a great black evil institution." He went on to say that "The theatre is a make-believe institution, though superior in intellectual cultivation to the gaming table or the dance. Here and there you find a good actor or a good actress, but the general tendency of the stage is towards immorality." Dixon maintained that "There is not a moral theatre on this globe. There are moral plays and moral actors, but there is not anywhere a moral theatre." He denounced modern plays and said that no more than five in 200 were such that "a self-respecting man could read to a daughter or wife." The American theater was "even worse than in China or Japan, because women do not appear on the stage in those countries. The American stage or the stage of the world is the only place where a black stain on a woman's character will make popular. Women on the stage make fortunes by associating their names with evil, and amusement managers will crowd their theatres with people who come just to see who is advertised as of that repute."

Part of Dixon's objections to theater appears to be rooted in the stage's appeal to the senses. "The theatre, through the eye and ear, does for the audience what the dance does through the sense of touch. The average modern play is full of suggestion and innuendo for both eye and ear. Undress that would not be tolerated in any respectable home, even among brothers and sisters, is common on the stage. Conversation which off the stage would mark a woman as unfit for decent company, and postures from which the face of modest virtue would turn in disgust in any other place, are not only tolerated, but are known by theatre managers to be the popular features of a play."

Dixon did not like dancing, card playing, or many other amusements either. The "modern social dance" was not an expression of joy in the biblical or even pagan sense. People did "not dance because they are happy, but they go to the ball for a good time."

Dixon ended on a dour note: "The pleasure seeking spirit does not, in the long run, bring pleasure. It fosters selfishness, makes ugly character and degenerates into a life of debauchery. It ends in hatred of all life and in a sense of failure, which is positive pain, and is certain, sooner or later, to banish all pleasures and fill life with disappointment and sorrow." Dixon concluded: "For me to live, is Christ."

**284.** "Everything Grist for Camera Mill." *Chicago Daily Tribune* Sept. 27, 1914 1914, sec. G: 3.

An account of how "Pretty Scrub Girls Invade the Loop" in Chicago.

**285.** "Evil Post Cards Flood the Mails." *Chicago Daily Tribune* Aug. 29, 1907 1907: 3.

This article talks about picture post cards made in France or Germany. Five police assigned to the cards and hunt for the manufacturers. The article explains about window displays, art pictures in book stores, "bathing scenes," "model posing," and "half nude women in bathing and art costumes." The article's subtitle reads: "Government Inspectors Try in Vain to Check Tide of Improper Pictures. Want Source Attacked. Urge Raids by City Police on Numerous Shops Selling Such Things."

**286.** "The Evolution of Motion Picture Lighting." *American Cinematographer* 50.1 (1969): 94-97, 108, 119, 177.

Light weight, high intensity lighting units made it possible to film in color, even in low levels of light. In 1955, the 16mm Super High-Intensity Color-Modified Studio Carbon doubled the usable light studios had for filming. Lighting improved during the early 1960s when studios adopted a modified version of the Sylvania Sun Gun, a



miniature, high-intensity light original developed for amateur film makers. By the late 1960s, studios had gained even better lighting with tungsten-halogen lamps.

This article appeared in an issue that was devoted to fifty years of innovation in cinema and this piece deals with motion picture lighting from its origins to the 1960s. Among the topics covered are incandescent lighting, the introduction in 1955 of the 16mm Super High-intensity Color-Modified Studio Carbon, and the Sylvania Sun Gun (1961).

**287.** *Excelsior Pictures Corp. v. Regents of the University of the State of New York*. 156 N. Y. S. 2d 800 (1956); affirmed 144 N. E. 2d 31 (1957) 1957.

The case involved a film, *The Garden of Eden* (1954), about a nudist camp. The movie played on the exploitation circuit.

**288.** "Exporting an Imaginary America to Make Money. Moving Picture Lovers in Foreign Cities Prefer Indian and Cowboy Films to All Others." *New York Times* July 30, 1911 1911, sec. SM: 4.

This article deals with the export of American films. "There is one American article of export out of which fortunes are being coined in every corner of the world, and which, under its rightful name, does not appear upon a single steamer's manifest. This is the picturesque -- what is bizarre, exciting, and unusual in American life, chiefly scenes of cowboys and Indians. This picturesque, a real, definite commodity of genuine commercial importance, goes with many another moving picture film across the seas, and Britain, South American, Australian, and South African [sic] clap their hands with joy, or otherwise show their approval when the exploits of their 'Yankee' brothers are flashed upon the screen."

"Exporting the picturesque has thus become a money maker. The average American film on other subjects is not apt to 'take' with the foreigner. He likes, beyond all, dash and action. The cowboy and Indian, especially when they have a strong, simple story behind them that he can readily catch, appeal to the most uninformed peasant and the most stolid mechanic. The story must be simple, for his delight is not at its keenest unless he fully understands what the strange figures are doing. Then they are very much to his taste.

"... This is the America that they have long imagined and heard about....

"... In England alone, according to the latest reliable statistics, there are more than two thousand theaters showing moving pictures....

"...Russia, curiously enough, is getting to be a stronghold of moving pictures and the most insignificant towns and villages, even in remote districts, are being well provided with these amusements. There are reported to be 1,200 electric theatres alone in the Russian Empire. On Sundays and holidays the crowds, as a Moscow visitor recently wrote home to this country, 'are so great that additional police officers are often required to keep the immense number of people moving and to prevent possible accidents.'"

**289.** "Faces That Aid Fortune." *Outlook* (1915): 498-99.

This article discusses the qualities that make for success before the motion picture camera. It cites Thomas Brady who said: "...As to looks, 498/499 a broad face, big eyes, and loads of hair - in the case of girls or women -- are good. A narrow face will not do. There is a girl now playing in New York who, up to a year ago, was considered a great stage beauty. The moving-picture makers all went crazy over her. A test was made of her, and it was found that her features -- she had a Roman nose and beautiful eyes - did not photograph well because they were too narrow..."

The article then notes that Mary Pickford was one who made the successful transition from stage to screen and that she had recently signed a contract to be paid \$2,000 a week for an entire year whether she worked or not, and that she was allowed to pick her own plays.

**290.** "Fame that Endures." *Friends' Intelligencer* 58.49 (1901): 776.

This article begins by saying that "there never was a time ... when personality was more regarded, or when individual character and achievement were so much celebrated." Certain people "are the objects of popular attention, if not of adulation, to an extent never exceeded." The press accounts for some of this fame. "The newspapers are continual evidence of it. They print daily the portraits of those to whom public attention is being directed. Men and women have their pictures carried broadcast, upon the presumption that everyone wants to see how they look. The old aphorism, 'Principles, not men,' is completely reversed. It is 'Men, not principles,' in our day. The general intoxication over the success of Admiral Dewey in sinking the Spanish ships could hardly be measured, at the time, yet it is liable at any moment to be outdone, if occasion should arise. Movements in mass seem to be responsive to and sympathetic with individuals, and probably we never placed so high an estimate on 'personal magnetism.'"

The article warns, though, that elevating personality in this manner is "often very ephemeral. A 'popular idol' can hardly remove his hat before the cheers are transferred to someone else -- the procession moves so fast. ... We see thus that the applause men get is often very fleeting. Many of those who have their pictures in the daily newspapers to-day will not accomplish the like triumph ever again..... The glory of this world, if it be based on works not enduring, will be transitory, indeed."

The author concludes by offering examples of people who have achieved enduring fame -- Martin Luther, George Washington, Benjamin Franklin, William Shakespeare, Homer. The fame of poets is long lasting. "Let us regard the personalities that are lasting, and imitate *them*."

**291.** "'Famous American Actors of To-day.'" *The Critic: A Weekly Review of Literature and the Arts* 26.774 (1896): 400.

This is a review of Frederic McKay and Charles E. L. Wingate, eds., *"Famous American Actors of To-day"* (T. Y. Crowell & Co., 1896?). The reviewer notes that there are many actors who have not "established any title to fame, although all of them have enjoyed a greater or less amount of local popularity." This book "demonstrates the melancholy truth that the race of famous American actors is all but extinct, without affording any reasonable ground for hope that it may be renewed in the near future."

**292.** "Fans Still Talk of Fight." *Chicago Daily Tribune* Aug. 7, 1910 1910, sec. C: 1.

Here is an account of the reaction to the moving picture of the Jefferies-Jack Johnson heavyweight boxing match. The article's subtitle reads: "Pictures Renew Interest in Reno Affair at New York. Big Crowds See the Films. Public Should Let Jeff Alone Now, Says James J. Corbett."

**293.** "Far Too Many Theatres Here, Says Dr. Vollmoeller." *New York Times* April 12, 1914 1914, sec. SM: 8.

German author Dr. Karl Vollmoeller says movies don't threaten the theater quoting him: "It is very interesting, but, after all, the moving-picture show has nothing to do with the theatre. There is no art about it."

The subtitle of this article reads: "Famous German Author of 'The Miracle' Now in This Country Believes That a Dozen of Them Could be Dispensed with and Has Hopes that Moving Pictures Will Clear the Atmosphere."

**294.** "Farley Begins War on Infamy of Stage." *New York Times* Dec. 19, 1912 1912: 9.

This article talks about Roman Catholic efforts to regulate the theater. The subtitle of this article reads: "Cardinal, Who Says He Never Went to Theatre In His Life, Backs Catholic Movement; McGean Blames the People...."

**295.** "Fashions in Kinemacolor." *The Times [London]*.

This article, part of *The Times* celebration of its 10,000th number, reports on a "world's fashion *revue*" given in kinemacolor.

**296.** *Federal Communications Commission v. Home Box Office*. 434 U. S. 988 (1977) 1977.

In this case involving Home Box Office (HBO), a United States Court of Appeals held that the FCC had exceeded its authority when it attempted to limit the ability of cable systems to show certain kinds of movies and sporting events. The decision eliminated the Commission's restrictions on pay TV's use of feature-length movies.

**297.** *Federal Communications Commission v. Midwest Video Corp.* 440 U. S. 689 (1979) 1979.

The United States Supreme Court eroded the Federal Communications Commission's power in *FCC v. Midwest Video Corp.* (1979). The Court said that the Commission had exceeded its power by requiring cable television systems with more than 3,500 subscribers to offer at least 20 channels by 1986 and to make available some of those channels for educational, government, and public uses.

**298.** "Festivities at the Paris Exposition." *Pictorial Review* 2.1 (1900): 22-23.

In describing the Paris Exposition, this article discusses the use of electric light and color. The use of color is linked to the Oriental. "Persian imagery alone could adequately describe the wonders of these palaces of Water and Light with their wealth of translucent color. It is not hard to imagine that as Parisians claim mortal eyes have not gazed yet on anything nearly approaching their equal. All that is powerful and grand, awe-inspiring and beautiful in electricity is here apotheosized." (23)

The article goes on to explain that "Another striking feature of the Champ de Mars is the Luminous Palace, the work of M. Pousin. It has been described as 'an opium dream,' and it certainly is as Oriental as a vision of Tom Moore's. M. Pousin is a painter who has devoted himself to the study of stained glass. He finds in glass his whole delight and ambition, as he says himself glass is more transparent than air, more opaque than metal, and one has every *nuance* of color, softness, subtlety, depth, solidity at command. It can be milky opaline, iridescent, black as night or metallic, and all forms are possible to it. M. Pousin is an enthusiast; he has raised the Palais Lumineux on some rocks in the middle of the lake near the Tour Eiffel...." (23)

**299.** "Few Arrests Under New Sunday Law." *New York Times* Dec. 23, 1907 1907: 3.

This piece concerns Sunday blue laws. The subtitle reads: "All Vaudeville Theatres Open, with Programmes Shaped to Meet Doull Ordinance."

**300.** "Field of Electricity." *Los Angeles Times* April 21, 1897 1897: 3.

This article discusses a proposal to use "electro-chemistry" to change the skin color of African Americans. It also discusses Marconi and the wireless. The subtitle to the article reads: "New Plans of Telegraphing without Wires. Black Skins Made White by Electricity -- New Methods of Using Morse Symbols -- The Hughes Microphone."

**301.** "Fifth Avenue Gay with Easter Host." *New York Times* April 13, 1914 1914: 5.

This article comments on the reaction of city crowds to the realization they are being photographed. It also notes the presents of many new automobiles. "A moving picture concern had possession of one of these busses, which was stationed on the Fiftieth Street corner of Fifth Avenue, opposite St. Patrick's Cathedral. The lens was aimed at the filing out. When this was over the operator aimed his machine at the sidewalk near the bus on the

west side of the street and began to take of the parade in progress. The first few feet of films were good, but as soon as people saw they were getting into moving pictures they quit marching and stood at attention under the bull's-eye of the camera. In a few minutes the whole block was jammed with persons struggling either to move on down the street or to supplant some one who was sticking to his position in the film with a pertinacity that bordered on selfishness. The congestion here lasted for more than half an hour and seriously blocked the parade.

"One woman with a camera who attracted a good deal of attention leaned from a window in the fifth floor of a private residence, studied the crowd patiently as if picking out the genuine Poirrets and Paquins and snapped her camera at intervals. A battalion of photographers lined up along the Vanderbilt and Sloane residence on Fifth Avenue, at Fifty-first and Fifty-second Streets, some of them even establishing their base on the stairs and in the entrance to the Vanderbilt residence. Probably there were more than a thousand photographers out altogether. Amateurs and professional and the paraders, as a rule, walked right into the cameras' mouths without flinching visibly."

The subtitle of the article reads: "Thousands of Visitors Out to See the Annual Spring Fashion Parade. Cameras Are Everywhere. Strong Desire of Many to Appear in Moving Pictures Blocks Traffic Near Cathedral."

**302.** "Fifty Years -- Or More -- of Evolving Cinema Technique." *American Cinematographer* 50.1 (1969): 52-56, 106-07, 131, 144-46, 160-66.

This 1969 piece was part of an issue devoted to the past fifty years of cinema technology. This article gives an overview of developments in cinematography and serves as an introduction to other articles in this issue.

**303.** "Fight Comic Supplements. New Orleans Club Women Want Artistic Illustrations." *New York Times* Jan. 30, 1912 1912: 1.

Women in New Orleans are upset by the comic pages in newspapers.

**304.** "Fight Films' Ban Is Broad." *Chicago Daily Tribune* July 25, 1910 1910: 1.

This article lists many crimes shown in movies that violate state laws. The article's subtitle reads: "Order by Chief Steward Also Embraces Art and Drama. Stirs Up a Buzz of 'ifs.' Agree However Ruling Affects Merely Reno Encounter Views."

**305.** "Fight Pictures Are Taken East; ... Crime Due to Moving Pictures." *Chicago Daily Tribune* July 11, 1910 1910: 2.

This article discusses the showing of the Jack Johnson-Jeffries heavyweight boxing match; it also reports that two 18-year-olds were arrested after trying to rob street car; they had just seen a movie -- a western -- about a train robbery.

**306.** "Fight Pictures Shown." *Chicago Daily Tribune* May 24, 1897 1897: 4.

This article discusses the showing of the film of the Fitzsimmon-Corbett boxing match. The article's subtitle reads: "Opening Exhibition in New York Fairly Satisfactory. Crowd Watches the Flickering Show with Much Interest But Disputed Points in Regard to the Fight Are Left Unsettled Illustrations of the Knockout Blow and of Corbett's Despair While Being Counted Out by Silver."

**307.** "Film Actors Thrive; Dyer Says Some Earn as Much as \$500 a Week." *New York Times* Nov. 13, 1913 1913: 7.

The salaries of movie actors are much higher than the pay given to stage performers.

**308.** "The Film Artistry of D. W. Griffith and Billy Bitzer." *American Cinematographer* 50.1 (1969): 86-91.

This 1969 article appeared in an issue devoted to the previous fifty years in the technology of cinema. This article notes, for example, that in 1898, William Randolph Hearst sent Gottlob Wilhelm "Billy" Bitzer to take

motion pictures of the Spanish-American War in Cuba, but Bitzer failed "because he could find no way to transport his heavy camera equipment from the beaches to the inland areas where military operations were in progress." This failure led to the invention of the light, more portable Mutoscope camera, patented in July, 1899.

**309.** "Film Batteries Wink and Things Do Move." *Los Angeles Times* March 12, 1911 1911: 1.

This article discusses the advantages of Los Angeles for making movies. It also talks about the impact of movies on actors.

**310.** "Film Censorship." *New Statesman and Nation* 43.1096 (1952): 262-63.

This article notes that Parliament has closed a loophole that exempted non-commercial 16mm film clubs from censorship relating to using inflammable film.

"Film censorship has never been popular. In fact, Parliament has never accepted it in principle, and it is still nominally a matter for local authorities who have added censorship clauses to the licenses they issue under an Act of 1909. But this Act was to make 'better provision for securing safety' and it has applied only to inflammable films. In this way, thousands of film societies, clubs and other non-commercial exhibitors, who use the 'non-flam' 16mm. film, have been exempt from control and censorship. Now that loophole is to be closed, unless the Government can be persuaded to amend the new Cinematograph Bill which had its second Reading in the House of Lords last week. The Bill has followed a private report to the Home Office from the Magistrates' Association, which pointed out that the need to-day was not to ensure physical safety -- 'Non-flam' is used in commercial cinemas now -- but 'to safeguard morals.'

"There are two aspects of the Bill which 16mm. users find particularly distasteful. It extends the 1909 Act in a way which would enable local authorities to refuse permission for a film society showing unless certain safety provisions are met -- and this seems scarcely necessary in view of the excellent safety record of 16mm. And the exemptions which were written into the Bill are quite inadequate to guarantee the independence of 16mm. users. An exhibition is to be exempt if it is private or free -- an ambiguous definition which does not deal with the problem of 'guest' tickets -- or if it is given by an organisation which has a 'non-profit' certificate of exemption from Entertainments Tax. But this clause would make the liability to censorship 262/263 dependent, not on the Cinematograph Act, but on the Finance Act of 1946. At present, such exemptions are given to organisations which have a charitable purpose or are 'partly educational.' It would be open to future Chancellors arbitrarily to change that definition. It may be possible to secure amendments to these clauses when the Bill comes before the House of Commons, and we are glad to see that the National Council of Civil Liberties has convened a conference on March 8, at the Memorial Hall, at which users of 16mm. film can work out a common policy to defend themselves and their audiences from this renewed attempt -- the last was in 1934 -- to impose a censorship that could be crippling."

**311.** "Film Cleanup Drive Begun By New Dictator Of Morals [Joseph Breen]." *Cincinnati Enquirer* July 11, 1934 1934.

This article discusses Joseph Breen, who then began as head of the motion picture industry's Production Code Administration. A clipping of it is located in Folder: "Breen, Joseph, 1933-43," National Catholic Welfare Conference, Episcopal Committee on Motion Pictures, 1933-1944, Washington, D.C.

**312.** "Film Code Board to be Augmented: Ten Representatives Will Be Added to Motion Picture Production Appeal Unit." *New York Times* June 14, 1957 1957: 20.

After the revision of the motion picture industry's Production Code in 1956, criticism remained that the appeals process was dominated by executives from the nine member studios of the MPAA and its president Eric Johnston. This article reports that Johnston doubled the size of the Appeals Board by adding exhibitors and producers who were not MPAA members.

**313.** "Film Code Study Set by Industry: Johnston to Head Inquiry of Self-Regulation System -- Wide Changes Foreseen." *New York Times* Jan. 25, 1956 1956: 26.

This article explains that MPAA president Eric Johnston has appointed a committee to study revision the movie industry's Production Code. Among those appointed to this committee were Barney Balaban (Paramount), Abe Schneider (Columbia), Daniel O'Shea (RKO). The actual work of the committee (not mentioned in this article) was farmed out to a subcommittee chaired by Kenneth Clark and overseen by PCA director Geoffrey Shurlock. This article does not that the Loew's theaters and other large theater circuits had shown *The Man with the Golden Arm* (1956), a movie about drug addiction, even though the PCA had banned it.

**314.** "Film Company Gets Criterion Theatre ... Special Performance Shortly of Dramatization of Rockefeller White Slavery Report." *New York Times* Nov. 3, 1913 1913: 9.

An account of the Rockefeller Report on White Slavery. It mentions such films as *Traffic in Souls* (1913).

**315.** *Film Daily Yearbook*. New York: MPAA, 1959.

Michael Conant, in *Antitrust in the Motion Picture Industry*, cited a study in the *Film Daily Yearbook* showing that four-wall theaters declined between 1946 and 1956, but that when drive-ins were included the total number of theaters during this period remained constant.

**316.** *Film Daily Yearbook of Motion Pictures*. New York: The Film Daily, 1968.

Used in Jack's Lyle's entry in Robert K. Baker and Sandra J. Ball's *Mass Media and Violence: Vol. IX: A Report to the National Commission on the Causes and Prevention of Violence* (1969), noting that by 1967 only 39 percent of the 462 feature films released in the U. S. were produced in America.

**317.** "The Film Finds Its Voice." *American Cinematographer* 50.1 (1969): 84-85.

This 1969 piece was part of an issue devoted to the previous fifty years in the technology of cinema. This article gives a brief history of sound in motion pictures. "Through the years, the art of sound recording improved, but only incremental changes were made in the equipment until the advent of magnet recording during 1947 and 1948."

**318.** "Film Heads Pledge Reform in Exports." *New York Times* Dec. 21, 1946 1946: 13.

This article discusses hearings before the subcommittee on foreign trade and shipping of the Special Committee on Post-War Economic Policy and Planning in the U. S. House of Representatives. Eric Johnston offered testimony for the Motion Picture Association of America, and he and others pledge to screen more carefully films sent abroad so that they did not reflect badly on the United States. Officials cited in this story comment on the fact that the Soviet Union was sending out blatant propaganda films, but that at that time, U. S. officials did not want to impose restrictions on Soviet films, even though the USSR had imposed restriction on American commercial movies.

**319.** "The Film in Politics." *The Independent* 87.3537 (1916): 402.

This article notes that cinema has become an "international language" and that several countries -- Great Britain, Australia, Canada -- "have protested against the corruption of their national ideals thru the influence of American-made films." The British are concerned that U. S. films are undermining their authority in India. "The British administration in India has been for some years concerned over the number of young Hindus who prefer to go to America for study instead of England, but these are few compared with the millions who may be infected with Americanism thru the film."

The author of this piece writes: "Let me make the films of a nation and I care not who makes its laws; this is the twentieth century form of the old aphorism.... Apparently the time will come when it may be said that the hand that turns the cinema rules the world."

**320.** "Film Makers' New Industry." *Chicago Daily Tribune* Nov. 3, 1907 1907, sec. B: 3.

Chicago is at the center of movie making in 1907.

**321.** "Film Shows Busy; Panic Stops One." *Chicago Daily Tribune* April 15, 1907 1907: 1.

This article reports that "An incipient fire riot emptied one nickel theater yesterday." The article's subtitle reads: "Nickel Theaters Replete in Crime Pictures, Lacking Fire Aid, Are Filled with Children. Bad Influences Shown. Investigation of Five Cent Playhouses Proves Corrupt Tendency of Performances on Young."

**322.** "Film Stars Tango and Gossip with 10,000 Happy Fans." *Chicago Daily Tribune* May 15, 1914 1914: 1.

The subtitle of this article reads: "Favorites of Motion Picture World Lionized at Coliseum Ball. Crush Smashes Camera. Adulation of Crowd for Movie Actors and Actresses Reaches High Mark. Major Funkhauser Eyes Dancers."

**323.** "Film Train Wreck Almost a Tragedy." *Los Angeles Times* Sept. 28, 1914 1914: 13.

This article reports that 10,000 to 20,000 people watched as a movie company filmed a fake train wreck. The article's subtitle reads: "Four Players Nearly Drown After Engine and Cars Fall Forty Feet from Trestle. Train Plunges Too Far. 10,000 Mistake Actor's Cries for Part of Drama Heavy Loss in Spoiled Film."

**324.** "Filming Tiny-Tad Pictures with the Aid of a Microscope." *Current Opinion* 64.3 (1918): 186-87.

This article reports on a recent article in *Scientific American* by Austin C. Lescarbourea on microphotography, and its subtitle reads: "Micro-Photoplays Are the Newest Things Recorded in the Rapid Development of Cinemaphotography." (186) It starts by saying that "A drop of water taken from a stagnant pond is rich in motion-picture possibilities," and notes that prior to World War I, this kind of cinematography was practically monopolized by the French. (186) "As the French have already proven, among other unique demonstrations, it is possible to show various disease germs and how they affect the human system. The circulation of the blood can be filmed along with other functions of the human body that in performance are invisible to the naked eye." (187)

**325.** "Film-making Means Millions to Los Angeles." *Los Angeles Times* Jan. 1, 1916 1916, sec. III: 66.

The subtitle to the article says: "Enormous Expenditures. 20 producing companies spend more than \$1 million a month in L.A.; employ 12,000 people."

**326.** "Films Thrive Here on Quintuple Lines." *Los Angeles Times* Oct. 16, 1910 1910, sec. II: 1, 9.

This article talks about "every man with his own picture machine." It costs about \$225 and can be "purchased as readily as chalk or cheese." (II, 9) The article also says that Los Angeles is predicted to be moving picture center of U. S. next year. It talks about the rise of privately owned film companies (p. 9), and also French films in U. S. The subtitle to the article reads: "Moving Picture Enterprises Develop Rapidly Along Educational, News, Advertising, Private and Theatrical Ways. Headed for Los Angeles."

**327.** "Films Used to Stop Crime; Bertillon System Workings Are Shown by Moving Pictures." *Chicago Daily Tribune* Jan. 12, 1911 1911: 2.

This article discusses using film to identify criminals and the Bertillon System. The subtitle to the article reads: "Hope to Warn Children; Police Expect They Will See How Easy It Is to Be Detected."

**328.** "Find Evil Effects from Cinema Shows. English Investigators Believe Their Education Value Much Exaggerated." *New York Times* March 23, 1913 1913, sec. C: 4.

This article says that moving picture shows tend "to exert an evil influence on the young." The subtitle of the article reads: "American Films Disliked. Characters Called 'Inane' and 'Sticky' Manchester Makes Regulations as to Children's Admission."

**329.** "Firemen Go Raiding the Picture Shows." *New York Times* Feb. 10, 1913 1913: 3.

This article reports on movie theaters thought to be unsafe by fire officials. Part of the article subtitle reads: "Prisoners Charged with Maintaining a Nuisance -- 'Movies' Seemed to be in Communication."

**330.** "First Photograph In Colors of a Living Woman to be Taken in America." *Chicago Daily Tribune* Jan. 5, 1908 1908, sec. A: 8.

This article discusses the first color photograph taken in America using the Lumiere process. "The *Tribune* today prints the first successful photograph in colors of a living woman to be taken in America. This remarkable photograph was taken on a Lumiere autochromen plate by Emmett V. O'Neill, staff photographer of *The Sunday Tribune*. The subject is Mrs. Edward T. Breitung in the wonderful gown in which she appeared as Madame La Pompadour in the *Tableux Vivant*."

"The autochrome plate of the Lumieres has made the taking of photographs in colors not only a possibility for professionals but it has given into the hands of even the amateur photographer the power to reproduce even the most delicate shades of color found in still life and in nature."

"The color photographic plate is the invention of the Lumiere Brothers of Lyons, France, and bears their name. It is not merely a scientific experiment, as the other color processes in photography have been. It does not involve the long and intricate processes the tedious hours or work in the dark room, the expert knowledge, the keen eye for color, the extravagant use of chemicals that other inventions for photographing color have demanded." Until O'Neill's photograph, "no color photograph had been taken in America by the Lumiere process." (Mrs. Breitung was the wife of Edward Breitung of Marquette, Mich., a millionaire copper mine owner.)

**331.** "The Five Best Photographed Motion Pictures of 1967." *American Cinematographer* 49.4 (1968): 262-64.

This article discusses the Academy Award winners for Cinematography for 1967: *Bonnie and Clyde*, *The Graduate*, *In Cold Blood* (based on Truman Capote's novel), *Doctor Dolittle*, and *Camelot*.

**332.** "The Five Cent Theaters." *Chicago Daily Tribune* April 14, 1907 1907, sec. B: 4.

This article maintains that "The 5 cent theaters are great educators. Unfortunately the education they supply is not that of which the young people who are the main supporters of the 5 cent theaters are in need. They are worse than the cheap fiction which has long been a power for evil, by so much more as moving scenes in real life are more stimulating to the imagination than printed words. They are worse, too, because often the moving pictures shown are of scenes the description of which in a book would not be tolerated."

**333.** "Five Dollar Movies Prophesied." *New York Times* March 28, 1915 1915, sec. SM: 16.

The article's subtitle is: "D. W. Griffith Says They Are Sure to Come with the Remarkable Advance in Film Productions." D. W. Griffith when asked if he was going to do away with words in his films responded that on the contrary that more attention than ever is given to words used and that in one of his films he put on the screen more than 7,000 words (four pages) from Woodrow Wilson's *History of the United States*. Article says that Griffith's annual salary was \$100,000.

**334.** "Five-Cent Theaters Schools of Crime." *Los Angeles Times* Dec. 21, 1906 1906, sec. II: 1.



This article quotes Chief of Police Kern as saying: "I do not propose to allow the moving picture theaters of this city to conduct schools of crime. That is what picture films showing robberies, theft and diamond nipping amount to. On account of the low price of admission, these shows are attended by young boys of an impressionable age. Some sort of city ordinance must be found to stop these exhibitions of crime."

The subtitle of the article reads: "Cheap Moving Pictures Appeal to Boys' Wrong Side, and Chief of Police Says They Must Be Stopped. How They Operate."

Next to this article on the same pages is an article "Making Crooks," by Fred R. Bechdolt.

**335.** "Freakish 'Movie' Posters. A Riot of Strange Art Advertises the Pictures at the 5-Cent Theatres." *New York Times* May 25, 1913 1913, sec. X: 4.

According to this piece, "Moving picture posters powerfully reinforce the attraction of moving pictures for their peculiar public and casual pedestrians who are not remotely interested in moving pictures stop to marvel at the amazing posters which simply obliterate every other feature of the surrounding neighborhood. Often the posters are atrocious in every detail that goes to form the subject and execution of a picture. There need no school of new art to challenge the world by means of sensation in line and color. Moving picture posters are postier than post art of any nomenclature whatsoever." This article is a reprint of the article "Gaudy Posters Lure to 'Movies,' published in the *Chicago Daily Tribune*, May 4, 1913, p. B 4.

**336.** *Freedman v. Maryland*. 380 U. S. 51 (1966) 1966.

In *Freedman v. Maryland*, and exhibitor, Freedman, had shown *Revenge at Daybreak* (France, 1954; U.S., 1964) without obtaining a license from the Maryland censorship board. Although the board did not consider the film obscene, Freedman was convicted of violating state law. The Supreme Court overturned his conviction saying that the burden of proof for obscenity rested with the censor. The latter had to assure the exhibitor that the film would be proscribed or allowed to be shown within a brief, specified time, and that any judicial decision would be promptly delivered. Henceforth, any state law that tried to limit pornographic films had to satisfy the requirements set out in this case or be guilty of illegal prior restraint.

**337.** "Freedom of Speech and Boards of Censors for Motion Picture Shows." *Central Law Journal* 80.17 (1915): 307-08.

This rather poorly written article explains the judicial reasoning justifying the censorship of moving pictures. It says it is "startling ... in its novelty" the "claim .. made for freedom of speech in the product of a mechanical device on a curtain in a motion-picture theater." (307) It discusses the displaying of "personality" by a machine and quotes U. S. Supreme Court Justice McKenna on the difference between books and writings, and motion pictures. McKenna said (quoting him) that moving pictures "may be mediums of thought, but so are many things. So is the theater, the circus and all other shows and spectacles." (307) McKenna says that "common sense" does not support granting movies protection as a form of free speech. Films may be entertaining but (perhaps quoting McKenna) they are "capable of evil, having power for it, and greater because of their attractiveness and manner of exhibition." (307)

This article notes that like one who writes books, the maker of films may also encourage "obscenity, anarchy or revolution," but unlike the writer who appeals to the intellect, the film maker "produces something for the other senses than the intellectual sense, which the state in the interest of decency, order and government may regulate or suppress." (308) Thus, it is justifiable that "the state ... appoint its administrative boards and give them large discretion to the end of obtaining results which are the aim of legislation, but not in said boards legislation itself." (308) The article goes on to say that "it ought to be that a film to be sold for exhibition ought to be deemed as much in the mass of local property as a barrel of whiskey or a sack of flour in the hands of a local merchant ...." (308)

**338.** "The French Novel and the American Public." *New York Times* Sept. 28, 1907 1907: BR584.

This article notes that "there is observable in recent publications in England and America a disposition to enter the field of the French novel... There have lately appeared, and have been published in this country, several English novels, which, it appears to us, no clean-minded man or woman can read without loathing. This condemnation involves no assertion that fiction must close its eyes to a single fact of human existence.... To present pornography and perversity as a picture of the whole of life is to set up in the stead of sober art a monstrous and hideous caricature.

"It isn't, therefore, in the interest of morality especially that a stand should be made against the surrender of the Anglo-Saxon for the French idea of the novel it is in the interest of sound art. By all means let us emancipate ourselves from the silly prudishness which has wrought the literary neglect of the fact that the world is peopled by men and women, but by equal means let us keep our senses and refuse to allow the erotic to shatter the rounded integrity of true art."

**339.** "From Behind the Screen." *New York Times* Oct. 12, 1919 1919: 45.

The author of this article is reviewing a book by Austin C. Lescarbourea entitled *Behind the Motion Picture Screen* (Scientific American Publishing Co.). He quotes Lescarbourea saying of Edison's view of movies and teaching history:

"It was Edison, if our memory serves us correctly, who once said that he could teach more history in fifteen minutes by means of motion pictures than could ever be learned from any book. That statement is precisely true.'

"The writer believes in the great capacity of the screen to teach history, but 'more history in fifteen minutes' than can 'ever be learned from any book'? Precisely true? Precisely absurd."

**340.** "Funny Thing Happened." *Newsweek* 58 (1962): 58.

This piece discusses Richard Heffner and public television. Heffner, who described himself as a Jeffersonian liberal, later became head of the motion picture industry Classification and Rating Administration.

**341.** "Gaudy Posters Lure to 'Movies'." *Chicago Daily Tribune* May 4, 1913 1913, sec. B: 4.

This article says that "Moving picture posters powerfully reinforce the attraction of moving pictures for their peculiar public and casual pedestrians who are not remotely interested in moving pictures stop to marvel at the amazing posters which simply obliterate every other feature of the surrounding neighborhood. Often the posters are atrocious in every detail that goes to form the subject and execution of a picture. There need no school of new art to challenge the world by means of sensation in line and color. Moving picture posters are postier than post art of any nomenclature whatsoever."

The article notes that the "underworld is a favorite theme of the moving picture poster." Poster different from the content of the film; sensationalizes sex and infidelity. The article gives examples of suggestive phrasing.

This article also appeared in the *New York Times*, May 25, 1913, p. X 4, under the title "Freak 'Movie' Posters: A Riot of Strange Art Advertises the Pictures at the 5-Cent Theatres."

**342.** *Gelling v. Texas*. 157 Tex. Crim. 516, 247 S. W. 2d 95 (1952), rev'd per curiam, 343 U. S. 960 (1952) 1952.

This case, decided after the *Miracle* case, further weakened motion picture censorship as the Court rejected the rationale that a movie could be suppressed as "prejudicial to the best interests of the people."

**343.** "Giants at Dinner See a Camera Game." *New York Times* Oct. 29, 1911 1911: 13.

The New York Giants baseball team watched moving pictures of the World Series from that fall. The article's subtitle says: "Moving Pictures of the World's Series Thrown on a Screen at the Imperial. Everything Was Baseball."

**344.** *Ginsberg v. New York*. 390 U. S. 629 (1968) 1968.

Between the *Roth* decision in 1957 and 1968, the year of *Ginsberg v. New York*, the U. S. Supreme Court in the thirteen obscenity cases rendered no less than fifty-five separate opinions. "The upshot of all this divergence in viewpoint," Justice John M. Harlan wrote in the *Ginsberg* case, "is that anyone who undertakes to examine the Court's decision since *Roth* which have held particular material obscene or not obscene would find himself in utter bewilderment."

**345.** *Ginzberg v. New York*. 383 U. S. 463 (1966) 1966.

This case was one of several during the late 1950s and 1960s involving obscenity.

**346.** "Girls Protest to Film Makers." *New York Times* March 25, 1913 1913: 5.

About 3,000 stenographers protested movies showing them "as chewers of gum and wearers of 'rats.'"

**347.** "Gleason Doooms 'Movie' Signs." *Chicago Daily Tribune* Feb. 17, 1914 1914: 11.

Movie posters without permits must be removed from Chicago theaters.

**348.** "The Great Sensation This Season: The Cinema at Home." *The Times [London]* Dec. 5, 1912 1912: 11.

This is an advertisement for the Pathéscope and home movies.

**349.** "The Growing Fascination of the Film Play." *Current Opinion* LVII.3 (1914): 176-78 (APS Online).

This article discusses the growing influence of motion pictures and the growing relationship between the movies and newspapers and advertising. "We reproduce half a page from a single newspaper in Chicago in which almost four hundred cinema 'first nights' are announced for one day! The movie, for better or worse, is growing to be one of the greatest influences in our national life." (176) Part of the popularity of movies is traced to "a feasible and accessible revolt against drawing-room drama...." (176)

The articles points to criticism that "everything in the motion picture ... is sacrificed to attention." Even the story of the birth of Christ is filmed with a "bacchanalian feast" and "highway robbery." (178) The article suggests, though, that the problems of movies will "eventually solve itself, without censorship." (178)

**350.** "The Growth of the Drama." *Living Age* 267.3459 (1910): 239-43.

This article reviews volumes V and VI of the *Cambridge History of English Literature*, edited by A. W. Ward and A. R. Waller. It notes that one chapter is devoted to "Puritan Attack Upon the Stage." (243)

**351.** "The Growth of the 'Movies'." *Outlook* 104.7 (1913): 348.

This article says that each day five million visit the 20,000 theaters in the United States. The movie industry employs about a half million people and as an industry ranks with copper, tin, iron, petroleum, coal, and furniture. "Perhaps an even more striking comparison is with the printing and publishing business, which is one of the oldest and most widely distributed of all industries. Motion pictures utilize more than a third as much capital as is used by that great business." Only the automobile industry has shown such amazing growth in recent years.

The movies are potentially a powerful educational tool and "a new weapon in the hands of social reformers and sanitary engineers."

The article ends by quoting an excerpt from the National Board of Censorship which reads in part:

"The motion picture is a form of book, a form of art museum, a method of propaganda, and a method of scientific instruction. It is more economical, being a labor saving device, than any other available form of public instruction. It appeals to the interests, where a book may only appeal to the abstract faculties of the mind. Before many years have passed, the motion picture will have created somewhat of a revolution in methods of public school instruction.

"Even from the standpoint of moral regulation, it is likely that more can be accomplished ultimately through a large development of the educational film than through any conceivable censorship.... If motion pictures became extensively used in churches, schools, and social centers, a new motion picture audience would be created and a new standard of taste would quickly ensue."

**352.** *Hannegan v. Esquire*. 327 U. S. 146 (1946) 1946.

In a case that had implications for Hollywood publicity, the Supreme Court in 1946 narrowed the federal government's power to regulate sexual images in magazines when it unanimously overturned the postmaster general's decision in 1943 to deny mailing privileges to *Esquire* on the grounds that it included cartoons, pictures, and other sexual material that reflected a "smoking-room type of humor." Written by Justice William O. Douglas, the decision contributed to proliferation of so-called girlie publications.

**353.** "Hard Work for the Machines." *New York Times* Dec. 26, 1911 1911: 8.

Both the camera and the phonograph will be used to cover the 1912 political conventions. The article laments these media were available for earlier important events in the nation's history. "Much can be done, nowadays, with the moving picture machine and the perfected phonograph." However, there were still major limitations: "As for the phonograph, it can make nothing worth preserving of a Babel of sounds. A complete record, pictorial and vocal, seems out of the question. A charge of cavalry on a battlefield the moving picture man might catch, but never a wild stampede in a convention hall."

**354.** "Harvard Faculty Changes." *New York Times* July 2, 1922 1922: 5.

This article reports that Leonard Troland has been appointed assistant professor at Harvard after serving six years as an instructor in psychology.

**355.** "Has a Plan to Photograph Colors." *Chicago Daily Tribune* April 7, 1894 1894: 7.

The subtitle for this article says: "Edward Stigleman of Richmond, Ind., Claims to Have Perfected an Invention."

**356.** "Have You a Camera Face? If Not, Do You Ever Wonder Why?" *Current Opinion* 64.4 (1918): 259-60 (APS Online).

This article begins by saying that "It is said that out of one thousand girls in a given area, nine hundred have at one time or other secretly or openly craved prominence on the screen." And sometimes directors have hired inexperienced people because "a man or woman simply ... has a camera face." (259) Personality is often more important than beauty in explaining an actor or actress's appeal, personality that is expressed by the face.

"The essential requirement, of course, is to have features that photograph well. In every-day life, a little droop of the mouth or a peculiar angle to the eyebrows may add charm and character to a face, yet on the screen, we read, these lines may have the very opposite effect. As to eyes, certain shades of blue will not do at all, and we are told that as a rule black eyes photograph dull and lifeless. Brown eyes are better, while 'blue-green eyes, with a rim of yellow around the pupil, are best of all, as they retain their expression and animation.' Also 'black hair is not apt to photograph so well as brown, red and blond, tho much depends upon the shade and quality.'..." (260)

"...Thomas Ince, speaking for the producers, insists that **'the homely woman with character and lively intelligence has a better chance to become a photoplay star than the pretty, expressionless vacuum with neither,'** and this shrewd producer points to the growing number of people seen on the screen who are barely good-looking, but **'who are able to run the gamut of human emotion by merely altering the expression' and who, by reason of the personality expressed in their faces, 'are rendered more than handsome and more than beautiful.'** They are in greatest demand and, with few exceptions, draw the biggest salaries. Upon them to a large extent depend the great vogue of the movies." (260) (emphasis added)

**357.** "Head of Film Code at House Hearing." *New York Times* Feb. 4, 1960 1960: 34.

When grilled by U. S. House Post Office subcommittee in early 1960 about homosexuality references in a movie then being made based on Allen Drury's 1959 novel *Advise and Consent*, Shurlock assured members: "That will come out. That will come out."

**358.** "Hearst Canned Speech Opened at Kinston." *New York Times* Oct. 30, 1906 1906, sec. A: 3.

This article relates to William Randolph Hearst's use of movies and the phonograph in his 1906 election campaign. The article's subtitle reads: "It's Cold and Moving Picture Sauce Fails to Give Warmth. Vaudeville in Between. Lantern Slide Maker Causes the Crowd to Laugh by Twisting the Candidate's Idea."

**359.** "Hearst Oratory for London. Music Hall Manager Sends Here for Phonograph Records." *New York Times* Oct. 18, 1906 1906: 1.

This article relates to William Randolph Hearst's use of movies and the phonograph in his 1906 election campaign.

**360.** "Hearst Speech 'Canned' for Up-State Farmers." *New York Times* Oct. 10, 1906 1906: 1.

This article discusses William Randolph Hearst's use of movies and the phonograph in his 1906 election campaign. The article's subtitle reads: "He Talks It and Gestures It Into Phonograph and Camera. A 12-Cylinder Harangue. The Absent-Treatment Candidate Will Be Projected in Sound and Shadow Before the Voters of the Remoter Regions."

**361.** "'Heart of Russia'; Dr. De Kannel Lectures at the State Normal School." *Los Angeles Times* Jan. 24, 1899 1899: 14.

In this lecture, Dr. De Kannel showed a moving picture taken in Russia.

**362.** "[Heffner to Study TV's Impact on Americans' Attitudes about Environment]." *New York Times* March 23, 1971 1971: 75.

The study announced that the Ford Foundation will spend \$240,000 for an intensive 18-month study of how network TV is affecting Americans attitudes toward the environment. The project will be under the direction of R. D. Heffner, former general manager of WNDT-TV. It will videotape 400 hours of programming on three networks. These studies are part of Heffner personal papers. Heffner was also a communications professor at Rutgers University and headed the motion picture industry's Classification and Rating Administration from 1974 to 1994.

**363.** "Hewitt's Patent Granted." *New York Times* April 20, 1910 1910: 6.

This article reports that "Peter Cooper Hewitt, inventor of the well-known mercury vapor electric lamp which bears his name, grandson of Peter Cooper, and son of the late Mayor Hewitt, has at last won a hard-fought legal battle which has been waged in the Patent Office and the United States courts for six years over the question of priority of invention of another electrical device, perhaps even more important than the lamp." That is "a remarkable static device for transforming alternating currents into direct currents."

**364.** "Highlights of Lab History." *American Cinematographer* 50.1 (1969): 104-05, 167, 174-76.

This 1969 piece is part of an issue devoted to the previous fifty years in the technology of cinema. This article discusses major development in the processing of film. The article concludes by noting that the "probably the most significant postwar [World War II] development occurred in 1962 with Bell & Howell's introduction of an automatic additive color printer. This type of equipment has done more to influence the control and quality of uniformity than any other single recent development."

**365.** *Highlights of Opinion Research Corporation 1970 Survey on Code and Rating System.*

This was an early study done for theater owners evaluating the new motion picture rating system. It is located in Box 5, Mss 1446, Records of the National Association of Theaters Owners (NATO), Special Collections and Manuscripts, Harold B. Lee Library, Brigham Young University, Provo, UT.

**366.** *Historical Statistics of the United States: Colonial Times to 1957.* 1960. Washington, D. C.: U. S. Department of Commerce, 1961.

This important work has a great deal of information about Americans use of mass communication.

**367.** Committee on Science and Technology, U. S. House of Representatives, Ninety-Ninth Congress, Second Session (Serial R). *A History of Science Policy in the United States, 1940-1985: Report Prepared for the Task Force on Science Policy*, United States House of Representatives, Committee on Science and Technology.

This 77-page Report provides a useful history of United States science policy, beginning with the impact of World War I and its aftermath, then moving to World War II and the Cold War. Chapter VI is devoted to "Sputnik and Its Aftermath, 1957-1965." Chapter VII is entitled "The 'Crisis' in Government/Science Relations, 1965-1975." The last chapter (VIII) looks at science policy under Presidents Carter and Reagan. The work contains a detailed "Chronology of Federal Science Policy Developments, 1787-1985." (79-120)

**368.** "Hoax in Color Line. Minstrel Plays Unique First Act Near White House." *Chicago Daily Tribune* May 20, 1904 1904: 1.

This article reports that actors dressed as TR and negro make film next Capitol. "The story soon spread throughout the city and many people imagined the act was intended to put the president in an attitude of 'overpoliteness' to the negro, to emphasize the Booker Washington dinner incident for campaign purposes." The article's subtitle reads: "Pal (?) Appears as Roosevelt. Plan to Grind Moving Pictures Believed Advertising Dodge."

**369.** "Hollywood Film Makers Protest Rating System." *New York Times* July 21, 1990 1990, sec. 1: 14.

This brief article discusses film makers' dissatisfaction with the motion picture rating system in the months before the movie industry abandoned the X-rating for a new category, NC-17. Prominent directors presented a petition to Jack Valenti.

**370.** "Hollywood: The First 100 Days." *Time* 88.10 (1966): 38.

This article discusses Jack Valenti, former assistant to President Lyndon B. Johnson and then the new president of the Motion Picture Association of America.

**371.** *Holmby Prod., Inc. v. Vaughn.* 177 Kan 728, 282 P. 2d 412 (1955), rev'd per curiam, 350 U. S. 870 (1955) 177 Kan 728, 282 P. 2d 412 (1955), rev'd per curiam, 350 U. S. 870 (1955) 1955.

In this 1955 case, the U.S. Supreme Court struck down a Kansas state censors' ruling that *The Moon Is Blue* was "obscene, indecent and immoral," and tended "to debase or corrupt morals."

**372.** *Home Box Office, Inc., et al. v. Federal Communications Commission.* 190 U. S. app. D. C. 351 (1978) 1978.

In a case involving Home Box Office (HBO), a United States Court of Appeals held that the Federal Communications Commission had exceeded its authority when it attempted to limit the ability of cable systems to show certain kinds of movies and sporting events. The decision eliminated the Commission's restrictions on pay TV's use of feature-length movies.

**373.** "Hopkins' South Side Theater." *Chicago Daily Tribune* July 19, 1896 1896: 31.

This article mentions that "Picture of a Kiss" was shown on vitascope.

**374.** "Hopkins' South Side Theater." *Chicago Daily Tribune* June 28, 1896 1896: 36.

This article is on what was shown on Edison's Vitascope. See also Charles Musser's, *Emergence of Cinema* (p. 122) on the dates the Vitascope premiered in various cities.

**375.** "House of Lords: Coloured Moving Pictures: Validity of Patent." *The Times [London]* March 23, 1915 1915: 3.

**376.** "How Newspaper Picture Are Made." *Scientific American* 64.7 (1891): 101.

This article, which first appeared in the *Washington Star*, discusses three methods used to illustrate newspapers. "The illustration of newspapers is a new branch of art," it says. The article explains how the three methods work. They methods are: 1) the "chalk method"; 2) the "zinc process," which was superior for fine work such as portraits and sketches; and 3) photo engraving, "which somewhat resembles the zinc method."

**377.** "How Nickel Eats Penny. How Arcade Microbes Prey on Each Other." *Los Angeles Times* May 31, 1907 1907, sec. II: 8.

This article says that "The nickel theater and penny arcade furnish most of the distinctive features connected with the mechanical side of theater development. They came into being about the same time, and have grown, mushroom-like, into a noisy popularity." The article's subtitle reads: "'Store Shows' Throttle the Picture Machines. Malevolent Little Pests May be Self-Destroying."

**378.** "How Rotogravure Makes a Picture." *New York Times* Nov. 27, 1913 1913: 4.

This article is on a new technology, rotogravure, that allows newspapers to reproduce photographs faster. It is also adaptable to the rotary press. The subtitle to the article reads: "Photogravure Process Adapted to a Cylinder for Printing at a Rapid Rate. Shown in Christmas Times. All Times Pictorial Sections Will Soon Be Made by This New Method."

**379.** "How Technology from the Moon Will Advance Photography on Earth." *American Cinematographer* 48.1 (1967): 48-50.

This interesting article discusses early efforts to enhance moon photographs by digital means. It covers the work of such people as Dr. Robert Nathan, who headed Caltech's Jet Propulsion Laboratory (JPL) video digital (computer) data research for the National Aeronautics and Space Administration (NASA). It notes that the quality of enhancement pictures is constantly being improved by computer research engineers at JPL at the California Institute of Technology. The article says that "computer enhancement began in 1963 after Nathan saw Russian pictures of the Moon's far side." (48) Ranger VII first video-scanned the moon's surface for the United States in July, 1964. During 1964 and 1965, Rangers VII, VIII, and IX took more than 17,000 pictures of the moon's surface. Researchers at the JPL increased the yield of photo data analysis from 5 percent to 95 percent of its maximum potential.

The article notes the future potential for film makers. "Although the application of this technique of resolution enhancement to cinematography might, at first appraisal, seem remote, the method actually represents an

enormous potential in certain specialized areas of film production. The unique demands of instrumentation, medical and technical documentation are often such that really sharp original cinematography becomes all but impossible." (49)

As for obstacles to progress in this areas, the article says that "to date, the methods has been confined to single-frame photographs. However, since a motion pictures is nothing more than a multiple series of single 'still' frames, further extension of the process is technically quite feasible." (40) The article goes on to say that: "The main drawback, at present, is one of volume. The enhancement technique currently in use is a slow process. It is likely that an Analog Hybrid capability would have to be designed in order to accelerate this technique for use with motion pictures. Such thinking on the problem is being followed through at the moment." (49)

The technology involved at this time was quite large. The process involved a "reassembly printer -- a huge machine about the size of a truck (7 feet high by 5 feet wide by 12 long)." (50) The article notes that Boeing was the prime contractor for NASA and that Eastman Kodak was involved with the film processing.

**380.** "How Thos. A. Edison Plans to Cure Hookey." *Chicago Daily Tribune* Dec. 10, 1911 1911, sec. G: 4.

Thomas Edison believed that moving pictures would be a great tool for education. On teaching geography, physics, natural history and other subjects by using movies, this article says: "Make Every School Room a Motion Picture Show for the Children, in Which Instructive Films Are Shown and You Have Solved the Problem of Effective Education of the Small Boy,' Says World's Greatest Inventor."

**381.** "How Those Amusing Freak Moving Pictures Are Made." *New York Times* Aug. 21, 1910 1910, sec. SM: 11.

This article notes that special effects make it possible for one to enjoy "Alice in Wonderland" as a child again and "in life-size and startling realism." Notes that live events are sometimes filmed by accident or chance and that movie stories are then build around these pictures. Talks about the technical qualities of the camera that makes tricks possible. It mentions double exposure of film.

The article's subtitle reads: "Ingenious Devices Make It easy for a Man Apparently to Walk on the Ceiling, Climb Up the Side of a House and Work Other Impossibilities."

**382.** "How to Make Magic Lantern Slides for Your Own Entertainment." *Chicago Daily Tribune* Sept. 25, 1904 1904, sec. E: 3.

This articles says that "By means of the magic lantern, or stereopticon, the smallest Kodak views can be reproduced in brilliant pictures of life size, or larger, for the enjoyment of family and friends, and a little skill with colors will enable the amateur to reproduce in vivid hues and with striking fidelity as to actual size and color all of the characters, incidents, scenes, and experiences met with during a summer vacation or in the fishing, hunting, or traveling adventure which are the delight of all true amateur photographers." Article goes on to say that "Slides Easily Colored."

**383.** "How We Reading." *Independent* 64 (1908): 982-83.

This article discusses recent research about how people read. It says that with training one can cut the amount of time they spend reading by half or three-quarters. "That such an economy is attainable is indicated by investigations in the psychology of reading that have been recently carried on in many laboratories in this country and Europe. These show that ease and rapidity of reading depend more upon the knack of managing the movements of the eyes that on intellectual ability or quickness of perception. Among men and women of the same degree of education some read four or five times as fast as others, and in general the rapid readers can remember more of what they read and also reproduce it with fewer mistakes than the slow readers." (982)



The article discusses eye movement in reading and says that the eye "has to come to a full stop and focus at intervals of ten letters so." (982) It compares eye movement with a motion picture saying that it "is the same as with motion pictures. If the ribbon of photographic films were run thru the machine continuously there would be only a blur on the screen. Each picture has to be brought to a full stop for an instant and then the films jerked along to the next." (983) According to this piece, "in reading the eye is at rest much more than it is in motion; about ten times as long." (983)

Such research suggests that shorter lines are more easily read than longer one in newspapers and in other printed material. "If the lines are of unsuitable length, and especially if they are irregular, as those alongside of inserted cuts, the reading is slow and tiresome. The best length of line has been found by laboratory tests and practical experience to be that adopted in *The Independent* and the best newspapers; that is, about 64 millimeters. A line longer than 90 millimeters should never be used, altho if the type is enlarged in proportion and the page is held far enough away the angular movement may be the same." (983) Still "it requires more time to read the same number of words in a long line than in a short one, and the eye is frequently confused on swinging back to the left in finding the proper line. Besides this, the eye is strained in reading in a wide column, because the focus has to be changed from the ends to the middle, and differently for the two eyes, especially if the book is not held squarely in front.

"Theoretically a still shorter line than those here used would be better...." (983)

The article speculates that it is easier to reading lines arranged "perpendicularly instead of horizontally" as in Japanese or Chinese. (983)

**384.** "'Human' Picture of King." *New York Times* Oct. 19, 1913 1913, sec. C: 3.

The subtitle of the article reads: "Monarch Throwing Rice at Royal Couple Caught by Camera."

**385.** "Ice Box for Cineographs." *Los Angeles Times* Feb. 12, 1905 1905, sec. I: 16.

This article talks about the danger of fire from cellulod film and other materials.

**386.** "Illustrated Newspapers." *Littell's Living Age* 1351.204-06 (1870).

This piece is reprinted from *Gentlemen's Magazine* and comments on the appearance and spread of illustrated newspapers in Great Britain. It begins: "A new mania in journalism. The newspaper has arrived at the illustrated phase. Comic literature has come out of this epidemic tolerably successfully; the magazines have got down to a dead level of bad drawing and worse engraving; and now comes the turn of the more serious publications -- the newspapers. We shall soon see what they make of it. The growing taste for pictures, and the demand for art education, has recently brought into existence to illustrated papers, which are, in every respect, novelties in journalism. We allude to the *Graphic* and the *Illustrated Midland News*." (204)

**387.** "The Image of the U. S." *Time* 66.11 (1955): 26.

This article defends U.S. ambassador to Italy Clare Booth Luce's decision to oppose the showing of MGM's movie *The Blackboard Jungle* at the Venice film festival. The article begins: "Probably the deepest trouble of the contemporary U. S. is its inability to produce a reasonably accurate image of itself. In plays, movies, novels, it cruelly caricatures its life, parades its vices, mutes its excellences. This tendency, far more than Communist propaganda, is responsible for the repulsive picture of U. S. life in the minds of many Europeans and Asians." Luce, refused to attend the Venice Film Festival because she felt the movie showed the U. S. in a bad light. The Festival dropped the film from its program and producer Dore Schary accused Luce of censorship.

**388.** Committee on Science and Technology, U. S. House of Representatives, Ninety-Ninth Congress, Second Session (Serial T). *The Impact of Information Technology on Science: Science Policy Study Background Report No. 5*, Congressional Research Service, Library of Congress.

This Report was prepared by Jane Bortnick and Nancy R. Miller of the Congressional Research Service, Library of Congress, and transmitted to the Task Force on Science Policy in the Committee on Science and Technology in the U. S. House of Representatives (99th Congress). It attempts to assess the impact, "in some cases revolutionary impact on science," by information technologies during the previous quarter century. The Report discusses Federal support for university research, the recent relationship between universities and industry, computers and telecommunication networks, electronic publishing, and databases. The work also mentions recent money allocated for the Reagan administration's strategic computing initiative (e.g., p. 20).

**389.** Committee on Science and Technology, U. S. House of Representatives, Ninety-Ninth Congress, First Session. *The Impact of the Information Age on Science: Science Policy Study -- Hearings Volume 10, Sept. 10, 11, 12, 1985*. United States House of Representatives, Committee on Science and Technology. 1985.

Among the topics that witnesses tackled in these hearings were such questions as how supercomputers help scientists to solve complex problems more rapidly than was possible in the past.

**390.** "An Improved Hand Camera." *Scientific American* 95.24 (1906): 452-53.

This article offers a description of how an improved hand camera works.

**391.** "In Hues of Nature." *Chicago Daily* April 4, 1897: 45.

The subtitle for the 2-page article reads: "New Color Photography Now Officially Recognized. Is a Chemical Process. Certain Secret Solutions and Pigments Are used. Invention of Frenchman. Tested by English Scientists with the Greatest Success. Chance for Counterfeiters."

**392.** "In the Limelight." *Los Angeles Times* Dec. 27, 1908: 7.

The subtitle of the article reads: "More Than Hundred Theatres to Exhibit Moving Pictures of Los Angeles Winter Wonders."

**393.** "The Inauguration Rapidly Pictured." *New York Times* March 2, 1913: 2.

This article reports that the *New York Times* will offer four full pages of photographs of President Woodrow Wilson's inauguration, five days after that event, and thus will beat the paper's Sunday magazine in providing pictures. The paper will provide half-tone pictures using faster presses and "specially made paper of high quality." The Sunday *Times* will also provide photographs of new spring fashions.

"Readers of next Sunday's *Times* will not have to wait a couple of weeks for the magazine to furnish them with an adequate pictorial review of the inauguration, finely printed on smooth surfaced paper. The *Times* has taken care of that. The fifth morning after the great National celebration is over every *Times* reader will have spread before him four great newspaper pages of wonderful photographs -- pictures so well chosen and so well produced that no desires will be left for the formal magazine to satisfy later on...."

"To accomplish this the *Times* has made extensive preparations. Special photographers will be everywhere in Washington to-morrow snapping pictures which together will constitute a pictorial history of the entire inauguration.

"These will be rushed to the *Times* office in New York City where, the next day, they will be converted into special metal plates. Fast presses will stand ready with specially made paper of high quality on the reels in readiness for a run at a speed which will make still another record for half-tone pictures of the quality of these.

"The *Sunday Times* of next Sunday will be notable for another reason, also. It is the occasion of the Spring Fashion Number.... The half-tone pictures were reproduced from exclusive hats and gowns, and will be seen then for the first time in America." The work of some of the most famous Parisian dressmakers will be shown.

The subtitle for the article reads: "The Sunday Times Will Make a New Record in Publishing High Quality News Pictures. Special Paper, High Speed. With Same Issue Will Appear the Annual Authoritative Spring Fashion Section."

**394.** "Installing Veriscope Exhibition." *Chicago Daily Tribune* June 7, 1897 1897: 7.

This article discusses the camera technology used to film the Fitzsimmons-Corbett heavyweight boxing match. The machine and filming equipment weighted over a ton. To reproduce the fight used over two miles of film. With 48 pictures to each foot, there were about 513,600 pictures. The article's subtitle reads: "Grand Opera-House Temporarily Closed to Set Up Reproduction of Fitzsimmons-Corbett Fight."

**395.** *Instant World: A Report on Telecommunications in Canada*. Ottawa, Ontario: Information Canada ?, 1971.

This work examines telecommunications in Canada -- the complex problems it faces, social context, history of the industry and its corporate structure, the need for future innovations, and the government's responsibility to protect the public interest. Among the topic covered include satellites and the growing role of computers (as of 1971) in communications.

**396.** "Instantaneous Portraiture." *New York Times* Oct. 28, 1900 1900: 20.

This article notes the difficulty capturing Theodore Roosevelt's personality in facial photographs because his expressions changed so quickly. "Of the two Republicans Mr. Roosevelt suffers the more because his countenance is at all times so influenced in its expression by the swift and changing play of his emotions that its appearance at any one instant cannot be isolated and fixed without a real perversion of the effect it actually produces on those who are watching and hearing him. We all recall the impression of grotesqueness imparted by the instantaneous photographs of a horse in motion when they were first produced.... There is a like miscarriage in the photographs of our Governor 'in motion.'..." William Jennings Bryan's photos are also unsatisfactory, the article says.

**397.** Committee on Commerce, Science, and Transportation, United States Senate

Subcommittee on Communications. *International Satellite Reform*, (Washington, D.C.: Government Printing Office, July 30, 1997). Gleason, Jack. 1930.

Testimony of Jack Gleason, Acting Associate Administrator, Office of International Affairs, National Telecommunications and Information Administration, ... before the Subcommittee on Communications, Committee on Commerce, Science, and Transportation, United States Senate, July 30, 1997

**398.** United States Senate, Committee on Commerce, Science, and Transportation. *Internet Filtering Systems : Report of the Committee on Commerce, Science, and Transportation on S. 1619*, United States Senate, Committee on Commerce, Science, and Transportation.

**399.** *Interstate Circuit, Inc. v. Dallas*. 390 U. S. 676 (1968) 1968.

In Dallas, a film classification board, the first of its kind in the United States, attempted to use age as a means of rating the appropriateness of films. Even though the movie industry successfully challenged this plan before the United States Supreme Court in *Interstate Circuit, Inc., v. Dallas* (1968), the Court did not declare classification invalid and many believed the case encouraged other cities to create their own classification boards.

Indeed, Jack Valenti thought that as many as forty local regulatory boards were ready to move into action by 1968. In late 1968, the motion picture industry adopted a rating system.

**400.** "Invasion of Privacy." *Zion's Herald* 78.32 (1900): 996.

This article discusses a case before the Supreme Court of New York regarding a woman whose photograph was used in an advertisement even though the woman had not given her permission. The article says that "To print the likeness of a young woman and post it in public places is to invite public criticism and inflict an injury to her feelings by giving her an unenviable notoriety." The article goes on to say the case will apply "only to private individuals, but it might well be extended to men of public fame." (996)

**401.** "Is the Moving Picture to be the Play of the Future?" *New York Times* Aug. 20, 1911 1911, sec. SM: 8, 11.

This article draws distinctions between the motion picture and the live stage. "The stage has always been handicapped by the fact that you can't tell the story as the novelist can." (8)

It considers motion pictures and their relation to modernity. "We are just at the dawn of the moving picture as a feature of modern life. As has been said, its utilization in the drama is only a thing of five years. Sociological and philanthropic organizations are beginning to make use of it in a limited way. One enthusiastic moving picture man looks forward to its use in the schools. (11)

"'Why not?' said he. 'Picture are the best way of impressing things on the mind of a child. Properly speaking, there is no other methods. I read about Niagara Falls in my school geography, but I read only words. When I saw the falls it was a revelation to me. If it had been put on the screen in the classroom I would have understood what the teaching was telling me. (11)

"'Then think of the possibilities in the way of teaching history and, for that matter, of teaching almost any branch. There is no end to them.'

"There is, by the way, a strong demand for historical plays... Many other scenes in European and American history which have defied production on the regular stage because of intrinsic difficulties offer no obstacle to the moving-picture man. The education possibilities of this new form of drama are seemingly limitless. (11)

"It is impossible to conjecture how great a part it may play in our civilization by, say, the dawn of the twenty-first century." (quotations, p. 11)

This article notes that movie actors lack fame but that this state of affairs is changing. Notes the creation of a fan magazine, *Motion Picture Magazine*. As movies become more technically sophisticated, they will rival the stage. Up to this point, theater managers treated movies as only an "interlude" to the live performance on stage. The article notes the limitations of the stage and the advantages of film e.g., movies are more flexible than the stage and have better scenery. There is better pay in the movies. However, movie actors can use their voices and must use pantomime. The article mentions efforts to add sound to moving pictures. It says movies are a way to teach history. Movies are "just at the dawn ... as a feature of modern life." (11)

**402.** "Is the Photoplay Heading toward Disaster -- and Why?" *Current Opinion* 66.6 (1919): 369-71.

This article presents excerpts from three people: Richard A. Rowland who was covered in the *Motion Pictures Magazine*; Channing Pollock, who wrote in *Photoplay Magazine*; and Arthur Stringer, the novelist, poet, and playwright for films, who also wrote in *Photoplay Magazine*. Quoting from Stringer's excerpt on the photoplay:

"'Since it feeds the mind through the eye, and not through the ear, we have fallen into the habit of speaking of it as the silent drama, and we have hybridized its methods by imposing upon it the emotionalizing accompaniment of music and the elucidating sign-post of the sub-title, overscrolling the picture itself with printed text precisely as the medieval painters once overscored their paintings with verbal explanations. But the motion-picture is not silent

drama. It is not drama, in the first place, any more than it is animated sculpture, and we can call it silent only as we confuse it with drama, wherein of course, the actors have the power of speech. But this new, this novel, the revolutionary art which has been tossed 370/371 into the world speaks, not in words, but in action and scenic impression. It is quite vocal enough, only we haven't yet taken the trouble to acquaint ourselves with its amazingly impressive alphabet. In other words, we have deferred fixing on settled values for its different counters of expression. (370-71)

"We have vacillatingly put off honoring it with a technique of its own, with that give and take between artist and audience essential to all art, in which so much of the human response hinges on making the spectator an unconscious co-worker with the creator himself. This give and take we have readily enough recognized in the older arts, where a sculptor cannot carve an eyelash, or a painter on a flat canvass cannot show a drawing-room relief, or a playwright cannot show a drawing-room without one of its walls knocked out. We accept those limitations and glory in the illusion whereby they are overcome. But this marvelous new art of sun-writing has been the Orphan-Annie of the older arts. We have tried to tog it out in the buskin of the drama and lace it up in the slightly shoddy shoes of the written story. In do so, we have mongrelized its technique, insinuating into it the mechanics of the stage and imposing upon it the clumsily spelled-out textual legends of the story-writer -- which, after all, is a good deal like sticking real chicken feather in the tail of an oil-painting of a golden eagle." (371)

**403.** *Jack Block, Nathan Wolf, et. al. v. The City of Chicago.* 239 *Illinois Supreme Court Reports* 251. Illinois Supreme Court 1909.

Among the issues in this case, which involved the films *James Boys in Missouri* (Essanay, 1908) and *Night Riders* (Kalem, 1908), was what constituted obscenity and immorality, and also what portrayal of history might be consider immoral. The lawyers who fought these charges maintained that movies were depictions of the "American historical experience" and thus could not be censored as immoral or obscene.

Lee Grieveson in *Policing Cinema* (2004), writes of this case:

"Chief Justice James H. Cartwright dismissed these claims in the Illinois Supreme Court in early 1909. It was the purpose of the law, Justice Cartwright asserted, 'to secure decency and morality in the moving pictures business, and that purpose falls within the police power.' Notions of 'decency,' 'immorality,' and 'obscenity' were central to this power, and although it is 'doubtless true,' Cartwright noted, that there are differences as to what is immoral and obscene, 'the average person of healthy and wholesome mind knows well enough what "immoral" and "obscene" mean and can intelligently apply the test to any picture presented to him.' Cartwright's logic assumed a universal subject of moral judgment.

"Even though the ordinance focused solely on moving pictures, Cartwright noted, it did not necessarily license other immoral representations; furthermore, there is something specific to the regulation of moving pictures -- 74/75 the audience. 'On account of the low price of admissions,' Cartwright claimed, nickel theaters 'are frequented and patronized by a large number of children, as well as by those of limited means who do not attend the productions of plays and dramas given in the regular theaters. The audiences include those classes whose age, education and situation in life especially entitle them to protection against the evil influence of obscene and immoral representations.' He thus concluded that exhibition of the pictures 'would necessarily be attended with evil effects upon youthful spectators.' A concern about the effects of moving pictures on children and those rather enigmatically characterized as 'of limited means' that had animated the development of reform concern in early 1907 and led to the establishment of the police censor board was central also to the establishment of the board's constitutionality. Discourse creates institutions that come, in turn, to sustain those discourses. Important precedents were set here, paving the way for the proliferation of municipal and state censor boards from this moment on.

"Responding also to the claim that the films depicted 'experiences connected with the history of the country,' Cartwright suggested that it did not follow that they were 'not immoral' since they 'necessarily portray exhibitions

of crime.' Representations of history in moving pictures -- at least if they portray 'crime,' that central motor force of history -- could be immoral and obscene and could thus have damaging effects on those of 'limited means' and on the children of an urban immigrant population who were seen to be the most frequent moviegoers. Of course, the representation of the history of the United States -- or, for that matter, the immorality of elites -- to those groups had critical ideological import. The representation of criminal events in moving pictures was of a different order from their depiction on the stage. For Justice Cartwright clear distinctions needed to be drawn between moving pictures and historical and theatrical accounts. Even though it is almost certain that the two films under consideration -- like *The Unwritten Law* -- replayed historical actuality through fictional conventions, that they were only retrospectively discursively positioned as straightforward representations of historical actuality, the decision took that positioning at its word and disallowed it."

"Untangling the complicated layers of this case is important to our understanding of the interaction between regulatory forces and the film industry at this moment. Allying cinema on the one hand with the theater and on the other with nonfictional discourse -- the at least ostensibly nonfictional discourse of history -- seemed to offer a way for Block to circumvent the powers of the police censor board. Yet these alliances were de- 75/76 nied by the state Supreme Court amid fears about the effects of films on audiences. Film was, this suggested, distinct from the theater and from history and uniquely a target for regulatory concern principally because it could have damaging effects on vulnerable (and potentially dangerous) audiences. The audience base for cinema meant that it could not simply represent controversial real-life events. Cartwright's concerns can be situated clearly in the context of the anxieties about 'sensational' films such as *The Unwritten Law* and the effect of moving pictures and nickel theaters on children, and indeed on those of 'limited means,' that emerged so forcefully in early 1907. Legal discourse is a cultural text, evidently enmeshed with the shared knowledge of the culture traced out in this chapter." (Grieverson, *Policing Cinema*, 74-76)

**404.** *Jack Block, Nathan Wolf, et. al. v. The City of Chicago*. 239 Illinois Supreme Court Reports 251. Illinois Supreme Court 1919.

This Illinois Supreme Court case dealt with motion picture censorship.

**405.** *Jacobellis v. Ohio*. 378 U. S. 184 (1964) 1964.

In 1964, *Jacobellis v. Ohio*, the U.S. Supreme Court overruled a decision to prohibit Louis Malle's film *The Lovers (Les Amants)* (France, 1958; U.S. 1959), about a bored young woman who fell in love with an archaeologist and abandoned her husband and family. Ohio censors had found a love scene in the final reel particularly objectionable. In trying to ascertain the "dim and uncertain line" between protected expression and obscenity, the Court in a 6-3 decision judged the picture not obscene. Brennan, joined by Justice Arthur Goldberg, reaffirmed, and even expanded the *Roth v. United States* (1957) ruling, when they said that a work could not be outlawed unless it is "utterly without redeeming social importance." Brennan and Goldberg also said obscenity had to be "determined on the basis of a national standard." Douglas and Black concurred on the ground that the First Amendment permitted no restrictions. Justice Potter Stewart concluded that the *Roth* test applied only to hard-core pornography. He did not try to define the term, but did say in the now famous phrase, that "I know it when I see it." Chief Justice Earl Warren dissented, rejecting the idea of a national standard for obscenity, and saying that when *Roth* said "community standards" should be the basis for judgment, it meant just that.

**406.** *Janet Reno, Attorney General of the United States, et al. v. American Civil Liberties Union, et al.* 521 U. S. 844 (1997) // 117 S. Ct. 2329; 138 L. Ed. 2d 874; 1997 U.S. LEXIS 4037; 65 U.S.L.W. 4715; 25 Media L. Rep. 1833; 97 Cal. Daily Op. Service 4998; 97 Daily Journal DAR 8133; 11 Fla. L. Weekly Fed. S 211. U.S. 1997.

This case overturned the Communications Decency Act (CDA). In 1996, Congress passed the CDA. The CDA was part of the Telecommunications Act and it had two provisions that attempted to protect those under 18 years of age from harmful communications sent on the Internet. One provision made it a crime to knowingly transmit "obscene or indecent" materials to minors. The other made it illegal to use deliberately a computer service to

send messages to those under 18 that depicted or described "sexual or excretory activities or organs" in a "patently offensive manner, as judged by "contemporary community standards." The U. S. Supreme Court declared these provisions unconstitutional, in part because they amounted to an abridgment of free speech protected under the First Amendment. The scope of the CDA was too broad, the Court said, and such terms as "indecent" and "patently offensive" were so ambiguous as to "silence speakers whose messages would be entitled to constitutional protections."

**407.** "Japanese Urged to Control Video Cassette Tape Piracy." *Journal of Commerce* (1987): 4A (Foreign Trade Section).

This article deals with the American film industry's attempts to combat video piracy. Jack Valenti, president of the Motion Picture Association of America, estimated that 9,000 to 10,000 video rental stores in Japan handle tapes that have pirated, and that the stores often make copies for customers. Worldwide, Valenti estimated that the American movie industry loses about a billion dollars each year to illegally copied cassettes.

**408.** *Jenkins v. Georgia*. 418 U. S. 153 (1974) 1974.

This Georgia case involved Mike Nichols's film *Carnal Knowledge* (Avco Embassy/Icarus, 1971). A theater owner in Albany, Billy Jenkins, had been convicted for showing the movie, which starred Jack Nicholson, Art Garfunkle, Ann-Margaret, and Candice Bergen. A divided Georgia Supreme Court held that the conviction was within the guidelines set down by the U.S. Supreme Court in the *Miller v. California* case. The test for obscenity in *Miller* required that the work in question "portrays, in a patently offensive way, sexual conduct specifically defined by the applicable state law; and, taken as a whole, does not have serious literary, artistic, political, or scientific value." It was difficult to argue that *Carnal Knowledge*, which was not a hard-core film, fell into that category. The Motion Picture Association of America backed Jenkins's appeal to the United States Supreme Court, where Louis Nizer argued that the film deserved protection under the First Amendment. The Court agreed and, in setting out the decision, Justice William H. Rehnquist said that "juries do not have unbridled discretion in determining what is 'patently offensive'" In short, the First Amendment, which the Court uniformly applied across the nation without consideration for whatever cultural differences might exist from one locale to another, took precedent over community standards.

**409.** "[Jewish Control of the Theaters]." *McClure's Magazine* 40.5 (1913): 144-45.

This section, part of a longer article on Jewish influence, says that "the activities of American Jews ... extend far beyond the borders of New York," and that "the business of relaxation and entertainment for more than 90,000,000 Americans is almost exclusively a Jewish industry." (144) It continues: "One needs to go back only twenty-five years to discover how completely Jews have eliminated all other races in the amusement field. Just glance, for a moment, at the names of the great theatrical 'magnates' of a generation ago. They were nearly all Irish or plain Anglo-Saxon.... A similar roster now would show an overwhelming majority of Jewish names. It is not only in the matter of race, however, that these old-time 'magnates' differed from the new. In many cases they represented an altogether different theatrical type. Nearly all were primarily theatrical managers and only secondarily business men; many, indeed, had earned their apprenticeship as actors and playwrights. They understood writing as a technical art, and approached the business of entertaining the public largely from an artistic standpoint. The Jewish managers who control the industry now, however, are nothing but business men. A few exception, of course, must be made; certainly no one would say that such men as David Belasco and Charles and Daniel Frohman are primarily commercialists. With practically all the rest, however, the modern theater is simply merchandise, like ready-made clothing and women's cloaks. Whereas the old managers started their careers on the stage, it is significant that nearly all of the new managers started in the box-office or in one of the occupations closely allied to the theater." (144) Later, the article says that "In vaudeville and moving pictures the Jews have likewise made large fortunes." (145)

Other subheadings in this piece are entitled "Protestant and Catholic Children Now Taught by Jewesses; Jewish Policemen and Firemen" (143-44); "Jews in Control of the Big Department-Stores" (145-46); and "Jews Control the Whisky Business." (146-47).

**410.** "Jews Wage Battle on Stage Caricature." *Chicago Daily Tribune* Sept. 3, 1913 1913: 9.

This article reports that the "Anti-stage Jew vigilance committee of Chicago has sent out an appeal to 10,000 citizens asking assistance in abolishing the caricaturing of the Hebrew on the stage." The appeal, reprinted in full, reads in part: "If, inadvertently, you should attend a playhouse where the Jew is the target of the comedian's vulgar horse play for the gusto of the audience, register at once a vigorous protest to the management. The Jew has submitted long enough to public slurs and insults on the stage."

**411.** "Joe I. Breen Dies; Former Code Head." *Hollywood Reporter* Dec. 7, 1965 1965.

The obituary for the former head of the motion picture industry's Production Code Administration.

**412.** "John Bunny Dies." *New York Times* April 27, 1915 1915: 13.

The sub-title to the article reads: "Movie Funmaker. Fat, Big, Round-Faced Actor Who Made Millions Laugh Succumbs at 52."

**413.** "Johnston Joins Film Censor Talk: Starts Producer Parleys -- Weighs Proposal for the Classification of Movies." *New York Times* Oct. 6, 1959 1959: 45.

This article points out that only the United States and Japan do not have a classification system for motion pictures. Eric Johnston is quoted as saying "I am against any system which involves censorship." Reacting to criticism from religious groups and women's organizations, Johnston said: "From most of the critical letters I received, it is evident that the bulk of criticism is aimed at picture without Code seals. ...More than 760 foreign pictures were imported last year, while 218 were produced in Hollywood. Only 280 Production Code Seals were issued. Pictures without the Code Seals are by far the largest offenders."

**414.** "Johnston Maps M. P. Institute: Johnston MPPDA President; Hays, Consultant." *Film Daily* Sept. 20, 1945 1945, sec. 88: 1, 7, 8, 13, 15.

A piece about the new president of the Motion Picture Association of America, Eric A. Johnston.

**415.** "Johnston Sees End to Film Censorship." *New York Times* April 11, 1961 1961: 41.

Speaking to about 90 MPAA representatives on the fifteenth anniversary of his becoming MPAA president, Eric Johnston said: "I predict that long before another fifteen years pass, the Supreme Court will have declared once and for all that no one has the right to censor a motion picture."

**416.** "Johnston Will Seek Film Pact in Soviet." *New York Times* Sept. 5, 1958 1958: 23.

Eric Johnston, president of the Motion Picture Association of America, will travel to the USSR to negotiate an agreement for the exchange of American and Soviet films. The article notes that he "will be traveling as an official United States representative by State Department designation and not as an officer" of the Motion Picture Export Association, of which Johnston was also president.

**417.** "Jolson Screen Tests 'Rotten,' Lawyer Says." *New York Times* Sept. 15, 1926 1926: 26.

The subtitle to the article reads: "Comedian Refused to Enter Movies When He Saw Them, He Tells Court."

**418.** *Joseph Burstyn, Inc. v. Wilson*. 343 U. S. 495 (1952) 1952.



**419.** "Joseph Jefferson on the Actor's Fame." *Forest and Stream* 66.21 (1906): 842.

Joseph Jefferson, who was an accomplished comedian of the English-speaking theater, maintained that it was "absurd" that literary men should envy the popularity accorded actors. Quoting Shakespeare to show the actor's plight ("The poor player that struts and frets his hour on the stage and then is heard no more."), Jefferson says: "Yes, sir, there is nothing so useless as a dead actor." An actor's fame begins to die when the actor dies. He "lives only in the memory of those who saw him act, but ... is dead as dead can be in the memory of the sons whose fathers saw him play." This reality is in contrast to "the painter, the sculptor, the author," who "all live in their works after death." Actors should live in the moment. The "must have their reward now, in the applause of the public, or never. If their names live, it will be because of some extraneous circumstances," said Jefferson.

One might compare this assessment of the actor's fame with that given in "The Tragedy and the Compensations of the Actor's Career," *Current Literature*, XLII, No. 2 (Feb. 1907), 188-89.

**420.** "Journalism and the Cinema." *The Times [London]* Nov. 18, 1913 1913: 5.

This article announcing that a special issue of *The Times* will be devoted to the cinematograph as part of the papers celebration of its 10,000 number. This article also discusses an exhibit from the day before of films dealing with medical and scientific topics.

**421.** "Judge Adds A.P. S. to X-Rated Film Ruling." *Bergen County Record (New Jersey)* July 22, 1990 1990: E03.

This piece deals with the court case that had challenged the motion picture industry's X rating given to the movie *Tie Me Up! Tie Me Down!*

**422.** "June." *Harper's Bazaar* 13.25 (1880): 386.

This brief article makes reference to "chromo-civilization," a term used by E. L. Godkin, and compares it to "green fruit." "As a people, we have passed the salad days when we were green in judgment. Our taste is ripening. Our sense of fitness is maturing. That sort of intellectual green fruit -- of immature poetry, art, music, ornament -- that 'chromo-civilization' in which we once took delight, is losing its power to hold us." (386)

**423.** "Just What Is So Mysterious about Color." *American Cinematographer* (1936): 414, 424-26.

**424.** *Hearings*, Committee on the Judiciary, United States Senate, Eighty-Third Congress, Second Session

Subcommittee to Investigate Juvenile Delinquency. *Juvenile Delinquency (Motion Pictures)*, (June 15-18, 1955). United States Senate. 1955.

This hearing, chaired by Senator Estes Kefauver, investigated the possible connection between motion pictures and juvenile delinquency. Geoffrey Shurlock, the head of the Production Code Administration, was among those who testified.

**425.** *Hearings*, Committee on the Judiciary, United States Senate, Eighty-Third Congress, Second Session

Subcommittee to Investigate Juvenile Delinquency. *Juvenile Delinquency (Obscene and Pornographic Materials)*, (May 24, 26, 31, June 9, 18, 1955). United States Senate. 1954.

This hearing, chaired by Senator Estes Kefauver, investigated the possible connection between pornography and obscene literature and juvenile delinquency.

**426.** *Hearings*, Committee on the Judiciary, United States Senate, Eighty-Third Congress, Second Session

Subcommittee to Investigate Juvenile Delinquency. *Juvenile Delinquency (Television Programs)*, (June 5, Oct. 19-20, 1954). See also: violence See also: sexuality

United States Senate. 1905.

This hearing, chaired by Senator Estes Kefauver, investigated the possible connection between television programs and juvenile delinquency.

**427.** *Hearings*, Committee on the Judiciary, United States Senate, Eighty-Fourth Congress, First Session

Subcommittee to Investigate Juvenile Delinquency. *Juvenile Delinquency (Television Programs)*, (April 6-7, 1955).

See also: violence See also: sexuality

United States Senate.

This hearing, chaired by Senator Estes Kefauver, investigated the possible connection between television programs and juvenile delinquency.

**428.** "Kefauver Lauds Code: Says Changes in Film Rules Parallel Committee Ideas." *New York Times* Dec. 15, 1956 1956: 21.

Democratic Senator Estes Kefauver (D-TN) and the members of his subcommittee who were investigating possible links between the movies and juvenile delinquency, believed that violent films provided possible "trigger mechanisms" for some youth. Kefauver praised the revised Production Code in 1956. Kefauver was also pleased by another revision in the Code. His subcommittee had called for a relaxation in the Code's restrictions that forbade treating such topics as drug addiction and kidnapping.

**429.** "Khrushchev, Johnston Talk." *New York Times* Oct. 7, 1958 1958: 42.

Eric Johnston, president of the Motion Picture Association of America, traveled to the USSR as an official representative of the U. S. State Department to negotiate an exchange of American and Soviet films. This article says that Soviet Premier Nikita Khrushchev invited Johnston to have dinner with his family, the first time, it was believed, that Khrushchev had ever introduced an American to his family.

**430.** *KI [Kinsey Institute] Stag Film List*. Kinsey Institute Library Film and Video Collection.

This list, compiled by the Kinsey Institute, gives an indication of how many pornographic movies were shot on 8mm and 16mm motion picture cameras prior to the late 1960s. It is at the Kinsey Institute Archives, Indiana University, Bloomington, IN.

**431.** "The Kinetophone." *The Electrical World* XXIII.24 (1894): 799-801.

This article attempts to provide an explanation for the new invention of moving pictures. One interesting piece of information is the speed with which photographs can be taken and then shown when run through a projector. "Forty-six impressions are taken each second, which is 2,760 a minute and 165,600 an hour; or, as Mr. Dickson has graphically put it, 'were the spasmodic motions added up by themselves, exclusive of arrest, on the same principle that a 800/801 train record is computed independent of stoppages, the incredible speed of twenty-six miles an hour would be shown.'" (quotation pp. 800-801)

The article goes to conclude: "As to the future of this most ingenious and interesting bit of mechanism, time only will demonstrate whether it is to be a mere scientific toy or an invention of real practical value." (801)

**432.** "The Kinetoscope." *The Times [London]* Oct. 18, 1894 1894: 4.

This article discusses Thomas Edison's new invention, the Kinetoscope.

**433.** *Kingsley International Pictures Corp. v. Regents of the University of the State of New York*. 360 U. S. 684 (1959) 1959.

Several decisions by the U. S. Supreme Court made it more difficult to prosecute obscenity and exercise control over immorality during the late 1950s and 1960s. In 1959 the Court lifted a ban on the showing of the French film *Lady Chatterley's Lover* (1957). New York censors had rejected the movie because it presented adultery "as being right and desirable for certain people under certain circumstances." The Supreme Court ruled that the state had tried to regulate advocacy of an idea and "thus struck at the very heart of constitutionally protected liberty." The Court said, in effect, that showing immoral activity, even in a favorable manner, was not obscene.

**434.** "Korn's System of Electrical Telephotography." *Scientific American* 93.22 (1905): 417-18.

This article explains Arthur Korn's invention for sending picture electrically over telegraphy wires. "The problem of transmitting pictures, drawings, signatures, and the like over considerable distances is old; in fact, it dates back to the fifties of the nineteenth century. Many attempts have been made to solve it, but with scant need of success. Now, however, the difficulty seems overcome, judging from a lecture given on October 28, 1905, by Prof. Korn, of Munich, before the Electrotechnischen Verein (Electrotechnical Union) of Berlin, accompanied by demonstrations with the apparatus itself. Prof. Korn's apparatus is able to transmit a perfect copy of a *carte de visite* within a brief space of ten minutes, and, should it be found practicable by the German postal authorities, who are now testing it, it will inaugurate a new era in connection with press work, criminal investigation, transmission of photographs of fugitives from justice, etc. We will now describe the apparatus itself...." (417)

As regard the speed of this invention which "can also be used for the transmission of handwriting": "At present from 500 to 600 words can be transmitted per hour, giving an exact replica of the original; or a stenographed message of 3,000 words can also be telephotographed in the same time." (418)

**435.** "Largest Rotogravure Roller in World -- for Next Sunday's Tribune; 'Tribune' Makes World's Largest 'Roto' Cylinder." *Chicago Daily Tribune* Feb. 28, 1915 1915: 5.

This article says that the "largest and heaviest rotogravure cylinder ever made was 'put to bed' last night in the *Tribune's* engraving department. Etched on its copper surface are the pictures which will be printed next Sunday in the *Tribune's* special eight page pictorial supplement, just a small sample of which is furnished with the paper today. The Mary Pickford picture was run off on the smaller auxiliary press for printing two-page inserts.

"The larger cylinder is 60 inches long and 47 1/2 inches in circumference. It weights 2,500 pounds....

"The *Tribune* is the only newspaper in Chicago to own and operate a rotogravure plant. It has taken experts six months to get the delicate and intricate machinery into shape to give the public the best and most accurate service attainable both as to art and to faithful reproduction.

"Adolph Boltz, who has been at work for weeks placing the heavy machinery in position and assembling the many part, left Germany two days before war was declared. Fred Geiger, New York representative of the company which has the American rights of the Martens methods, has been directing the work.

"Many of the special chemicals and delicate gelatin and carbon papers used in transferring the pictures to the copper surface have to be imported."

**It is perhaps noteworthy that the *Chicago Tribune's* first rotogravure supplement was used to publicize a movie star, Mary Pickford. The *New York Time's* first rotogravure supplement, which appears in April 1914, was used to publicize the art work in the Altman collection.** (emphasis added)

**436.** "The Latest 'Triumph of Science' for Western Towns." *New York Times* June 30, 1907 1907, sec. SM: 5.

This article describes the showing of a moving picture in a tent. "At the rear of the tent is a moving picture machine mounted on a tripod, and a roll of film is brought from some hiding place of art treasure and put in place. Then follows the low hum of the machine, and more flickering upon the white muslin. The manipulator of the machine is equally erudite and recondite with the barker in front, and accompanies the pictures with an eloquence of description not to be imitated, except feebly, as I shall attempt to do. He keeps a few second ahead of the pictures that flash upon the muslin, so that no part of the thrilling story may be lost, and preliminary to the portrayal of the 'tragedy' he explains how the 'great mori, spirchewel, and elevatin' lesson' came to be save to the world about as follows:....

"The machine stops buzzing, and we have see 'de great mori tragedgy' in all its verisimilitude. We will come again and bring the children."

The subtitle for the article reads: "Moving Pictures, and a Barker with a Copious Imagination that Deals with History, Portray the Killing of Stanford White."

**437.** "Laughter and Color in the New Italian Drama." *Current Opinion* 67.1 (1919): 28-29.

The subtitle for this article reads: "The New Drama of the Grotesque and the New Theater of Color." The latter part of the article discusses the Italian Achille Ricciardi, who as early as 1906 called for a "theater of color." The article reprints an excerpt from the *Boston Transcript* (perhaps by Isaac Goldberg) concerning Ricciardi's ideas. Quoting from the *Transcript* article: "...We have too long been content to use color merely as a decorative element, overlooking the fact that, so to speak, it has a life of its own, a rich treasury of emotive connotations, and may be employed as a distinctly psychological factor, with traditions, combinations and climaxes all its own. In a fairly long preliminary discussion he [Achille Ricciardi] enters into an abridged history of color-values, carefully distinguishing previous attempts from his own. He insists that his innovation possesses primary esthetic significance. "Even the color of the clothes determines the psychology of the dramatic person .... In the development of the drama the color of the costumes follows the ascent of the emotions. Every event takes place in the special atmosphere, with its individual color...." (29)

"...Do colors affect all persons the same way? And granted this, do colors affect all persons in the same way at the same time? If not, how can full use of the colors as a psychological factor be made? It should be remembered that Ricciardi is not concerned primarily with color as decoration or as symbol, but as a vital factor such as sound is in music. The innovator seems to feel the validity of this objection, for toward the close of his exposition he asserts that certain values of color -- he call them moral -- are widespread, such as red and blue for happy moods, and white for purity. Moreover, color in motion, production of contrasts, and so on, possess psychological effects of their own, and doubtless the words of the piece could suggest subtly the influences intended. Color, then, is here not the equivalent of other sensations; "but it modifies their tone and thus creates something *sui generis*." (29)

"Ricciardi seems to establish very firmly this position as the genuine innovator in this regard. By this time his experiments, intended to be made in France, may have already taken place. It is of interest to note how constant is the deference of both Scardaoni and Ricciardi (as well as more than one other of the innovators) to Greek models and ancient procedure. Behind all the agitation is a yearning for freedom. To Ricciardi, as to Scardaoni, there is something of the rite in drama; the former would even seek his ideal stage upon the Mediterranean, thus returning to the open air of the ancients. What better stage, indeed, for the pageantry of color!" (29)

**438.** "Lecture by Burton Holmes." *Chicago Daily Tribune* Nov. 20 1897 1897: 4.

During the lecture Holmes "regaled their eyes with richly colored stereopticon views of the blood-red granite cliffs of Corsica and its picturesque villages and castles..." "The moving pictures at the close are of the best. The most laughable one given last night was that of Neapolitans eating macaroni, and the best was the dash to a fire by the Omaha department."

The subtitle of this article reads: "Takes an Audience at Central Music Hall on a 'Cycling Trip Through Corsica'."

**439.** "Legion Labels Film: 'Suddenly, Last Summer' Is 'Separately Classified'." *New York Times* Dec. 4, 1959 1959: 36.

This article notes that the Legion of Decency has give Columbia's movie, *Suddenly, Last Summer*, which had such themes as homosexuality and cannibalism, as "Separately Classified" rating. Other films recently given this rating were *Anatomy of a Murder*, *The Case of Dr. Laurent*, and *Martin Luther*.

**440.** "Liberties Group Scores Film Code: Recent Changes Would Serve to Tighter Curbs on Movie Content, A.C.L.U. Says." *New York Times* April 24, 1957 1957: 29.

In 1956, the Motion Picture Association of America revised its Production Code, relaxing restrictions on several topics including drug addiction, abortion, prostitution, and child kidnapping. The ACLU argued, however, that the changes actually served to give the censors greater power over films. The ACLU favored abandoning the movie Production Code.

**441.** "Librarians in Court, Again [editorial]." *Washington Post* Feb. 26, 1991 1991, sec. A: A20.

This article deals with the opposition of the American Library Association to the record keeping provision of the Child Protection and Oscenity Enforcement Act of 1988.

**442.** "'Lightless' Nights Will Begin Here Tomorrow." *Los Angeles Times* Aug. 4, 1918 1918, sec. II: 7.

This article reports on efforts to conserve electricity during World War I. The subtitle of this article reads: "There Will Not Be So Many, However, as in Northern Part of the State."

**443.** "Like a Dream But It's Real. Fiesta's Dazzling Light Glow to Heaven." *Los Angeles Times* May 1, 1902 1902: 5.

This article offers a description of electric lighting at a fiesta in Los Angeles. "It was a dream that man, the alchemist, had stored within the carbon's subtle coil and loosed to share the splendor of the starry night. It was born with a gentle murmur and came upon the town by stealth. The streets were charmed with light and flame, and every passer was lured by color's wondrous robes. The chancel of the evening's worship was new lighted for a festival.

"The spectacle was one of varied beauty. Pendants of luminous bulbs stretched from pole to pole through the principal thoroughfares. From the hills that overlook the downtown portion it was a scene of fairy splendor. It lay palpitant [sic] in the breathing night like a great lily pad, gemmed with jewels, and from time to time the cyclopean eye of a search light stabbed through the gloom and pierced it with ivory....

"Shortly after 6 o'clock the lights on Broadway were tested, and at 7:15 all were turned on. A man was stationed in the middle of each block on each side of the street.... One Main and Spring streets Woodill & Hulse installed 4500 lamps, and on Broadway G. T. Bennett placed 2200...."

Note: Sub-headline: "Glory of Coloring; City Bright and Pretty"

"Los Angeles never looked prettier.

"Always a queen of beauty as a city, she can yet enhance her charms like a lovely woman by donning her most stunning gown. That is what she has done.

"The effect speaks for itself.

"The principal streets and stores are like miniature poppy pastures in their blaze of orange and green, the colors always indicative of Southern California spring. There is read, too, lots of it not the rosy red of the maiden's

blush, for Los Angeles has nothing to blush for save pride; but the rich, wine-red of the heart's blood in its joyousness."

The sub-title of this article reads: "Los Angeles Beautiful for Great Fete. Streets and Stores Wondrous With Color Elks Will Show Today."

**444.** "Links Psychology to Study of Optics." *New York Times* Nov. 4, 1928 1928: 12.

This article reports on an address given by Prof. Leonard Troland to the Optical Society of America on disagreement between two camps of psychologists, the "behaviorists" and the "introspectionists." Troland says that psychologists do not give property importance to optics and that optical scientists are (quoting Troland) are "even more blind to the nature and the importance of psychology than the average psychologist is to the significance of optics." In his talk, Troland disagreed with the "behaviorists" whom, he said (quoting Troland) believed "that the concept of mind is difficult if not impossible to use in scientific research." Troland claimed that several problems "are not intentionally or adequately considered by any physical science." (Troland quoted) Among these problems "were color, musical tones and noises, and many qualitative phenomena, like those of feeling." (quoted from NYT article)

The subtitle to the article reads: "Dr. Troland of Harvard Urges Research Into Effect of Light Upon the Mind."

**445.** "Literary Perversities of Modern Novelists." *The Independent* 55.2857 (1903): 2126-27.

This article, appearing in a Congregationalist magazine, attacks what it sees as the perversity of modern novelists and their tendency to "agitate us with bloodstains, impossible situations and startling results. This is not literature. It is sensationalism reduced to a literary formula," the article contends. (2126) The authors of modern "fiction are not masters of the wisdom of life. They are primary interpreters who show only the prominent, bizarre features of existence." (2127)

"To see things in their true relation is intelligence, to be able to depict them so is art. This is why novels dealing with plague spots in society never are the best forms of fiction. Writers of this class have their minds focused upon excesses and abominations, things exceptional to the common order, and so developed as to sustain no true relation to the whole of society as it really exists." (2126) The article concedes, however, "That such novels do good is beyond question, even when, as Maurice Thompson once complained, the 'moral purpose' sticks out 'like the sting of a wasp.'" Still, the article says, that in present-day "such novels are not nearly so interesting or so effective as they once were." (2126)

The article describes the typical man and woman in the modern novel. "But not only is the modern novelist disposed to select extreme situations where there is some moral sickness, or where social disorder or political congestion renders conditions abnormal, but he shows a preference for artificially developed types. If not the more vulgarly vicious, it is the elegantly sensuous man and the exquisitely pagan woman who figure most frequently as the leading characters in his books. And when we 2126/2127 meet one of these calmly poised scamps wandering about in the ball room of the numerous society novels, we generally understand that he has a satyr hoof, concealed somewhere, and that often his lovely companion is only a poetic variation on the well-known scarlet women." (2126-2127)

The article suggests that depicting people in a natural, rather than artificial, setting is best. "Just so, the legitimate business of the literary artist is to select a credible situation, and to depict the individual in it who is typical of his kind. And the best setting for such characters is the original one of woods and fields. These are the only really native environment of mankind." (2127) The article contends that the modern novelist is uninterested in depicting the "the average life, the commonplace." (2127)

The article compares the modern novelist's "charlatan imagination" and stories to the colored billboard. "His conditions are false, and his characters are posters that flare out upon the billboards of literature, highly colored prevarications of the human nature they are supposed to represent." (2127)

**446.** "A Little About 'Little Mary'." *Chicago Daily Tribune* Feb. 28, 1915 1915, sec. B: 11.

This article gives a short biography of Mary Pickford and then discusses the photograph of her that will be shown in the *Tribune's* using the paper's new rotogravure process.

**447.** "The Little Man Who's Always There." *Time* 83.14 (1964): 25-26.

This article profiles Jack Valenti, then assistant to President Lyndon B. Johnson. Valenti became president of the Motion Picture Association of America in 1966.

**448.** "The Living Picture Revealing Nature." *Moving Picture World* 7.3 (1910): 132-33.

This article, which uses racist language no doubt common for its time (e.g. Asians are referred to "the yellow races"), notes that instantaneous photography which, for example, can capture the opening of a rose, reveals that "Oriental Art" had captured something of the natural world that western art had missed. "Instantaneous photography catching animals and birds in every possible motion, has shown that some how the slant eye of the Oriental had caught some of those positions the European eye had failed to detect; the 'grotesque' position were positively true; the 'impossible' was actually life like.

**449.** "Living Pictures at Home." *Chicago Daily Tribune* Dec. 26, 1897 1897: 28.

Written in 1897, this article reports on the invention of a home movie camera and how it allows the user to recall dead family members. "The pang of death's parting is somewhat lessened by the fact that we can now have a photograph album around the house by which it is possible to reproduce not only the face and form of some loved one, but also their every characteristic, as shown in their walk and other movements. S. Lubin of Philadelphia has succeeded in designing a machine for taking these picture and for showing them, which is so compact that it can be carried into one's parlor or favorite lounging-room and a sheet of pictures secured that will in after years show departed kinsmen or some domestic scene in which a family group may be shown, all as in life. Mr. Lubin has designed a cineograph which is so compact that it is exceedingly portable, and can be set up in any room without any special arrangement.

"A picture of this kind proves more satisfactory than an expensive oil painting, which can never portray the love and affection that goes with a fond glance or the merry twinkle of the eye of a 4-year-old." A drawing of this camera accompanies the article.

The subtitle to this article reads: "Philadelphian Invents a Portable Cineograph for Use as a Family Album."

**450.** "The Loss of Bunny." *New York Times* April 27, 1915 1915: 12.

The *New York Times* commented on comedian John Bunny's fame as a result of film: "Thousands who had never heard him speak, in numberless [sic] towns he had never visited, recognized him as the living symbol of wholesome merriment. Therefore his loss will be felt all over the country, and the films which preserve his humorous personality in action may in time have a new value. It is a subject worthy of reflection, the value of a perfect record of a departed singer's voice, of the photographic films perpetuating the drolleries of a comedian who developed such extraordinary capacity for acting before the camera."

**451.** "A Lot More than Meets the Eye: Critics to the Contrary, B. B.'s Appeal Is Not Limited to Her Body." *Life* 44 (1958): 57-58.

One of several articles in mainstream U. S. magazines publicizing Brigitte Bardot after her movie *And God Created Woman*.

**452.** "Lurid Signs of Movies Flaunt Bid to Prurient. Promises Scenes of Immorality, but Fail to Make Good." *Chicago Daily Tribune* Aug. 25, 1918 1918: 10.

This article notes that "Saturday night pedestrians in the Madison street movie Rialto blinked their eyes last evening and looked again. In a blaze of electricity their gaze met lurid signs and wild pictures suggestive of all the scenes of immorality that a film could well show to a curious public.

"Shortly after the suspension of Maj. Funkhouser as inspector of city morals The Tribune exposed the billboard methods of many movies houses in trying to tempt the public inside to set a scandalous bit of high life or a girl gone wrong. For a few weeks the signs disappeared. But they are back in force now....

"'Will a girl go wrong for bread?' was one subtle question with which it worked on the psychology of the man with a little time and the price of admission, plus war tax. 'See traps of the underworld exposed' was another sign, and 'See the lure of the country girl to wine rooms.' Under a picture of wild night life is another caption: 'Exposure of the fast life of the bohemian set.'

"Working back toward State street another large electric sign used the old drawing card of 'For adults only.' ...and 'No children admitted.'"

**453.** "M.P.P.D.A. Is Organized With Will H. Hays at Helm." *Exhibitors Herald [-World?]* [March 18, 1922?] 1918: 37.

This article deals with the appointment of Will H. Hays to head the Motion Picture Producers and Distributors Association.

**454.** "Machines Talk for Hearstites; Graphophones and Moving Pictures Enter Campaign." *Los Angeles Times* Oct. 10, 1906 1906, sec. I: 4.

This article discusses William Randolph Hearst's use of movies and the phonograph in his election campaign.

**455.** "The Magic of a Book." *Methodist Review* (1914): 696-706.

This article has some lovely quotations and metaphors about the values of books. "In coming with golden keys to the great doors of life, in opening the ways to long vistas of wonder and beauty, in the interpreting and transforming and glorifying touch, mighty magicians are to be found in the libraries of the world. Books are full of magic. 697/698 They come to us with a mystic wand, and if we surrender to their spell they transport us to a new world. It will be worth our while to think informally and somewhat discursively of the Magic of a Book. In the first place, a library is like an enchanted forest. In the branches of its trees there perch large flocks of ideas, like flocks of birds, and the skillful hunter can come home after a day of sport, his hunting bag full of game. He can bring home as many ideas as he can carry. To go hunting for ideas is the rarest sport in all the world and to capture a live idea makes a day indeed notable." (697-98) This article continues: "Another characteristic of the magic to be found in libraries is the fashion in which some books have imprisoned emotions and set them singing like birds in a cage...." (700) Then: "Going farther, we may say that the magic of a great book is seen in the subtle metempsychosis by which it can take us inside other lives.... The power of cutting an entrance into men's souls was the possession of Robert Browning....." (701)

Books can expand our experience and allow us to transcend time and place. "Now the thing which ... books do is just the thing we need to do and find it hard to do, the breaking of the barriers of our own lives so that we actually experience the meaning of other lives. In exact literalness you can speak of the thousand-souled Shakespeare; but the important thing is that he makes the reader have a thousand souls. He multiples his



personality -- or, rather, he increases it -- by a sort of amazing geometrical progression. Then a book has the power of abolishing time and space....

"Historical novels may be both good history and good fiction and a revelation of human life at the same time...." (703)

"But space as well as time is abolished if in the sense of which we are speaking space is not a sort of time spread out geographically.... The supreme books of the world not only bring ideas for the mind, an enrichment of the emotional nature and an enlargement of the sympathies; they also bring food for the will." (703)

Finally, although "Thought and feeling and purpose and power are imprisoned in the books of the world," (706), the this article also concludes that "the magic of the book may be seen in the books which have the keys to Paradise." Here the Bible is held up as the "apex and supreme glory," a library in itself.

**456.** "The Magic Wand of Color." *Reader's Digest* 35.208 (1939): 112.

This brief piece talks about how the use of color transformed a dinner party and how color was being used in factories.

**457.** "Makes Moving Pictures Talk." *Chicago Daily Tribune* Sept. 2, 1903 1903: 1.

This article claims that a German inventor has succeeded in making a talking moving picture. The subtitle to this article reads: "German Inventor [Oskar Messier] Succeeds in Efforts to Combine the Phonograph and Photograph Machine."

**458.** "Making a Motion Picture of a One Hundreth Second Shutter Exposure." *Scientific American* 114.1 (1916): 589.

This brief article begins by saying that "Producing a motion picture film containing 100 pictures of a camera shutter exposure of the order of 1-100th second, each picture showing a distinct location of the shutter leaves at intervals of 1-1000th second and allowed an exposure of but 1-30000th second, appears at first to be a difficult task. Yet an apparatus for just such a purpose has been developed in the research laboratory of a leading American camera manufacturer for the purpose of testing camera shutters." (589)

**459.** "The Making of Advertising Pictures Has Become a Genuine Art." *New York Times* May 17, 1914 1914, sec. SM: 4.

In this interview, illustrator Mortimer W. Loewi talks about the changes that have occurred in display advertising over the past 12 or 15 years (since the turn of the century). They involved using photographs, "star" actors, and color, among other things.

"In a dozen years the business of display advertising has been more than evolved, it has been revolutionized," the article says. Loewi recalls that "'When I was studying... it was taken for granted that there was a great gulf between commercial work and any sort of art.'" In 1914, Loewi says that one word that summed up advertising demand was "suggestion." The older advertising set out a commodity "in great detail" where as "the advertising of to-day suggests it," according to the article. "An illustrated advertisement used to present an article. Now it suggests it benefits. And sometimes the suggestion if very subtle indeed." In advertising men's fashion, Loewi explains that he "had a lot of photographs made. And then I painted the fashion picture right on the photograph. The fashion picture was just the same old type of advertising, but I gave it a background."

Loewi notes that advertising drew on developments taking place in the world of theater and acting. **"Then we got a new idea. We showed our clothes with pictures from popular plays. That was about the time, I think, that magazines were beginning to make such a feature of theatrical photographs. We ran a series of advertisements with scenes from the play on one side, and the star dressed in our clothes on the other. You see, that was**

interesting. It gave a new idea to clothing advertisements -- the idea of connecting them with something of general interest and association. People looked at those pictures. They read those advertisements. They were interested in them, couldn't help being.

**"And all this time the pictures of the people in the advertisements were getting humanized...."**

Loewi says that he did scenes from Europe (e.g., Rome, Paris) "in color, and they were used as posters and showcards as well as prints in magazine advertisements. The picture of the place was the background; in the foreground was a man or a group of men dressed in the clothes we were advertising. The idea was "to convey the suggestion or something cosmopolitan and distinctive." (emphasis added)

Loewi notes the pay for his field has gotten much better. Often a \$1,000 for a picture large enough for a double-page ad and \$500 for smaller paintings.

**460.** "Making the Night Bright." *Los Angeles Times* Nov. 28, 1915 1915, sec. VIII: 8.

This article describes the way in which electric lighting has transformed night life along the Great White Way of Los Angeles. It talks about the use of electricity in advertising and the use of "sign language art." It observes that there are three ways of lighting buildings -- high-candle-power lights that are placed on the sides of buildings; using many small lights to outline the structure of buildings; and the use of flood lights. The article quotes extensively Charles M. Masson (?) of the Edison. Of motion pictures use of high-candle-power gas-filled lamps attached with reflectors, he said: "Our friends the "movies" have adopted this scheme, and it is these sort of lights at Universal city which make possible "electric sunshine.""

**461.** "'Making-Up' for Movies; Regard Must Be Had for Vagaries of the Photographic Film." *Los Angeles Times* July 9, 1916 1916, sec. II: 2.

This article notes that the use of color by actors for make-up produces various shades of gray. It discussing its use for mulattos and blacks.

**462.** *Maljack Productions, Inc. v. Motion Picture Association of America*. 311 U.S. App. D.C. 224; 52 F. 3d 373; 1995 U.S. App. 1995.

This case involved a 1990 suit in Federal court in Washington, D. C. challenging the X rating that the motion picture industry gave to Maljack Productions' film, *Henry: Portrait of a Serial Killer*. The movie was a brutally explicit docudrama based loosely on the story of mass murderer Henry Lee Lucas. Maljack, an Illinois-based independent film producer involved primarily with distributing videocassettes, was not an MPAA member. Filmed with then little-known actors during the winter of 1985-1986, the movie was about a psychopathic drifter, Henry (played by Michael Rooker) and his former prison buddy, Ottis (played by Tom Towles) who savagely murdered strangers and did so utterly without remorse. In one scene, the pair invade a home and record their murder of a family on videotape. The movie seemed too realistic for a typical slasher picture. The Classification and Rating Administration gave the movie an X in March, 1988, because of its violence. Early the next year, Maljack surrendered its ratings certificate and released the picture unrated. When it was shown in Chicago and New York it sparked exchanges between those who thought it exemplified brilliant film making and those who thought it too gruesome to watch. Because it lacked an R rating, *Henry* played in relatively few theaters. The 1990 suit was originally dismissed. Maljack appealed the dismissal. See *Maljack Productions, Inc. vs. Motion Picture Association of America*, 311 U. S. App. D. C. 224; 52 F. 3d 373; 1995 U.S. App. LEXIS 9675 (April 28, 1995) (No. 93-7244). This case (1995) reversed the district court's order dismissing the original complaint. The court now remanded the case for additional proceedings.

**463.** *Maljack Productions, Inc. v. Motion Picture Association of America*. 1990 U.S. Dist. LEXIS 13284 (Oct. 3, 1990) (Civil Action No. 90-1121) // 311 U. S. App. D. C. 224; 52 F. 3d 373; 1995 U.S. App. LEXIS 9675 (April 28, 1995) (No. 93-7244) 1990.

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**464.** "Many Minds. Opinions Vary on Movies in Schools." *Los Angeles Times* April 4, 1916 1916, sec. II: 5.

This article reports on conflicting views about using motion pictures in the classroom. The article's subtitle reads: "Board Can't Agree, Therefore Asks More Light."

**465.** "Marvelous Electrical Inventions Displayed." *New York Times* April 13, 1901 1901: 2.

This article discusses several inventions on exhibit including the Cooper Hewitt mercury vapor lamp and "H. R. Palmer's 'fac simile [sic] picture telegraph." The latter "instrument is worked on a system whereby half-tone pictures, sketches, handwriting, and the like can be transmitted over long distances by employing ordinary telegraph circuits. The original picture is enlarged for transmission, but is photographically reduced to its normal size when received. The enlargement is for the purpose of obtaining a greater contact surface for the transmitting stylus.

"An attempt was made to send three pictures to Chicago, the instrument on exhibition having been connected with telegraph wires, but the experiment failed this time, although the efficacy of the appliance has previously been demonstrated over great distances. Late at night word was received from Chicago that attempts had also been made to send pictures here [New York ] from there, and the explanation for the failure was that the wires had been rendered useless by too much induction at this end."

The subtitle of this article reads: "Attractions at a 'Conversazione' at Columbia University; Effect of Peter Cooper Hewitt's New Light -- The Deaf Made to Hear -- An Experiment that Failed."

**466.** "'Mature' Films % Jump in 1968." *Hollywood Reporter* July 2, 1968 1968.

This article discusses the increase in motion pictures with so-called "mature" themes. This article appeared four months before the motion picture industry adopted its rating system.

**467.** "The Maude Adams of the Moving Picture Drama." *Chicago Daily Tribune* March 20, 1910 1910: G7.

The subtitle for the article reads: "Florence Lawrence, at Present Credited with Being the Most Popular and Highest Salaried Emotional Pantomimist in America, Plays 300 Roles a Year, Is Photographed 4,000,000 Times and Is Mistress of a Thousand Faces."

This article offers interesting information on motion picture acting and the role of the camera. In it, Lawrence talks about performing before movie cameras and mentions that her first moving picture was "Daniel Boone." In a time before sound film was commonly used, pantomime was an important skill and this article notes how this actress was able to use her facial expressions to convey many moods (hence the subtitle "Mistress of a Thousand Faces") She emphasizes the importance of not looking directly at the motion picture camera.

Perhaps most interesting is how often the actress was photographed. For every foot of moving picture there were "fourteen separate and distinct photographs" and in a typical film of about 1,000 feet, there were therefore 14,000 photographs. "This is one day's work!" the article says. Over the course of one year, she will play perhaps 300 roles and she will have been photographed 4,000,000 times. The article notes that she is known worldwide and that she receives "'Mash Notes' from the World Over." The article is encircled with ten different pictures of the actress showing different facial expressions.

**468.** "May Use a Kinetoscope. To Show Prosperity by Aid of Moving Pictures." *Chicago Daily Tribune* Aug. 25, 1900 1900: 4.

The Republican Party considers using moving pictures to convey its message to the public. The subtitle of the article reads: "Republican National Committee Considers Proposition to Supply Novel Campaign Argument in Photographic Reproductions of Evidences of Returned Good Times Chairman Payne Says Letter of Contractors Will Not Change Labor Day Plans."

**469.** "Mazie the Motor Maid." *Los Angeles Times* Jan. 18, 1914 1914, sec. VIII: 5.

This is a humorous story about a woman who goes to movies and sees film of herself being arrested by the traffic cop.

**470.** "McClellan Stops Moving Pictures." *Chicago Daily Tribune* Dec. 25, 1908 1908: 2.

This article reports on censorship efforts in New York City. The article's subtitle reads: "New York Mayor Yields to Ministers and Fills Showmen with Dismay."

**471.** "Medical Cinematography." *The Times [London]* Oct. 29, 1910 1910: 8.

This article reports on developments in using moving pictures in medicine.

**472.** "Meet the Color Engineer." *Reader's Digest* 38.239 (1941): 134-35.

These excerpts taken from *Future* consider how color is being used in packinghouses, restaurants, operating rooms, classrooms, and in shoe manufacturing.

**473.** *Memoirs v. Massachusetts [A Book Named "John Cleland's Memoirs of a Woman of Pleasure" et al. v. Attorney General of Massachusetts]* 383 U. S. 413 (1966) 1966.

**474.** "The Mercurians: Society for the History of Communication Technologies". Nov. 7, 2005. <<http://www.mercurians.org/>>.

The Mission statement for the Mercurians reads: "The Mercurians began meeting in 1986 for the purpose of generating networks between people who share work and interests in the history of communication technologies, defining the field broadly. Our activities include publishing a semi-annual newsletter, Antenna, meeting annually at Society for the History of Technology (SHOT) conferences, organizing paper sessions for SHOT meetings, and pursuing contacts between meetings. Antenna serves both as a clearing house for readers and an informal forum for their ideas. We welcome contributions, including notices and queries about Mercurians' projects as well as short essays on their work. Antenna includes book reviews and other materials about conferences, museums, publications, archives, funding, and other pertinent materials." The Mercurians are a branch of SHOT, Society for the History of Technology. "Antenna" is the Society's newsletter.

**475.** "Mercury Vapor May Work Wireless Marvels." *New York Times* Nov. 22, 1914 1914, sec. SM: 9.

This article reports that "Peter Cooper Hewitt Has Been Making Studies for Eighteen Years Which Promise to Result in Telephoning Between America and Europe, and in Other Miracles."

**476.** "The Mercury-Vapor Electric Lamp." *American Catholic Review* 28.112 (1903): 818-19.

This article comments on the invention of Peter Cooper Hewitt's mercury-vapor lamp. "This light is considered beneficial on account of the absence of red rays, which are considered injurious to the eyesight. Its chief claim to consideration is its high efficiency, as seven times the amount of electrical energy would be consumed to obtain the same illumination from the ordinary incandescent lamp. As a practical source of illumination the lamp seems up to the present [1903] to be only moderately successful." (818) The article also says that the mercury-vapor lamps can be useful in the area of wireless telegraphy. (819)

**477.** "Met Old Chief Lobo; Moving Picture Man Saw Stanley Guide in Africa." *New York Times* May 28, 1914 1914: 9.

This article notes that a film has been made of the Congo River: "The distance traversed was 5,000 miles, the longest journey through a savage country that has so far ever been made by a moving picture outfit, he [explorer James Barnes] said."

**478.** "Milestone Movie Cameras." *American Cinematographer* 50.1 (1969): 78-79, 116.

This 1969 piece appeared in an issue devoted to the previous fifty years in the technology of cinema. This article deals with movie cameras and concentrates largely on the period before World War I (1914-18).

**479.** "Military Photography." *Scientific American* 87.7 (1902): 101.

This article discusses the growing importance of military photography and notes that during the Spanish-American War and the Boer War that pictures were widely used in the illustrated press. Most military photographs, though, were not shown to the public. Many were of mundane matters which might give an idea of enemy terrain and troop movements and progress. The article discusses the use of cameras in balloons used by the American, British, and Russian military. The article also devotes a paragraph each to the use of camera technology by France and Germany. Cameras are becoming an important part of many military units. In addition to balloons, the article notes that bicycles were also mounted with cameras used for surveillance purposes. Other modern improvements include the use of magnesium lamps for night photography, better dark room tents, and telephotographic attachments for cameras. In short, much had changed over the past 10 or 15 years.

**480.** *Miller v. California*. 413 U. S. 15 (1973) 1973.

In *Miller vs. California* (1973), the U. S. Supreme Court upheld, in a 5-4 decision, a California law banning the knowing sale of obscene material. Chief Justice Burger rejected the Warren's Court's test for obscenity which required the matter in question to be "utterly without redeeming social value" – a standard that made it almost impossible to obtain convictions. Burger noted that this test which Justice Brennan had articulated in *Memoirs vs. Massachusetts* (1966) had never been supported by more than a plurality of the Court (no more than by three justices at any one time). In the *Miller* case, the Court also rejected a national standard for defining pornography and said instead that local community standards could be used by trial courts in obscenity cases.

**481.** "Mini-Gadget Movie Van Rolls into Hollywood." *Business Week* (1969): 152-54.

During the late 1960s, an Egyptian-born cinematographer, Fouad Said, created the Cinemobile, which made it easier to shoot movies and television programs on location. With the aid of the Bendix Corporation, a company that specialized in automobile and aviation equipment, and Lockheed, Said built a mobile movie studio about the size of a paneled truck that at first was used to film television shows and low-budget motion pictures. By 1969, the Cinemobile Mark V, which was built in Europe and shipped to Hollywood, was the size of a double-deck bus. It

carried several hundred pieces of equipment, had an electronic kitchen that served sixty people, and could be loaded into a cargo jet and flown to most locations within 24 hours. Such studios as 20<sup>th</sup> Century Fox and Warner Bros.- Seven Arts saw that this studio on wheels could save them significant sums in larger budget productions.

**482.** "Miss Bates Tells How to Beat Movies." *New York Times* March 14, 1914 1914: 11.

This article contains advice given to a graduating class of actors on how to "make your voice clear and distinct..." It also advises marrying someone outside their profession "as interests may clash."

**483.** "Miss Rankin Bans Cameras." *New York Times* Nov. 17, 1916 1916: 4.

Jeanette Rankin, the first woman elected to Congress, is hounded by cameramen, this article reports. Rankin is quoted as saying that "I positively refuse to allow myself to be photographed and will not leave the house while there is a camera man on the premises." The article's subtitle reads: "Woman Congressman Elect Doesn't Want to be Classed as a Freak."

**484.** "Modern Miracle Plays." *The Independent* 63.3062 (1907): 351-53.

The article begins by saying: "It is generally supposed that miracle and morality plays exist nowadays only survivals in such isolated communities as Oberammergau and as revivals on such occasions as the Oxford Pageant and the Been Greet performances. Really they have sprung up as a form of popular entertainment in the United States, quite spontaneously, ignored by antiquarians and without benefit of clergy. No summer resort, street fair, or recreation annex of an exposition is regarded as complete without one, and some of the amusement parks have two or three, running continuously afternoon and evening, seven days a week...."

"The effective display of modern stage effects and electric lighting demanded grander themes than ordinary life afforded, so the Bible was drawn upon for appropriate material. At the Louisiana Purchase Exposition 'Creation' was introduced on the Pike and drew immense crowds at the unusually high price of fifty cents apiece. This was a revolving panorama presenting tableaus of the seven days of creation, beginning when the earth was without form and void and ending with the honeymoon of Adam and Eve. Appropriate passages from the first chapters of Genesis were recited during the spectacle. The success of this led to the establishment of other biblical spectacles and finally plays in which the vices and virtues were personified.....(351)

This article notes that some of the miracles plays use "life-size colored moving pictures of scenes in the life of Christ." (352)

**485.** "Mojonier of Photo Fame Treks Over to Broadway." *Los Angeles Times* March 26, 1911 1911, sec. II: 2.

Mojonier is described as "one of the leading photographic figures in the West." The article says that "there isn't a daily newspaper in Los Angeles that doesn't decorate its columns, every few days, with Mojonier pictures."

**486.** "Molecular Motion Shown by Cinematograph." *The Times [London]* May 21, 1914 1914: 7.

A report on a French physicist's invention.

**487.** "The Morals of the Movies." *Outlook* (1914): 387-88.

This story begins with the parable of a fisherman who finds a bottle on the seashore and opens it to release an evil "jinn" who vowed to take revenge on whoever releases him. The fisherman manages to trick the jinn into returning to the bottle. In modern time, the jinn represents the movies. "This is a parable, it is plain to see, of the motion picture. Man's scientific curiosity is always getting him into trouble. It got him into trouble when he discovered gunpowder, the printing-press, the steam-engine; it has got him now into trouble when he has discovered the means of picturing motion on a screen. This modern jinn, which has been dubbed the movie, seemed as innocuous at first as so much smoke; but it has threatened something more valuable than life -- good

morals and good taste. It is like every other such discovery -- it has incalculable potency for service. The thing to do is not to deplore the discovery, but to follow the example of the fisherman, and by the exercise of quick wit and sound judgment make this huge force a ready slave of humanity." (387) This author goes on to say that "In some way the moving-picture business must be put under restraint by the public." (387)

**488.** "Morals Thru the Movies." *The Independent* 82.3471 (1915): 484 (APS Online).

This brief article comments on a series of films designed to persuade girls to conform strictly to "the moral code and the conventions...." (484) "The films bring out clearly the point that 'who pays' for any deviation from the path of propriety is not the one most to blame, but that the disastrous consequences spread widely." (484)

**489.** "More Altman Gems For Times Readers." *New York Times* March 30, 1914 1914: 9.

This article reports that the *New York Times* will publish a special edition of 250,000 copies with color pictures of art work using the rotogravure process. The article's subtitle reads: "Another Special Number Next Sunday to Contain 38 Rotogravure Reproductions. Easter Number Sold Out. 250,000 Copies with Splendid Color Section, Quickly Bought Up -- Praise from Art Experts." The article notes that the first rotogravure pictures had been published four years earlier (about 1910) in Germany in the *Freiburger Zeitung*.

"If the unqualified approval of artists and critics of art and the eagerness with which the general public bought out the newsdealers' supply all over the city may be accepted as proof, the *Times* achieved another notable triumph yesterday with its Easter Number containing thirteen gems of the Altman collection of old masters reproduced in color.

"The edition was limited to 250,000 copies and orders for more than that number were received at the *Times* office by Friday night. By yesterday afternoon very few copies were on sale anywhere in the city, and many newsdealers who had underestimated the demand for the paper were disappointed in their efforts to obtain an emergency supply. Telephone orders for 'more papers' began coming into the *Times* office at 6 a. m. and continued through the better part of the day, but no one was supplied. The *Times* did not have a paper to sell.

"But yesterday's Easter Number was only the forerunner of another special number to be published next Sunday which, in the opinion of many, will even surpass the Easter Number as an artistic achievement. Thirty-eight additional old masters from the Altman collection will be reproduced by the famous German rotogravure process. Rotogravure press built in Germany and having the latest improvements devised by Karl Klic, who perfected the process, have recently been installed in the *Times* Annex.

"The pictures to be printed will closely resemble original etchings, the rotogravure process being an elaboration of intaglio engraving combined with the highest development of the modern art of photography. The *Freiburger Zeitung* caused a stir in Europe four years ago when it published the first rotogravure pictures, and the improvements in the process have since been many and important."

The articles says the pictures will be suitable for framing and art experts praised the color. "In praise of the color section Robert W. de Forest, President of the Art Commission and Trustee of the Metropolitan Museum, said:

"The reproductions are exceedingly fine. I consider them a very important contribution to the art education of the country. The *Times* has made it possible for thousands of people to have and display on their walls much of the best in the work of the old masters. I think that the service is of the highest importance...."

**490.** "More Cites Bar Fight Pictures." *Chicago Daily Tribune* July 7, 1910 1910: 3.

This article deals with the showing of the film of the Jeffries-Jack Johnson heavyweight title fight. It lists cities where the fight cannot be shown. The article's subtitle reads: "Nine States and Twenty-five Municipalities Closed to Film Shows Now. Owners Plan to Fight. Gov. Deneen Says It Is Not in His Power to Prevent Exhibits."

**491.** "Morning Report: Movies." *Los Angeles Times* July 13, 1987, sec. 6 (Calendar).

This article reports on Nancy Reagan, Jack Valenti, and such movie stars as Clint Eastwood and Dudley Moore and their efforts in the war on drugs.

**492.** "The Most Beautiful Models in Germany." *Chicago Daily Tribune* July 26, 1903, sec. A: 5.

This article is about an artist who uses moving pictures of model who has grown tired of posing. The moving pictures helped to capture the real person.

**493.** "The Motion Picture Industry." *World's Work* 26 (1913): 29.

This brief article attempts to assess the extent of the motion picture industry in 1913. It says there are more than 20,000 theaters and they attract about 5 million people each day. The movie industry already ranks with investments made in copper, tin, and sheet iron product, with petroleum refining, and anthracite coal mining. "Perhaps an even more striking comparison is with the printing and publishing business, which is one of the oldest and most widely distributed of all industries. Motion pictures utilize more than a third as much capital as is used by that great business." (29)

This piece says that only "the manufacture of automobiles has recently shown such astonishing growth" (29) as movies which were shown commercially for the first time only 17 years earlier. Films also have become influential in education. "They reveal new possibilities to teachers of history and science, and they put a new weapon in the hands of social reformers and sanitary engineers.... Both commercially and educationally they are a remarkable and most useful addition to the resources of modern civilization." (29)

**494.** *Motion Picture Research Council Papers.*

The Motion Picture Research Council Papers have information pertaining to the Payne Fund Studies, one of the earliest efforts by social scientists, to measure the effects of movie on American youth.

**495.** "Motion Pictures Are Made to Talk." *New York Times* Aug. 27, 1910, 8.

This article reports that Thomas Edison has improved talking film. "In the newly perfected process the records and pictures are taken at the same time, a sufficiently sensitive record having been devised to catch and retain the slightest sound accompanying the portrayed action. Here has been the stumbling block in the effort to accomplish this result. Hitherto the pictures and records had to be taken separately. In the face of the difficulty of receiving in the horn the voices of the actors, and at the same time, having them move freely and as far as possible, dramatically around in an unobstructed range of the camera. The special recorder used for the kinetophone permits of the speaker being twenty feet away."

The article reports that Edison also "hopes soon to have the pictures reproduce the natural color of the originals." The article's subtitle reads: "Edison Invents a Machine that Combines the Kinetoscope and Phonograph; Records Taken Together; When the Pictured Man Acts the Voice in the Box Speaks, and Illusion Is Perfect."

**496.** "Motion Pictures: A Brief for Debate." *The Independent* 89.3561 (1917): 426-27.

This article offers a useful summary, in outline form, of the case both for and against motion pictures as seen by many people in early 1917. On the affirmative side that movies provide a "desirable" form of entertainment are arguments that they fulfill a need for inexpensive amusement, are valuable for educational purposes in numerous



areas, are socially valuable in reform and health campaigns, are good because liquor dealers oppose them, are useful because they can be used for good purposes by schools, churches, government, and industry. On the negative side are arguments that the movies are immoral, lower public taste and standards, harmful socially and physically, are a factor in causing Americans to behave extravagantly, and are a form of entertainment with minimal educational value. At the end of this article is a bibliography that supports both the affirmative and negative sides.

**497.** Hearings before Subcommittee of the Select Committee on Small Business, United States Senate, Eighty-Fourth Congress, Second Session. *Motion-Picture Distribution Trade Practices -- 1956: Problems of Independent Motion-Picture Exhibitors*,

These hearings contain testimony from movie industry leaders about foreign markets for American films and the effect of those markets on film making. Several people note here that movies were now being made that appealed to international audiences rather than to strictly U. S. audiences. At this time, few Hollywood studios could break even on just the U. S. and Canadian market and foreign receipts accounted almost 50 percent of the studios' revenue.

**498.** "Motion-Picture Schoolhouses to Prevent Future Wars." *Current Opinion* 66.4 (1919): 234-35.

This article quotes extensive from Thomas A. Edison on the educational value of motion pictures. "The best schoolhouse is the screen; the best teacher is the film," the Wizard of Menlo Park claimed. "Human teachers will be needed only to help guide and direct the minds of the pupils, but the pictures will do the instructing." (234) Edison thought the movie schoolhouse was one of the best hopes to prevent future wars. Edison saw movies as a pictorial supplement to newspapers. "The newspaper is the university of the masses," he said (234) He did not believe the daily newsreel would ever supplement the newspaper in the United States. "This is the land of the newspaper; we are a nation of newspaper readers," said Edison. (234)

The subtitle of this article is "Thomas A. Edison Foresees the Day When Movie Films Will Supplant Text-Books."

**499.** "Motograph History in the Making." *Moving Picture World* 7.5 (1910): 235-36.

This article discusses the growing number of periodicals and books that cover moving pictures. "The periodical literature of the moving picture increases and expands with its popularity. Four years ago no periodical publication, specially treating of the moving picture, was in existence. Now, throughout the world, there are probably twenty or thirty publications which take charge of the interests of the industry. In the United States there are four; in Great Britain there are two; in Paris there are one or two; Germany, two or three; Italy, one or two; Sweden, Russia, Spain, Australia, each have moving picture publications." (235) The article also cites growing number of books and specific authors such as Marey's work on Movement, Hopwood's book *Living Pictures*, and others including C. F. Jenkins and Cecil Hepworth.

**500.** "Move As If Alive; How Pictures That Show Life Are Now Produced." *Chicago Daily Tribune* April 4, 1897 1897: 37.

This article discusses how the moving picture camera works. "The projecting machines known as the variscope, magniscope, vitascope, biograph, cinematograph, and similar names consist essentially of a bright light, some lenses, and a means of moving the film across in front of the light." Filming the recent prize fight in Carson City required about 8,000 feet of film using at least 125,000 pictures. Types of scenes filmed: "The picture of Dearborn street in the busy hours is only one of the numerous subjects constantly being reproduced by the moving picture machine." "Photographing a moving train is one of the hardest of the views attempted so far by the moving-picture artists, and the great success met has encouraged them to try many other pieces of rapid motion. The wave rushing over the breakwaters along the lake shore, the exhibition of blooded animals at the Stock-Yards, snowball fights, fire drills," and many others.

E. H. Amet, whose moving picture machine is discussed, "is convinced that the production of moving pictures is yet in its infancy, and hopes for great things. The introduction of some successful method of color photography, such as that reported to have been discovered across the water, will greatly add to the attractiveness of the views.

"By a possible phonographic attachment these colored views may be run with the sounds which actually accompany them. Speeches, songs from prima donnas, the roar of a waterfall, or a train, or even the noise of a crowded street would then become possible adjunct to these lifelike representations, resulting ultimately in one of the greatest sources of popular amusement ever devised."

Article notes efforts for censorship and prevention of showing film of prize fight in Carson City, NV. "It is the kinosopic pictures of the recent prizefight at Carson City that are so agitating the lawmakers. In Illinois, Minnesota, Massachusetts, New York, and Washington bills have been introduced looking to the prohibition of these inoffensive appearing bits of transparent film."

The subtitle for this article reads: "Done Here in the West; Factory Making Much-Talked-Of Views in Waukegan; Camera Turned by Crank; Films Sixty Feet Long Easily Developed and Printed; Machines for Exhibiting Them."

**501.** "The Movie Here to Make the Spoken Drama Behave." *New York Times* May 9, 1915 1915, sec. X: 6.

This article notes that theaters such as the Strand have elevated "the standard of entertainment." But Daniel Frohman, who was an experience manager and producers, says that the popularity of movies has peaked and that they need sound and color to hold their audiences.

The article's subtitle reads: "So Says Daniel Frohman, Who Believes That the Popularity of the Motion Picture Has Already Reached Its Zenith."

**502.** "'Movie' Manners and Morals." *Outlook* (1916): 694-95.

This article about the movies reflects class and racial biases of the time. The writer says that the "influential potentialities of the moving picture cannot be too seriously considered. **Undeveloped people, people in transition stages, and children are deeply affected by them.**" (694) **Children are presented in the movies with "changed and sometimes viciously altered versions of the classics and history...."** (695) It goes to say that "Especially is this injurious to the more or less rudderless being whom we must educate into a good citizen, the child of alien parents who too often is contemptuous of the habits and maxims of his parents and ignorant of anything American but the hybrid pavement life of a polyglot city. **The version of life present to him in the majority of moving pictures is false in fact, sickly in sentiment, and utterly foreign to the Anglo-Saxon ideals of our Nation.** In them we usually find this formula for a hero: He must commit a crime, repent of it, and be exonerated on the ground that he 'never had a mother' or 'never had a chance' -- or perhaps because he was born poor. The heroine is in most cases the familiar passive, persecuted heroine of melodrama." (695) While there are exceptions to this kind of entertainment, so of high quality, in most movies of the day "the average screen drama plays upon the weakest, most illogical prejudices and sentimentalities of **the less thinking classes** far more than the old-fashioned melodrama." (695) (emphasis added)

**503.** "Movie Men Form a Board of Trade." *New York Times* Sept. 10, 1915 1915: 11.

The subtitle to this article reads: "Fighting of Hostile Censorship Legislation the Chief Aim of New Body. Big Firms Represented. Plans Publicity Campaigns to Further the Industry and the Holding of Expositions."

**504.** Committee on Small Business, House of Representatives, Ninety-Fifth Congress, First Session

Subcommittee on Special Small Business Problems. *Movie Ratings and the Independent Producer, March 24, May 12, June 15, July 21, 1977 (Washington, D. C.); April 14, 1977 (Los Angeles, CA)*. United States House of Representatives. 1977.

These hearings considered charges that the motion picture industry's Classification and Rating Administration gave harsher ratings to independent producers than it did to the large movie studios that were members of the Motion Picture Association of America. Among those who testified were Jack Valenti and CARA chairman, Richard D. Heffner

**505.** Committee on Small Business, House of Representatives, Ninety-Fifty Congress, First Session

Subcommittee on Special Small Business Problems. *Movie Ratings and the Independent Producer*, Farber, Stephen  
ProCite field[2]: Testimony.

Farber, who had worked for the movie industry's Classification and Rating Administration (CARA) as an intern and who had written a book entitled *The Movie Rating Game* (1972), testified before this hear which heard charges rated movies from independent producers more severely than it did films from major studios who were MPAA members.

**506.** "'Movie' Records of War." *Los Angeles Times* Nov. 20, 1914 1914, sec. I: 6.

This article says that former President William Howard Taft is the honorary president of the Modern Historic Records Association.

**507.** "Movie Revolution Predicted by Gest." *New York Times* March 27, 1927 1927, sec. E: 3.

In this article, Jewish American producer Morris Gest discusses movies and Hollywood as an art and intellectual center. The article's subtitle says: "Within Two Years the Greatest Minds of the World Will Be at Work in Hollywood, He Says. Art Gaining in Industry. Producer Declares He Will Divide Time Between Films and Stage Already Has Picture Planned."

**508.** "The Movie Star." *Puck* 81.2083 (1917): 24.

This poem reads: "She shows all emotions -- love, anger, surprise,  
Fear, hatred -- the way she knows best:  
By rapidly blinking her beautiful eyes  
And gracefully heaving her chest."

**509.** "The 'Movie' Movement." *Los Angeles Times* April 7, 1915 1915, sec. II: 4.

This article discusses a movie theater that was once an opera house. "Where once he heard the voice of Melba, of Schumann-Heink and Calve one sits and looks at something he cannot hear at all. At the Majestic, where once Sothorn and Marlowe reigned, where Mantell towered in strength, where Faversham and Forbes-Robertson moved with grace, and Nazimova blazed like a gem, we are now to see a procession of shadows. They are interesting shadows, but we shall miss the compelling magnetism and vibrant voices of the rich personalities who have in the past brought life to the stage of that beautiful house. It is the mood of the public to people their erstwhile temples of dramas with these ghosts of today. For some of us this will be like returning to a beautiful home, where we once lived in happiness, to find our garden gone to seed and indifferent renters occupying the property that once we cherished. On the other hand, the moving pictures have made their place with us and that place is too large to be confined in houses of small capacity." The reference to silent film "ghosts" brings to mind

Maksim Gorky's similar comments on seeing silent film, discussed in Matt K. Matsuda, *The Memory of the Modern*, p. 175.

**510.** "Moviegoer Habits Traced in Survey: Film Industry's First Canvass of Its Audience Shows Loyal Core Despite TV Inroads." *New York Times* Jan. 17, 1958 1958: 15.

This article reports on a survey conducted by the Opinion Research Corporation in Princeton, NJ, for the movie industry. It found that by 1957 more than half of the 54 million people who went to movies each week were under 20. About 75 percent of the audience was under 30. The report said that TV had become "a prime reason for the decline in theatre attendance." The South was the region of the U. S. "most enthusiastic" about going to the movies.

**511.** "The Movies Are Forty." *New York Times* May 19, 1918 1918: 53.

Commenting on the historical evolution of motion pictures, this article says: "In the beginning the moving picture play was not thought of, the first pictures being photographic representations of ordinary life. The idea of telling a story by means of pictures came later, but early attempts at this were confined to slap-stick comedy. Then producers turned to serious work and sought to make screen plays that should have real dramatic and spectacular value, and some of them sometimes have succeeded tremendously."

**512.** "Movies at Home." *Outlook* (1913): 784.

This article discusses the status of home movies, especially in Great Britain. It notes that "the difficulties as regards cost, insurance, safety, and other elements are great," but that it has already been demonstrated that moving pictures can be used for educational purposes in small school rooms. Two inventions in Great Britain, the pathoscope and the Bettini machine, show promise for home use. Among the problems with home movies are fire hazard from using celluloid film. This has been solved by using acetate film and film with different perforation than normal celluloid film. Another problem is the cost and to alleviate this issue the idea of film libraries where movies can be exchanged is proposed. The article reprints an excerpt from *Chamber's Journal*:

"The pathoscope is a small machine, occupying no more space than a phonograph, which can be set up on a table, and, as with the magic lantern, the size of the picture may be varied within certain limits by the distance between the projector and the screen. Hitherto the great objection against this development has been the combustible nature of the celluloid film; but this drawback has been completely overcome by the use of a non-inflammable film made from acetate of cellulose. Though the picture thrown from this base is not so clear and fine as that obtainable with the celluloid, with the home machine and the small picture the defect is not so pronounced as in the case of a large picture in a hall. In order to insure that only a non-inflammable film shall be used, the edges of the film have a varied perforation; that is to say, there are more holes on one edge than on the other. Accordingly the inflammable film with the standard perforation gauge cannot be used. This is a very interesting development, but it suffers from the great disadvantage that the films are costly. To meet this objection, the idea of a library has been evolved, the films being exchanged from time to time as is done with books. The establishment of depots in the large centers will facilitate the exchange of films; but as users in country districts can effect an exchange only by post, it is doubtful if the project will survive the first wave of enthusiasm. Mr. Edison has perfected a similar small machine for the home; but as the films must also be purchased, the expense, coupled with the fact that the novelty soon wears off, is an adverse factor. The true solution of the kinematograph-at-home idea would seem to rest in the Bettini invention, as the cost is trifling. The inventor of this system has discovered a means of using a non-inflammable film base, in preference to glass, so that the disadvantage of breakability is absent. The pathoscope, however, is the first commercial application of the idea upon rational lines, and undoubtedly there are many homes in which animated pictures will appear as a diversion."

**513.** "Movies' Decline Held Permanent: Survey by Film Unions Finds '46 Status 'Gone Forever'." *New York Times* April 7, 1958 1958: 1, 25.

This article reports on a survey conducted by Hollywood film unions and published in 1957 (see Irving Bernstein, *Hollywood at the Crossroads*). The study found that attendance in the United States had dropped from 90,000,000 in 1946, to less than 47,000,000 by 1956, and that when drive-ins were subtracted, that fewer than 12,000,000 people went to four-wall theaters. The article gives several reasons for the decline in attendance -- eg., increased leisure time, blockbuster films, and television which had "changed living patterns." (25) It also noted the jobs lost to so-called American-interest films -- movies in which American producers went abroad to film. The study also commented on the potential for future movie attendance during the 1960s and 1970s from the baby boom generation.

**514.** "'Movies' Improve Our Fiction." *New York Times* July 11, 1915 1915, sec. SM: 9.

Novelist Rex Beach is quoted in this article saying that "the tendency of the moving picture has been to make authors visualize more clearly than ever before their characters and scenes that they are writing about." The article's subtitle reads: "Rex Beach Says They Have Made Authors More Careful Regarding Actuality and Vividness."

**515.** "Movies of the Future." *McClure's Magazine* 47.6 (1916): 14-15, 87.

This article discusses the remarkable growth and changes in moving pictures over the past five years or so. "From a chaser in a vaudeville show to seven hundred nights on Broadway is a long way for the motion picture to go in five short years. From a free and rather unwelcome supplement to a ten-twenty-thirty variety to a two-dollar admission price in a famous theatre; from a vulgar mechanical chase to a gigantic dramatic play; from an eye-straining blur to an eye-filling spectacle; from slapstick to Shakespeare; from a theatrical by-product to a six-hundred-million-dollar industry -- that's where the motion picture has gone." (14) What did audiences like to see and what was the future likely to hold, the article asks? Based on mail, "house to house ... investigations," (15) and reports from theater managers, about 70 percent of audiences went to movies for drama. Another 15 to 20 percent liked comedy best. "Stray individuals find most nourishment in the cartoons, the news weeklies, the travelogues and the educational pictures. The play, in pictures as on the stage, is the thing!" (15)

This article says that publicity is important in letting audiences know whether or not the film is of sufficiently high quality that they will want to see it. McClure Pictures will let people know the picture is up to McClure's high standards. "The motion picture of the future is to be the advertised picture, the real Superpicture!" this article concludes. (87)

**516.** "Movies' Own Censor Lifts Some Taboos: Hollywood Adopts New Film-Making Code." *Chicago Tribune* Sept. 21, 1966 1966: 2.

This article discusses the new Production Code that Hollywood adopted in 1966. It added a "suggested for mature audiences" rating. "As they come down the chute," Valenti said of new films, "we'll label them."

**517.** "Movies to Be 'Felt' and 'Smelled' Forecast in New Era by Jones." *New York Times* Jan. 23, 1938 1938: 39-40.

The stage and color designer Robert Edmond Jones predicts that within 25 years movies will be "felt" and "smelled." He also predicted there would be "time machines" that would "shatter all privacy by projecting themselves into the past and present.

Quoting Jones: "'I, as Mr. Priestley in his play 'Time and the Conways,' believe the time will come when we will be able to see, hear, feel and smell the present, past and future, all in one flash,' Mr. Jones declared. (39)

"It even may come to where there will be no privacy -- a horrible thought to me, but it may become a reality!" (39)

Jones noted that perfume was already being used in theaters during romantic movie scenes.

As for the time machine, Mr. Jones later amplified his remarks with the assertion that he believes 'we actually will have' in twenty-five to fifty years such inventions as H. G. Wells and Aldous Huxley have described in their imaginative writings. The senses of 'touch' and 'smell' will be added to the 'talkies,' he declared....

"He visualized a 'time machine,' such as Maxwell Anderson fancifully describes in his play, 'The Star Wagon,' which will transpose events of the past to the present.

"By this machine,' he [Jones] 'I believe it will be possible, say, to wonder what the Prince of Wales or the President is doing, turn your machine on them, and actually see what is going on. Impossible? Why? Television is here today, isn't it?'" (39)

**518.** "'Movies' by Auto Now; Novel Scheme Uses Car Motor to Show Films in Rural Districts." *New York Times* Dec. 27, 1914 1914, sec. X: 5.

This article reports that the automobile is used to take movies even to the remotest village; where electricity is a problem, the car can be used as a generator. "The most remote hamlet can now have a moving picture show." These were movies on farming made for/by universities and government.

**519.** "Movies' Exposition. International Show to Open at Grand Central Palace June 8." *New York Times* May 18, 1914 1914: 9.

This article notes that at the second annual International Moving Picture Trades Exposition that Cooper Hewitt Co. was "installing an extensive lighting plant, and there will be shown the rehearsing, playing, talking and developing in the studio of a playlet and then the finished picture on a screen will be run." Among the actors taking part: Mary Pickford, John Bunny, Pearl White, and others named.

**520.** "'Movies' to Aid Doctors." *New York Times* April 7, 1914 1914: 6.

The subtitle of this article reports: "French Physician Shows Films Illustrating Action of the Muscles."

**521.** "'Movies' To Solve Problem of Getting Army Recruits." *New York Times* July 13, 1913 1913, sec. SM: 11.

This article talks about movies being used to get new recruits in the Army.

**522.** "Moving Picture Advertising." *Bankers' Magazine* 93.1 (1916): A2-A4.

This article refers to a movie called "All Aboard the Magic Carpet," which advertising the advantages of "A.B. C. Travelers' Cheques." (A2) The magic carpet apparently refers to the cheques, not movies as a form of communication.

**523.** "Moving Picture Drama of People." *Chicago Daily Tribune* Nov. 23, 1910 1910, sec. A: 14.

This article compares cinema with printing press. It is also more accessible to masses; more "spaciousness" than stage. It can show things not possible on stage; it has a magical quality. In 1910, this article estimates that in Chicago there were 650 moving picture theaters and another 50 vaudeville houses that show movies. It costs \$10,000 to produce movie in Chicago; perhaps 150,000 daily attendance in 1910 that brings in \$12,000 daily. The article predicts that there will be motion pictures in color and with sound. This article claims, rather naively, that movies will have permanence of paintings and statues.

**524.** "'Moving Picture Eye'; The Strange Affliction Caused by Electric Theaters." *Chicago Daily Tribune* Sept. 29, 1907 1907, sec. F: 2.

This article says that "The moving picture machine has gone around the world. On every side cheap theaters are springing up like the soldiers from the dragon's teeth, and German scientists and occultists have characterized them as a positive peril to the eyesight of the next generation. No nation of the earth, they say, will escape the

torture of defective eyesight if the use of the moving picture as a form of amusement becomes general, as it threatens to become, and one occultist adds 'The next generation may be incapable of using the sense of sight with exactitude....'

"From Germany the warning has been sent out, and in Chicago there are more moving picture machines and nickel theaters than in any city in the world. The streets are dotted with them, they are penetrating into the residential districts, they have swooped down upon State street with their electric pianos, their hoarse voiced spielers, their lurid posters, their hair raising portrayals of crime and murder, their sensational pictures of train robberies and the mad pursuit of the bandits attracting throngs of children into their doors. And will these children who squander their pennies and nickels in the pursuit of the excitement of the moving picture show grow to manhood with worthless eyesight? Will they become recruits in the great and growing army of physical defectives? This is a question that the Berlin occultists already had undertaken to answer.

"...The German scientist suggests that the peril to the eyesight of the moving picture is greater than the danger of moral corruption. The peril is one that the police cannot check."

"At no time in the history of the race was the sense of sight more essential to man's reconciliation with his physical environment; but at no time, complains the Berlin authority, has the aid of science been more readily given to make man, through the medium of his eyes, a stranger to reality."

**525.** "The Moving Picture Hazard." *The Independent* 63.3065 (1907): 527.

This piece quotes from a circular distributed by the Southeastern Tariff Association about the dangers of fire from celluloid films.

**526.** "The Moving Picture Man." *Chicago Daily Tribune* Aug. 4, 1902 1902: 12.

This article reports on the difficulties of capturing live fighting in the Spanish-American War and in the Philippines. Some film purporting to show charges up San Juan Hill were actually filmed in the Philippines. Also notes movie cameras vary from electric ones used by big companies that weigh 800 pounds, to one turned by hand crank that weigh perhaps 20 pounds.

**527.** "The Moving Picture Movement." *The Independent* 72.3293 (1912): 108-10.

This article begins by discussing the kinematograph and the "problem of color reproduction. We believe it may be fairly called solved, for moving objects are now photographed in their natural colors, altho not all of them are correctly represented." (108) It notes that the "Italians have taken most enthusiastically to the motion picture," (109) and it gives several examples of spectacles that have been filmed. "The kinetoscopist seems competent to make real anything in the lower regions that Dante or Doré could imagine; the demons fight in mid-air, doomed souls see visions of the sins that brought them there...." (109) The scenes are filmed with "sufficient of the horrible to send women of very sensitive nerves into a faint or out of the theater." (109)

According to the author of this article, the kinetoscropy "is not only a new form of the drama and a new method of journalism," but also "a new instrument of science, comparable in importance to the telescope and microscope." (109) Film has enabled man to control space and time. "When man acquired control of spatial relations by means of lenses enabling him to enlarge or reduce to suit his purpose, the realm of the invisible was opened to his gaze in both directions, toward the stars and toward the atoms. Now he has for the first time brought time under the same control as space, and by means of the magic strip of film can retard, accelerate or reverse the course of events at will. He has acquired a 'time machine' almost equal to that imagined by Wells years ago." (109)

The article argues that "it is wrong to regard such an instrument as this as a mere means of entertainment, and it is a great mistake to impose upon it, now in its infancy, such legislative restrictions as would confine it to the theater and practically exclude it from the school, the church, and the family circle." (110)

528. "Moving Picture of Ito Murder; Photographer Catches the Assassination Scene." *Los Angeles Times* Dec. 10, 1909 1909, sec. I: 5.

This article reports that the assassination of Prince Hirobumi Ito in Japan was captured by moving picture camera. The article's subtitle reads: "Japan Will Use Films in Prosecution of Korean Slayer of Former Premier One Roll Will be Exhibited China Fears Ito's Death Will Cause Trouble."

529. "The Moving Picture of To-Morrow." *Outlook* (1914): 444-45.

This article contrasts motion pictures and the more limited possibilities of the stage. **"This new art holds out to us the promise of escaping, not only from the constricting unities of time and place, but also from the immediate hamper of mechanical contrivances. It borrows the world itself for its stage, the high Alps for its proscenium arch, and the deserts of the earth for the boards upon which it plays.** In the flicker of an eyelash it bring together the eternal ice and the sun-scorched tropics. With its magic of light and shade it can bring forth at command the legions of Titus storming the walls of Jerusalem or the mordant jaws of a modern dredge gnawing a pathway across the backbone of a continent. **For it a thousand years are as a day. The fall of an empire and the fading of a rose, the tides of Fundy and the spring-drawn sap in a growing vine -- these are one and all within its field. With the pageantry of life itself for stage property and all history for a back-drop, who is bold enough to prophesy the final limitations of the moving-picture machine?** (444) (my emphasis) The author says that movie makers are adding "Pageantry to pantomime," and that few actors of the stage are able to make the transition to motion pictures.

The author says that **"In the moving-picture world an hour ago is almost ancient history. What to-morrow holds is only a matter for prophecy."** (445) (my emphasis)

Motion pictures will bring history alive, the article argues. **"History under the skillful touch and dramatic genius of moving-picture artists may for all of us thus become a present fact.** The school-boy of to-morrow may read his Caesar with eyes fixed upon the soldiers of Vercingetorix, may watch the camp-fires along the Roman wall, may see Michael Angelo [sic] building the defenses of Florence, may march with bloody Alva through the stricken Netherlands, follow the fortunes of Hudson to the north, suffer hardship with Marion the Swamp Fox, or camp with Grant at Appomattox. **History, a thing alive, will come to him out of the brains of scholars, a ray of prisoned light and a flickering procession of ghostly shadows thrown upon a whitened screen."** (445) (emphasis added)

530. "Moving Picture War Starts in Germany." *New York Times* March 24, 1912 1912, sec. C: 5.

In Germany, there was an effort to confine movies to scientific and educational areas and to keep it out of drama. "Kintopps," as they were called there, had "brought the theatre business to the brink of ruin." Actors were being tempt away from stage by lure of high salaries.

This article's subtitle reads: "Theatre Managers, Alarmed at the Invasion, Call for United Defense of the Drama; Leading Actress Deserts; Tempted by Big Salary, She Plays for the Picture Men in a Stirring Lake Drama."

531. "The Moving Picture World and the Periodicals." *Moving Picture World* (1910): 340-41.

This article discusses a recent article in *Harper's Weekly* on "Morals and the Moving Pictures," and said that this publication (*Moving Picture World*) had already thoroughly covered this subject. It also notes a recent piece in the *Review of Reviews* (July 16, 1910) on "The Living Picture Revealing Nature." The article concludes by saying that these reviews and others "are interesting, showing the growing power of the moving pictures everywhere, and



when journalists and periodicals write so truthfully and commendatory they may depend upon help from the *Moving Picture World*." (quotation, p. 341)

**532.** "Moving Pictures." *Youth's Companion* 84.31 (1910): 402.

This brief article criticizes the recent showing of the Jack Johnson heavyweight boxing match and applauds the exhibitors who withdrew the film. "Much criticism has been made of the moving picture theaters, and doubtless much has been deserved. It is, however, a fact that the past few years have brought a decided improvement. There is yet much of melodrama and crude humor, but there is also a great deal that is artistic and instructive." This piece talks about the uses of film for educational purposes in the U.S., France, Germany, and Belgium. It notes the powerful impact motion pictures have had on scientific study. It concludes: "No one pretends that all the moving pictures are worthy of approval. Many persons believe in a rigid censorship. In the absence of it, parents can exercise a wise supervision for their own families."

**533.** "Moving Pictures and the Right of Privacy." *Yale Law Journal* 28.3 (1919): 269-72.

This article provides an account of legal thinking about the relationship between movies and privacy at the end of World War I.

**534.** "Moving Pictures Depict Fairbanks." *Chicago Daily Tribune* Aug. 27, 1904 1904: 5.

Senator Charles W. Fairbanks (Indiana) who was Theodore Roosevelt running mate for Vice President, reluctantly allows himself to be film, according to this report. Fairbanks did not think posing in front of a moving picture camera was "dignified." However, "the pictures will be in the theaters next week and the republican managers believe that they have hit on an effect scheme of making the vice presidential candidate known to about thirty times the number of people he possibly could have met by touring the state."

The article's subtitle reads: "Vaudeville Stage to Be Medium of Showing Candidate to Public. Dignity Yield a Point. Senator Finally Consents to Let 'Political Exigencies' Command."

**535.** "Moving Pictures for Science." *New York Times* July 3, 1899 1899: 2.

The article's subtitle reports: "Agricultural Department Engaged in a Series of Experiments."

**536.** "Moving Pictures for Voters." *Chicago Daily Tribune* Oct. 17, 1902 1902: 7.

Republican party is using moving pictures to attract voters, according to this piece. The article's subtitle reads: "Feature of Big Republican Mass Meeting Where Political Issues Are Discussed."

**537.** "Moving Pictures in China." *New York Times* Aug. 31, 1906 1906: 8.

This article discuss the reaction to American films in China (note the racist language): "China has always been shy of the devices of the outside barbarian, and it is little wonder that a moving picture show with a gasoline attachment which blew up as soon as the concern was arranged for business should have created a local panic in that country and an apprehension that the machine was some diabolical instrument of invasion intended to overthrow the empire and cut off every pious pigtail pendent therein."

**538.** "Moving Pictures in Color." *New York Times* Feb. 22, 1917 1917: 9.

The subtitle to this article reports that "Dr. [Herbert T.] Kalmus Exhibits Technicolor Films at Engineering Building." The articles says that about 2,000 feet of film was shown.

**539.** "Moving Pictures in Natural Colours." *The Times [London]* Dec. 10, 1908 1908: 12.

This article gives an account of the state of films in color in 1908.

**540.** "Moving Pictures in Natural Colours: A New Process." *The Times [London]* Jan. 17, 1913 1913: 44.

This article discusses the status of color motion pictures in 1913.

**541.** "Moving Pictures in Science." *New York Times* Oct. 11, 1909 1909: 9.

This article reports that surgery, agriculture, and metallurgy are already being taught by moving pictures.

**542.** "Moving Pictures in Surgery." *Chicago Daily Tribune* July 4, 1899 1899: 1.

This article's subtitle reports: "Operations Shown in Germany by Means of Cinematograph P. D. Armour Recovered." A French surgeon name Doyen who was dissatisfied with the limited number of people who could watch clinical demonstrations took "had a special cinematograph made and took instantaneous photographs of a variety of operations, showing every detail." They were then shown to a "large scientific audience."

**543.** "Moving Pictures Menaced by War." *Chicago Daily Tribune* March 9, 1908 1908: 5.

This article reports on efforts to control moving picture patents. The article's subtitle reads: "Contest Over Patent Rights Threatens Temporary End to 10,000 Theaters; Fight to Center Here; 'Trust' and 'Independents' Each Desires Other Put Out of Business by Courts."

**544.** "Moving Pictures of the Pope." *Chicago Daily Tribune* Jan. 9, 1899 1899: 7.

This article discusses the filming of Pope Leo XIII. The article's subtitle says: "Leo XIII. Represented Amid the Scenes of His Daily Life Exhibition at Studebaker Hall."

**545.** "Moving Pictures Show Reptile Life." *New York Times* Oct. 23, 1914 1914: 18.

This article reports that a film showing reptilian life took three years to make and reptiles filmed at night under electric light because that was the only way they could be made to act naturally.

**546.** "Moving Pictures Shown in Court." *New York Times* March 5, 1914 1914: 2.

This article says that "For the first time in history of criminal procedure a moving picture exhibition was made part of a criminal trial last night." The article's subtitle reads: "Room in General Sessions Transformed for Trial of Producers of White Slave Play."

**547.** "Moving Pictures Sound Melodrama's Knell." *New York Times* March 20, 1910 1910, sec. SM: 7.

This article notes differences between the stage play and the movie. Live plays are only given occasionally while the movie is shown constantly; movies appeal to millions who never read books. The article also discusses a different class of people who attend movies. It makes other points such as acting is a "wonderful business." It considers acting before a machine -- more has to be expressed by pantomime. An actor says "'Yes, the old order changeth. Melodrama belongs to the dark ages now, and this thing [moving pictures] has come to stay.'"

**548.** "The Moving World." *The Independent* 82.3461 (1915): 21.

This article begins by referring to an editorial in *The Independent* after the appearance of *Birth of a Nation* and saying that the motion picture ranked "printing in the scope of its influence and that it possess [sic] possibilities of artistic development which would enable it in some respects to surpass painting and stage drama." The article comments on the progress made during the past year by cinema and notes that "crowds are not drawn by novelty or by scientific interest, they are not tricked into coming by advertising; they have compared the motion picture with the melodrama, the problem play or the musical comedy as an evening's entertainment and prefer it."

The author compares and contrasts movies and live theater. Unlike the live theater, films lack sound and color. However, motion pictures have certain advantages over theater: 1) they can use the outdoors for background; 2)

they can change scenes often; 3) they are like H. G. Wells's time machine in that they can go back in time and also into the future; 4) they can reveal the mind of character in two ways, one may bring the camera close to show facial expressions, the other by "visualizing his memories or imaginings"; 5) they can show the same special effects every night with no additional cost over the original showing.

There are problems with this new art form. For example, there is a tendency "to put in too much motion." Too often the filmmaker "employs a sensational catastrophe as a substitute for a logical plot."

Nevertheless, the movies have come to stay this article says. "The motion picture has established itself and in some form or other will become a permanent part of the intellectual and esthetic life of the nation."

The subtitle of this article is "A Review of New and Important Motion Pictures. The Progress of the Motion Picture."

**549.** "Moving-Picture Manufacture. Ten Thousand Theaters Using the Picture Films." *Los Angeles Times* Nov. 7, 1909 1909, sec. VI: 4.

This article comments that "The scope of the motion picture camera is unlimited. Not only can the little machine, probably twelve pounds in weight, with which the negatives for the films are taken, faithfully record everything that can be reproduced with photography, but by clever manipulation the films can be so doctored as to make pictures do the impossible. That is a sort of Irish bull, but it is true. For instance, the films can be so manipulated as to make a human being actually defy the laws of gravity; make a mere man turn a backward somersault over objects as high as the Washington Monument; even make the tiny house fly apparently juggle stick of cordwood and dumbbells incredibly large."

The article comments on the popularity and accessibility of movies: "The motion-picture theater is frequently spoken of as the poor man's theater, probably because of the extraordinary cheapness of admission, but in all the big cities, as well as in Washington, the most refined of the social circle, the exclusive of the elite, may be found seated side by side with the poor man or the poor woman enjoying a motion-picture exhibit. One evening recently there were twenty-eight automobiles of the finest type lined up against the sidewalk on Pennsylvania avenue while those who came in them were enjoying a motion-picture show on the inside of one of the theaters. One alone, whose seating capacity is 168, had an actual attendance of 14,000 people in one week."

Color films are now possible, the article says: "The manufacturers of films have also succeeded in producing motion pictures in the natural colors of the objects. It is a most difficult and delicate undertaking to color the thousands of these miniature film pictures that go to make up a series, and yet it has been accomplished in a remarkable way."

The article goes on to say: "But it is not the trick pictures that the greatest interest lies. There are films that are instructive as well as entertaining; those that show foreign lands and the customs of the people; those that virtually take the audience to some far-away city or country and give a series of views of its industries...."

"Pictures of this sort are classed as educational. One need not go abroad to see foreign countries; they are brought to his door by the motion picture."

On the relation between moving pictures and history, the article maintains: "Indeed, the development of the motion-picture film has called into play every conceivable factor necessary to the reproduction of historic, dramatic, and national incidents and events."

The subtitle to the article reads: "A Large Industry Developed by the Novel Entertainment System of Exchange of Films Saves Large Cost to Individual Theatre A Trust Now Formed."

**550.** "MPAA's Jack Valenti: Parlayer of Power." *Broadcasting* 87.12 (1974): 57.

This article discusses Jack Valenti's background, including his work with the Lyndon B. Johnson administration. Valenti was president of the Motion Picture Association of America.

**551.** "Murder Gets an R; Bad Language Gets NC-17." *Time* 144 (1994): 68.

This article criticizes the motion picture rating system which appeared to be more willing to give a severe rating (NC-17) to films with bad language and non-violence sex, than it to movies with high levels of violence. The article begins by discussing Oliver Stone's *Natural Born Killers* (1994), and the 150 cuts he had to make in order not to get an NC-17 rating. Time Warner Inc. owned both the magazine in which this article appeared and the studio that made *Natural Born Killers*.

**552.** *Mutual Film Corporation v. Industrial Commission of Ohio*. 236 U. S. 230 1915.

This U. S. Supreme Court case, which defined motion pictures as a business "pure and simple," excluded movies from protection under the First Amendment. Not until 1952, with the Court ruled on the film *The Miracle*, did motion pictures gain First Amendment protection.

**553.** "A Mysterious Invention; Precautions to Keep the Vitascope a Profound Mystery." *Los Angeles Times* July 12, 1896 1896: 9.

This article discusses Thomas Edison's vitascope. It has been popular. "Night after night numbers of people have gone to the Orpheum at about 10 o'clock, going with the sole object in view of seeing the wonderful moving pictures with their startling similarity to real life. The mystery in which it is shrouded doubtless, the more interesting to the public."

**554.** "The 'Mystery' of Electricity." *Current Literature* 38.6 (1905): 557-58.

Well into the twentieth century the general public had "not yet lost its feeling of awe for all things electrical" (558), this article says, and for many people electric energy remained a "mysterious" force. The article reprints an excerpt from a recent piece in the *Electrical Review* which argues that it is mistaken to think of electrical phenomena as incomprehensible.

**555.** "Natalie Kalmus Talks on Color." *Los Angeles Times* April 12, 1935 1935: 13.

This brief article reads: "The new movement of pictures toward color was discussed by Natalie M. Kalmus, leading color authority and executive, before the Hollywood Woman's Club Wednesday noon. Mrs. Kalmus talked on the subject, 'What It Requires to Make a Picture in Technicolor,' and read two papers on 'Color Consciousness' and 'Color Music.'"

**556.** "The Nation." *Los Angeles Times* Oct. 26, 1986 1986, sec. 1: 2.

This brief article discusses the Ronald Reagan administration and pornography. Reagan, in a live satellite address to fifty cities, called pornography "vicious and dangerous" and harmful to children and women. Reagan praised Attorney General Edwin Meese's antipornography efforts.

**557.** "[National Commission on the Causes and Prevention of Violence]." *St. Louis Post Dispatch*: 1A, 13A.

This article covers the report of the National Commission on the Causes and Prevention of Violence in 1969. The article discusses research that had then been done linking violence in mass media (e.g., television and movies) to real-world violence.

**558.** *National Television Violence Study*. 3 volumes, Santa Barbara, Chapel Hill, Madison: Mediascope, Inc., 1994.

In the *National Television Violence Studies*, researchers at four universities tried, through extensive research, to determine the amount violence, its intensity, and its effect on viewers of American television. The results are

based on a research which covered 50 days during which 23 television channels were analyzed everyday from 7.00 am to 11.00 p.m. Researchers proposed a series of measures meant to repress violence on TV because they consider it a serious social ill.

In the television season 1994-1995 the researchers found that 57 percent of all the programs analyzed contained some sort of violence. The violence displayed on television poses three serious threats: learning aggressive attitudes and behaviors, becoming desensitized to real-world violence, and developing unrealistic fear of being victimized by violence. The amount of violence differs from channel to channel; the highest percentage of violent programs is found on premium cable and within the genre of movies specifically; this is also where the highest frequencies of violent interactions are displayed. In contrast, the lowest percentage of violent programming is found on the broadcast networks and especially on public broadcast.

Viewers do not necessarily need to identify with persons on the screen who practice violence. The prototype of such a person resembles the prototype of someone who views the program. In most cases an adult white male attacks another adult white male. The major problem with violence on TV is that it is often sanitized. Negative mental or physical consequences, e.g. paralysis, are often ignored and violence is even often depicted as funny. Within these programs talk shows are to be considered the least violent whereas police reality shows are the most violent. A way to make these reality programs less accessible to children might be to schedule these shows later in the evening. Because, as the research shows us, boys are attracted to shows and movies that they are actually not allowed to see based on the rating. These programs tend not to have the same appeal to girls.

Violence tends to affect younger children even more than adolescents. As opposed to what one might think, cartoons overall contain too much violence suitable for children under the age of seven. Therefore it is not recommended to parents to let their children watch networks as Cartoon Network and Nickelodeon. All in all, the most important mean to reduce the amount of violence on American television, or at least to reduce its dangerous impact, is to inform the audience better about the effects of violence. Networks should offer people an alternative to violent shows, and if they decide to watch them, helplines and help desks should be available if the show or movie happens to cause a traumatic memory.

#### -- Pieter Van Den Berg

**559.** *National Television Violence Study: Scientific Papers, 1994-1995.* Studio City, CA: Mediascope, Inc.

This study videotaped 3,185 TV programs and analyzed 2,693. The study was lead by researchers at the University of California, Santa Barbara, University of North Caroline, Chapel Hill, University of Texas, Austin, and the University of Wisconsin, Madison. Mediascope provided the project administration. Mediascope is a nonprofit organization that attempted to promote "constructive depictions of health and social issues in mass media." The study discusses research that has been done on the effects of violence in mass media.

**560.** "The Nation-Wide Wave of Moving Pictures." *New York Times* Jan. 3, 1909 1909, sec. SM: 10.

The subhead in this article reads: "How It Has Swept Over the Country Until It Represents an Investment of Forty Millions of Dollars and the Employment of 100,000 Persons. Some Moving Picture Tricks. Amusing Incidents Often Occur in Creating 'Magical' Illusions." The text of the article goes on to say that "The old saw that things are seldom what they seem is nowhere more true than with the moving picture...."

**561.** "Natural Colours on the Cinematograph." *The Times [London]* March 31, 1914 1914: 10.

The subtitle of this article reports: "New Process and Its Advantages."

**562.** "NC-17, R or PG-13? How the MPAA Votes." *Chicago Sun-Times* Jan. 23, 1994 1994, sec. Show: 4.

This article discusses how the movie industry's Classification and Rating Administration operates, notes that many theaters in urban malls will not carry NC-17 movies, that the largest video rental chain, Blockbuster, will not carry X or NC-17 rated motion pictures, and the uncut version of *Sliver* (1993) grossed twice as much abroad as it did in the United States.

**563.** "Negative Prints. Actors and Actresses Whose Photographs Are Most Popular." *Chicago Daily Tribune* Feb. 23, 1884 1884: 8.

This article quotes the owner of fashionable stationery store saying that nine out of ten people who get photos of stage people are women.

**564.** "The New Age of Color." *Saturday Evening Post* 200 (1928): 22.

"The effects of our chromatic revolution are everywhere apparent," begins this brief article. It notes an increasing tendency to use color in public buildings, textiles, homes, and in consumer goods. It is the "chemists, laboratory men, and researchers" who are most responsible for "ushering in our new age of color." The chemists liberated "scores of new hues from the gummy darkness of coal tar and other plentiful substances."

The article notes that there have been some "unwelcome innovations, imported crudities which, as to both color and design, smack of Bolshevistic fondness for ugliness in the raw. And yet for the most part our plunge into the field of color has been a happy experience and one which we need not repent so long as we submit to the restraint of reasonably good taste."

This article might be read in conjunction with Alexander Bakshy's "Color in Modern Life," *Current History* (July 1934).

**565.** "A New Art Being Developed in the Movies." *Current Opinion* 56.6 (1914): 438-39.

This article argues that motion pictures are a new art form and that they do "for the drama what printing did for literature." (438) The movies make "possible for the first time the unlimited reproduction of actual events. This world of ours," it argues, "is in constant motion, and no static art can adequately represent it." "We have now for the first time the possibility of representing, however crudely, the essence of reality -- that is motion," the article says, and it goes on to cite Henri Bergson. "'Bergson has shown us what a paralyzing influence static conceptions of reality have had upon history of philosophy and how futile have been all attempts to represent movement by rest.'" (source not given) In short, "the moving picture may mark a new epoch in the history of culture." (438)

The magazine says that henceforth it will review on a regular basis motion pictures just as it would good plays and books. The article notes that there are no standards in the press on what constitutes movie criticism. The article comments on the popularity of movies sets in the western United States, and notes that a new type of actor has emerged, one who be prepared to face real physical danger in filming. "Cleverness in improvization is his chief asset." (439)

This article appeared earlier in "The Birth of a New Art," *The Independent*, 78, no.3409 (April 6, 1914), 8-9.

**566.** "The New Art of Advertizing -- or the Redemption of the Billboard." *Current Opinion* 54.5 (1913): 406--08.

This work reviews Paul Terry Cherington's book *Advertizing as a Business Force* (Doubleday, Page, 1913?). It also notes that the psychologist Hugo Münsterberg has recently analyzed the psychology of advertising. This article says that the "most striking characteristic of the 'new advertizing' is its alliance with art." (406) The article goes on to say that "The invasion of the new spirit of artistic endeavor in the field of the advertisement has been brought about, its champions tell us, by aiming not for the literal illustration of a commodity but to awaken the imagination: not for mere representation but for the creation of a spiritual and esthetic atmosphere by a decorative effect. Thus the new spirit in advertizing seems to parallel quite closely -- and perhaps dangerously --

the new spirit in the fine arts." (406) The article notes that public interest in posters and placards has been revived recently in Europe, especially in Berlin, and in the United States by the International Art Service in the Aeolian Building in New York City.

This article comments on the ever-present billboard and says it "has been despised and rejected by champions of civic beauty...." (406)

**567.** "New Cameras." *Los Angeles Times* Jan 4, 1901 1901: 9.

This article reports that amateur photographers are finding that they have more sophisticated equipment that they can afford. Lenses are improving and cameras are becoming less expensive and more portable. "The cost of cameras has very materially decreased in the last few years, yet the price of a fine instrument must necessarily remain high."

The article says that "fully one-half of the smaller cameras now sold are what is called in the trade cycle cameras. The larger of these come in a box much flatter than that used with the ordinary camera designed to produce like results. This difference in form is that the camera may be swung under the bicycle without coming in contact with the rider's legs. Still other smaller cycle cameras merely have a strap or hook attachment to fasten them on wherever is most convenient. It has about come to the pass that a bicycle that is used for mere pleasure riding is hardly fully equipped for the road unless it has a camera swung from some part of its anatomy, ...."

Amateurs have shown increasing interest in **telephotography**. "A good deal has been printed concerning this branch of photographic work in certain of the foreign magazines, the descriptive articles being accompanied by reproductions of photographs which showed some very remarkable results...."

The article comments on **portable moving pictures cameras**. "One of the latest developments of the camera in small size is an instrument that will take pictures of motion. It is in other words nothing more or less than the attachments of the biography mechanism on a greatly reduced scale. One of these cameras can be carried in the hand as readily as the ordinary Kodak, and the amateur will be able to take a picture of any scene of action about him that he chooses. **Of course, to reproduce this picture the corresponding machinery must be maintained at home, unless as is already the case with the larger biographs, the hand camera is provided with mechanism to project the picture upon the screen as well as take it. As a matter of fact the amateurs have not as yet made intimate acquaintance with this particular form of camera and only comparatively a few of them have been produced.** (emphasis added)

"Probably the next step forward in the matter of inventions touching photographic supplies will be in the way of developers. These will be made much simpler than they now are and hence more successfully handled by those who do amateur work."

The article's subtitle reads: "Costly Instruments Manufactured for Amateur Photographers -- A Hand Biograph."

**568.** "A New Cinematograph Process." *The Times [London]* Dec. 23, 1911 1911: 11.

This piece discusses a new development in making moving pictures.

**569.** *New Color Moods for the Screen*. Rochester, NY: Eastman Kodak Company, 1930.

This document comments on how Eastman Kodak believed that colors could have a stronger influence on the moods of movies audiences than black and white. It begins: "It is certain that many of the emotional moods which the motion picture seeks to capture reside in colors rather than in gray tones. **Psychologically the grays have a subduing, sobering power, and this power is constantly at work upon the observer of a motion picture which is screened in the monochrome of ordinary untinted films.**" [emphasis added]

**"Although gray may deepen certain moods of the screen, the peaks of emotion are usually flattened off by it, an effect which is far from ideal. A wider range of stimulation and depression seems possible through a systematic use of the affective values of different colors.** The language of color as applied to the screen is still rudimentary, but that colors do have certain consistent emotional effects is well established by psychological tests." (p. [3]) [my emphasis] For example, in addition to gray, this document comments on the effects of **"Verdante, a delicate green."** (4) Its impact is "Refreshing. The sunny green of vegetation in spring and early summer. Simply furnished interiors." (11) Its use can also partly nullify "the impression of a somber scene, and ... **it pulls down the mood of a scene that is impassioned and full of excitement."** (5) [my emphasis] As for other colors, "rose doree" is "A rose pink that quickens the respiration. The tint of passionate love, excitement, abandon, fete-days, carnivals, heavily sensuous surroundings." (8) "Peachblow" is "Allegretto vivace. A tint for brief, joyous moments, buoying up scenes of light, sensuous content. The spirit of coquetry. An excellent tint for close-ups." (8) **"Purplehaze"** is best for "dim interiors and outdoor settings obscured with haze. Languorous, dreamy, **narcotic.**" (13) [emphasis added]

The work then discusses Eastman Sonochrome films. "The saturation of all the tints is low enough so that they can not become distracting elements in the scene but remain entirely atmospheric effects." (p. [3]) It notes that "Lighting of realistic color content is a primary emotional source to which the motion picture has never before had such free access." (4)

This 13-page, undated pamphlet was probably prepared around 1930 or shortly thereafter. It is similar to a presentation made by Loyd A. Jones in 1929 ("Tinted Films for Sound Positives," *Transactions of the Society of Motion Picture Engineers*, 13 [May 6-9, 1929], 199-226). Jones worked for Kodak Research Laboratories in Rochester, NY. The sixteen tints, which are similar to those mentioned by Jones in May, 1929, include: sunshine, candleflame, firelight, afterglow, peachblow, rose doree, verdante, aquagreen, turquoise, azure, nocturne, purplehaze, fleur de lis, amaranth, caprice, and inferno. The subtitle of this pamphlet reads: "A spectrum of sixteen delicate atmospheric colors, keyed to the moods of the screen, in the new series of Eastman Sonochrome Tinted Positive Films for silent or sound pictures."

Jones in 1929 had noted that tinting often interfered with sound in the early talking films. Eastman Kodak now maintains that Eastman Sonochrome tinting will not interfere with sound films. The "tints may be used in any sequence, permitting absolute freedom in the shifting moods, without affecting the sound." (5)

**570.** "A New Colour Photography." *The Times [London]* April 18, 1896 1896: 12.

A report on the status of color photography in Great Britain in 1896.

**571.** "New Company Organized to Promote Television." *New York Times* May 31, 1931 1931, sec. XX: 11.

This article reports that "Television activity and possibilities of seeing by radio are said to be the inspiration for the organization of the Freed Television and Radio Corporation...."

**572.** "A New Conception of Color Vision." *Current Opinion* 62.5 (1917): 339.

This article discusses the way selenium cells change their "resistance to a current of electricity when exposed to light."

**573.** "New Device for Moving Pictures." *Chicago Daily Tribune* Aug. 30, 1908 1908, sec. E: 4.

This article explains why talking films were not yet feasible in 1908. It discusses the problems of actors having to speak directly into phonograph and then again before the camera. The two performances must be matched perfectly. "The performance as yet must be limited by the capacity of the phonograph records, which does not exceed three minutes. The phono-cinematograph thus is limited to topical songs or brief dramatic scenes; it cannot yet play the part of a people's theater, which seems to be its manifest destiny."



**574.** "New Edison Films Shown." *New York Times* Dec. 22, 1912 1912, sec. C: 6.

The members of the New England Society of Orange saw one of Thomas Edison's films at a dinner. The article, paraphrasing Edison, said that the inventor expected to "revolutionize education through motion pictures." The article reported that it was first time women were allowed at this meeting.

**575.** "New Field Found for Moving Pictures." *New York Times* Feb. 27, 1910 1910: 4.

This article begins by saying that "The educational moving pictures, so long threatened, have arrived." It then offers examples. "Most highly educational, though not particularly pretty, is the fly film, made up at the request of the Water Pollution Association. Nothing is left to the imagination. First, there is the fly laying eggs in unsavory places, and then, before the eyes of the spectators, the eggs develop into a wriggling heap of maggots...." The subtitle of the article reads: "Scientists Expect Value Results from Photographing Chemical Processes; Already Used in Europe; Geography and History Among the Branches Taught -- Educational Films Show by Censorship Board Here."

**576.** "New Hero for Matinee Girls." *Los Angeles Times* Feb. 6, 1910 1910, sec. II: 3.

This article, which appeared in Feb., 1910, notes the appearance of something new, the "motion picture hero." "There has sprung up a new matinee hero. Unlike the matinee idol of debutantes of a few years ago, the new person, attracting the attention of High School girls and others, performs on the screen. In a word he is a motion picture hero.

"Regular patrons of the many moving picture theaters of the city and the most of the patrons are regulars have learned to know the different characters of the pictures, and no matter what character is assumed by the actors, their mannerisms are easily detected.

"Just to see these persons in the different characters, large parties of young women may be found any afternoon in the places where the pictures are shown...." Goes on to say that to the uninitiated, the different performances may be the same but to those who go to many films, the differences in characters are well known. Often the actors can be found relaxing in the lobbies of L.A. hotels.

The subtitle for this article reads: "They Watch His Actions in Moving Pictures. Regular Patrons Learn to Spot Favorite Posers in the Various Characters in Which They Appear The Real Stars May Be Seen in Los Angeles, Too."

**577.** "A New Medium -- and a Lot of Messages." *Newsweek* 76 (1970): 42-43.

This article notes that the prerecorded video cassette could become "a revolutionary new medium." (42) The article notes that there are several film libraries putting movies on tape -- many of the films are high quality but also such movies as *I'm Curious Yellow* are being put on the new format. CBS's Electronic Video Recording (EVR) sold in 1970 for about \$795 but the price is predicted to come down to about \$300 in 1972.

**578.** "The New Moving Pictures." *New York Times* Dec. 12, 1909 1909, sec. SM: 4.

Pictures that can be magnified 2,000,000 to 76,000,000 times, this article explains in 1909. "Urban has also perfected a device for micro-photography in connection with moving picture machines that enables him to display thousands of things that no one ever sees with his naked eye. He has now reached the point where he can magnify things from 2,000,000 to 76,000,000 times. In order to do this, it was necessary to turn a 2,000-candle power light on the speck that he wanted to photograph, and this without generating enough heat to spoil the speck." Other examples of new photography are given.

This article provides insight into the status of color photography in 1909. In England, Albert Smith, who worked for Charles Urban, worked on making moving pictures that record colors. Parallels drawn to the way the phonograph captures sound. Notes that "colored moving pictures have for months been shown in three of the

most important theatres of Europe at the Palace in London, at the Winter Garden in Berlin, and the Follies Bergera(?) in Paris. Every publication in the British Isles, as well as on the Continent, has testified to the fidelity with which black and white negatives have been made to reproduce all of the colors of the rainbow but the American moving-picture man was skeptical. He didn't believe colored pictures could be made that way." Demonstration given at Madison Square Garden of a vase of flowers, motor boat on open water, and other scenes. The film reproduced a rainbow over Potomac Falls. "And it wasn't a splash out of all the point pots. It was an infinitely delicate commingling of colors -- a rainbow!" "Mr. Smith, the inventor of the color process ... is a short, compact little Englishman of middle age, who has had one of the greatest honors that Englishmen hope to get. He has been commanded to appear before the King" where he "showed his colored moving pictures to Edward VII, and was told he was all right." Smith discussed Urban's efforts at producing education films. "His films are flying text books." They cover almost every subject science, medicine. Notes film important to teaching the art of surgery or art of war. Urban has also perfect micro-photography that can magnify things from 2 to 76 million times. Geographic and historic scenes also shown.

The subtitle to this article reads: "Their Recent Developments and Services to Commerce. Some Interesting Experiments With the Camera That Open Up Suggestive Fields Of Usefulness in Science and Photography."

**579.** "New Multi-Color Press Now Being Built for the Tribune." *Chicago Daily Tribune* Jan. 27, 1901 1901: 33.

The *Tribune* says that four new, unique presses (three octuples and a multi-color printing machine) of "entirely new types" are being constructed for the Tribune by the R. Hoe & Company of New York. When finished, the "combined capacity of the pressroom in the new building, not counting the color press, per hour, will be:

"558,000 eight-page papers.

"324,000 twelve-page papers, all inset.

"279,000 sixteen-page papers, all inset.

"Larger papers will be printed in the same relative ratio. At one revolution of the printing cylinder a sixty-four-page paper, folioed from pages 1 to 64, can be printed by first making an inset of sixteen pages and then collected as four sixteenths in one offset, which is placing each section in its relative position."

Other information provided included: "When running each press will be fed from four rolls of paper at one time, running at railroad speed. To make the plates for one run will require 10,000 pounds of stereotype metal, and 3,000 pounds of ink will be required to fill the fountains. The presses will start with twenty-four rolls of paper in position, each weighing 1,500 pounds, or 36,000 pounds in all.

"Many wonder comparisons might be made to show what such an amount of paper and ink and stereotype metal means in the more common affairs of life. The paper on each roll, if stretched out on the ground, would reach five miles, and there is accordingly on the presses when they start 120 miles of white paper. Counting stereotype metal at six cents a pound, it will cost ??? to furnish the metal to make the plates. The 3,000 pounds of ink, mixed in proper quantity in oil, would paint every elevated railroad structure in town. By supplying new rolls of paper as the old are exhausted and running the presses at full speed it would take but five hours to give a stretch of paper to San Francisco. It run four hours a day the presses would eat up paper from a half-acre of poplar trees."

The new machines are much faster to operate and thus to produce the news, the article says. "As soon as the new plates are put on, all that will be necessary to do will be to slacken the speed of the moving part, while the part receiving new plates is getting under way. But a minute or two is required to make the change."

The article is accompanied by a picture of the new presses.

**580.** "A New Peril to Eyesight." *Current Literature* 41.3 (1906): 336.

This article summarizes research that appeared in the German scientific publication *Prometheus* (Berlin). It argues that the "penny-in-the-slot machines" that showed moving pictures were likely to damage the eyesight of children. "If the use of the moving picture as a form of amusement becomes very general, as it threatens to become, the next generation may be incapable of using the sense of sight with exactitude," this piece says. It recommends avoiding, "as far as possible, all straining of the sight through these instruments. They are accused of lowering the vitality of many children who have frequent recourse" to these machines. The article says that more than ever before, sight is important helping people reconcile with their physical surroundings.

**581.** "New Plays Without Words Are Put on Films Here." *Los Angeles Times* Oct. 10, 1909 1909, sec. II: 16, 20.

There are about 10,000 theaters showing association films and "about 2,000 using the independent films." (p. II 20) The article's subtitle reads: "Southern California Conditions Found to Be Ideal for Moving Picture Work Because of Very Small Size of Negatives and Great Rapidity of Exposures Real Actors in Demand for Pictures."

**582.** "A New Printing Process." *New York Times* April 5, 1914 1914: 14.

This article is about the reproduction in color in the *New York Times* by the rotogravure process of art work from the Altman collection. The paper asks: "Is it not clear that these are the very impressions the original painting makes upon the eye and mind? But if that is the case, then the picture in the *Times* to-day is a faithful reproduction of Hobbema's canvas, it is the landscape Hobbema saw, seen through the medium of Hobbema's temperament indeed, but offered to the eye by a medium other than Hobbema's canvas.

"That is very evidently the truth about the rotogravure process. It is a wonderful interpretative method, rendering with a fidelity hitherto unattainable the very truth, the quality, the beauty, the tenderness, and the sentiment of the painter's own work with the brush. These great pictures are reproduced upon presses which the *Times* has imported and set up in its Annex Building. The success attained in the very first use of these presses, which is extraordinary, encourages the belief that this new method of printing will be in the future very freely employed in the production of this newspaper."

**583.** "New Scientific Marvels That Are Channing [sic] the Habits and History of Humanity." *Chicago Daily Tribune* Aug. 16, 1908 1908, sec. F: 4.

The *Tribune* covers briefly several innovations including "Grand Opera of Future" (about "Preserving Grand Opera Records for Future Generations"), "Ocean Wave Telegraphy," and "Pictures by Telegraph." The latter concerns Arthur Korn's invention in Germany.

**584.** "New Strand Opens." *New York Times* April 12, 1914 1914: 15.

The subtitle of this article reads: "Biggest of Movies; Handsome Theatre at Broadway and 47th Street Seats Almost 3,500 People; Orchestra and Quartet...."

**585.** "New Things in Moving Pictures." *New York Times* June 29, 1902 1902: 25.

Virtually every vaudeville theater has its on moving picture machine, according to this piece, and during the past year the subject matter of moving pictures had changed from natural scenes of water falls and going over bridges, to scenes in which comedy played a large role. It also discuss how movie illusions are created (chicken and egg trick; "Impossible Bathing"; "The Tramp's Miraculous Escape"; "The Photographer's Mishap"; and "One Man Orchestra."

"Of late nearly all the pictures produced have been either of a comic or a mysterious nature. Where a year or so ago those 'in front' were treated to realistic scenes of Niagara Falls, a trip across Brooklyn Bridge, or a view taken from the locomotive of an English railway train, they will now be sow with humorous exaggeration how Mrs.

O'Grady deals with her husband when he come unsteadily home on Saturday night minus his wages, or they will be permitted to gaze upon the remarkable spectacle of a clown ambling about the canvas, detaching his head or limbs at will....

"It is perhaps regrettable that such a wonderful invention as the reproduction of life motion by aid of the camera should have degenerated into a mere toy, but shrewd caterers to the amusement-loving public know that in order to interest they must amuse and mystify at the same time. Hence the retirement of the scenic view and the advancement of the clown with the accommodating organism."

It notes that some of the illusions, such as "the clown with the adjustable head" had been performed on stage. "Views on the order of the clown with the adjustable head are of course made by the aid of mirrors. The same thing is done on the stage, and is familiar to every one. What appears on canvas is simply a photograph of what appears on the stage, only in many cases the mystic effect can be greatly intensified by the way in which the camera may be juggled, so to speak."

This article's subtitle reads: "Recent Development of Mysterious and Puzzling Photographs Apparent Impossibilities Accomplished by the Camera How the Egg-and-Chicken Illusion Is Produced."

**586.** "New Walls Aid Beauty." *Los Angeles Times* April 10, 1939 1939, sec. B: 12.

The *LA Times* mentions that Natalie Kalmus, who was head of Technicolor's color advisory service, has a chapter in a book entitled "Lovely Wall, Lovely Lady," published by "the makers of a new type, washable wall finish which gives a velvety texture to walls." Kalmus says that the color of one's walls should be chosen to accent a woman's natural colors. The paint dealer was apparently a local firm in the Los Angeles area.

**587.** "Newsies Cheer for Lincoln." *New York Times* Feb. 12, 1905 1905: 2.

This article reports that newsboys attended a meeting in which they first heard about Abraham Lincoln's life and "then settled in their seats to take in a series of stirring moving pictures. Among them was a train robbery, with the pursuit and capture of the thieves, after a desperate battle with a Sheriff's posse." The article's subtitle reads: "Three Hundred of Them the Guests of F. Delano Weeks."

**588.** "[Newspaper advertisement for *Birth of a Nation*]." *Chicago Daily Tribune* June 7, 1915 1915: 12.

This newspaper ad for *Birth of a Nation* quotes Richard Harding Davis saying "For the first time in a theatre a battle scene has been presented as it actually is." It quotes Griffith saying that this movie "will never be presented in any but the highest class theatres and at prices customarily charted in such playhouses."

**589.** "[Newspaper advertisement for *Birth of a Nation*]." *Chicago Daily Tribune* June 20, 1915 1915, sec. E: 4.

This ads says: "Night Photography of Battle Scenes, Invented and Perfected at a Cost of \$12,000."

**590.** "[Newspaper advertisement for *Birth of a Nation*]." *Chicago Daily Tribune* June 27, 1915 1915, sec. E: 4.

Newspaper ad for *Birth of a Nation*: "Wonderful Artillery Duels, in Which Real Shells Costing \$80 Apiece Were Used. Miles of Trenches. Thousands of Fighters 'War As It Actually Is.'"

**591.** "[Newspaper advertisement for *Birth of a Nation*]." *New York Times* March 14, 1915 1915, sec. X: 10.

In this newspaper ad for *Birth of a Nation* is an excerpt from the *New York American* (Friday, March 5, 1915) which carried an article by Rev. Thomas B. Gregory entitled "'Birth of a Nation' True and Wonder Work." Gregory wrote: "'Seeing is believing' and in this wonderful photo play we actually see the birth, growth and coronation of this King of Nations, this giant of the Powers of the earth a people compared with whom the Romans were but as pygmies.

"As if by the waving of some magician's wand the great scenes are, one after another, unrolled before us."

**592.** "[Newspaper Advertisement for *The Close-Up*]." *Outlook* (1918): 547.

This is an ad for a new book by Margaret Turnbull, published by Harper in 1918, entitled *The Close-Up*. The description of the book in this ad reads: "Tells the story of a simple, everyday New York girl who became a movie star over night out in the golden West. It is the story of her triumphs and successes -- of her hardships and struggles -- of the friends she makes in this strange world of make-believe -- and of the gay, devil-may-care life she leads for a time.

"The story is big and colorful with very real and very human people -- people who love life and get the most out of it -- in whose natures there are depths of kindness and helpfulness often unsuspected beneath masks of frivolity and temperament. And there are some real actresses in it, too -- people you will recognize by what the book tells about them."

**593.** "[Newspaper Advertising for Rotogravure Supplement]." *Chicago Daily Tribune* Feb. 28, 1915 1915: 1.

This page-one ad reads: "Be Sure You Get the Tribune's Pictorial Supplement Today. Mary Pickford, "Queen of the Movies" -- 8-Page Rotogravure Supplement for Next Sunday."

**594.** "Newspaper Illustration." *Chicago Daily Tribune* April 27, 1890 1890: 36.

This article, written by Mr. De La Pointe of the *Tribune's* pictorial department, explains the process of illustrating a newspaper. "After the etching leaves the engraving room three complete processes are requisite before a copy of it appears on the cylindrical matrix from which possibly an enormous issue is printed." He then discusses electric engraving. Following La Pointe's commentary is a piece entitled "Photographic" (by "Stevens"?). It talks about "print production," "improved paper," "retouching machine," and "color photography." "The production of color negatives is still impracticable..... The discoverer of color-photography will rank with Daguerre."

Just above this piece is P. J. Masterson's commentary on "The Newspaper Printing-Press."

**595.** "Next to Color Photography." *Chicago Daily Tribune* June 18, 1893 1893: 27.

The subtitle of this article reports that "The Hues of Nature Reproduced by the Camera."

**596.** "Nickel Picture Men Must Hurry." *Chicago Daily Tribune* Dec. 30, 1908 1908: 6.

This article reports on the effort to require licenses for people who run moving picture shows. This article subtitle reads: "Operators Warned to Get Licenses by Jan. 15 or Places Will Be Ordered Closed; Police Chief in Haste; Tells Commissioners to Rush the Examinations; Argument on Murder Films."

**597.** "Nickel Theater Pays Well; Small Cost and Big Profit." *Chicago Daily Tribune* April 8, 1906 1906, sec. I: 3.

This article explains that opening a nickel theater to show moving pictures is inexpensive and is likely to bring substantial profits.

**598.** "Nickel Theater Perils Revealed." *Chicago Daily Tribune* Dec. 27, 1908 1908: 1.

This article discusses the dangers of 5-cent theaters and the fact that many of the moving picture shows are run by people who do not have licenses. This article's subtitle reads: "More than 300 Moving Picture Shows in City Are Run Without Licensed Operators; Police May Close Them; Examining Board Displays Little Zeal in Requiring Compliance with Ordinance."

**599.** "Nickel Theaters Crime Breeders." *Chicago Daily Tribune* April 13, 1907 1907: 3.

This article reports that "A number of fires have occurred in the theaters, due to the burning out of some portion of the electric apparatus or to this films catching fire." It notes that "Five cent theaters are springing up all over Chicago like mushrooms." Articles notes that "A big plant where the pictures will be manufactured is now being erected at Belmont and Western avenues" in Chicago.

The article gives the titles of several crime pictures. It notes that "Residence Districts Invaded." It says "Suggestive Picture Shown" and says of a film of "Parisian manufacture" called "Cupid's Thermometer," that "There is enough hugging and kissing in that series of pictures to make a foolish girl dream of love for a solid week." It also discusses the film "The Unwritten Law" about the "Thaw Case." The article contends that: "Influence on Children Bad" from these kinds of films.

This article's subtitle reads: "Judge Cleland Says Children Should Not Be Allowed to Attend Some of Them. Vice Shown in Pictures. Illustrations of the Thaw Case Displayed in Many Places in the City."

**600.** "The Night Display." *Los Angeles Times* Sept. 10, 1895 1895: 1.

This article begins by saying that "Aladdin and his lamp could not have conjured up a more brilliant demonstration than was seen in Sacramento tonight. California's capital city was aflood with light, a light which rivaled the moon. The people were celebrating the introduction of a mighty electric power, generated at Folsom, twenty-two miles away, and brought here in sufficient quantity to turn all of the wheels of commerce and illuminate every house.

"It was a carnival night in every sense of the word.... All the trees in the front of the building were covered with incandescent lamps, in carnival colors, cherry red, apple green and poppy yellow, making them look like an enormous collection of Christmas trees."

**601.** "The Night Parade." *Los Angeles Times* April 21, 1895 1895: 6.

This article begins by saying that "When Aladdin rubbed the magic ring, and by the power of the genii worked his will in such delightfully mysterious fashion, and wandered through the subterranean region where the glint and sheen of myriad-hued shops reflected their light into his eyes, he witnessed no more dazzling array of scenic beauty than was apparent last evening in this city.

"Wander where one might, gay Chinese lanterns twinkled brightly, and cast grotesque shadows on the moving throng beneath. In the dim light the bunting flapped lazily in the breeze, but the quiet color tone later on gave place to a blaze of light than transformed the scene as if by magic. Throughout the streets along the line of march during the time of the passage of the procession, the scene seemed like a little bit of fairyland. The air was filled with fiery bolts of many hues; at intervals the cauldrons of red fire blazed up and cast their weird shadows, which the somber background of foliage only rendered more intense...."

**602.** "Non-Inflamable Cinematograph Film." *The Times [London]* June 25, 1912 1912: 4.

This report is on the fire dangers of celluloid.

**603.** "Non-Inflamable Cinematograph Films: Substitutes for Celluloid." *The Times [London]* Dec. 18, 1912 1912: 21.

This article reports on possible replacement material for flammable celluloid.

**604.** "Not in the 'Movies'." *Chicago Daily Tribune* Aug. 28, 1914 1914: 8.

This article give specific examples of films cut or censored by Chicago authorities.

**605.** "Object to Film Profanity." *New York Times* Dec. 13, 1910 1910: 1.

The subtitle to the article, dateline Cleveland, reports that "Deaf Mute Lip Readers Say Picture Show Actors Use Vile Language."

**606.** "Of Extra Glands, Giant Agony And the Grey Stone Mountain [re Jack Valenti]." *Time* 86.2 (1965): 19-20.

This article discusses Jack Valenti's considerable admiration for President Lyndon B. Johnson.

**607.** "Offensive Moving Pictures Are Barred by New Combine." *Chicago Daily Tribune* Dec. 15, 1907 1907: 2.

This article reports on the formation of the United Film Service Protective Association of the United States. The article's subtitle reads: "Pledge to 'Cut Out' Objectionable Films Made in Manufacturers and Renters' Association."

**608.** "Office of Film and Literature Classification (Australia)". Nov. 7, 2005. < <http://www.oflc.gov.au>>.

This is the official website of Australia's Office of Film and Literature Classification. The Australians approached movie rating differently from the United States. Whereas the Classification and Ratings Administration in the United States generally avoided discussing the quality of films its rated, the Australians gave more weight to such considerations and were inclined, too, to turn to experts for advice.

**609.** "Office of Film and Literature Classification (New Zealand)". < <http://www.censorship.govt.nz/censorship.html>>.

This is the official website of New Zealand's Office of Film and Literature Classification. The Australians approached movie rating differently from the United States. Whereas the Classification and Ratings Administration in the United States generally avoided discussing the quality of films its rated, the Australians gave more weight to such considerations and were inclined, too, to turn to experts for advice.

**610.** "Office of Film and Literature Classification (New Zealand)". May 20, 2010. <<http://www.censorship.govt.nz/censorship.html> (accessed May 20, 2010)>.

This is the official website of New Zealand's Office of Film and Literature Classification. New Zealand (and the Australians) approached movie rating differently from the United States. Whereas the Classification and Ratings Administration in the United States generally avoided discussing the quality of films its rated, in New Zealand and Australia, raters gave more weight to such considerations and were inclined, too, to turn to experts for advice.

**611.** "Old Movie Taboos Eased in New Code for Film Industry." *New York Times* Dec. 12, 1956 1956: 1, 51.

This articles notes that the 1956 revision of the MPAA's movie Production Code eased restriction on showing drug addiction, abortion, kidnapping, and prostitution but keep the bans on "sex perversion" (i.e., homosexuality) and venereal disease.

**612.** "Originality the Crying Need of the Photodrama as Münsterberg See It." *Current Opinion* 62.4 (1917): 258.

Quoting Hugo Münsterberg regarding his apprehensions about the photoplay: "'It is not the dangerous knowledge which must be avoided, but it is the trivializing influence of a steady contact with things which are not worth knowing.'" Münsterberg also is quoted to the effect that simply punishing the villain at the end of the film may not be enough to prevent the film from having a harmful moral influence. "'Certainly it is not enough to have the villain punished in the last few pictures of the reel. If scenes of vice or crime are shown with all their lure and glamor the moral devastation of such a suggestive show is not undone by the appended social reaction. The misguided boys or girls feels sure that they would be successful enough not to be trapped.... The true moral influence must come from the positive influence of the play itself.'" (Münsterberg quoted)

**613.** "Our Geraldine Is Home Again from Movie Land." *New York Times* Aug. 22, 1915 1915, sec. X: 4.

Performer Geraldine [Farrar] comments on differences between live opera acting and film acting; projecting personality; how the gramophone and movies reach many more people than live stage. "I have done now," Miss Farrar answered, "what I have always wanted to do but could not because of the limitations of the operatic stage. To me the acting of a role has always appealed more strongly than the singing, but in opera one must use repression, and indicate while singing a few bars all the play of emotions that one may have a whole scene for in the photo drama. When 'Carmen' was produced at the Metropolitan there were things I wanted to do that were physically impossible on the operatic stage, so my Carmen was much like all the others. When you see my Carmen of the picture you will see my real Carmen, and some day I am going to live things up a bit at the opera."

"Opera in America is for the very limited public, the public that can pay \$6 for orchestra seats. The graphophone reaches a much larger public, and through it my voice has been carried to thousands who will never hear me sing. But the movies reach the millions, and so I have added a vast new public to the restricted one I had before. All of these millions can appreciate to a greater or less degree whatever art I have recorded for the screen; many of them probably could not appreciate my singing. For the eye registers more universally than the ear."

"Would you advise other prima donnas to go in for movies?"

"If they have the face and the figure, yes. The screen more surely than the operatic stage is for the artist while she has youth and beauty and vitality. I have proved what I have always contended, that it is personality that counts whether in 'Carmen' on the screen or 'Carmen' on the stage."

**614.** "Our Pampered Artists." *The Independent* 88.3551 (1916): 515.

This article comments on the changing relationship between the actor and the drama or play. "In the elder days of art it was the custom to admire the work and ignore the artist. Nowadays we admire the artist and ignore his work.... It is like a banquet where the toastmaster takes up all the time by his introduction of the speakers."

**615.** "Over-Illustration." *Harper's Weekly* 55.2849 (1911): 8.

This article, which appeared in a magazine that was one of the early users of illustration, deplores the over use of pictures. "We can scarce get the sense of what we read for the pictures," it says, "we can't see the ideas for the illustrations. Our world is simply flooded with them. They lurk in almost every form of printed matter; they assault from the bill-boards, from the innocent and useful fences and necessary barn roofs; they are part and parcel of every kind of advertisement.... And these pervasive pictures run an extraordinary and comprehensive gamut, from the atrocious and villainous, through many degrees of commonness and mediocrity, up through various stages of good and better, to the really excellent, to the noble and the best."

The images in the Sunday newspapers come in for criticism. "But it is more than a far cry, it is an incalculable distance, from the beauty and perfection of kindred arts and kindred minds, to the pictorial squalor, say, of the Sunday newspapers, of which the 'Funny Page' is the dearest monstrosity ever foisted upon a patient and long-suffering public. For young and undeveloped minds and eyes to come into frequent, to say nothing of constant, contact with this sorry stuff, with its wretched coloring and worse than wretched subjects, is simply to sow the place of taste with *salt*, and to make any later and lovely growth utterly impossible."

More than the quality and more than the sheer volume of pictures posed a problem, according to this editorial. The images could curtail thinking. "But it is not the quantity and quality of to-day's illustrations that may be questioned so much as illustration itself. For even if it were far better than it is, and were more sparingly and effectively used, it would still be of doubtful value. 'You're not seeing that with the eye only,' remarked a scientific man once in the course of conversation, 'but with the eye aided by the brain -- the eye plus the power of visualization.' And he was right! 'All original thought is done in images,' said [Jacob] Molescott: and it therefore become of prime importance not to pre-empt the growing and developing mind by poor, tawdry, and irrelevant pictures. Illustration, rightly used, is a fine mental stimulant; but improperly and over used it becomes simply a



mental drug. And it would be safe to say that a young mind, overfed pictorially, will scarcely be likely to do any original thinking. ...To see and *not* perceive, to give the effects of certain forms of illustration, which are apt to stunt, if they do not kill, the imagination. Indeed, one may often gauge the range and quality of a child's apprehension and imagination by its independence of the pictured page." Unfortunately, only "rarely does an illustration lift and really illumine its subject."

The article draws a parallel between acting and illustrating when it says that "there is close analogy between the art of acting and that of illustration."

There is an important difference between the written text and the illustration. "Compare the average text with the average illustration, and the reflective person will see why illustration may prove detrimental, why it may preclude thought and prevent visualization. To try to image forth for one's self, to become conversant with, and ready in, apt illustrations of a subject, whether they be of picture, symbol, metaphor, or simile, is all part of thinking. And thinking is a living process, both a science and an art: it is the athletics of the mind. Not only are pictures that corrupt the mind to be avoided, but all such as do not actually aid in this process of thinking are reprehensible and enfeebling to the mind."

The editorial concludes by giving examples of illustrations "that call upon the highest faculties of the mind" and says they are "a far cry from the modern illustrator who harshly and superficially reads the matter submitted to him, and then makes a picture bearing little or no relation to the subject."

**616.** Hearings before a Subcommittee of the Committee on Foreign Relations, United States Senate, Eighty-Third Congress, First Session. *Overseas Information Programs of the United States, Part 2*,

These hearings investigated a wide range of media including motion pictures, radio, television, books, and more. It includes the March 6, 1953, testimony and statement of Eric Johnston, president of the Motion Picture Association of America.

**617.** "Owe Life Wreck to Dance Hall." *Chicago Daily Tribune* Jan. 21, 1905 1905: 14.

The subtitle of this article reads: "Six Young Girls in Juvenile Court, Tell Stages in Downward Path. Blame Penny Arcades. Judge Mack Promises Gaston They All the Punishment Law Will Allow."

**618.** "Panic in Five Cent Theater." *Chicago Daily Tribune* Dec. 26, 1908 1908: 1.

This subtitle of this article reads: "Man Burned and People Terrified on Eve of Crusade. Must Take Out Licenses. Mayor Busse Determined to Enforce the Ordinances at Once."

**619.** "Panic Narrowly Averted." *New York Times* Feb. 27, 1900 1900: 1.

This is a report on the fire dangers posed by moving picture theaters. The article's subtitle reads: "Electric Spark Sets Fire to Picture Films and Causes Scare in an Up-Town Theatre."

**620.** *Paris Adult Theatre I v. Slaton*. 413 U. S. 49 (1973) 1973.

In *Paris Adult Theatre I v. Slaton*, a case decided the same day as *Miller v. California*, the U. S. Supreme Court upheld (again 5 to 4) the right of states to prevent the showing of hard-core pornographic films in adult theaters even though the owner had limited the audience to consenting adults. The case, which originated in Georgia, involved two allegedly obscene movies. A trial court had thrown out the complaints on grounds that the theater had restricted minors and that exhibiting the films to consenting adults was permissible under the constitution. The Georgia Supreme Court reversed this decision. Using *Miller*, the United States Supreme Court upheld the Georgia high court, holding that even though "conclusive proof is lacking," states could conclude that "a nexus does or might exist between antisocial behavior and obscene material...." Moreover, the United States Supreme Court said that showing obscene matter in a public place was "not protected by any constitutional

doctrine of privacy." Whatever right to privacy that an adult might have at home did not extend to a commercial theater. Nor was everything shown to consenting adults constitutionally protected; Georgia's obscenity laws and their relation to the First Amendment could therefore be reinterpreted in light of the standards set out in the *Miller* case.

**621.** "The Passing of the Wood Engraver." *New York Times* April 23, 1895 1895: 4.

"With the advent of the half-tone reproduction, engraving on wood bids fair soon to become a lost art," this article says. However much such developments were "to be regretted," the *New York Times* said in 1895, the fact remained that "the future of the engraver on wood offers little promise and few possibilities; the spirit of the age is against him; the photograph brought under intelligent control and utilized by chemicals has usurped his place."

**622.** "Penthouse Fights Moral Majority." *Financial Times (London)* April 21, 1986 1986: 24.

This article deals with *Penthouse's* efforts to counter anti-pornography boycotts that had targeted the magazine.

**623.** "People Like Crime Shows." *Chicago Daily Tribune* Dec. 1, 1907 1907, sec. A: 8.

With regard to crime shows, this article says: "Nothing is more popular on the stage than crime and criminals if one may judge by the titles of the plays that are being presented throughout the country. A Lawyer can hardly find any kind of a law that is not broken every night on the stage, and as often as otherwise the criminal is applauded and becomes the hero before the last curtain drops.

"Sometimes the criminal hero reforms, and sometimes he proves himself innocent, but the managers have proven the public sympathy for the wrongdoer so often that most any kind of crime play seems to have a good chance for success." A list of play titles follows including "James Brothers in Missouri."

**624.** "People Who Buy Photos." *Los Angeles Times* July 16, 1895 1895: 3.

This article talks about who buys photographs and its subtitle reads: "Artists, Architects and Educators Among the Best Customers." The article notes that recent advances in photography have greatly changed the nature of businesses that sell pictures. "The development of photography in the last few years has had the effect of changing entirely the character of the shops in which photographs are sold, and these have become as interesting in many respects as the art stores and studios, says the *New York Sun*. Every dealer in photographs who is up to the times considers it necessary to have a room set apart for his regular customers. The casual customer, who merely wishes to buy a photograph or two, does not see this at all; but the collectors, students, artists, architects and others who seek photographs to complete collections, or for assistance in work they have in hand, find this special room a great convenience. It is fitted as a combination studio and library; is as free from disturbance as possible, and does not look at all like a shop."

Quoting a leading dealer: "The patrons of my shop may be divided into two classes -- those who purchase foreign photographs and prints, as well as domestic productions, for educational or practical use, and those who collect for purely personal pleasure. The former far outnumber the latter. **The magazines and daily newspapers are probably the largest purchasers.** [emphasis added] They come the colleges, museums and other educational institutions. The college professors are among our best customers....

"...There are so many new photographs on special subjects, both foreign and domestic, placed on the market constantly, that those who want them all must be continually looking for them. They do not know what they want until they do look, and cannot rely entirely upon the discretion of a dealer to select them for them."

**625.** "Phonograph to Give Wilson To All of Us." *New York Times* Aug. 9, 1912 1912: 1.

This article reports that Woodrow Wilson will use the phonograph and moving pictures. He send out phonograph of a speech (with things edited and added from the original) along with moving pictures taken of him. The subtitle of the article reads: "Planned to Let Nation Hear Him as the Moving Pictures Show Him in Action; Sits for Portrait Here."

**626.** "Photo-Cinematograph Apparatus." *The Independent* 75.3379 (1913): 584-85.

This article begins with the snide remark that the title "is the Greek for it. In vulgar American it is 'the talky movies.' But whatever we call it it is not yet altogether satisfactory." (584) The words and pictures are still unsynchronized. The article also reports that efforts to produce color films is less than perfect. Too often "the maiden's blush extends over the foliage in the background." (584)

**627.** "Photographic War History." *New York Times* March 7, 1899 1899: 8.

This article notes that government offices have been asked to contribute prints, films, or negatives. The article's subtitle reads: "Government Proposes to Issue the Works Asks for Contributions."

**628.** "Photographing in All Colors. An Alleged Remarkable Discovery by a Parisian Scientist." *Chicago Daily Tribune* Feb. 22, 1891 1891: 6.

This article discusses M. Lippmann (a professor of physics at the Sorbonne) and his process for color photography.

**629.** "Photographing in Colors." *Chicago Daily Tribune* May 26, 1888 1888: 2.

"The latest invention in photography is the discovery of a process by which colors as well as objects may be photographed. By the use of several plates instead of one, three negatives are taken on plates specially prepared...."

**630.** "Photographs and Pictures." *Living Age* 261.3385 (1909): 503-05.

This article considers how photography and compete with paintings and drawings in producing portraits. It says that "the complete imitation of reality is possible in a picture and, except for the absence of color, is achieved as a matter of course in a photograph." (503) Yet, the photograph often fails to capture the personality of the one be pictured. "The very impartiality of the camera lead it into error, since it has to represent in monochrome two different classes of fact -- namely, facts of color and facts of light and shade; and these facts, produced in reality by the action of light, cannot in any pictorial imitation of reality be both exactly and fully represented." (503) The black and white photo often misrepresents color and also light and shade.

If a portrait painter is seeking primarily to "represent character, he will probably find that form is more essential to his subject than color, and he will therefore subordinate color to exact definition." (504)

Even color photography, when it become easily used, will not allow the photo to compete with a good portrait. "Thus it is clear that a photograph cannot in any way compete with a fine portrait, and it will be able to compete even when color photography becomes as perfect as it can be...." (505)

**631.** "Photographs by Telegraph." *Youth's Companion* 86.50 (1912): 690.

This article notes that "in France the transmission of photographs over a telegraph-wire is now practical for newspaper work, and pictures sent in this way appear in the Paris papers. *L'illustration* is taking the lead, and one station is installed at its Paris office and another at Monte Carlo." The article then quotes from an article in the *Scientific American* that describes this process.

**632.** "Photographs by Telegraph: Television Next?" *New York Times* Nov. 24, 1907 1907, sec. SM: 7.

This article talks about sending a photograph of King Edward from England to Paris by telegraph and asks, "If Pictures Can be Flashed by Wire from One Country to Another, Why Not Transfer Views in the Same Way?" The article's subtitle reads: "Successful Test of Prof. Korn's Remarkable Invention Indicates the Possibility of Another Field for Scientific Discoverer."

**633.** "Photographs of Moving Picture Actors. A New Method of Lobby Advertising." *Moving Picture World* 6.2 (1910): 50.

At a time when many actors were reluctant to have their photographs shown in connection with moving pictures, this article suggests that attitudes about movie actors and photography was changing. The article reports that "Numerous have been the requests from exhibitors for photographs of the principal actors in the films. These requests have been showered on all the leading manufacturers and *The Moving Picture World* by exhibitors who desired the photographs for lobby display. For various reasons the manufacturers have held aloof from this form of advertising, but the Kalem Company has solved the problem by preparing a handsome lobby display of the members of their stock company, which they advertise in this week's *Moving Picture World*. It is to be hoped that sufficient exhibitors will avail themselves of the offer to enable the Kalem Company to furnish these frames at the exceedingly low price advertised.

"Managers of picture theaters and nickelodeons all over the country are making repeated urgent requests upon the producers of moving picture subjects for photographs of the principal actresses and actors taking part in them. Heretofore requests of this character have come from love-smitten patrons of the places. The managers of the places now see a big advertising advantage in the display of such photographs in the lobbies of their theaters. ...It is conceded that all good products in the advertising line should receive hearty support from all quarters, but the people who play the parts in the pictures see the matter in a different light, and for that reason the work of transforming the lobbies of the picture places into photograph galleries is progressing very tardily. It is a matter of delicate sentiment with the actors and actresses. While the pictures have attained a distinct prominence in the theatrical field and are now recognized as a standard attraction, the people playing the parts in them are very sensitive about having their identity become known.... These people are only too glad to play the parts and do their work with the same zeal exercised in regular theatrical productions, but all of them try to shield their identity." The use their voices on stage but have to work in pantomime in movies. The article says that "pantomimic work makes the people playing the parts feel that their artistic reputations would suffer should it become known that they were playing parts in moving picture studios...."

**634.** "Photography in Colors at Last." *Chicago Daily Tribune* June 26, 1896 1896: 6.

"It is at last announced in an authoritative manner that photography in colors is an assured fact," the *Tribune* reports. It then discusses a patent held by James D. McDonough of Chicago.

**635.** "Photography Under Difficulties." *New York Times* April 2, 1914 1914: 10.

This article notes that reports from photographers about capturing real scenes of combat are vastly inflated and are but "advance notices" printed for free "as straight reading matter" "We have been credibly informed that movie men have been permitted by Gen. Villa for a consideration, of course to accompany him into as much of danger as they have inclination to encounter, and the exultant reports given out as coming from these representatives of the greatest and most enterprising of new industries are just about what they would be expected to send.

"Skepticism whispers to credulity, however, that only by the luckiest and rarest of chances would a movie man be confronted at convenient distance in real war with a scene that would show up well in a picture, while highly impressive battles could be produced by the adroit manipulation of properly clothed actors in front of skillfully designed backgrounds. Between nature and art the comparison is so often in favor of the latter nowadays

that the former can hardly be credited with holding its own and still less with the catching up of the Whistlerian legend.

"If only these telegrams from the photographers were not such good 'advance notices' all printed free and as straight reading matter, too! confidence in their veracity would be easier. Still, faith is not impossible. The fact that this sort of photography would be dangerous counts for nothing. Fortunately for the welfare and preservation of the human race, a good many of its members like danger and enjoy taking risks, especially when both glory and money can be won by doing it.

"So whoever will may doubt that we are soon to see moving pictures taken in the intrenchments [sic] and streets of Torreon while the most desperate fighting of recent years was going on. The probabilities are, however, that we shall do just that and a fine argument against war they ought to be if they bear out the hideous stories of wholesale slaughter coming from that dreadful city."

**636.** "The Photoplay: It Has Achieved a Distinct Technique and Appeal to the Public." *New York Times* May 1, 1911 1911: 10.

This was a letter to the Editor of the *New York Times* from the Entertainment Director, the Educational Alliance.

**637.** "Physicists Discuss Photo-Electric Cell." *New York Times* Feb. 23, 1930 1930: 21.

This article discusses research related to talking films and television. The article's subtitle reads: "Phenomena Which Produce Television and Talking Films Topic of Society Here."

**638.** "A Physiologist's Analysis of the Mind That Thinks in Colors." *Current Opinion* 57.3 (1914): 181-83.

This article talks about research on people who think in color. Just as some people apparently hear -- e.g. music -- in color, some people associate days of the week or other matters with specific colors. However, this trait appears to be highly individualistic in that different people might associate different colors with a particular day of the week (e.g., Tuesdays). Scientists have little explanation. The answers explaining why some people think in color is "extremely disappointing, for we have no satisfactory explanation of any of these matters," the article says. (182) Thinking in color is something akin to genius because it cannot be taught or "conferred by training or education." (183)

**639.** "Pictorial Photography in Colours." *The Times [London]* Aug. 20, 1908 1908: 6.

*The Times* provides an account of progress in color photography.

**640.** "Picture Men Favor Censors." *New York Times* Oct. 11, 1910 1910: 8.

This report on movie makers who supported some form of regulation on films has the subtitle: "Concur in the Plan to Have a Public Board Pass on Their Films."

**641.** "The Picture Post-Card." *Living Age* 242.3134 (1904): 310-14.

This article says that while the "superior person despises the picture post-card," such people often fail to understand the "charm" and the "imaginative sense" that underlies this form of communication. The intelligent collector of post cards, with their imperfect photographs, "is constantly, in the imagination, traversing the whole world." (310)

**642.** "Picture Shows a Foul." *Chicago Daily Tribune* May 15, 1897 1897: 7.

This article says that film of the Fitzsimmons-Corbett boxing match showed a foul. The subtitle of the article is: "First of Verascope Illustrations of the Carson Fight. Fitzsimmons Appears to Be Striking Corbett While the Latter Is

on His Knees. Referee Silver Declare It Is Not an Accurate Reproduction He Shows Where It Is Wrong and Complains of Talk about Unfairness Since the Battle."

**643.** "Pictures and News." *Outlook* (1915): 577.

This publication notes that it plans to give readers sixteen additional pages of illustrations using "a new process of photogravure printing," and "without diminishing the space devoted to printed matter." Two of the illustrated pages will be devoted to advertising. These pictures will be more than mere entertainment and will try to do for readers "precisely what vivid writing does -- bring vividly before them the character of man, the representation of an action, a historical background, or an event of current history."

The article says that the *Outlook* "proposes to do this once every month; and to combine, by the development of the process of printing photogravures, a fine quality of art with timely news interest. Until very recently it was possible to print the photogravure only on a flat press; it can now be printed on a rotary press; and this makes it possible to extend the use of the process from the art publications to the weekly newspaper."

**644.** "The Pictures and Their Part in Modern Life." *Los Angeles Times* Oct. 7, 1917, sec. II: 6.

Commenting on the impact of motion pictures, this article says that "So great an influence have moving pictures become in the home that it is difficult to appraise the extent of their hold upon the minds and the hearts, the morals and the fashions of us all. Pictures are well-nigh as vital to our thought and entertainment as oxygen and hydrogen to the water we drink and the air we breathe. As an influence they rank with the churches, the schools and the newspapers." The rest of this article continues in the same vein.

**645.** "Pictures by Telegraph." *Christian Observer* 89.22 (1901): 21.

This brief article reports that "a half-tone picture of President Harper of Chicago University was recently sent by telegraph from New York to Chicago." The story was reported earlier in such newspapers as the *Chicago Daily Tribune* (April 13, 1901, p. 1).

**646.** "Pictures by Wire." *New York Evangelist* 69.14 (1898): 35.

This article discusses the invention by Ernest Hummel of St. Paul, MN, to see pictures over telegraph lines. It says that "The Western Union Telegraph Company furnished a wire for sending a picture from Key West by cable to Punta Rassa, a distance of 150 miles, and thence by wire to Jacksonville, and on to Savannah, Washington, Philadelphia, and New York, a total distance of 2,000 miles.

"The [New York] Herald of Saturday contains the result in the shape of a picture of General Maximo Gomez and one of the cruiser Montgomery entering the harbor of Havana.

"Mr. Hummel, who is a jeweler of St. Paul, Minnesota, is the inventor of a receiver and transmitter by which the pictures are sent. The receiving machine is said to look very much like a miniature printing press. The Herald describes the operation as follows: ...." (seven paragraphs are reprinted from the Herald article).

**647.** "Pictures Sent by Wire." *Chicago Daily Tribune* April 13, 1901: 1.

This article reports that "a life-sized portrait of President William R. Harper of the University of Chicago was transmitted by wire from the engineering building of Columbia University tonight to the Quadrangle club in Chicago, and at the same time a similar picture of Seth Low was flashed from Chicago to this city. The experiment was one of the features of the program at the conversazione of the American Institute of Electrical Engineers at the Columbia University this evening.

"The pictures were sent by an entirely new system, which was explained at length by H. R. Palmer. By the system halftone pictures, sketches, handwriting, and the like can be transmitted over long distances, employing ordinary telegraph circuits." The concluding paragraph explains how this invention works.

Other exhibits are discussed here, including Nicola Tesla's experiments with an electric oscillator, and R. M. Hutchison "akouphone and akoulalion" described as "a microtelephonic instrument." The latter might enable the "deaf to hear."

**648.** "Pictures Sent by Wire." *Chicago Daily Tribune* Jan. 9, 1898 1898: 28.

The subtitle of this article reports: "New Device Solves a Difficult Problem and Increases Newspaper Possibilities." The article goes on to say that "Last week the New York Herald made the first use of an invention which enables pictures to be telegraphed to any distance. The tests have been uniformly and completely successful, and the device is now in daily operation. Ernest A. Hummel of St. Paul is the inventor, and he will certainly realize a fortune from his machine.

"The picture to be transmitted is first drawn on a piece of tin four and a half inches square. That piece of tin is placed on a stationary bed in the transmitter and locked in. The drawing is uppermost...." The article goes on to explain how the device works.

**649.** "Plague Spots." *Los Angeles Times* Aug. 9, 1899 1899: 5.

According to the author of this piece, the "city's moral health demands the immediate cleansing of the festering plague spots known as 'phonograph parlors.' Vile pictures are on exhibition there ...."

**650.** "Plan Clean 5-Cent Show." *Chicago Daily Tribune* May 24, 1907 1907: 7.

The subtitle to the articles reads: "Hull House Workers to Operate Moving Pictures; Performances to Continue from 6 to 11 O'Clock Every Night and All Day on Saturdays and Sundays Scheme Announced by Mrs. Gertrude H. Britton and Approved by Judge Mack and Others Improvements in Cheap Amusement Places."

**651.** "Plato and the Movies." *New York Times* Oct. 2, 1926 1926: 18.

This article draws a parallel between the movies and Plato's cave: "...They cannot see each other, the fire or the performers carrying objects to and fro on the low wall behind them any more than the spectators in a modern movie can see the dummy substituted on the floating cake of ice as it nears the dam. They take the capering shadows for reality. It one is released from his bonds and taken into the light where the real persons and objects are pointed out to him, he does not rejoice. The light hurts his eyes. It pains him to turn his neck. He does not believe that he has been seeing silly things and that he is now nearer to reality. He flies back to his dark cavern as fast as he can.

"That pessimistic view of the movies may in time have to be changed. They are now in the romantic stage, falling into the general classification of 'escape' literature. Their patrons, charmed by false glory, are in the habit of identifying themselves with the protagonist, which necessitates a happy ending, no matter how art must be dragged and plausibility outraged. But the movies are camping on the trail of the theatre. A few realistic pictures have been done, some without too much loss of money. Perhaps it will be possible to illuminate the cave if the audience there refuses to be brought out into the light."

**652.** "The Playboy Philosopher." *Newsweek* Aug 4, 1986 1986: 3, 50.

An article about Hugh Hefner, *Playboy*, and the Reagan administration's offensive against pornography.

**653.** "Playboy Sues Meese, Porn Panel, Cite 'Blacklist'." *Adweek* May 26, 1986 1986, sec. Southeast Edition: website.

This article deals with *Playboy's* suit against Attorney General Edwin Meese. *Playboy* was the target of anti-pornography boycotts at the time and several chains stopped carrying the magazine. These developments came at a time when video cassettes were changing the way Americans experienced erotica.

654. "Plays on the Stage by Machinery Alone." *New York Times* April 13, 1908 1908: 7.

This article describes a device that combines the gramophone and moving picture, the "theatorium," presents plays without actors. The subtitle of this article reads: "Charles H. Perry Perfects Deal for Use of the 'Theatorium' in Leading Houses; the Shuberts Take a Hand; Shakespeare's Plays, 'Dr. Jekyll and Mr. Hyde,' and Other Dramas to be Presented without Actors."

655. "Poetry of Nature -- Tintern Abbey." *Nassau Literary Magazine* 36.6 (1880): 239-47.

656. "Police to Censor Shows." *Chicago Daily Tribune* April 30, 1907 1907: 2.

The subtitle of this article reads: "Squad Detailed to Nickel and 10 Cent Places; Chief Says First Class Houses Are Often Just as Bad, but He Will Not Tackle Them If Any Cheap Theater Gives Vicious Exhibitions Manager Will Be Notified to Stop Under Penalty of Immediate Revocation of License."

657. "Pope Calls on Media to Stem Spread of Porn and Violence." *Toronto Star* Sept. 16, 1987 1987: A3.

This is an account of Pope John Paul II's address to entertainment leaders at Universal Studios in Hollywood. He talked about the moral influence in motion pictures, music, and other forms of entertainment. The communication industry should "support human dignity because the world is constantly tempted to forget it," the Pope said.

658. "Pope Leo in Moving Pictures." *Chicago Daily Tribune* Nov. 25, 1898 1898: 7.

This article discusses the filming of Pope Leo XIII. "Pope Leo XIII has posed before a moving picture machine. In pictures now he may be seen to walk, bow, take off his hat, smile, drive in his landau through the alleys of the Vatican gardens, and give, with his right hand raised, the apostolic benediction.

**"To the faithful that apostolic benediction reproduced in the pictures will have the same effect as if it were conferred directly, personally. The camera was blessed.** (emphasis added)

"In Baltimore on Tuesday, in Washington on Wednesday, before Cardinal Gibbons, the Apostolic Delegate; Mgr. Martinelli; Dr. Garrigan, rector of the University of America; the rector of the Georgetown University, and many other dignitaries of the Roman Catholic Church, the moving pictures are to be shown.

"There are to be displayed on these two occasions before they are displayed elsewhere. They may not be displayed elsewhere if they are considered adversely there. The exhibitions are to be absolutely under the control of the church in America."

659. "Pornography: Smut City." *The Economist* Sept. 23, 1989 1989: 28 (p. 58, UK Edition).

This article discusses the rise of pornography as a big business, thanks in part to its exploitation of such new media as cable television, satellites, and video cassettes.

660. "A Pot-Pourri of Film Widths and Sprocket Holes." *American Cinematographer* 50.1 (1969): 98-99, 101, 103.

This 1969 piece appeared in an issue devoted the previous fifty years in the technology of cinema. This article discusses the wide range of film widths used in the history of motion pictures



**661.** "Prefers Shows to Light. Newton, N. J. Couldn't Have Moving Pictures and Light Streets, Too." *New York Times* Oct. 25, 1911 1911: 1.

Places that show moving picture have been drawing so much power it was not possible to light all the street lights.

**662.** "Prepared for the Worst; Little Stories of Fact and Fancy." *New York Times* Sept. 24, 1911 1911, sec. SM: 6.

This article tells of youth selling smelling salts to offset the horrors to be seen inside the movie house.

**663.** Attorney General's Commission on Pornography. *Presentation to Attorney General's Commission on Pornography, Chicago, Illinois, July 24-25, 1985, July 24-25, 1985.* Joseph, Burton. 1985.

*Playboy's* counsel, Burton Joseph, in testimony to the Meese Commission, presented a survey of studies prepared in 1984 for Canada's Department of Justice that stated flatly that "no systematic research evidence available" suggested a causal relationship between morality and pornography in Canada. Nor did research show that there was a link between explicit materials and such crimes as rape or that viewing such materials harmed the average adult. This survey found "considerable evidence of conceptually cloudy thinking related to virtually every aspect of the work on the impact of pornography." This material is found in Folder 22, Box 70, Records of the Attorney General's Commission on Pornography, RG 60 (Justice Dept. Records), National Archives and Records Administration (NARA II), College Park, MD.

**664.** "Presidency: Revolving Door at 1600." *Newsweek* 67 (1966): 26-27.

This article deals with Jack Valenti, Lyndon Johnson, and the origins of Valenti's work with the Motion Picture Association of America.

**665.** "President Roosevelt Opens Electrical Show." *New York Times* Dec. 13, 1905 1905: 6.

This article is about the Electrical Show at Madison Square Garden in New York City and part of that exhibit for President Theodore Roosevelt pressing a key that lighted the exhibit. "Whether one visits the Garden, while electricity reigns there, for the purpose of witnessing the demonstration of its spectacular phenomena, or whether one is drawn by the genuine interest in the manifold uses of the electric fluid in the home of to-day, the factory, the office, or the railroad, there is no chance of disappointment." The article goes on to discuss how electricity can add "to the comforts of home life." One exhibit was the "theatrephone" where one could "listen to the words and music of several performances now going on in New York." Many other types of talking machines were on display. Also mentioned are demonstration wireless to ships at sea by the De Forest Wireless Telegraph Company, and X-rays. The article ends by mentioning that this evening, the new "Moore light" with its changing colors will be on exhibit at the Garden.

The article's subtitle reads: "Golden Key in White House Floods the Garden with Light. Scene a Brilliant One. Show Includes Both the Latest Popular Electrical Devices and the More Technical Exhibits."

**666.** "Pressagenting the Movies." *New York Times* Feb. 3, 1918 1918: 45.

This article discusses how press agents attempt to publicize movies and their stars. It talks about the differences between publicizing stage plays and movies the press agent for a play is concerned with only a limited number of cities; a 150 or more prints of a film will be sent out and the agent doesn't always know where. On the use of photographs "every paper receives a shower of 'stills' each week from local theatres where films are being shown, including a "goodly number of 'star' portraits." One movie company regularly mails five "stills" each week to 400 publications. To cover the country for a film, about 3,000 'stills' are needed to filter down through exchanges to local papers, etc.

"Many other forms of printed publicity are issued, or have been issued, in the still-experimental life of the movies. Some companies, like Metro, publish complete weekly magazines, dressed to imitate the best of the \_'fan' publications, but featuring one line of stars only. Triangle at one time published a very handsome rotogravure weekly of this character." Also used are "house organs." The article talks about press sheets, and press book. It notes that the some press sheets look like newspaper. "Essanay makes up a similar press sheet and dresses it to look like a miniature newspaper. Triangle's press sheet is larger, running to five columns, and carrying four illustrations."

**667.** "Problem of Color Photography About Solved After Many Experiments By the Lumieue [sic] Process, the Discovery of Two French Inventors." *New York Times* Sept. 8, 1907 1907, sec. X: 8.

This article discusses the Lumiere brothers and their process of taking color photographs. "They simplify the process of color photography to such an extent that almost any photographer may make colored negatives." The article's subtitle reads: "It is Claimed That a Simple Methods for Making Colored Prints Has been Found."

**668.** "Production Code Unit Sees Increase in Film Production." *New York Times* April 3, 1963 1963: 42.

This article notes that 55 movie scripts were submitted to the Production Code Administration during the first quarter of the year compared to only 37 during the first quarter during the previous year. The article notes, thought that "very few [films] are turned down" by the PCA.

**669.** "Professor at Rutgers New Film-Rating Chief." *New York Times* July 11, 1974 1974: 24.

This article discusses Richard D. Heffner, recently named to head the movie industry's Code and Rating Administration.

**670.** "[Profile: Dan Glickman]". ([2004?]). July 5, 2004. <[http://ksgfaculty.harvard.edu/Dan\\_Glickman](http://ksgfaculty.harvard.edu/Dan_Glickman)>.

This website at the John F. Kennedy School of Government at Harvard University gives a profile of Dan Glickman, who succeeded Jack Valenti as president of the Motion Picture Association of America on September 1, 2004. It also lists several of expertise on which Glickman and other faculty in the Kennedy School welcomed questions. Civic Engagement, Communications, Democracy, Politics, and the Presidency are among the topics.

**671.** "The Progress of the Motion Picture." *The Independent* 82.3461 (1915): 21.

This article follows up on a earlier editorial in *The Independent* (April 1914) called "The Birth of a New Art." In the year since that editorial, this piece says, "the motion picture has developed so rapidly in beauty and freedom as to leave no room for doubt of its artistic capabilities." Audiences are no longer drawn simply by moving pictures novelty and by scientific interest but because they prefer it over melodramas, problems plays, or musical comedies. Although movies still lack color and sound compared to the stage, they have several advantages over traditional theater. Movies can use all of the out-of-doors, can change scenes more often, can travel easily into the future or back into the past (like "Wells's time-machine"). Cameras can use close-ups and read facial expressions, and movies can visualize an actors thoughts. Special effects can be expensive and spectacular because, unlike in the stage, they only have to be paid for once. The article predicts that movies "will become a permanent part of the intellectual and esthetic life of the nation."

**672.** "Progress of the Race Between Nature and the Scientific Camera." *Current Opinion* 61.6 (1916): 397.

This article comments on the difficulties in taking pictures of extremely rapid movement. **It reports that in Germany, a "picture has been taken ... in one ten millionth part of a second." It also notes that the "fastest moving-picture machine at present takes pictures at the rate of two thousand per second," compared to the "ordinary moving picture" which "takes some sixteen pictures as second, and the interval between exposures is skipped.**" (emphasis added) The camera man who can take 2,000 pictures a second thus "shows us many

wonders of nature which the human eye has never looked upon." The significance of this rapid speed camera work may be no less important than the worlds shown by the microscope and telescope. The article quotes an excerpt from Francis A. Collins' book *The Camera Man* (1916), and notes that a picture has been taken of an electric spark and also a moving picture of a bee's wings in flight. Such visual information may have great practical effect. Quoting Collins, the article says: "It is conceivable that the flying machine of the future may be constructed, or operated on some entirely new principle discovered by the scientific camera man."

**673.** "'Projection' of Audiences Prophesied: Robert Edmond Jones Envisions Ultimate Step in Television." *Los Angeles Times* May 3, 1936 1936, sec. C: 4.

"Color is here. Television is much nearer than any of us think. Three-dimensional photography is one the way," this article begins. "But even that doesn't comprehend everything that may be accomplished in making entertainment available to the public. Probably the day will arrive when the individual, as part of that public, will himself be projected, so that he will be able to witness actual events both in and out of the theater without actually being there in the flesh. And he will be just as much a spectator as the person who is genuinely there." There were predictions made by Robert Edmond Jones, this article says.

Jones foresaw three-dimensional TV. Quoting Jones: "'Television as long as it is just two-dimensional will not completely compensate. We can probably look forward to the day when the semblances of real figures (three-dimensional) will seem actually to be projected into our presence, possibly by means of some sort of light or radio beam, or other electrical means.

"The reverse will probably be even more important -- the individual himself being projected to any part of the world at will. If there be a Metropolitan Opera House he will visit that. If there is a war in Ethiopia he will want to be right on the scene. Just as television gives promise of bringing such events to us; so we, in the future will be able actually to "go" to them."

This will mean the end of privacy, Jones said. "'That be the ultimate, for it will probably become a difficult time for human being to enjoy any privacy,' Jones said."

Jones commented on the color in movies "'In pictures today color is by far the most important thing in lending reality,' he continued. 'The only difficulty is that so far we have produced mostly "colored" pictures rather than "color" pictures. We have not used color for its full emotional value. We are not as yet making color an integral part of the picture -- a necessity. Furthermore we too often select picture subjects which over-emphasize colors. For that reason, nothing would be more beneficial than the production of a modern story.'"

Jones thought too much emphasis had been placed on subduing color and it is interesting to speculate if this was an indirect criticism of Natalie Kalmus who was hired by studios to coordinate color on movie sets. Quoting Jones: "'Subduing colors, which has come much into vogue, is just an expedient. A very happy expedient, perhaps; but still not what will really make color fulfill its proper function. It's an easy way out of the difficulty, but it still isn't using color to the greatest advantage.'"

Jones says that color would change acting, making it not more flamboyant but closer to real life. "'Color is going to change acting. Some think that it will become more flamboyant. Personally, I don't believe that. I think it will take the form of a closer approach to the simplicity that prevails on the modern stage. Color won't demand exaggeration in acting. It will call for a nearer approach to life.'"

**674.** *Hearings*, Committee on Commerce, United State Senate, Ninetieth Congress, Second Session. *Proposing a Study of Film Classification*, Valenti, Jack

ProCite field[2]: Statement.

When the U. S. Senate, led by Senator Margaret Chase Smith, held hearing in 1968 on movie classification, Jack Valenti, president of the Motion Picture Association of America, did not appear. He did provide a statement, however, that called any government classification scheme "intellectual and artistic tyranny." He accused the hearings of duplicating the work of the President's Commission on Obscenity and Pornography, recently appointed by his friend, Lyndon B. Johnson. A copy of this statement is in the Margaret Chase Smith Papers, Margaret Chase Smith Library, The Northwood Institute, Skowhegan, ME.

**675.** "The Psychology of the 'Movies'." *The Dial* LXI.721 (1916): 28-29.

This work is a review of Hugo Münsterberg's book *The Photoplay* (1916). The writer takes exception to some of Münsterberg's arguments. For example, "When the thesis extends to the claim that the popular devices developed conform to extensions of the intrinsic mental movement, giving it a new and precise expression, serious doubts arise. The argument becomes rather academic, like a retrogressive prophecy: what is, must be. The 'close-ups' follow the same mechanism that brought about the opera-glass; while the 'cut-backs,' which picture the reflections of the hero or heroine upon a tender past, represent the play of the reflective imagination of the spectator...." (29)

**676.** "Publicity Campaigning by a Campaigner." *The Independent* 67.3165 (1909): 224-28.

This article discusses the growing trend of corporations to hire press agents in an effort to put forth the most favorable publicity, this at a time when many believed these companies were involved in corruption. "'Publicity Campaigning' ... is a new form of advertising -- the highest form that has yet been developed in this land of the advertiser," the author writes. Starting in late November, 1906, companies began using "Electric Talks," which "took the form of a daily display advertisement, regularly paid for as an advertisement, three columns wide and twelve or thirteen inches deep, a new one every day, printed in each of the three daily newspaper of Roanoke [Va] ... and .. number consecutively." (225) The author, who was involved in these campaigns, continues: "We started out by telling in these 'Electric Talks' just what the company had already done to provide a street railway and an electrical service for Roanoke by extending its lines to new sections and in various other ways it had helped to build up the city, to foster its growth, and to bring more people and more businesses to it...." (225)

**677.** "Queen Victoria's Life on the Cinematograph." *The Times [London]* Nov. 4, 1913 1913: 4.

The highlights of Queen Victoria's life have been captured on moving pictures. The article's subtitle reads: "Striking Events of the Reign."

**678.** "Queens." *Life* 72.1880 (1918).

This article begins by asking: "How about queens after the war? Who will care for them?" It ends: "What is the use of having a queen if she doesn't know how to wear clothes or act like a movie star?"

**679.** "Queer Contracts Made with Actors." *New York Times* Feb. 22, 1903 1903: 21.

This article gives examples of the strict terms of contacts that many stage actors were expected to sign. The subtitle of the article reads: "Some Thrive on the Susceptibility of the Mummies. The Players as a Wage-Earner. Condition of Rhetorical Servitude. Why Successful Acts Say 'Don't' to Stage Aspirants."

**680.** "Queer Germ Contagious. Moving Pictures Inoculate Arizona Cowboy." *Los Angeles Times* Dec. 22, 1908 1908, sec. II: 1.

This story implies that an Arizona rancher (not a child) might have gotten the idea for trying counterfeiting from the movies. Says "A month passed in this city, amid the lurid attractions of crime-depicting melodramas and moving-picture shows, made an alleged counterfeiter of Henry Stove, an Arizona cowboy, now in jail at Tombstone.... he had never thought of passing bogus coins until the idea came to him while he was living here.

After the evil germ found lodgment in his brain, the visitor went to the public library and there passed days poring over books on metallurgy and kindred subjects."

The subtitle to this story reads: "Takes Tip from Film, Make Bad Gold Coins. Has High Old Time, But Is Quickly Jailed."

**681.** "Quick Fashion Changes in Moving-Picture Plays." *New York Times* Aug. 4, 1912 1912, sec. SM: 14.

This article comments on the ability of motion pictures to influence tastes and fashions. "For with the moving picture business has come a new capriciousness to the public mind, a feverish desire for change which is new even to the amusement world. Old fashions in plays lasted two or three seasons; old fashions in books the same. Fashion, with the moving pictures, however, is not a question of two years, or one year. It has come to be only a question of months when a vogue for a certain character of film as utterly passes away as do the snows of yesteryear, or even more undecorative things. It is a strange phenomenon which, as has been said, the possessing competition of the moving-picture companies themselves created, without possibly considering its effect upon the public." The article goes on to say that "... men search the furthest corners of the earth for 'settings' and appropriate scenery for thrilling dramatic event, and an organization, world-wide, like some mammoth industrial machine, spreads absorptive tentacles over the earth in the grim desire to discover new fashions of moving pictures for every civilized people."

This article also mentions changes brought to the coverage of news. Its subtitle reads: "Public Demands New Subjects Constantly Enormous Sums Spent in Organization and in Keeping Pace with Changing Requirements Element of Great Personal Danger in Getting Films."

**682.** "QuVIS Brings Star Wars Into the New Millennium of Digital Cinema". 2002. (May 10, 2002). July 18, 2003. <[http://www.quvis.com/news/pressreleases/051002\\_starwars.htm](http://www.quvis.com/news/pressreleases/051002_starwars.htm)>.

This article in *QVIS News* reports that eleven North American theaters saw *Star Wars: Episode II -- Attack of the Clones* (20th Century Fox, 2002) in digital format. The movie, directed by George Lucas, was the first action major motion picture shot entirely digitally with no film. The article discusses Lucasfilm Skywalker Ranch and Industrial Light & Magic.

**683.** "QuVis Introduces Compression Technology to Southern California Military Community". 2001. (Jan. 23, 2001). Jan. 4, 2003 (3:57 p.m.).

This article, which appeared in *QVIS News*, notes that QuVIS, headquartered in Topeka, KS, "enabled the transfer, storage and play back for the digital premier of Miramax Films' *Bounce*, the first major motion picture to be delivered via satellite." The article notes areas of cooperation and mutual benefit between Hollywood and the military. 1) Developing standards for digital transmission. 2) Helping Hollywood with distribution standards. 3) Helping the modern military deal with "many sources of imagery as a result of the proliferation of small and low cost sensors." One might note, too, that the military looks to Hollywood for innovation in image simulation.

**684.** "QuVIS Introduces QuBit ST 2.1 and QuClips Express to Military Community". 2002. (Jan. 15, 2002). Jan. 4, 2003 (3:59 p.m.). <[http://www.quvis.com/news/pressreleases/011402\\_AFCEA.htm](http://www.quvis.com/news/pressreleases/011402_AFCEA.htm)>.

This news release pertains to compression technology and digital communication, and the benefits they provide to "military simulation and display applications." QuVIS also provides digital cinema server equipment to commercial movie theaters in the United States.

**685.** "QuVIS Raises the Curtain on Digital Cinema Technology at NIST". 2001. (Jan. 9, 2001). Jan. 4, 2003 (4:00 p.m.). <[http://www.quvis.com/news/pressreleases/010901\\_NIST.htm](http://www.quvis.com/news/pressreleases/010901_NIST.htm)>.

This article appeared in *QVIS News* and promotes the advantages of digital cinema. It notes that QuVIS will be demonstrating its new digital cinema recorder/server/player and Quality Priority Encoding compression technology at the National Institute of Standards and Technology (NIST) Jan. 11-12, 2001, at Gaithersburg, MD.

**686.** "QuVIS Server Used in First-Ever Major Motion Picture Satellite Delivery and Digital Cinema Screening". 2000. (Nov. 14, 2000). Jan. 4, 2003 (4:00 p.m.).

This article, which appeared in *QVIS News*, discusses the first digital transmission by satellite of a major motion picture. Miramax Films' movie *Bounce* was sent from Los Angeles to AMC Theatre in New York. In this endeavor, the article says that QuVIS joined with Miramax, Walt Disney Corporation, Boeing, Texas Instruments, EnergyDigital, and Williams Communication.

**687.** "Radio Moving Pictures." *New York Times* April 27, 1924 1924, sec. 9.

**688.** "Radio Show Revealed New Improvements." *New York Times* Nov. 9, 1924 1924, sec. XX: 14.

This article has a picture of "The Most Powerful Loudspeaker in the World." The article's subtitle reads: "Elaborate Radio- Phonograph Machines Among Latest Styles Introduced."

**689.** "Radio, Disk and Talking Film Join for Home Entertainment." *New York Times* June 28, 1931 1931, sec. XX: 9.

This article discusses some of the latest developments in home entertainment in 1931. The subtitle of the article reads: "Receiving Set, Phonograph and Reel Combined in Single Cabinet by Number of Manufacturers."

**690.** "The Rainbow in the Camera." *Chicago Daily Tribune* July 9, 1893 1893: 35.

The subtitle to this article reads: "The Color Negatives Obtained by the Lippman Process."

**691.** "Rapid Photographic Manipulation for Newspaper Illustration." *Scientific American* 90.4 (1904): 63.

This article recounts how the *Newark Evening News* covered a yacht race on Aug. 25, 1903, and using a Kodak camera took pictures which were then developed aboard ship in about ten minutes. The race finished at 11 a.m. The pictures, once developed, were attached to a carrier pigeon which flew them to the paper. By 3:45 p.m. "a half-tone plate was completed, by the usual half-tone process, placed on the press, and a few minutes later the paper appeared, containing a picture of the morning's yacht race." The article notes that using carrier pigeons got better results than "wireless telegraphy."

**692.** "Raps 'Bolshevist' Movie. Secretary Wilson Asks Officials to Bar Make-Believe Riots." *New York Times* April 19, 1919 1919: 6.

This article reflects fears within the Woodrow Wilson administration of motion pictures supporting bolshevism.

**693.** *Hearings, "Television Ratings System,"* Hearings before the Committee on Commerce, Science, and Transportation, United States Senate, One Hundred Fifth Congress, First Session. *Ratings and Advisories: Implications for the New Rating System for Television [June 28-29, 1996], (Feb. 27, 1997).* Cantor, Joanne Marina Krcmar. 1927.

This piece discussing communication research on media effects and its implications for rating systems was presented to this U.S. Senate hearing investigating in early 1997 the need for a television rating system. The television industry adopted a rating plan later that year.

**694.** "Ratings and Classification Systems: Canadian Rating System for Home Videos". Nov. 7, 2005.  
<[http://www.media-awareness.ca/english/resources/ratings\\_classification\\_systems/video\\_ratings/can\\_home\\_video\\_ratings.cfm](http://www.media-awareness.ca/english/resources/ratings_classification_systems/video_ratings/can_home_video_ratings.cfm)>.

The Canadian Rating and Classification System is the primary agency rating motion pictures, television programs, video games, and other entertainment in Canada

**695.** "Ratings for Video Games." *New York Times* Jan. 4, 1994 1994, sec. D (Financial): D11.

This article deals with efforts to rate video games which were rapidly become a big business and already widely popular with youth.

**696.** "Read Bad Stories on Lips of Moving Picture Actors." *Chicago Daily Tribune* Jan. 12, 1913 1913, sec. A: 1.

The subtitle of this article reads: "Deaf and Dumb Children 'Hear' Conversation Not Meant for Public on Censored Films."

**697.** "Reagan Signs Two Laws to Combat Pornography." *New York Times* June 27, 1969 1969: 42.

This article notes that Governor Reagan signed two laws making it harder to peddle pornography to children. One established a separate standard for judging what is obscene for those under 18. The other incorporated a "pandering" concept in to advertising in cases involving obscenity.

**698.** "'Real War' and War As It Is." *The Independent* 82.3461 (1915): 5.

This short article says that "we are now getting for the first time real pictures of real war." It is not the romantic, glamorous version given by artists and poets but "now stands revealed in all its dreary nakedness." Real war is "nine-tenths ... ninety-nine hundredths of it," is "mere ditch-digging, and firing at an invisible target and convalescing in the hospital and carting and being cheerful in adversity. "What the painters have palmed off upon us before the rise of photography is not real war, or at most, only a small part of it."

**699.** "Record of Our Time to be Imperishable." *New York Times* Dec. 10, 1911 1911: 17.

The Modern Historic Records Association, the article says, "employing the inventions of our age, purposes to preserve in imperishable form the record of history, heretofore 'writ on water,' in order that future generations may know the exact nature of our wisdom and our ignorance, our achievements and our failures." Alexander Korda, who helped organize this association, is quoted in this article as saying that moving pictures and the phonograph give us "a view taken from actual life...." He says that through these media "we may expect to live again for our descendants with a vividness and accuracy which could not be possible through the medium of the printed word alone." Korda notes that "the problem of permanent storage is not so simple." He proposed a building to house records that would be safe from floods and earthquakes, one made of concrete with reinforced steel. Some of the records were to be "printed on hand-made vellum imported from Japan, and ... deposited in a glass vial, embedded in concrete...."

The subtitle of the article reads: "New Society Will Preserve History in Concrete for Peoples of the Future; Phonograph to be Used; Our Singers and Orator May Be Heard from Records Thousands of Years Hence."

**700.** "The Recording Tendency and What It Is Coming To." *Century Illustrated Magazine* 53.4 (1897): 634-35.

This article laments that new methods of recording human experience means that increasingly trivial or unimportant events and people are being reported to the public. "It is under this reign of recording realism that dialect has been chased up into all its myriad variations. It is the insistence of the recording spirit that has brought not merely the ugly, but the loathsome, into the record. There has been a sort of religion of the commonplace, as well as a religion of the beastly, the putrescent, and the obscene." (634)

Changes in technology have made possible an explosion of cheap publications. "The processes of chemical engraving in the lower forms of the industry have been so cheapened, and ordinary printing is also so much less costly, that there is a glut in the manufacture of pictures, books, and all periodicals. It might at first be thought that the power to print must exceed the material for printing. But it has become evident that the quantity of matter that may be printed is quite sufficient to keep all the presses going; it is only in quality that there is any deficiency. The material for record is inexhaustible," the article says. (634)

The article continues: "As to the recording activity of the new journalism, its frantic attempts to keep pace with the passing human show have already arrived at the stage of epileptic contortion, partly for the reason that the material is endless.... The millions of John Joneses may thus supply the press with enough material to keep it busy; but there are tens of thousands of John Joneses who have become, to some extent, notorious or distinguished. Any day of their lives may furnish material for public record; if nothing else happens, they can at least give expression of an 'opinion.'" (634)

"With the standard of intrinsic values lowered, with little or no selection, except a selection of the unfittest it is no wonder that the sensational press is getting to be the epileptic press, the general excuse for sensationalism being that happens may be printed. Of course, it is not true that anything that happens may be printed. The courts have a word to say about that, and there is a line drawn by the publishers and by the public, though sometimes the line is lost in the mire." (634)

The author concludes: "And as for the printing-press -- but that is settling itself; for the time is at hand when every man will be his own publisher, author, and editor, illustrating his own work with his own snap-shots. When this time actually arrives, every man will simply read his own writings in 'proof,' and no man will have time to read the writings of any other. Then we shall all begin again, and the art of selecting from the world's thought and doings what is really worthy of record and worthy of examination will once more be exalted among men." (635)

**701.** "Recording Vanishing Tongues." *The Independent* 55.2832 (1903): 639.

This article notes that recently study of the phonograph as an instrument of science has started at universities. One use is to record "American dialects and aboriginal languages." It reports that "A standard instrument has been devised called the 'Archive Phonograph,' by which the record of two minutes' speech, taken on a flat wax disk, is made permanent and duplicable by depositing on it by electricity a thin film of nickel." Expeditions have been sent to Croatia, Slavonia, Lesbos, and Brazil.

**702.** "Records for Posterity." *New York Times* July 13, 1911 1911: 8.

Alexander Konta wants a Modern Historic Records Association to preserve movies and phonograph recordings. This article notes the fragility of some records such as paper (unlike Egyptian papyrus).

**703.** "Rector Attacks Decalogue Film: 'Ten Commandments' Called Fundamentalism at Worst in St. George's Service." *New York Times* Dec. 3, 1956 1956: 34.

Making films abroad sometimes offered movie makers freedom to deal with topics in ways that might not have been possible in the United States. Cecil B. DeMille shot much of his epic film, *The Ten Commandments*, in Egypt where new movie making technologies such as 70mm film, CinemaScope, and VistaVision allowed him to emphasize the area's spectacular settings. DeMille took inspiration from classical painters and paid much attention to the use of color in the film. In Egypt, DeMille found it possible to create, according to historian Peter Lev, "a level of sexual display scanty costumes and suggestive scenes which would have otherwise encountered censorship problems in the United States and many other countries," concludes one film historian. There were other matters with which religious purists might have quarreled. DeMille's movie dealt with thirty years of Moses's life not chronicled in the Bible. And in it "emphasis on freedom and the blending of religious and political



discourses," it reflected contemporary American Cold War values. When Eric Johnston, president of the MPAA, negotiated a film exchange with the USSR in 1958, the Soviets declined to take this movie as part of the package.

This article notes that the Rev. Edward O. Miller, rector of St. George's Protestant Episcopal Church in New York City, criticized the sensationalism in this film which he said failed to show the "thrilling, centuries-old struggle and yearning of mankind for moral uprightness." The movie shows God burning the Ten Commandments into the tablets of stone with "a sort of spiritual acetylene torch."

**704.** "'Reflections and Comments.'" *The Critic: A Weekly Review of Literature and the Arts* 25.731 (1896): 123.

In this review of Edwin Lawrence Godkin's *Reflections and Comments* (New York: C. Scribner's Sons, 1895), the reviewer comments on Godkin's essay on "Chromo-Civilization": In "Chromo-Civilization" we have a vivid picture of the results of a 'sentimental religion,' with its 'vague aspiration,' 'lachrymose sensibility' and lack of all that braces and fortifies character. Much the same lesson is conveyed in the essay entitled 'The Church and Good Conduct,' while in 'The Comparative Morality of Nations' the author discusses the specific differentiation of that which we call the normal ethical type...." (123)

**705.** "Reforming the Theater." *Congregationalist* 80.49 (1895): 879-80.

This article states that in late 1895, Boston had nine playhouses and that 9,000 people attended plays each day and perhaps 54,000 attended in a typical week. (879) It goes on to say that "the present condition of the theater is, as a whole, demoralizing," and that during the past two years "the moral decadence of the theater has been startling." It quotes the dramatic critic H. A. Clapp as calling it a "'brainless theater.'" (879) Most Christian churches oppose the theater, the article claims. "The confessed demoralizing influence of the theater has kept the majority of Christian churches opposed to it as an institution, and that is their position today. Yet the playhouse is not now more positively antagonized by the churches than was the novel in the early part of this century; and now, while immoral and intellectually debasing stories have an immense circulation, novels fill our Sunday school libraries and the high and powerful mission of fiction is discussed freely in our churches, novelists themselves being invited to set forth the relation of their work to the life of the spirit." (880)

**706.** *Regina v. Hicklin* (1868) 1868.

The English case, *Regina v. Hicklin* (1868), held material to be obscene if its "tendency" was "to deprave and corrupt those whose minds are open to immoral influences." American courts and legislatures accepted this ruling, which sought to protect society's weakest members. The courts used *Regina v. Hicklin* to repress all manner of material. The United States Supreme Court discarded *Hicklin* in a 1957 ruling on two cases, *Roth v. United States* and *Alberts v. California*.

**707.** "Religion Briefs: Billy Graham Says He Will Not See 'Last Temptation,' Calls It Sacrilegious." *Los Angeles Times* Sept. 17, 1988 1988, sec. 2 (Metro): 7.

This article reports that the Rev. Billy Graham will not see the movie *The Last Temptation of Christ* (1988). "I do not plan to see the film but will not take overt boycotting action by demonstrating in front of a theater that may be showing it," the evangelist said.

**708.** "Report on 8mm." *American Cinematographer* 44.4 (1963): 224, 237.

This article notes that the demand for 8mm film predicted two or three years earlier had not materialized by 1963 and it attempts to explain why this is so. It notes that the Calvin Company marketed an 8mm projector during the early 1950s and that more than 1,000 projectors were sold. Interest in 8mm increased in 1960 with the introduction of a half dozen 8mm magnetic sound projectors.

**709.** *The Reproductions Encyclopedia: Fourth Edition - 1965*. New York: Wolf Business Publication, 1965.

This industry publication has information about the growth of duplicating technologies, especially during the 1960s. "Replicating, which was practically nonexistent 35 or 40 years ago, is now the most dramatic and exciting growth area in the graphic arts," this work maintains. "In this short span of time, replicating has reached true industrial status. It has developed its own processes, technologies, equipment and materials. It has trained a complete set of management and technical personnel to make itself functional. And most significant -- it has developed its own specialized market."

The encyclopedia divides replicating into two primary divisions: copying and duplicating.

**710.** "The Restless Age." *The Independent* 56.2898 (1904): 1399-1400.

Steam power and electricity, said this editorial in *The Independent* in 1904, had helped to increase "mobility, ... infinitely varied opportunity," the "contact of mind with mind," and create a "restless" (1399) era that called for "a new moral education." This call for a "new ... education" brings to mind Henry Adams commentary in his autobiography on the impact of the dynamo, or electricity.

The editorial reads in part: "This is a 'restless' age, and why? Because, in the first place, it is an age in which a marvelous economic prosperity has created an astounding concentration of population. Altho birth rates are diminishing throughout the civilized world, the death rates are falling even more rapidly, and the multiplication of human beings since the beginning of the nineteenth century has been, as the English statistician Lonstaff remarks, 'A phenomenon absolutely unique in history.' Industrial evolution, which has made it possible for a relatively small part of the population to supply food and raw material to a relatively large part, has stimulated the growth of great cities and manufacturing towns. Steam and electricity have made possible a mobility of human beings and a development of communication among them not less amazing than the growth of population itself.

"Now, mobility and communication are necessarily disintegrating. In modern society they are combined with a multiplication of opportunities. One immediate consequence is that while great urban aggregations of population continually grow larger, the individuals composing them are continually arriving and departing....

"We live, then, in a 'restless age because of mobility, of communication, of infinitely varied opportunity, of contact of mind with mind. These conditions have come to stay. We shall not go back to the age of the narrow and sheltered life, of humdrum and stupidity. Efforts to create social stability in the sense of unchanging individual relations are foredoomed to fail. All that we can hope to accomplish is to convert mere restlessness into systematized and progressive activity." (1399)

**711.** *A Retrospective Technology Assessment: Submarine Telegraphy: The Transatlantic Cable of 1866.* San Francisco: San Francisco Press, Inc., 1979.

This work has several conclusions about the importance of the transatlantic cable, among them: "In military strategy, submarine telegraphy reinforced the importance of naval power." It was easier for a nation to be in a state of continued readiness and to mobilize on short notice. It enhanced propaganda, spying, military intelligence, transportation, among other influences.

"The most subtle but perhaps also one of the most important impacts of rapid communications was the general change in the perception of time. For the first time, it became significant that dawn in one country was midday, or midnight, in another. The ability to intervene in events occurring at a great distance, while they were still unfolding, created both opportunity and anxiety, and the pace of society -- and of personal life itself -- seemed to speed up. The simplest institutional response was the creation of international standards of time measurement and time zones. More generally, institutional response was a state of constant readiness to respond and react to distant events."

**712.** "Revised Code -- Approved Pix Up First 6 Months of 68." *Variety* July 2, 1968 1968.

This article discusses to revive the Production Code. The movie industry adopted a rating system in November, 1968.

**713.** "A Revolution in Printing." *Scientific American* 63.12 (1890): 176.

By 1890, several New York newspapers including the *Times*, *Sun*, *Herald*, and *World* had installed Rogers and Mergenthaler typesetting machines. *Century* magazine also soon adopted the machinery as did a syndicate of New York book publishers. The syndicate planned to use 50 to 100 typesetting machines to produce "all the body matter of cheap publications" and it expected to double its annual output of novels, cutting their price in half.

**714.** "Right of Privacy: New York Court of Appeals." *Albany Law Journal* 64.9 (1902): 319-28.

This article is good in that it cites several cases and writings pertaining to "right of privacy" prior to 1902. The author attempts to show "that the right of privacy as a legal doctrine enforceable in equity has not, down to this time [1902], been established by decisions." (321) The author comments on the origins of this phrase: "The history of the phrase 'right of privacy' in this country seems to have begun in 1890, in a clever article in the Harvard Law Review -- already referred to -- in which a number of English cases were analyzed, and, reasoning by analogy, the conclusion was reached that -- notwithstanding the unanimity of the courts in resting their decisions upon property rights in cases where publication is prevented by injunction -- in reality such prevention was due to the necessity of affording protection to thoughts and sentiments expressed through the medium of writing, printing and the arts, which is like the right not to be assaulted or beaten; in other words, that the principle, actually involved though not always appreciated, was that of an inviolate personality, not that of private property." (321)

The article notes that a response to this article in the Harvard Law Review (by Samuel Warren and Louis Brandeis) appeared in the *Northwestern Review* (vol. 3, p. 1). It then discusses several English cases cited by Warren and Brandeis to see if they marked "a departure from the established rule which had been enforced for generations...." (321)

**715.** "Ritter Probe Ends." *Christian Century* 107 (1990): 487.

This article deals with the investigation into charges of sexual misconduct against Father Bruce Ritter, who had been a member of the Meese Commission.

**716.** "Ritter Resigns." *Christian Century* 107 (1990): 273.

This article deals with Father Bruce Ritter's resignation from Covenant House following a sex scandal.

**717.** "The Role of Kodak in Documenting the Space Program." *American Cinematographer* 50.10 (1969): 988-90.

This article notes that Eastman Kodak not only recorded man's first trip to the moon in Apollo 11 but before that Kodak photography systems had covered five unmanned Lunar Orbiter missions. Every manned space flight since John Glenn's Feb. 20, 1962, flight into space, had used film made in Rochester, NY. The article discusses the use of color film in covering the Apollo 11 landing in 1969.

**718.** Committee on Governmental Affairs, United States Senate, Ninety-Ninth Congress, First Session

Permanent Subcommittee on Investigations. *Role of the Feature Film Industry in a National Effort to Diminish Drug Use Among Young People, Oct. 24, 1985.* United States Senate. 1985.

These hearings investigated the connection between the motion picture industry and the portrayal of substance abuse in the movies. Critics during the period charged that Hollywood depicted drug use in a light or casual manner and rarely showed the negative consequences of substance abuse. Among those who testified were Jack Valenti, president of the Motion Picture Association of America, and Richard D. Heffner, chair of the Classification and Rating Administration.

**719.** "Roosevelt -- In the Movies." *McClure's Magazine* 51.2 (1919): 30-31.

This article discusses a new film which is a biography of Theodore Roosevelt. "The biographical photoplay is a new and intensely interesting development of the cinema art," it says. And this moving picture bring Roosevelt **"into almost personal intimacy with every family in the land."** (30) [emphasis added] The article goes on to say that "as the human and appealing Roosevelt picture flashes across the screen, one drinks in the entertainment and the impressive scenes, without giving much thought to the mechanics of the film.

"Yet, almost as interesting as the picture itself is the story of the way the material was gotten together so that **Colonel Roosevelt as a living, breathing personality might flash before the moving picture audiences of the world."** (31) The article goes on to say that the film is accurate in historical detail and it discusses the actors chosen to play Roosevelt, William McKinley, and John Hay. [emphasis added] The article's subtitle reads: "The Greatest Film of the Year." (31)

**720.** *Roth v. United States*. 354 U. S. 476 (1957) 1957.

This case, together with the *Alberts v. California* case decided the same year, changed the Supreme Court's interpretation of obscenity, one that earlier had been defined by the *Hicklin* case. Henceforth, it became much harder for prosecutors to convict people for obscenity. Samuel Roth was convicted for mailing *Wild Passion, Wanton by Night*, and *Sexual Content of Men and Women*. Well-known for distributing such material, he had earlier convictions for obscenity. His appeal came at the same time as that of David Alberts, convicted in California for selling obscene literature. While the U. S. Supreme Court upheld the convictions of Roth and Alberts, and stated that obscenity was not protected by the First Amendment, it nevertheless changed fundamentally the way in which it dealt with obscenity cases. What became known as the *Roth* test became the foundation of American obscenity law. Obscenity would be "whether to the average person, applying contemporary community standards, the dominant theme of the material taken as a whole appeals to the prurient interest." In delivering the opinion in *Roth*, Justice William J. Brennan, Jr. said that "all ideas having even the slightest redeeming social importance... have the full protection" of the First Amendment, unless "they encroach upon the limited area of more important interests." Justice Douglas, who joined by Hugo L. Black in dissenting in both *Roth* and *Alberts*, went farther. He argued that the First Amendment protected literary treatment of sex even if it offended "the common conscience of the community."

**721.** "Russians Reject Film On Ten Commandments." *New York Times* Oct. 24, 1958 1958: 38.

In 1958, Eric Johnston, president of the MPAA, negotiated a deal with Soviet Premier Nikita Khrushchev to exchange films. Cecil B. DeMille's movie *The Ten Commandments* was shown to a Russian audience but the Soviets rejected the movie as one of those to part of the exchange between the two countries.

**722.** "Sabbath Champions Rap New Sunday Law." *New York Times* Jan. 9, 1908 1908: 8.

The subtitle of this article reads: "Meeting Condemns Aldermen for Passing 'Contradictory' Ordinance and Criticises [sic] Judges; To Appeal to the Mayor."

**723.** "Saloon Pictures Must Be Pure, Too; Police Who Are Busy 'Suppressing' Immoral Postcards Say So." *Chicago Daily Tribune* Sept. 15, 1907 1907, sec. A: 3.

This article discusses the effort to eliminate "immoral" postcards. The article's subtitle reports: "'Activity' Is Kept Up. Sleuths' Report Shows One Shop Display Censored in the Last Month."

**724.** Hearings before the Subcommittee on National Security Policy and Scientific Developments of the Committee on Foreign Affairs, House of Representatives, Ninety-First Congress, First Session

Subcommittee on National Security Policy and Scientific Developments. *Satellite Broadcasting: Implications for Foreign Policy*, May 13, 14, 15, 22, 1969. United States House of Representatives, Committee on Foreign Affairs. 1969.

These hearings are interesting for the information they give about the state of satellite broadcasting during the 1960s and projections for how such broadcasts might be use worldwide during the early 1970s. For example, discussion focused on the possibility and desirability of direct television broadcasts into people's homes by means of satellites. A map is given (p. 152) of the projected telecommunications network for Central and South America during the early 1970s.

**725.** "Science in Germany." *Nature* 13 (1875): 112.

**726.** "Science Lays Bare the Mystery of Color." *Current Opinion* (1923): 219-20.

This piece reports on the theoretical work of Professor Christine Ladd-Franklin at Columbia University. Ernest Brennecke has written about her earlier in *World Magazine*. "The Ladd-Franklin theory, simply stated, is that there have been in the evolution of life on our planet three stages in the development of color-vision. The first is the black-and-white stage: Living things learned to distinguish between light and darkness and saw the world, but not in color. In the second stage, the longer light-rays gave the sensation of blue and the shorter rays yellow. In the third, the longer yellow rays began to look red and the shorter yellow rays green...." (219)

**727.** "Science Notes." *Los Angeles Times* July 16, 1907 1907, sec. II: 4.

This article touches on ways that moving pictures are used to advance science.

**728.** Committee on Foreign Affairs, U. S. House of Representatives

Subcommittee on National Security Policy and Scientific Developments. *Science, Technology, and American Diplomacy: A Selected, Annotated Bibliography of Articles, Books, Documents, Periodicals, and Reference Guildes*, Science Policy Research and Foreign Affairs Divisions, Legislative Reference Service, Library of Congress.

This 69-page annotated bibliography covers the period from 1965 to 1969, although basic works published prior to 1965 are also included. It is divided into four sections: 1) articles; 2) books and documents; 3) periodicals; and 4) bibliographic aids.

**729.** "Scores Movie Crime Films; Pinkerton Sounds Warning." *Los Angeles Times* June 18, 1914 1914, sec. II: 5.

William A. Pinkerton says that movie scenes have more powerful effect on children than written stories. "The moving picture has become a mode of instruction, as well as a form of entertainment," Pinkerson said in an address before the Association of Chiefs of Police. "Its appeal is universal and its achievements wonderful. Within its province lies a dangerous power for evil that cannot be too seriously considered. A written story of crime and human frailty may pass from memory, but a picture delineation is apt to remain. Like an anecdote in a speech, which a hearer remembers long after the subject and words of the speaker have flown, the pictured scenes of evil deeds adhere to the mind like shadows to the sun. But take a serial picture of sordid crime, what good purpose can any normal, unselfish person expect them to serve? To the rough and weak and ignorant it is like throwing more fuel upon a fire already hard to control.

"I am so deeply impressed with the educational value of the moving picture, and so partial to its realistic entertainment, I cannot refrain from calling attention to these corrupting influences."

In this story, "Pinkerton Declares Moving Pictures Should Be Strictly Censored to Prevent Displays Depicting Crime and Holding Authority of Low Up to Ridicule," according to a subtitle.

**730.** "Seals Up Wilson's Smile. Historical Record on Film Not to be Opened for 100 Years." *New York Times* Dec. 5, 1913 1913: 20.

This article says that the Modern Historical Records Association (William Howard Taft was the honorary president) presented a special film "which gave a complete record of the facial expression of President Wilson, concluding with his broadest smile." It was presented to the New York Public Library which planned to seal the film in an airtight, watertight, and fireproof container and put it into its vault, not to be opened for 100 years. Alexander Konta, founder of the Modern Historical Records Association, accepted the film. Also to be played in 100 years are phonographs of Thomas Edison talking and of leading opera singers of the day.

**731.** *The Seamy Side: A Story of the True Condition of Things Theatrical: By One Who Has Spent Twenty Years Among Them.* Boston: Percy Ives Publishing, Co., 1906.

In this book -- the author is unnamed and often writes in the third person -- offers a condemnation of the corrosive effects that commercialization was having on acting and on actors. The author found the typical professional actress "A cold, unsympathetic, bitter, calloused, calculating woman" who had become "this petted, envied servant of the public...." "She had started out upon her career with quite a degree of talent and an abnormal amount of ambition. She had attained heights which apparently satisfied ambition, and yet this is what it had done for her. Could she be happy even if she knew nothing of the discomforts luxury cannot alleviate? She had not one of the elements of happiness in her character, as it was dwarfed and twisted then, and she still suffered in a dull, dead, apathetic way that even the old vent to hysteria did not relieve.

"It was when I finally did secure another engagement (not so hard a task now, as my association with 'big people' made me seem of value to lesser ones) I found, as I have already stated, that Miram [this actress] stood only as a type of almost hundred I came daily to know. I might change companies, management, but seldom, if ever, conditions...." (272)

The author warns of dangers to both young women and men who enter the profession. "Just here I wish to say although I have dedicated this book to young women, it is only too true that they are not alone persecuted nor morally endangered by the conditions of this profession. Boyish young fellows entering such an environment are easy prey to women whose years, sometimes, almost double theirs, and who, through drink or morphine, present so pitiful a spectacle that they young man's sympathy is aroused, and through a beginning of kindly solicitude, he is soon the abject slave of the sensual, debauched creature he may have tried to help. I have in mind just such a case of a beautiful woman not yet in her fortieth year...." (273)

The author concludes. "How bitterly cruel that all this is true, I have said to myself again and again. No more beautiful art exists than that of characterization and story 'embracing' as Charlotte Cushman has ably said: 'In its exposition all other arts combined, music, dancing, color, and even sculpture in its poses and form.' Yet to-day it stands upon the very last foundation it should ever, by any stretch of the imagination occupy -- *Commercialism*. [emphasis in original text] (291)

"Will a play or an actor draw? That is the only consideration. Never, is the play a literary achievement, a beautiful story, or an ethical study? Nor is the act a man of experience, of natural talent who can be relied upon to bring out all that is best of the author's thoughts. Is it a money maker? Is he a good card? There are the things that count in the estimation of the men who rule things theatrical.

"'What kind of house did you have?' one actor asks another. Seldom indeed, 'What kind of performance did you give?'...." (291)

The author sees newspaper and magazines as willing participants in the effort to make "stars" out of actors and all too eager to accept, uncritically, material from press agents. "Let me not be misunderstood as blaming the newspaper and magazines for the very misleading statements which they print daily, weekly, monthly in their

stage items. These articles are usually supplied them by press agents in the employ of the various managers, and as we could scarcely expect an editor to take the time personally to investigate these stories he is truly at the mercy of the one who 299/300 gives him the news. If the press agent chooses to write a column prevaricating about a prominent person, so long as it has the celebrity's sanction, the editor is not called upon to interfere. Flattery and adulation were never known to have been the grounds for a libel suit, so that no risk is run, either, in printing such untruths. Yet this attitude of the press unconsciously constitutes the whole thing a great, enticing honey pot to poor ambitious little flies, although the intention may be only the advertising of a certain line of goods. Nevertheless, human nature is imitative, and we are all seeking the good things of life; so if we read constantly of lives of apparently one long Elysian feast we are apt to want some of the dainties. (299-300)

"That these magazine and paper stories do not always hand together is scarcely ever taken into account by the public. A certain manager of a very well-known and firmly established star, sends out annually a new and altogether different version of her wonderful rise to fame and the manner in which she first obtained a hearing...." (300)

The author speaks "out against a *system* that was robbing women of their purity." (312) He, or she, concludes: "If you saw the stream of young men and women daily, yearly rushing toward this luring siren, only to be swallowed up in the vortex as I have seen them, your very soul would cry out and demand a half; and I have hoped in every line I have written that the serious minded will believe me, who has been in the pit, and avoid the pitfall.

"If this book saves one aspiring soul from Miriam's fate or even mine, it will not have been written in vain." (312)

**732.** "The Secret of Personality as Theodore Dreiser Reveals It." *Current Opinion* 66.3 (1919): 175-76.

This article summarizes and reprints excerpts from an early article that Theodore Dreiser published in *Pearson's* (New York). In the final analysis, according to Dreiser, personality seems "to be a sense of power resting on a feeling of wisdom and usefulness or right to be." (article's words, not Dreiser's) Dreiser believed that people were born with personality. Quoting from him: "The truth is, all good things are gifts -- a voice, strength of body, vigor of mind, vision, the power to lead, as in war, any art, beauty, charm." (Dreiser quote, 175) This article maintains that "Mr. Dreiser welcomes the tendency in America to-day to emphasize personality rather than character." (175) Then quoting Dreiser again: "Men do better once they realize their genuine limitations and cease reaching after the moon." (175) Intellect or knowledge alone does not make some people's personality strong but also (quoting Dreiser) "the vital energy to apply them or the hypnotic power of attracting attention to them -- in other words, personality."

**733.** "See 'Canning' of Dramas." *Chicago Daily Tribune* Aug. 15, 1912 1912: 10.

This article reports on the Motion Picture Exhibitors' League of America visiting the Essanay Film Manufacturing company in Chicago. The subtitle of this article says: "Picture Men Visit Plants Where Films Are Made; Life Comedy Crops Out. Actors Talk of Colds and Quinine While 'Speaking'."

**734.** "See First Pictures Taken Under Water." *New York Times* Aug. 12, 1914 1914: 9.

The subtitle of this article reads: "'Movies' Made Beneath Surface of Bahama Harbor Shown at Natural History Museum; Men Lowered in Big Globe; One of the Inventors Fought and Killed Man-Eating Shark in Front of Camera."

**735.** "See Plays by Machine." *New York Times* Sept. 7, 1903 1903: 1.

This article reports that "While the Pictures Move a Phonograph Will Say the Lines."

**736.** *Hearing* before the Subcommittee on Postal Operations of the Committee on Post Office and Civil Service, U. S. House of Representatives, Eighty-Sixth Congress, Second Session. *Self-Policing of the Movie and Publishing Industry*,

The subcommittee was chaired by U. S. Representative Kathryn E. Granahan (PA) and investigated the self-regulation policies of the motion picture and publishing industries. MPAA president Eric Johnston, PCA director Geoffrey Shurlock, and movie industry Advertising Code Administration director Gordon S. White, testified. Among the topics covered were the lack of regulation in the U. S. of foreign films, sensational or controversial themes in such movies as *Suddenly*, *Last Summer* and *Advise and Consent* (e.g., homosexuality), and the possibility of setting up a classification system for American films (Eric Johnston opposed such a plan).

**737.** "Senate Unit Hits Violence in Films." *New York Times* March 27, 1956 1956: 37.

Democratic Senator Estes Kefauver (D-TN) and the members of his subcommittee who were investigating possible links between the movies and juvenile delinquency, and concluded that violent films provided possible "trigger mechanisms" for some youth. Later, in December, 1956, Kefauver praised the revision of the motion picture Production Code which relax restrictions on showing narcotic abuse and kidnapping, and tightened restriction on brutality in films.

**738.** "Send Greetings to Edison; Good Wishes Telephoned Across the Continent to Famous Inventor." *New York Times* Oct. 22, 1915 1915: 3.

This article discusses "Edison Day" at the Panama-Pacific Exposition in San Francisco and the trans-continental telephone call made to Thomas Edison and his wife as part of the celebration.

**739.** "Send Pictures by Telegraph." *Chicago Daily Tribune* Feb. 21, 1899 1899: 2.

This article quotes Thomas Edison saying that he is working with the artist Homer Davenport to develop an instrument whereby photographs can be sent by telegraph wire. He also predicts that automobiles will be much more commonly used in the future but says that at present electric storage batteries are too heavy and impractical.

**740.** "Sending Photographs by Telegraph." *New York Times* Feb. 24, 1907 1907, sec. SM: 7.

This article talks about the "seeing telegraph" and sending photographs over telegraph lines. "Not long ago a poplar writer on electricity made this startling prediction of coming wonders: 'Lovers conversing at a great distance will hold each other as in the flesh. Doctors will examine patients' tongues in another city, and the poor will enjoy visual trips whenever their fancy inclines. In hot weather, too, Alpine glaciers and arctic snows will be made visible in sweltering cities, and when piercing northeast winds do blow, we shall gloat over tropical vistas of orchids and palms.'

"This is no dream. The new 'telephotograph' invention of Dr. Arthur Korn, Professor of Physics in Munich University, is a distinct step nearer the realization of all this, and he assures us that 'television,' or seeing by telegraph, is merely a question of a year or two with certain improvements in apparatus."

This article predicts the arrival of television soon. The article's subtitle reads: "Professor Korn has Triumphantly Succeeded in Transmitting Portraits over Long Distances by Wire. Experiments in France and Germany Conclusive. Description of the Marvellous [sic] Instrument."

**741.** "Sending Pictures by Telegraph." *Frank Leslie's Popular Monthly* 51.6 (1901): 9-17.

This article begins by says that "there are few people who know that letters and pictures can be sent by telegraph." It then discusses the "curious invention by which a photograph or letter in facsimile can be transmitted from San Francisco to New York in half an hour." The invention was called the "telediagraph" and the



author notes that its inventor, E. A. Hummel, agreed two years earlier to "give the exclusive use of the apparatus to a syndicate of six American newspapers for a period of two years." In other words, a half dozen newspapers were using this system between 1899 and 1901. That agreement expired April 19, 1901, allowing the "picture-telegraphing machines" to "be installed in every telegraph office in the world," the article states. (9)

The article notes that not only newspapers will use this machine but also the police. One advantage of the telediagraph is that it "can send a picture to many widely distant cities simultaneously." (10)

The author reports that he watched the telediagraph in operation in the offices of the *New York Herald*. (11) It was also being used by the *Chicago Herald*. (13)

The article points out the similarities and differences between the telediagraph and the phonograph. "The mechanism which moves both the roller and arm in the phonograph is essentially the same as that which moves the corresponding portions of the telediagraph.

"But there all resemblance between the two machines ceases, for the telediagraph works like an ordinary dot-and-dash telegraphing instrument. Like the familiar telegraph 'transmitter' and 'receiver' in ordinary telegraphy, the telediagraph consists of both 'sending' and 'receiving' instruments. But in the telediagraph both sender and receiver are similar in appearance, and are operated upon practically identical principles." (12)

Hummel says that pictures can also be sent by transatlantic cable. The article explains that the "circuit system used in the telediagraph is what telegraphers call a closed-circuit system." (16)

**742.** "Sending Pictures by Wire." *Chicago Daily Tribune* June 25, 1899 1899: 12.

This article reports from Cleveland, Ohio, that "a series of long distance experiments in the transmission of pictures have recently been made over the wires of the Western Union Telegraph company, the last taking place between Cleveland and St. Louis.

"Among the pictures received during this test were those of Rear Admiral Schley, General Manager Melville E. Stone of the Associated Press, and J. C. Barclay, electrician of the Western division of the Western Union Telegraph Company.

"Telegraph electricians and others who were present at this test are a unit in expressing their belief that the machines will do all that is claimed for them. Printed or written matter can be transmitted and reproduced much more rapidly than pictures, though only a few moments are consumed in transmitting a cabinet size photograph." The rest of the article explains how this instrument works. The article's subtitle reads: "Latest Experiments in Long-Distance Transmission Said to Prove the Success of New System."

**743.** "Sex Reports on Priest Called Confirmed; Inquiry: Covenant House Says Probe Found Evidence of Misconduct by Father Ritter, Founder of Shelter for Runaways. He Has Denied Wrongdoing." *Los Angeles Times* Aug. 4, 1990 1990, sec. A: 21A.

An article dealing with the sex scandal that involved Father Bruce Ritter, a former member of the Meese Commission.

**744.** "The Shadow on the Stage." *Living Age* 230.2978 (1901): 276-83.

This article argues that the quality of the theater has declined because of two developments. One is the rising attention given to the actor who has come to overshadow the writer or poet who creates the drama or story. The other factor is the growing important of the "scenic artist" or carpenter who creates increasingly elaborate stage designs. These sets threatened to overwhelm not only the story (i.e., writer) but even the actor. The author argues that "the drama dies because it has confused its functions; it has wasted its true strength to enhance a

spurious beauty, and it resembles a man who should sacrifice both brain and muscle to increase by an inch or two the growth of his beard." (277)

With regard to the changing status of the actor and the role of scene makers, this article maintains that a "brief retrospect will show that when the theatre commanded an intelligent admiration, the poet was an omnipotent and unquestioned master. The simple decoration of the Greek stage was ordained by a holy tradition. The actors, whose heads were hidden in conventional masks, and whose feet were propped on clumsy patterns, could neither ogle nor strut. They were neither discussed nor advertised. Nobody knew their names nor cared about their visages.... Yet soon after Shakespeare's day the actor and scene-shifter begun to raise their heads.... Thus the servant already encroached upon the master's province. The poet, eclipsed by the actor, the carpenter and the musician, saw his supremacy threatened." (277)

As performers became more popular, their salaries increased and with that fact "the general excellence of a performance presently surrendered to the advancement of the popular actor...." (278) Although by the 18th century the author had by no means lost all his influence, "the history of the stage thus ... became the history of the player...." (278) The relationship between actor and writer had been altered. "At the outset, ... the actor was paid by the theatre to perform a certain task; now he hires the author to fit him with a part. It is a strange reversal of the *roles*, and it explains the dire malady which has long beset our playhouses. What man of letters would accept the new conditions and 278/279 see his work cut and slashed to suit the interpreter? What would the printer say if his frame-maker and colorman signed his canvas and assumed the glory of his work? Would the very *minimus* among the poets permit the printer and paper-maker to 'create' his poems, and set their names upon his title-page? Of course neither the painter nor the poet would submit to so monstrous an outrage, and as no playwright can hope for success who does not obey the actor, so the making of plays has fallen out of distinguished hands and is picked up by the odd cobblers and patcher, who are supposed to entertain us." (278-79)

The author has a low regard for the contemporary actor in 1901. "And what is the modern actor," this article asks, whom we have won in exchange for the vanished poet? He is distinguished from the ancient by a gentlemanly incompetence.... In fact, he has been told by the tongue of flattery that he has but to stride the stage as a drawing-room and his elegance will be paten to all...." (279) Actors, the author says, have "So long ... been pampered with wealth and flattery that they have quite forgotten the exigency of their art." (282)

Even worse for the theater is the rising influence of the carpenter, in the author's view. "But the pompous actor, who, with his vain desire to be pointed at with the finger, strides the Strand like a conqueror, is not the sole ruin of the stage.... For the carpenter and upholsterer destroy the very essence of the theatre, which is illusion. The city of make-believe should not be built of brick and stone.... There is but on possibility of dramatic illusion -- the consistent and harmonious suppression of reality...." (280)

The tradition balance between the playwright, actor, and scenic artist has been upturned and confused. Shakespeare may be performed but "Two boys, with their legs painted brown, wrestle on the stage; or lovers interrupt the action with their silent blandishments. Then a pause: the great man enters, the crowd is frozen to immobility, and the text of Shakespeare is not spoken, but interpreted (or created) with nods, winks and jerks of the elbow. Nothing is achieved simply. A perpetual commentary of crowd, speech or gesture converts the best play into a sort of pantomime. And the actor is no longer all-sufficient; as we have seen, he killed the dramatist long since, and it is only because he is his own manager that he has not already surrendered to the stage-carpenter. But when once he lets go his supremacy he will have a short shrift. For the upholsterer is to-day the essential artist of the stage, and he will esteem the actor no more highly than the actor esteemed the dramatist. Thus the balance is overturned, and the three elements which we have named pitifully confused. No longer are action and ornament the handmaidens of poetry. Poetry is a poor excuse for false splendor, and action -- in its own belief the foremost of the arts -- is made ridiculous by vanity." ( 281)

The high salaries paid actors and their unwillingness to tolerate rivals to their fame make it difficult to put together a company of players which is necessary for a truly national theater. And the carpenter's work limits the number of plays that can be performed because "the extravagance of the upholsterer has made long runs inevitable...." (281)

The author praised the Théâtre Français where the "method of Moliere is still revered, and no actor may pass the stately portals unless he has conquered his craft, can speak and walk, and is willing to subordinate his vanity to the common good." (281) But this article is pessimistic about whether or not the level of theater will be improved and this kind of national theater achieved in England. "We are not optimistic. Destiny and experience are against us, and the people long ago ceased to chafe at the domination of the actor." The theatre could "be the home of a beautiful and delicate art," but unfortunately it "is generally nothing more than a scene of vulgar 'pleasures taken in common.'" (283)

This article originally appeared in *Blackwood's Magazine*.

**745.** "She'd Have Women Police." *New York Times* Jan. 25, 1911 1911: 7.

This article says that more women in police work would help stop white slavery. The article's subtitle reads: "Dr. Anna Shaw Tells the Belmont Art League That the City Needs 1,000."

**746.** "The Shock of Freedom in Films." *Time* (1967): 66-68, 73-74, 76.

This article notes that with the demise of the Production Code, movie makers "enjoy a heady new freedom from formula, convention and censorship." (66) The article discusses several films including: *Blow-Up*, *Reflection in a Golden Eye*, *In the Heat of the Night*, *The Graduate*, and *Bonnie and Clyde*. Film makers and other artists put a premium on experiment in both life and art and in "the questioning of moral traditions, the demythologizing of ideals, the pulverizing of esthetic principles ...." (67)

**747.** "Show Life and Beauty." *Chicago Daily* Oct. 5, 1896 1896: 6.

This article comments on the showing of the first moving pictures in Chicago. "A Paris photographer, M. Promio, was in Chicago last week taking photographs for this tiny piece of mechanism that is now delighting thousands of Chicago people by throwing upon canvas lifelike, moving pictures of the streets, of battles, of pageants, of love making, of children at play, and almost everything else that goes to make up the life of the world."

"During the entire scene not a movement is lost. Every shade of action is faithfully portrayed and the picture is charming.

"The vitascope can reproduce photographs in colors and does so on occasion. One of the best pictures of this kind is that of two girls dancing. One of them holds a big, red parasol. They dance in perfect time and their movements are graceful and pleasing. The girl with the parasol suddenly drops it an instant later two heads are seen but only one body and one pair of legs. One has jumped upon the back of the other, who keeps up the dance and gives a very clever imitation of the two-headed girl.

"The cinematographe has been exhibited in every country in Europe, although it was first shown to the public on Christmas day, 1895. It was brought to this country last June. The vitascope has never been shown abroad, but it will be taken to Paris and London this year."

The subtitle of this article reads: "Marvelous Productions of Cinematographe and Vitascope. Two Thousand Photographs Necessary to Produce a Single Picture of Minute's Duration How the Photographs Are Made and Prepared for the Machines and Afterwards Reproduced on Canvas, Lifelike in Size and Action and Color."

**748.** "Show Stomach at Work." *New York Times* Mach 27, 1913 1913: 7.

The subtitle of this article says: "Moving Pictures a Feature of the Physiotherapy Congress in Berlin."

**749.** "Shows Moving Views in Natural Colors." *New York Times* Oct. 29, 1910 1910: 8.

This article reports on the first color moving pictures that were not hand-painted. "Moving pictures projected on the screen in natural colors by the agency of light only had their first public demonstration in America last night at a meeting of the New York Electrical Society, in its lecture room at 29 West Twenty-ninth Street. Into the coloring of these pictures no hand work, stencil work, or similar method enters...."

"The kinemacolor films are not yet on the market here, but that is said to be a matter of only a few weeks...."

"One of the most successful views was of a big orange being cut open in a man's hands. The fresh tints of the hands and the rich color of the orange were effective enough, and the applause came when the orange was squeezed and the juice trickled out...."

"Besides the greater accuracy of the kinemacolor process, it has the advantage over hand coloring in greater speed of production. Coloring the films means skilled craftsmen and much labor. The invention already has been exhibited in England and has been used in the London theatres for some months. It will reach American audiences in midwinter."

"It is understood that the perfection of this process is stealing Mr. Edison's fire...." Edison had talked of moving pictures combined with the phonograph in natural colors.

The subtitle to this article reads: "A New Process of Color Photography Exhibited at the Electrical Society. Invented in England. Pictures Taken Through Red and Green Glass and Double Usual Speed All Hues Perfectly Shown."

**750.** "The Significance of the Color Red." *Harper's Weekly* 52 (1908): 31.

This brief article comments on the importance of red throughout history and observes that there was a good deal of superstition associated with it and that it was often associated with the primitive or uncivilized. "History and archaeological research have disclosed the fact that the ancients were particularly fond of bright colors, especially of red. Relics of painted pottery antedate the classical period of the Homeric cycle."

"The savage receives the greater part of his education through his senses, and therefore brilliant colors make a great impression upon him, and red most of any. This color of blood is a great stimulant to deeds of valor, and warlike tribes have invariably worn a profusion of that color. Red is now generously used by all uncivilized peoples. The skin is painted red by the New Zealander; red turbans are worn in India; and African tribes willingly exchange their precious ivory for red calico."

...."In olden times the efficacy of red as a cure all for disease was strictly followed...."

....."In the west of Scotland and in the West Indies it is customary to wrap a bit of red cloth or flannel around children's throats to ward of the whooping-cough...." (31)

**751.** "Silent Police Watch 'French Line' Unreel." *Variety* 193 (1954): 1.

In the hands of a producer like Howard Hughes, the technology became a potent weapon to challenge censorship. Hughes, who earlier had defied the Production Code by sensationalizing Jane Russell in *The Outlaw*, saw another opportunity for the actress in the three-dimensional movie *The French Line* (RKO, 1954), which was filmed in Technicolor. It premiered in late 1953, in St. Louis's huge Fox Theater to a standing-room-only audience that included Jack Vizzard from the PCA who had been sent there by Breen, and police officers who had been sent there by the city's chief of police. Although this article does not say so, it was probably no accident that Hughes chose St. Louis. The city had no official censorship board but it was the home of the Code's author, Daniel Lord,

and many other Catholics. Advertising inundated newspapers, radio, television, and billboards proclaiming "J. R. in 3-D. That's all, brother," and "Jane Russell in 3 Dimension -- and What Dimensions!" The opening was uneventful in that the police took no action. The movie's appearance followed on the controversy created by Preminger's *The Moon Is Blue*, and it also appeared at a time when the influential National Theatre Owners of America was urging modernization of the Code.

**752.** "Skin Mags to Lose Newsstands Sales in 7-11 Decision." *Adweek* April 21, 1986 1986, sec. Midwest Edition.

Southland Corp.'s decision to stop it 7-Eleven stores from selling *Playboy*, *Penthouse*, and *Forum* will cost these magazine about 100,000 newsstands sales each per month.

**753.** "Some Effects of Modern Publicity." *Century Illustrated Magazine* 67.1 (1903): 155-56.

This article speculates on the influence that photography is having on political and religious power as photographers publish pictures of previous private moments of Queen Victoria, Pope Leo XIII, and "the daily doings of the Presidential family," (155) and other people of less renown. The article concludes: **"What effect is all this publicity to have upon the average man, woman, and girl? But, particularly, what effect is all this familiarity to have upon the world's sentiment with regard to royalty and high ecclesiastical authority? As to these latter matters, surely there will be palpable effects. Can the sense of awe continue as great when there is so little left of the unknown? One thing is sure: the sentiment toward kings and courts and Vaticans can never remain the same in these new and remarkable conditions. The relation between the former and their subjects and followers may be none the less affectionate, even reverent; it may become more human, more close. But the mystery having departed, there can hardly be the old stress. When the mind is no longer awed and clouded by the dim and the unknown the appeal to reason must be reinforced. So far as publicity has to do with authority, secular or sacred, we believe the change effected is very great and likely to increase; and we believe that this change is, on the whole, better for humanity."** (156) [emphasis added]

**754.** "Some Novel Uses of Electricity." *Scientific American* 94.17 (1906): 349-50.

This article begins by saying that "The increased use of electricity in every branch of industry is surprising even to the most ardent advocates of this mysterious form of energy. Not only has electricity invaded the territories occupied by all other forms of energy, but it has actually created new fields of its own. This is particularly marked by the present electrical invasion of our homes, where labor-saving devices were never thought of until electricity showed its wonderful adaptability to all classes of work." (349) It then discusses several items such as electric fans, sewing machine motors, curling irons, hair-drying machines, milk warmers, electric dish washers, broilers, knife polishing machines, and more.

**755.** "The Spectator." *Outlook* 96.14 (1910): 767-68.

This article begins by calling "the instantaneous photograph of moving objects in their nature colors" the "eighth wonder of the world." These pictures "were not the hand-colored cinematograph pictures which we have all seen, in which each of the thousands of separate films that make up a group of pictures is laboriously colored by the brush of a deft worker, a process taking a week or ten days at the least. Nor were they the Lumiere color photographs on glass, which astonished the world a year or two ago with the first real color photography, and were everywhere acclaimed as the greatest advance in photography since the days of Niepce and Daguerre. The Lumiere process required from sixty to a hundred times longer exposure than the ordinary photographic plate, and instantaneous work was out of the question. And here was a process that produced color motion pictures in one-half the time required for the taking of the ordinary instantaneous motion picture, with practically absolute fidelity to the real coloration of rapidly moving objects. The Lumiere process was wonderful; the Kinemacolor process, which is the name given to the new motion pictures, is marvelous." (767) Two Englishmen, Charles Urban and George Albert Smith, invented the Kinemacolor process.

The article says that "the first motion picture put on the screen in the exhibition of this process (just introduced into America) which was given for the Spectator's enlightenment was of an English harbor at sunset. A ship lay at anchor, her white paint glistening.... The scene was realistic to the last degree -- and the colors in all their natural hues were painted by Science, not by Art." (767)

The article discusses other films. "All seemed absolutely alive, the brightest colors and the neutral tints being shown with convincing fidelity; and one had the feeling that realism in art had at last come to its own." (767) Some people refused to believe that these pictures were not hand-colored. "But even more original and beautiful were the pictures of flowers" which showed not only "the brilliant beauty of fresh bloom, but actually the opening their blossoms before one's eyes, from the tightly closed bud to the full panoply of the most gorgeous dahlia or Chinese lily." (767)

The author argues that such images cannot help but have a positive impact on children. "Truly when one had thus, as it were, assisted 767/768 at the birth of a flower, a feeling of genuine awe came over one, and the thought, too, that a child who should see these wonderful things must not only have his soul awakened to beauty, but to the knowledge that science brings us close to the divine. Against the undoubted harm that has come to some children who have loved the moving-picture show not wisely but too well should be set the awakening of the imagination that must come from seeing pictures such as these, under proper auspices." (767-68)

The article offers other examples, many showing "scenes in foreign lands ... -- all presented with the same startling fidelity to the colors of the actual objects." (768) Like magic carpets, the article notes, movies could transport audiences "in a twinkling to distant places" but the work of "practical men" (768) in producing such things as color films exceeded fairy tales.

**756.** "A Splash of Photo History Comes to Light." *New York Times* May 21, 2007 2007, sec. B: 1, 5.

This article is accompanied by picture on a color photograph taken of a woman, probably Charlotte Spaulding in Buffalo, NY, in 1908. The photographer, Edward Steichen, used a process developed by the Lumiere brother in France. Steichen, the article says, brought this process to the United States. The article then discusses how this photograph came to light almost a century after it was taken. The article describes the pictures. "Autochromes are positive images, meaning they are unique and not negatives that can be used to create prints. They were made using a complex process in which tiny dyed grains of potato starch were spread across a piece of glass and light was passed through them to a photo-sensitive plate.

"The three colors of the starch grains -- bright blue-violet, bright orange-red and Kelly green -- worked together to produce a wide range of realistic-looking colors, in the same way that combinations of red, blue and green dots produce a color-television picture....

"Unlike most other antique prints, autochromes are usually displayed with a light source behind them, allowing their colors, which are dim in regular light, to shine through the semi-transparent glass or to reflect onto a mirror. But prolonged exposure to light can wash out the images. After Eastman House displays the pictures they will be returned to storage. (The pictures will be exhibited on a light table sometime in October, although a date has not been set.)"

**757.** "Spring New Scheme. Democrats to Show Moving Pictures of Bryan in Chicago on Labor Union Day." *Los Angeles Times* Sept. 13, 1908 1908, sec. I: 2.

This article talks about the Democrats used film to promote William Jennings Bryan.

**758.** "Stanley Kauffmann on Film". 1999. (July 12, 1999).  
<<http://www.tnr.com/archives/0799/071299/kauffmann071299.html>>.

Movie critic Stanley Kauffmann writing for the *New Republic* called Oliver Stone's *Natural Born Killers* (1994) a "paradigm ... of the ills and the imbalances in American life."

**759.** "Starr Going to Africa." *Chicago Daily Tribune* Sept. 15, 1905 1905: 3.

This article says that Professor Frederick Starr is going to Africa to take pictures and bring back phonographic records of natives' songs. This article's subtitle reads: "University of Chicago Professor to be Away a Year. Educator Will Spend Time in Heart of the Jungle.... Photographs Will Be Taken, Phonographic Records Secured of Voices, and Much Valuable Data Brought Back."

**760.** *Hearings*, Committee on Education, United States House of Representatives, House of Representatives, Sixty-Third Congress, Second Session on Bills to Establish a Federal Motion Picture Commission. *Statement*, (March 20, 1914). Chase, William Sheafe, Rev. 1920.

This statement came from a leading religious critics of motion pictures. Rev. Chase saw great moral damaged being caused by some types of films.

**761.** *Hearings*, U. S. House of Representatives Postal Operations Subcommittee. *Statement*, Johnston, Eric.

Eric Johnston told this congressional committee in 1960 that the movie industry's Production Code had been created to assure "breadth and diversity, not blind conformity." Nor was it intended to guarantee "all films are suitable for the entire family." No person qualified "to pass in advance on what the rest of us in America may read or not read, may hear or not hear, may see or not see." Johnston expressed his opposition to government classification of films. During Johnston's presidency of the Motion Picture Association of America (1945-1963), the Production Code was revised and its enforcement liberalized. A copy of this statement is in the Johnston Papers, Folder 87, Box 7, MS 118, Eric A. Johnston Papers, Eastern Washington State Historical Society, Spokane, WA.

**762.** *Hearings*, "Copyright Infringements (Audio and Video Recorders)," Committee on the Judiciary, United States Senate, Ninety-Seventh Congress. *Statement*, (April 21, 1982). Valenti, Jack. 1921.

Jack Valenti, president of the Motion Picture Association of America, was alarmed by the use of video recorders and thought they threatened Hollywood and the television industry. As the sale of VCRs burgeoned in America, he argued that the technology would irreparably damage the entertainment industry by undermining the intellectual property rights of writers and performers. It threatened Hollywood's normal distribution patterns: the industry did not serve all markets at the same time, but distributed motion pictures sequentially, that is, films went first to theaters, then to pay TV, network TV, home video, hotels, airlines, schools, and so on. The timeshifting that videotape made possible gave consumers the ability to choose when to view a film, and that feature, together with the fast forward function by remote control that allowed viewers to edit out commercials, would destroy the advertising revenue that undergirded commercial television and film making, Valenti argued. "Now like a great tidal wave just beyond the shore line, this video recording machine and its tape threaten, profoundly, the life-sustaining protection on which the U.S. film and television industry depends: *its copyright*." Video recorders were like "tapeworms" that would invade millions of homes "eating away at the very heart and essence of the most precious asset the copyright owner has, his copyright." (emphasis in original text)

**763.** *Hearings*, "Juvenile Delinquency (Television Programs)," Committee on the Judiciary, United States Senate, Eighty-Fourth Congress, First Session, S. Res. 62. *Statement*, (April 7, 1955). See also: violence See also: sexuality Lazarsfeld, Paul F. 1907.

Lazarsfeld gives three reasons why so little was known about television at the time and what Congress should do to help improve understanding of this medium.

**764. Hearings,** " Role of the Feature Film Industry in a National Effort to Diminish Drug Use Among Young People," Committee on Governmental Affairs, United States Senate, Ninety-Ninth Congress, First Session

Permanent Subcommittee on Investigations. *Statement, (Oct. 24, 1985).* Wall, James M. 1924.

The United States Senate held hearings on drug abuse and the entertainment industry in 1985. It became apparent at these hearings that people wanted more information about why ratings were given. James Wall of the National Council of Churches and editor of *Christian Century* urged adding a short phrase to indicate sex, violence, language, or substance abuse.

**765. Hearings,** "Role of the Feature Film Industry in a National Effort to Diminish Drug Use Among Young People," Committee on Governmental Affairs, United States Senate, Ninety-Ninth Congress, First Session

Permanent Subcommittee on Investigations. *Statement, Oct. 24, 1985.* Valenti, Jack. 1985.

As critics charged that Hollywood movies encouraged drug use, or at least treated the problem in a light manner, Motion Picture Association of America president Jack Valenti argued that such films favorable to drug use were the exception and that the movie industry was doing a good deal to combat substance abuse.

**766. Hearings,** "Television Ratings System," Committee on Commerce, Science, and Transportation, United States Senate, One Hundred Fifth Congress, First Session, pp. 159-63. *Statement, (Feb. 27, 1997).* Cantor, Joanne. 1927.

This testimony is by one of the leading scholars of media effects, especially the effects of motion picture and television violence and horror. Here Cantor supported calls for a rating system for television programs.

**767. Hearings,** "Television Ratings System," Committee on Commerce, Science, and Transportation, United States Senate, One Hundred Fifth Congress, First Session, Feb. 27, 1997. *Statement, (Feb. 27, 1997).* Photocopy filed under "Television Ratings System."

Valenti, Jack. 1927.

As critics charged that television violence had harmful effects for children and called for a rating system for television programs, Jack Valenti argued that such a system would much too complicated and expensive to implement.

**768. Hearings,** *Motion-Picture Distribution Trade Practices -- 1956: Problems of Independent Motion-Picture Exhibitors*, U. S. Congress. Senate. Subcommittee of the Select Committee on Small Business, Eighty-Fourth Congress, Second Session. *Statement,* Berger, Benjamin N.

In this Statement, Berger, who was Director of the Allied States Association of Motion Picture Exhibitors, commented on the importance of the movie theater in local communities. He said: "A motion-picture theater in every community is not a dispensable luxury but a necessity. Much of the community of life and activity center around it. Other merchants are dependant upon it for much of their trade. Theaters cause traffic and traffic makes trade. But more important than that, they constitute an educational and cultural center." 93)

**769. Hearings,** *Motion-Picture Distribution Trade Practices -- 1956: Problems of Independent Motion-Picture Exhibitors*, U. S. Congress. Senate. Subcommittee of the Select Committee on Small Business, Eighty-Fourth Congress, Second Session. *Statement,* Kalmenson, Benjamin.

Kalmenson was Vice President and General Sales Manager for Warner Bros. and discusses several aspects of movie distribution and new technology, including Warner Bros.'s use of 3D and CinemaScope during the 1950s. He notes that by 1956, more than 15,000 theaters in the United States were equipped with CinemaScope (337).



**770.** *Hearings, Motion-Picture Distribution Trade Practices -- 1956: Problems of Independent Motion-Picture Exhibitors*, U. S. Congress. Senate. Subcommittee of the Select Committee on Small Business, Eighty-Fourth Congress, Second Session. *Statement*, Freeman, Y. Frank.

In this Statement, Freeman, then Vice President of Paramount Pictures, commented on several matters including the need for studios to produce films that appealed to an international audience rather than merely an American audience. With the foreign market, he said, Hollywood would soon be out of business. It became necessary, therefore, to "search for material to fit the international market rather than the domestic market," and to produce films that appealed to "universal" tastes rather than to specific American preferences. (353) He also discussed cooperation with the Pentagon and on such topics as VistaVision (something Paramount spent more than \$3 million on during the mid-1950s).

**771.** *Hearings, Motion-Picture Distribution Trade Practices -- 1956: Problems of Independent Motion-Picture Exhibitors*, U. S. Congress. Senate. Subcommittee of the Select Committee on Small Business, Eighty-Fourth Congress, Second Session. *Statement*, Montague, Abraham.

Montague noted that as Hollywood came to depend more and more on revenue from foreign markets to make profits during the 1950s, studios had "to produce pictures palatable to tastes in England, Italy and Japan as well as here at home." (395) Montague was Vice President and General Sales Manager for Columbia Pictures.

**772.** *Hearings, Motion-Picture Distribution Trade Practices -- 1956: Problems of Independent Motion-Picture Exhibitors*, U. S. Congress. Senate. Subcommittee of the Select Committee on Small Business, Eighty-Fourth Congress, Second Session. *Statement*, Picker, Arnold.

At these hearings, Picker said that he know of "no industry so dependent on the overseas market for its welfare and health." (403) The technology of filmmaking lent itself to widespread distribution. Duplicating the print required relatively little additional investment, especially when compared to the return it could bring. And when compared with other large industries, distribution costs were easily manageable. As an executive from United Artists commented in 1956, it was "no more expensive" (405) to deliver a print in Europe than it was to deliver one in Fort Worth or Syracuse. And film had the added advantage of being "the greatest single instrument for spreading the American way of life throughout the world. (404)

**773.** *Hearings, Motion-Picture Distribution Trade Practices -- 1956: Problems of Independent Motion-Picture Exhibitors*, U. S. Congress. Senate. Subcommittee of the Select Committee on Small Business, Eighty-Fourth Congress, Second Session. *Statement*, Phillips, Louis.

Phillips, a Paramount vice president, told a U. S. Senate subcommittee in 1956, that to compete successfully in the international arena for foreign markets, the studios must not be "hamstrung by being glued to old standards" (457) or to outmoded marketing techniques

**774.** *Hearings, Motion-Picture Distribution Trade Practices -- 1956: Problems of Independent Motion-Picture Exhibitors*, U. S. Congress. Senate. Subcommittee of the Select Committee on Small Business, Eighty-Fourth Congress, Second Session. *Statement*, Rembusch, Trueman T.

In Rembusch's statement (Exhibit no. 11), there is a list of the top 150 grossing Hollywood films of all time (as of early 1956) (75-76). These are films that made \$4 million or more. Rembusch also quotes from a 1954 industry analysis by Sindlinger & Co. on television: "Television made the living room a little theater-- with all the comforts of home, offering a new entertainment medium - free of admission price and free of admission tax.... It is not only the use of television, but also the economic factor of paying for the box that keeps people away from the theaters." (71)

**775.** *Hearings, "Television Ratings System,"* Committee on Commerce, Science, and Transportation, United States Senate, One Hundred Fifth Congress, First Session. *Statement [Re Television Ratings System], (Feb. 27, 1997).* Neuborne, Burt. 1927.

Neuborne, then a Professor of Law at New York University, drafted this Statement for the Association of National Advertisers. He said that "while the effort to ban violent programming is undoubtedly well-intentioned, and while many persons understandably deplore the preoccupation with violence that pervades our mass culture, I believe that such an approach is clearly unconstitutional."

**776.** *Hearings, Motion-Picture Distribution Trade Practices -- 1956: Problems of Independent Motion-Picture Exhibitors,* U. S. Congress. Senate. Subcommittee of the Select Committee on Small Business, Eighty-Fourth Congress, Second Session. *Statement and Testimony,* Myers, Abram F.

Myers notes that as Hollywood increasingly came to expand its foreign markets and to become dependent on the revenue they generated, that the nature and content of American movies changed. "The aim is to make pictures with universal appeal -- pictures that will appeal to audiences at home and abroad. This policy has virtually eliminated the American family-type pictures and those featuring familiar American sports and customs. Recently I heard an exhibitor bemoan the fact that for more than 4 years he has not been offered a football picture, although the American people are football conscious for about 4 months every year. That is quite obviously due to the fact that football, as we know it, is as unfamiliar to foreign audiences as soccer is to most Americans." (6) Myers at the time was Chairman of the Board and General Counsel for the Allied States Association of Motion-Picture Exhibitors.

**777.** *Hearings, Overseas Information Programs of the United States,* U. S. Congress, Senate. Subcommittee of the Committee on Foreign Relations, Eighty-Third Congress, First Session. *Statement and Testimony,* Johnston, Eric.

Johnston, who was then president of the Motion Picture Association of America, discusses the role of foreign markets in the American film industry. For Johnston and many of the studio executives, the Production Code seemed more of a hindrance than a help in attracting a global audience. When Johnston testified before members of the U. S. Senate Foreign Relations Committee in 1953, he told Senator J. William Fulbright that the Production Code was "very rigid" and "far more rigid than the code of any other country. In fact," he said, "most other countries don't even have a code." (280) Moreover, in dealing with perhaps 70 or 80 countries worldwide, it was "almost impossible to set up a standard formula," (290) he told Senator Karl Mundt. The MPAA therefore advised studios on a country-by-country basis. One picture might be "suitable for Norway" but "unsuitable for Turkey, suitable for France but unsuitable for Indonesia." (290) Johnston noted that the Code screened out "extreme brutality, sexiness" (280) and other elements that critics such as Norman Cousins objected to, but at the same time, he undoubtedly understood that that fact may have put American films at a competitive disadvantage abroad. In offering audiences sex and violence, the movies produced in other countries were "far worse." (280)

**778.** *Hearings, Self-Policing of the Movie and Publishing Industry,* before the Subcommittee on Postal Operations of the Committee on Post Office and Civil Service, U. S. House of Representatives, Eighty-Sixth Congress, Second Session. *Statement and Testimony,* Johnston, Eric.

In his statement and testimony, Eric Johnston, MPAA president, discusses the Production Code, foreign films in the United States, his opposition of a classification system for movies (although he agreed some movies were inappropriate for children), censorship in the U. S. and the USSR, and specific films that had caused controversy such as *Suddenly, Last Summer*, and themes as homosexuality. Johnston came out strongly against any form of government censorship. If the government began to censor movies, it might well lead to censorship in other areas such as scientific research, he said. Johnston also responds to suggestions about expanding the MPAA's Appeal Board to include people who reflect the public interest better than movie producers do. Johnston did not think that plan was practical.

**779.** *Hearings, Self-Policing of the Movie and Publishing Industry*, before the Subcommittee on Postal Operations of the Committee on Post Office and Civil Service, U. S. House of Representatives, Eighty-Sixth Congress, Second Session. *Statement and Testimony*, Shurlock, Geoffrey.

Shurlock, the director of the movie industry's Production Code Administration, discusses the state of the Code and the 1956 revision of that document. Shurlock discusses his philosophy in interpreting the Code and the depiction of sin in the movies. He discusses five censorship cases involving the films *Serenade*, *Gigi*, *From Here to Eternity*, *Cat on a Hot Tin Roof*, and *Peyton Place*. Other movies discussed include *Suddenly*, *Last Summer*, and *Advise and Consent*.

**780.** *Hearings, Self-Policing of the Movie and Publishing Industry*, before the Subcommittee on Postal Operations of the Committee on Post Office and Civil Service, U. S. House of Representatives, Eighty-Sixth Congress, Second Session. *Statement and Testimony*, Brandt, Richard.

Brandt was Governor of the Independent Film Importers and Distributors of America. He says that his association imports about 100 to 150 films a year (excluding films in the Chinese and German language without subtitles) and that only five or six get a PCA seal. (89)

**781.** *Hearings, Self-Policing of the Movie and Publishing Industry*, before the Subcommittee on Postal Operations of the Committee on Post Office and Civil Service, U. S. House of Representatives, Eighty-Sixth Congress, Second Session. *Statement and Testimony*, Twyman, Margaret G.

Twyman was Director of Community Relations for the Motion Picture Association of America. She discusses ways in which the movie industry tries to make the public aware of movies: 1) submitting films in advance to critics; 2) making movies available to independent national organizations for them to review; 3) special promotions for outstanding films; 4) informing educators.

**782.** Committee on Commerce, Science, and Transportation, United States Senate, One Hundred Fifth Congress, First Session. *Statement of Andrea Sheldon, Executive Director, Traditional Values Coalition, Feb. 27, 1997*. See also: violence See also: sexuality

Sheldon, Andrea. 1997.

This Statement from a leader of the Traditional Values Coalition support the adoption of a rating system for television programs.

**783.** *Hearings, "Television Ratings System,"* Committee on Commerce, Science, and Transportation, United States Senate, One Hundred Fifth Congress, First Session. *Statement of Brian Wilcox, Director, Center for Children, Families and the Law, University of Nebraska, on Behalf of the American Psychological Association, (Feb. 27, 1997)*. See also: violence See also: sexuality

Wilcox, Brian. 1997.

This Statement was delivered at U. S. Senate hearings in early 1997 that considered the need for a rating system for television programs. Wilcox was Director for Children, Families and the Law, and spoke on behalf of the American Psychological Association (APA). At these hearings, the APA was one of several associations concerned with health and public welfare that urged creating a new rating system, and who also argued that violence in mass media had harmful effects on children.

**784.** Committee on Commerce, Science, and Transportation, United States Senate, One Hundred Fifth Congress, First Session. *Statement of Joan Dykstra, President, National Parent-Teacher Association, Feb. 27, 1997*. See also: violence See also: sexuality

Dykstra, Joan.

This statement is from Joan Dykstra, the president of the National Parent-Teachers Association (PTA), before a Senate hearing on establishing a rating system for television programs. Dykstra said at the hearing that unless there were changes in industry policy, she was prepared to recommend that Congress "go far beyond the V-chip venturing into far more restrictive quagmires of safe harbor resolutions."

**785.** Committee on Commerce, Science, and Transportation, United States Senate, One Hundred Fifth Congress, First Session. *Statement of the American Academy of Child and Adolescent Psychiatry, Feb. 27, 1997.* See also: violence See also: sexuality

Stone, Lawrence. 1997.

Stone's Statement, which reflected the views of the American Academy of Child and Adolescent Psychiatry, argued that media violence is harmful to children and supported a rating system for television programs.

**786.** Attorney General's Commission on Pornography. *Statement to the Attorney General's Commission on Pornography, Oct. 16, 1985.* Peters, Robert. 1985.

Peters was an L.A. detective who talked to the Meese Commission about the technology and distribution of pornography.

**787.** Committee on Commerce, Science, and Transportation, United States Senate, One Hundred Fifth Congress, First Session. *Statement, ... on the Television Ratings System, Feb. 27, 1997.* See also: violence See also: sexuality

American Academy of Pediatrics. 1997.

Here the American Academy of Pediatrics endorses the adoption of a rating system for television and points to the damaging effects of television violence.

**788.** Committee on Commerce, Science, and Transportation, United States Senate, One Hundred Fifth Congress, First Session. *Statement, ... RE: Ratings System for Violence on Television, Feb. 27, 1997.* See also: violence See also: sexuality

American Medical Association. 1997.

Here the American Medical Association endorses the adoption of a rating system for television programs and points to the damaging effects of television violence.

**789.** Committee on Governmental Affairs, United States Senate, Ninety-Ninth Congress, First Session

Permanent Subcommittee on Investigations. *Statement, Hearings, "Role of the Feature Film Industry in a National Effort to Diminish Drug Use Among Young People", (Oct. 24, 1985).* Goldman, Marvin. 1985.

The United States Senate held hearings on drug abuse and the entertainment industry in 1985. At these hearings, Marvin Goldman, who had been president of the National Organization of Theater Owners during the late 1970s, strongly recommended giving parents more data about why movie ratings were given. He thought it would be helpful to parents if they knew that a restricted, or R, rating had been given for substance abuse.

**790.** Committee on Governmental Affairs, United States Senate, Ninety-Ninth Congress, First Session

Permanent Subcommittee on Investigations. *Statement, Hearings, "Role of the Feature Film Industry in a National Effort to Diminish Drug Use Among Young People", (Oct. 24, 1985).* Gaughan, Norbert F. 1985.

Bishop Norbert F. Gaughan testified before a U. S. Senate subcommittee investigation the portrayal of substance abuse in motion pictures. He pointed to movies that treated drug use in a light or favorable manner.

**791.** Committee on Commerce, Science, and Transportation, United States Senate, One Hundred Fifth Congress, First Session. *Statement, on the Television Parental Guidelines System, Feb. 27, 1997.* See also: violence See also: sexuality

American Psychiatric Association. 1997.

Here the American Psychiatric Association endorses the adoption of a rating system for television programs and points to the damaging effects of television violence. The Statement of Robert T. M. Phillips, Deputy Medical Director, American Psychiatric Association, appears in *ibid.*, 237-39.

**792.** Committee on the Judiciary

Subcommittee to Investigate Juvenile Delinquency. *Statement, to "Juvenile Delinquency (Motion Pictures)", June 17, 1955.* Shurlock, Geoffrey. 1955.

Geoffrey Shurlock, the newly appointed head of the movie industry's Production Code Administration, testifies about the relationship between movies and juvenile delinquency.

**793.** *Hearings, "Television Ratings System,"* Committee on Commerce, Science, and Transportation, United States Senate, One Hundred Fifth Congress, First Session (Feb. 27, 1997). *Statement: TV Parental Guidelines: Helping Parents Monitor the TV Watching of Their Young Children, Simply, Easily, Efficiently, Feb. 27, 1997.* Valenti, Jack. 1997.

Jack Valenti, president of the Motion Picture Association of America, delivered this Statement to a Senate hearing investigating the need for a rating system for television programs.

**794.** *Hearings, "Movie Ratings and the Independent Producer,"* Committee on Small Business, House of Representatives, Ninety-Fifth Congress, First Session

Subcommittee on Special Small Business Problems. *Statement: The Movie Rating System -- How It Began -- Its Purpose -- How It Works -- The Public Reaction [March 24, 1977], March 24, 1977.* Valenti, Jack. 1977.

Jack Valenti, who often too credit for the creation of the movie industry's rating system, which was adopted in 1968, here explains the system's origins and how it works. This Statement was made at a congressional hearing investigating charges that Hollywood rated the films of independent producers more severely than it did the movies of large studios that were members of the Motion Picture Association of America.

**795.** "Strike Near Top of Cupid Trust." *Chicago Daily Tribune* March 5, 1908 1908: 7.

The subtitle of this article reads: "Inspectors Arrest Isadore Meyers, Head of Series of Agencies. Stage Photos His Stock. Fifty Thousand Copies of Six Pictures Ready to Be Mailed to Applicants."

**796.** "Studies in the Emotions of Man." *Chicago Daily Tribune* Nov. 29, 1903 1903, sec. A: 5.

This article, illustrated with woodcuts of men's faces, discussion how the face expresses emotion. In Ancient Greece, actors were more honest. They wore masks to symbolize emotion and made no effort to use facial expressions. Modern actors use their facial expressions but rely on conventional forms of expression rather reflecting true emotion. "The hardest task of an artist, sculptor, or even actor is the reproduction of delicate shades of human emotions. Certain ??, well defined emotions have certain conventional physical signs which frequently are used by the person trying to express the feeling.

....

"The actor can represent a whole series of emotions by a series of expressions and can change from one to another at will. He has the still further advantage of being able to illustrate the emotion by word as well as by expression.

"In spite of this freedom the actor, as well as the artist, is found using the old conventional forms, which, like a Greek mask, are supposed to be the types for certain emotions.

"The Greek actors were more honest than the modern actor who pretends to give a real and natural expression of emotion. They in the old days of the stage made no attempt at facial expression. They put on a mask which represented the conventional idea -- whether of anger, horror, reverence, or whatever might be required.

"These conventional and much used expressions are declared to be entirely opposed to the true and natural representations. The actor, when he portrays the emotions of anger, for instance, is more apt to be using an expression that some actor before him used than one which he knows would be natural expression.

"These facts are apparent to a stranger to the art of mimicry, as well as those who have made it a careful study. Scientists like Darwin, Meynert, Mantegazza, and especially Pederit, were the first to apply scientific methods in investigating the subject. They used physiology as a foundation for the study, but they did what others had not done and focused their entire attention on the features alone, to the exclusion of the body.

"Pederit gave the results of his study to the world in the shape of his book, "Mimicry and Physiognomy." He is said to have been unfortunate in his classification of the emotions.

"Dr. [H.] Heller, who has gone farther and has illustrated the emotion with plaster models for the study of artists and actors, was an admirer of Pederit...."

**797.** "'Suddenly, Last Summer'." *New York Times* Dec. 13, 1959 1959: SM72.

This brief account notes that this movie was written by Tennessee Williams with "collaboration with a friend, Gore Vidal." The movie was based on an off-Broadway play. Several pictures from the movies accompany this piece. *Suddenly, Last Summer* was one of the so-called American-interest or "runaway" films made during the 1950s and 1960s. This film had problems with the Production Code Administration because it dealt with homosexuality and cannibalism.

**798.** "Suit Against Meese's Commission on Pornography Reported Settled." *Los Angeles Times* Jan. 30, 1987 1987: 20.

The article concerns the settlement of a suit brought against the Meese Commission by the Magazine Publishers Association charging that the Commission had sent a letter to chain stores urging them to stop selling such magazines as *Playboy* and *Penthouse*, thus creating a blacklist. The article says that *Playboy* and *Penthouse* still have suits against the Commission still outstanding.

**799.** "Sunday 'Times' Greatest Yet." *Los Angeles Times* July 30, 1917 1917, sec. II: 5.

This article notes the huge volume of advertising in the July 29, 1917, Sunday edition of the *Los Angeles Times*. It included: "Classified Advertising, 145 columns, 3 inches. Individual liners, 7074 in number. Display advertising, 397 columns, 4 inches. Total advertising (linear and display), 542 columns 7 inches. Number of full-page advertisements, 28. Twice as much merchandise advertising as any competitor." The article's subtitle reads: "New Standard of Excellence Set by Huge Issue. Notable in News, Features and Heavy Advertising. Public Demand Exhausts the Whole Edition by Noon."

**800.** *Superior Films, Inc. v. Dept. of Education of Ohio*. 159 Ohio St. 315, 112 N.E. 2d 311 (1953), rev'd per curiam, 346 U.S. 587 (1954) 1953.

In this case, the Court voided the use of "harmful" as a justification to censor motion pictures.

**801.** "[Surgeon General's Report on TV Violence]." *Indianapolis Star* Sept. 4, 1971 1971: 1.

This is one of many newspaper accounts about the Surgeon General's Report on Television Violence.

**802.** Committee on the Judiciary, United States Senate, Ninety-Fourth Congress, Second Session

Subcommittee on Constitutional Rights. *Surveillance Technology: Policy and Implications: An Analysis and Compendium of Materials: A Staff Report of the Subcommittee on Constitutional Rights*, United States Senate, Committee on the Judiciary.

This Staff Report from the Subcommittee on Constitutional Rights of the U. S. Senate's Committee on the Judiciary notes that "as long as surveillance technology remains unregulated and continues to grow at an accelerating rate, the free and enriching exercise of the rights guaranteed by the Constitution and the Bill of Rights will inevitably be chilled to the point of immobility by the general awareness that Big Brother commands the tools of omniscience." (iii)

This report and related documents run almost 1,300 pages and includes about 90 pages of annotated bibliography relating to surveillance, computers, privacy, and government information. This work provides an excellent starting point for anyone wishing to study the state of electronic surveillance in 1976.

**803.** "Taft in Moving Pictures; Will be Snapped as He Signs Arizona Statehood Proclamation." *New York Times* Feb. 14, 1912 1912: 12.

This article reports that "For the first time in the history of the White House moving pictures of an event of national importance will be taken to-morrow when President Taft signs the proclamation admitting Arizona to the Union."

**804.** "Takes Photos in Colors." *Chicago Daily Tribune* Oct. 10, 1903 1903: 3.

The subtitle of this article says: "J. H. Powrie Claims He Has Solved Old Problem."

**805.** "Taking Movies Seriously." *New York Times* March 9, 1919 1919: 48.

The writer of this article is "convinced that the photoplay has the possibilities of a truly great art." The article goes on to say: "And, of course, there is the universality of the moving-picture language. It is more universal, even, than the language of music."

**806.** "Talking Pictures: The New Kinetophone." *The Times [London]* Jan. 20, 1914 1914: 8.

This article discusses Thomas Edison's kinetophone, which combined the phonograph and moving pictures.

**807.** "Tammany Aids Movie Fight; Democratic Committee Sees No Objection to Sunday Shows." *New York Times* Dec. 13, 1916 1916: 24.

This article reports that Tammany Hall wants to keep theaters open on Sunday.

**808.** "Taping Untapped Markets." *Time* 85.8 (1965): 90, 92.

This article notes that "few Americans have ever seen one, but the videotape recorder is playing a steadily bigger part in their lives." (90) There is a huge potential market for recorders but at this time, that potential is still largely unrealized.

**809.** "Teaching by Moving Pictures." *Los Angeles Times* Sept. 20, 1908 1908, sec. V: 15.

This article notes that moving pictures are "Already in Use in Medical Schools and May Be Extended for Other Work."

**810.** *Technology Assessment Advisory Council Meeting Files*. Office of Technology Assessment Records.

The files in the Records of the Office of Technology Assessment Records give insight into the way business leaders, researchers, and government leaders thought about technological change during the late 1970s. The OTA, a Congressional agency, produced dozens of reports from the 1970s until its demise in 1995, on communication technologies. These files are in RG 444, National Archives 2 (NARA 2), University of Maryland, College Park, MD.

**811.** "Telediagraph and Telediagram." *Zion's Herald* 77.18 (1899): 552.

This article says that newspaper offices in five major cities now have installed technology that can transmit pictures by telegraph wire. The inventor is Ernest A. Hummell.

"Two new words have been added to our vocabulary. These are made necessary by the invention of an apparatus for transmitting pictures by telegraph. It is called a telediagraph, which is the best word to express 'long distance drawing,' and is analogous to the word telegraph, which expresses the idea of long-distance writing. Following the analogy, the product is a telediagram. The inventor has succeeded in transmitting pictures from Chicago to Boston, and is looking for immediate returns from his invention. The machines are very complicated and require the utmost care in adjusting one to another and in synchronizing them. There are now five of them installed in newspaper offices in Boston, New York, Philadelphia, Chicago, and St. Louis, and furnish additional evidence of the powers of electricity when utilized by science. Pictures may be sent from Chicago to Boston, exactly as they are drawn, in less time than it takes to make the original drawing. The greatest difficulty experienced in former efforts to send pictures by electricity was found in making the transmitting instrument and the receiving instrument run together. This has been overcome by making them run by clockwork. The inventor is Ernest A. Hummell, born in Germany thirty-four years ago, and now living at St. Paul, Minnesota. He is an expert watchmaker, and has succeeded in perfecting his new invention without borrowing money or in any manner impairing his rights in it."

**812.** "The 'Telephot'." *Current Literature* 35.2 (1903): 149.

This article summarizes and uses excerpts from Dr. A. Gradewitz article "The 'Telephot,' a Novel Apparatus for Photographing at Great Distances," in the *Scientific American*, June 27, 1903. See under Gradewitz.

**813.** "Telephotography." *Living Age* 257.3336 (1908): 689-91.

This article begins by explaining the distinction between "telephotography, or the photography of objects at a distance," and "phototelegraphy, or the transmission of a photographic image between distant points by means of electricity." (689) The article then discusses the telephoto lens, how it works and its limitations. Among the disadvantages: "Except at low magnifications the definition given by a telephoto lens is not equal to that given by an ordinary high-class lens of the same focal length. Also, as the amount of light passed is greatly decreased by the introduction of the 'negative' element, the telephoto lens is relatively a slow lens. Indeed the ordinary rule for exposure is that the exposure which would be necessary if the front of 'positive' lens were used along must be multiplied by the square of the magnifications. If the magnification is ten or twelve diameters, instantaneous telephotography become hopelessly impossible. But, both as regards definition and shortness of exposure, the telephoto lens, if properly handled, will do a great deal more than even experts seemed to think possible a few years ago." (690) Still, the telephoto lens is somewhat unpopular. It generally needed a long hood to prevent reflections internally from the lenses' surfaces.

The article, though, points out that the telephoto lens gives "new power" to the photographer. (690) Naturalists and others who wish to photograph nature will be empowered, as will architects and engineers. The article also discusses the advantages this instrument can give to the military and especially the navy. It also says



that telephotography will "render Press photography much less of a glaring nuisance to public characters than it is under ordinary conditions." (691)

**814.** "Telephotography." *Scientific American* 80.13 (1899): 202-03.

This article discusses telephotography. It discusses its use in the Spanish American War and suggests that it has great potential for military applications. The article talks about how this kind of photography works, the exposure time required, and the fact that anyone can use it. It mentions photographic plates with pictures that have been magnified seven times.

Of the Spanish American War, the author says: "During the late war with Spain, the desirability of procuring photographic negatives with the aid of a telephotograph became very apparent. Mr. Dwight L. Elmendorf, of New York city, who has made a special study of this method of photography, followed the campaigns in Cuba, both on sea and land, and with the aid of the telephotographic camera obtained some remarkable photographs of troops in action. Many of these photographs were taken at a great distance from the scene of action, so that the photographer was in comparative safety while engaged in taking the views. The results obtained, however, do not justify this supposition, as, from all appearances, the men appear to be in close proximity to the camera, and one would judge that the intrepid photographer was having a hot time of it. There are immense possibilities of a very practical nature in the use to which this method of photography can be put, and it should prove of great value in warfare in determining the nature of the enemy's country, in making observations of special objects and fortifications, and in obtaining a record of the positions of troops while maneuvering or in action, while they are at a considerable distance."

With regard to exposure time, the article says that the "time of exposure is, of course, much longer with the telephotographic attachment than with the photographic lens alone: that is, it is approximately proportional to the square of the magnification. For example: If, with the photographic lens alone, the exposure would be 1/44 of a second, with the telephotograph adjusted to magnify eight times, it would require an exposure of one second; but there is considerable latitude in exposure in a telephotograph, and it is well enough to give a little more time than the rule calls for."

As for easy of use: "The principles underlying the use of the camera for this kind of photography are so simple that there is no reason why any one having any taste for photography should not quickly become accustomed to its manipulation, with results that will be found most novel and gratifying. The expense if trifling, as the ordinary camera and lens may be used, the extra length being obtained by means of the box extension at the back of the ordinary camera."

**815.** "Television Declared Ready to Broadcast, Starting Sectionally, With Relays Later." *New York Times* Aug. 11, 1933 1933: 18.

This article reports on progress in developing television.

**816.** "Television Is Evolving at Slow but Sure Pace." *New York Times* April 22, 1928 1928: 145.

This article reports on the progress of television research. The article's subtitle reads: "De Forest, Pupin and Others Are Pessimistic As to Early Use of Radio Vision Sets in the Home Much Research Remains to Be Done Present Apparatus Is Too Complex."

**817.** "Television Promised by French Inventor." *New York Times* March 15, 1924 1924: 17.

**818.** *Hearings, Committee on Commerce, Science, and Transportation, United States Senate, One Hundred Fifth Congress, First Session. Television Ratings System, (Feb. 27, 1997).* United States Senate. 1927.

These hearings considered the need for a rating system for television programs. The senators heard testimony from representatives of several professional and health-oriented associations who argued violence on television had harmful effects on society, and especially on children.

**819.** "Televisor Lets Radio Fans 'Look In' As Well As Listen." *New York Times* April 25, 1926 1926, sec. XX: 17.

This article reports on an early demonstration of television. The article's subtitle reads: "John L. Baird of Scotland Demonstrates Apparatus Which Sends and Detects Pictures of Moving Objects."

**820.** "Ten Million Persons See Los Angeles Every Night." *Los Angeles Times* Nov. 29, 1914 1914, sec. II: 1, 10.

This article talks about the growth of the motion picture industry and the increasing place that Los Angeles has in that business. "When the lights wink out in the motion picture houses of this and other lands and the projection machines begin their sputtering songs, 10,000,000 armchair travelers mount **a magic carpet** that whisks them away on their nightly visits to **modern Bagdad [sic] -- Los Angeles**, the photo-play capital of the world. [my emphasis]

"Springing into life with the rapt suddenness that a plant springs and blooms at the behest of an Indian magician, the motion-picture business has taken on mammoth proportions in much less than a generation and has secured a sure place in the affections of untold millions of \_'fans.' And it is but in its infancy, say not only those who make the pictures, but the candid even the scoffers at this baby in the family of Thepis." Articles says that L.A. makes 85 percent of the films made in the USA today and the that the movie "field has only been scratched..." L.A. has scenery compared to southern California. There is a growing demand for American movies abroad in Europe, South America, Australia.

The subtitle of this article says of Los Angeles: "It's the Photoplay Capital of the World, and Wonder Cities of Steel and Concrete Spring up to House this Vast Industry."

**821.** *Hearings*, "Movie Ratings and the Independent Producer," Committee on Small Business, House of Representatives, Ninety-Fifth Congress, First Session (July 21, 1977)

Subcommittee on Special Small Business Problems. *Testimony*, July 21, 1977. Valenti, Jack. 1977.

Valenti testified at these congressional hearings investigating charges that Hollywood rated the films of independent producers more severely than it did the movies of large studios that were members of the Motion Picture Association of America.

**822.** *Hearings*, "Television Ratings System," Committee on Commerce, Science, and Transportation, United States Senate, One Hundred Fifth Congress, First Session. *Testimony*, (Feb. 27, 1997). Photocopy filed under "Television Ratings System."

Valenti, Jack. 1927.

Valenti, president of the Motion Picture Association of America, testified at these hearings which considered the need for a rating system for television programs. The senators heard testimony from representatives of several professional and health-oriented associations who argued violence on television had harmful effects on society, and especially on children. Valenti was reluctant to create a new rating system for television, arguing that it would be too complicated and time-consuming.

**823.** *Hearings*, "Movie Ratings and the Independent Producer," Committee on Small Business, United States House of Representatives, Nineth Fifth Congress, First Session

Subcommittee on Special Small Business Problems. *Testimony*, Heffner, Richard D.

Here Richard D. Heffner, then head of the movie industry's Classification and Rating Administration, testifies that films made by independent producers are not rated more harshly than motion pictures made by large studios that were members of the Motion Picture Association of America. A copy of this testimony can be found in the Richard D. Heffner's Personal Papers, Private Collection, New York, NY.

**824.** *Hearings, "Role of the Feature Film Industry in a National Effort to Diminish Drug Use Among Young People,"* Committee on Governmental Affairs, United States Senate, Ninety-Ninth Congress, First Session  
Permanent Subcommittee on Investigations. *Testimony, (Oct. 24, 1985).* Valenti, Jack. 1924.

As critics charged that Hollywood movies encouraged drug use, or at least treated the problem in a light manner, Motion Picture Association of America president Jack Valenti argued that such films favorable to drug use were the exception and that the movie industry was doing a good deal to combat substance abuse.

**825.** *Hearings, "Role of the Feature Film Industry in a National Effort to Diminish Drug Use Among Young People,"* Committee on Governmental Affairs, United States Senate, Ninety-Ninth Congress, First Session  
Permanent Subcommittee on Investigations. *Testimony, (Oct. 24, 1985).* Shatner, William. 1924.

Actor William Shatner testified at this U. S. Senate hearing on motion pictures and drug abuse, and indicated that he favored a new rating ("SA") to indicate this topic in movies.

**826.** *Hearings, Overseas Information Programs of the United States.* U. S. Congress. Senate. Subcommittee on the Committee on Foreign Relations, Eighty-Second Congress, Second Session. *Testimony, Nov. 20, 21, 1952.* Edwards, Herbert T. 1952.

Edwards tells Senator J. William Fulbright that the State Department did make films abroad that that "the ones that are produced abroad are invariably produced by local private concerns, so that the finished product will be completely in the visual idiom of the country." (212) Edwards was Director, Motion Picture Service, IIA, U. S. Department of State.

**827.** *Hearings, Self-Policing of the Movie and Publishing Industry,* before the Subcommittee on Postal Operations of the Committee on Post Office and Civil Service, U. S. House of Representatives, Eighty-Sixth Congress, Second Session. *Testimony,* White, Gordon S.

Gordon White, the Director of the motion picture industry's Advertising Code Administration, discusses how the MPAA polices ads for films. A copy of the Advertising Code is attached to his testimony.

**828.** Attorney General's Commission on Pornography. *Testimony before Attorney General's Commission on Pornography, Oct. 16, 1985.* Peters, Robert. 1985.

Peters was an L.A. detective who talked to the Meese Commission about the technology and distribution of pornography. This material is in Folder: "Los Angeles -- 10/16/85 (Part I)," Box 3, Records of the Attorney General's Commission on Pornography, RG 60 (Justice Dept. Records), National Archives and Records Administration (NARA II), College Park, MD.

**829.** Attorney General's Commission on Pornography. *Testimony before the Attorney General's Commission on Pornography, Sept. 11, 1985.* Donnerstein, Edward. 1985.

Despite his earlier testimony in Minneapolis suggesting a strong connection between watching violent pornography and aggression toward women, in October, 1985, Donnerstein said that although he believed that sexually violent materials might change attitudes, there was no evidence to indicate that it changed people's behavior. It was "impossible," he said, to prove that pornography caused sexual crimes. "The evidence just isn't that clear-cut." Donnerstein felt that the opponents of pornography misused his research. A point often missed

was his finding that images showing women who did not enjoy being raped failed to arouse most men. Moreover, simply erotic images – explicit non-violent, non-degrading depictions – did not produce aggressive behavior. He told the Houston panel that “it was really the violent component in violent pornography which was the issue, not the sexual nature of the material.” But even in considering violent materials, one had to be careful about what conclusions could be drawn. This testimony can be found in Folder: "Houston -- 9/11/85 (Part I)," Box 2, RG 60 (Justice Dept. Records), National Archives and Records Administration (NARA 2), College Park, MD

**830.** Attorney General's Commission on Pornography. *Testimony before the Attorney General's Commission on Pornography, Sept. 12, 1985.* Court, John. 1985.

Court, an Australian researcher, was one of several witnesses before the Meese Commission in 1985 to argue that pornography as seen through mass media had harmful effects on individuals and society. Court was critical of the conclusions made by the 1970 President's Commission on Obscenity and Pornography. This testimony can be found in Folder: "Houston -- 9/11/85," Box 2, RG 60 (Justice Dept. Records), National Archives and Records Administration (NARA 2), College Park, MD.

**831.** Attorney General's Commission on Pornography. *Testimony before the Attorney General's Commission on Pornography, (Oct. 17, 1985).* Valenti, Jack. 1917.

By the time Jack Valenti testified in Los Angeles on October 17, 1985, the Meese Commission had heard plenty of testimony that condemned not only hard-core pornography but also violent mainstream motion pictures. Eager to disassociate Hollywood from the hearings, Valenti branded pornography an “outlaw industry,” contended that the rating system effectively shielded children from explicit materials, pronounced pornographic movies tedious, and predicted that interest in them would decline once the novelty had worn off. When Father Bruce Ritter of the Meese Commission asserted that the gap between PG-13 and R films had narrowed and that many R films amounted to soft-core pornography, Valenti acknowledged that the values behind the ratings changed with time. *Midnight Cowboy* had been given an X rating when it appeared in 1969, for example, but now, he said, it probably would receive no more than a PG-13. Asked if an X-rated movie in 1985 might not in the future become an R-rated picture, Valenti thought it doubtful, but admitted that because the system depended on consensus from many groups, “you have to lower sometimes the standards you might employ.”

A copy of this testimony is in Folder: "Los Angeles -- 10/17/85 (Part I)," Box 4, Records of the Attorney General's Commission on Pornography, RG 60 (Justice Dept. Records), National Archives and Records Administration (NARA II), College Park, MD.

**832.** *Hearings, "Television Ratings System,"* Committee on Commerce, Science, and Transportation, United States Senate, One Hundred Fifth Congress, First Session. *Testimony on Behalf of the National Conference of Catholic Bishops, Department of Communication, (Feb. 27, 1997).* See also: violence See also: sexuality

Costello, Thomas J. 1927.

Here a representative from the National Conference of Catholic Bishops testifies before the U. S. Senate on the need for a rating system for television programs.

**833.** Attorney General's Commission on Pornography. *Testimony to Attorney General's Commission on Pornography, Oct. 16, 1985.* Docherty, James. 1985.

James Docherty was a police captain who told the Meese Commission in 1985 about the extent of pornography in Los Angeles in mass media. He also said that he had never come across a snuff film.

**834.** *Testimony, before Attorney General's Commission on Pornography, Sept. 11, 1985.* Malamuth, Neil. 1985.

Most research appeared to show that viewing pornography, either on an occasional or long-term basis, heightened sexual arousal. Whether this effect had long-term consequences and whether those consequences harmed society was the subject of disagreement. Pornography did not change arousal patterns in viewers, Neil Malamuth noted in testimony before the Meese Commission, but a “surprising percentage of the population” was already prone to arousal by the combination of violence and sexuality and found violent pornography exciting. Malamuth argued that popular fiction portrayed aggression against men and women differently. Aggression against women generally included a sexual component not present in assaults against men. Men were seen as wanting to avoid being victimized, while women often seemed to invite victimization and hence, by implication, bore some responsibility for their treatment. These themes, so blatantly depicted in hard-core pornography, were subtly portrayed in mainstream fiction and advertising, and differed only in degree. They appeared in such PG-rated movies as Sam Peckinpah’s *The Getaway* (1972) and Lina Wertmüller’s R-rated *Swept Away* (1975) – movies shown widely on television. The violent images and themes appeared in such publications as *Penthouse*, which Malamuth charged had accented violence and sex in recent years, and in the advertising of other *Penthouse*-owned magazines such as *Newlook*. This type of material, including that found in mainstream outlets, could bring “relatively long lasting attitude changes” even when people are “not aware that they are being affected or they are being changed,” Malamuth’s research indicated.

Malamuth emphasized context and the complex nature of behavior. He concluded that mass media and pornography by themselves were hardly inconsequential, but they were also not the only factors, nor were they perhaps even major causes of aggression against women. They were part of a complicated interaction.

**835.** *Testimony, before Attorney General's Commission on Pornography, Sept. 11, 1985.* Green, Richard. 1985.

Although the Meese Commission (1985-86) skewed its witness list to those who emphasized pornography’s negative effects, it did receive some testimony from those who offered alternative views, even though their voices were in the minority. Richard Green, the founding editor of *Archives of Sexual Behavior* and a past president of the Society for the Scientific Study of Sex, argued that some types of sex-related crimes had decreased in Denmark and Germany as people bought more erotica. Pornography combined with masturbation, he said, provided “an outlet for anti-social sexual impulses.” He contended that erotica could be educational and therapeutic. He also criticized laboratory research that used student subjects – the kind of studies done by Edward Donnerstein and Neil Malamuth, for example – saying that it was an unreliable way to predict behavior.

**836.** *Testimony, before the Attorney General's Commission on Pornography, Sept. 11, 1985.* Mosher, Donald L. 1985.

Critics of the Meese Commission (1985-86) argued that there was inadequate data on the effects of pornography, and the lack of scientific consensus made it difficult to formulate a sound national policy. Donald L. Mosher, a professor of psychology at the University of Connecticut who had contributed three studies to the *Report of the Commission on Obscenity and Pornography* (1970), told the Meese Commission as much when he testified in 1985.

**837.** Committee on Governmental Affairs, United States Senate, Ninety-Ninth Congress, First Session

Permanent Subcommittee on Investigations. *Testimony, Hearings, "Role of the Feature Film Industry in a National Effort to Diminish Drug Use Among Young People", (Oct. 24, 1985).* Heffner, Richard. 1985.

Heffner, who was then head of the movie industry's Classification and Rating Administration (CARA), testified about how CARA rated movies that depicted substance abuse. Heffner did not believe that the subject matter of a film should guarantee a rating per se, but he favored giving the public more information explaining why ratings were given -- although on this latter point, he had to be careful because Jack Valenti resisted giving more information on the ratings.

**838.** Committee on Governmental Affairs, United States Senate, Ninety-Ninth Congress, First Session

Permanent Subcommittee on Investigations. *Testimony, Hearings, "Role of the Feature Film Industry in a National Effort to Diminish Drug Use Among Young People"*, (Oct. 24, 1985). Goldman, Marvin. 1924.

The United States Senate held hearings on drug abuse and the entertainment industry in 1985. At these hearings, Marvin Goldman, who had been president of the National Organization of Theater Owners during the late 1970s, strongly recommended giving parents more data about why movie ratings were given. He thought it would be helpful to parents if they knew that a restricted, or R, rating had been given for substance abuse.

**839.** *Hearings, "Movie Ratings and the Independent Producer,"* Committee on Small Business, House of Representatives, Ninety-Fifth Congress, First Session

Subcommittee on Special Small Business Problems. *Testimony: The Movie Rating System -- How It Began -- Its Purpose -- How It Works -- The Public Reaction [March 24, 1977]*, Valenti, Jack.

Jack Valenti, who often too credit for the creation of the movie industry's rating system, which was adopted in 1968, here explains the system's origins and how it works. Valenti's testimony was given at a congressional hearing investigating charges that Hollywood rated the films of independent producers more severely than it did the movies of large studios that were members of the Motion Picture Association of America.

**840.** Attorney General's Commission on Pornography. *[Testimony] Effects of Repeated Exposure to Nonviolent Pornography, Sept. 11, 1985.* See also: violence See also: sexuality

Zillmann, Dolf. 1985.

Most members of the Meese Commission agreed with researcher Dolf Zillmann who testified that prolonged exposure to non-violent pornography made both men and women more accepting of pre- and extramarital sex, generated discontent with one's sexual partner, created doubts about marriage being one of society's essential institutions, and destroyed trust between spouses or friends. Moreover, heavy use of pornography promoted a lack of sensitivity toward victims of sexual violence because it tended to trivialize rape and the sexual abuse of children, led people to believe that unusual sexual activities were normal, and decreased the belief that women should be equal to men in intimate relations.

**841.** *[Testimony] Public Hearings on Ordinances to Add Pornography as Discrimination against Women, Dec. 12, 1983.* Donnerstein, Edward. 1983.

In December, 1983, Edward Donnerstein, a professor in the Communication Arts Department at the University of Wisconsin, Madison, testified at the public hearing in Minneapolis in December, 1983, where the Catharine MacKinnon and Andrea Dworkin's anti-pornography ordinance was being considered. Donnerstein stated that many men were aroused by depictions of women enjoying rape and other forms of aggression. Even short exposures of five to ten minutes could affect the attitudes of "very normal types of males" and make them more inclined to accept myths about rape. If one assumed that children learned "from Sesame Street how to count one, two, three, four, five, believe me," he said, "they can learn how to pick up a gun and also learn ... about male/female relations." If you could "measure sexual arousal to sexual images" and measure what attitudes males had about rape, you could "predict aggressive behavior with women, weeks and even months later," Donnerstein suggested. Indeed, some researchers would argue, he said, that the connection between watching some kinds of violent images and callous and aggressive behavior toward women was "much stronger statistically than the relationship between smoking and cancer."

This testimony can be found in Folder 15, Box 69, Records of the Attorney General's Commission on Pornography, RG 60 (Justice Dept. Records), National Archives and Records Administration (NARA II), College Park, MD.

**842.** "Tests that Pornography Fails [editorial]." *Christian Science Monitor* July 10, 1986 1986: 15.

This article asks: "Is a crusade against pornography needed, as Attorney General Meese says? The issue is one of tone. Crusades can be indiscriminate, trampling the rights of many to honest, wholesome expression." It goes on to say that "It is not sexual content of itself that necessarily makes pornography deplorable. It is how it fails to pass some fundamental but easily understood tests: Does the material strengthen human affections, deepen trust, elevate purpose, safeguard the individual and society's interest in stable, lifetime bonds? A public effort to make such a review widespread would be welcome."

**843.** "That New Telectroscope." *New York Times* April 3, 1898 1898: 22.

This article discusses a new invention, the telectroscope, by Jan Szczepanik in Vienna, that can transmit pictures and printed material such as manuscript over long distances by telegraph wire. The pictures can all be sent in color. This instrument may make the current telegraph superfluous. The subtitle of the article reads: "Details of the Instrument That Is to Transmit Pictures Over a Telegraph Wire. Szczepanik's Weird Machine. Claims of the Polish Schoolmaster as to What His Telectroscope Will Do and How It Does It -- A Scheme for the Transmission of Colored Rays."

**844.** "Theatres Can Open on 'Idle Mondays'." *New York Times* Jan. 20, 1918 1918: 2.

This article reports on the effort to conserve electricity during World War I and when motion picture theaters could be open.

**845.** "Theatres to Open for Shows To-Day; ... Moving Pictures Barred." *New York Times* Dec. 22, 1907 1907: 2.

This article concerns Sunday blue laws.

**846.** "The Theatrical Muck-Raker Answered." *Current Literature* 46.6 (1909): 669-71.

This article responds to a previously published piece in this magazine by Walter P. Eaton which severely indicted the American theater and theatrical managers. This article notes that newspapers provide a dual picture of the theater. Quoting Mrs. Leslie Carter: "While in one column of the newspaper appears an interview with some celebrated 'star' of the church, in which the public is warned against the danger of certain plays in the theater, in another column, on the same page, the newspaper gives its readers a blood-curdling and hideous picture of some actual drama in real life that would be quite impossible of representation on any stage because of its moral ugliness." (670-71) The article quotes Miss Jeannette Gilder's in *Putnam's Monthly* saying that "A censorship is a futile officer." (670) It also begins by citing Jane Addams who extolled the American stage for attacking serious social problems on which the church and press were silent. Addams listed about a dozen plays that fell into this category. (669)

**847.** "Theodore Roosevelt: The Picture Man." *Moving Picture World* 7.17 (1910): 920.

This article says that "Colonel Roosevelt has certainly had, and certainly is having, a great and, it must be said, a historic career. He is one of those men of whom, as we have hinted, the future historian must take decided cognizance. His is such an overmastering personality that we go the length of expressing the hope that moving pictures of him may be preserved in safe custody for future reference. What would the public of this country give to-day to see Abraham Lincoln or George Washington in their habits as they lived, in moving picture form?..."

**848.** "Thirty-Eight Masterpieces of the Altman Collection." *New York Times* April 5, 1914 1914, sec. SM: 8.

This article describes the artwork that was reproduced in the *New York Times* using the paper's new rotogravure process. See also related stories on this topic in this issue of the paper. The article's subtitle reads: "These, with the Thirteen Pictures Reproduced in Last Sunday's New York Times, Make up the Great Collection That Will Shortly Be Housed in the Metropolitan Museum."

**849.** "Throng at Bunny Funeral." *New York Times* April 29, 1915 1915: 14.

The subtitle to the article reads: "Film and Legitimate Stage Actors Attend Services at Elks' Club."

**850.** "The Times Pictures Praised by Critics." *New York Times* April 6, 1914 1914: 9.

This article reports the reaction of several artists and others to the *New York Times* publication of art work using the rotogravure process. Among those quoted are Charles Dana Gibson and John G. Anar, President of the National Arts Club.

**851.** "The Times' Rotogravure Presses. From the Editor and Publisher." *New York Times* April 15, 1914 1914: 12.

Here the editor and publisher of the *New York Times* explains the paper's new rotogravure process and how it is "an improvement of the slow and expensive process of photogravure." It uses a rotary press and is thus much faster. The picture is etched on a copper cylinder rather than on a copper plate; it uses fewer rollers than an ordinary press. Other newspaper using this process in 1914 included the *Boston Sunday Herald*, *Philadelphia Public Ledger*, and the *Chicago Tribune*. The article notes that the rotogravure process cost equals about that of half-tone printing.

**852.** "The Times's Magazine Supplement." *New York Times* May 18, 1897 1897: 6.

This article is reprinted from the *St. Augustine (Fla.) Record* and it says that the *New York Times* Sunday supplement recently devoted "a couple of page to snap shots of the Grant parade." It says that the *Times's* Sunday supplement's use of halftone pictures is "worthy of the highest commendation."

**853.** "Times's Pictures Win British Praise." *New York Times* April 19, 1914 1914, sec. C: 4.

This article begins by saying that "It is not too much to say that the *New York Times* Easter colored supplement, illustrating the gems of the Altman collection, and, even more, the first rotogravure supplement, caused a general sensation in art circles here and elicited many commendations on the enterprise displayed, as well as what is termed the immernse service rendered to the cause of art." It quotes one the mural painter Frank Brangwyn as saying of the rotogravure pictures: "I have neer seen anything as good even in high-class magazines.... You can get a much better and truer idea of the original from these rotogravures than from small magazine pictures...."

**854.** "To Boom Germany in Motion Pictures. Big Publicity Plan Launched for the Capture of Foreign Markets." *New York Times* Nov. 8, 1913 1913: 1.

This articles discusses Germany's effort to expand the global market for its motion pictures.

**855.** "To Broadcast Baseball by Radio Movies." *Popular Science* 102 (1923): 67.

**856.** "To City Desk and Entertainment Editor." *PR Newswire* July 18, 1985 1985.

This news release says that according the *Parade* magazine, at least sixty major movies during the past five years have portrayed "the use of illegal drugs in a positive, upbeat way."

**857.** "'To Make Good Citizens the Theatre for Children'." *New York Times* Nov. 12, 1911 1911, sec. SM: 7.

The subtitle of this article reads: "Miss Alice Minnie Herts Outlines Interesting Plan for a Permanent Institution of National Scope." The article goes on to quote Herts. "'To commercialize the imagination of the child seems to me to be a terrible thing,' averred Miss Herts, in explaining the rules of the children's theatre. 'The object of this whole scheme is to entertain, educate and develop children poor children. It is not to declare dividends!'"

**858.** "To Photograph in Colors." *Chicago Daily Tribune* Jan. 19, 1896 1896: 33.



The subtitle to this article reads: "Two Chicago Men Near the Goal."

**859.** "To Prohibit Indecent Pictures." *New York Times* Feb. 28, 1900 1900: 9.

This article notes that "Anthony Comstock appeared before the Assembly Codes Committee to urge favorable action on Senator Wagner's bill making it a misdemeanor to exhibit any indecent moving pictures in slot machines. The committee decided to report the bill favorably. It has already passed the Senate."

**860.** "To Take Movies Up in Air." *New York Times* July 2, 1918 1918: 11.

The subtitle of this article reads: "Lieut. Webb of Mail Service Will Carry Operator and Camera."

**861.** "Today's Christmas Edition of the New York Times Is the Finest Ever Issued by a Newspaper." *New York Times* Dec. 6, 1914 1914, sec. XX: 1.

The subtitle of this article summarizes its content: "Color Section Containing Reproductions of Boutet de Monvel's Joan of Arc Paintings an Unparalleled Achievement -- Together with the Rotogravure and Halftone Sections, the Special Articles and Other Features. It Marks New Era in Journalism."

**862.** "A Top Aide's Close-Up of a President Who Never Says 'I'm Tired'." *U. S. News & World Report* 59.2 (1965): 22.

An article that reveals Jack Valenti's deep admiration of President Lyndon B. Johnson.

**863.** "Toughened Child Pornography Bill Signed by Reagan." *Los Angeles Times* Nov. 8, 1986 1986, sec. 2: 3.

This article gives an account of the Reagan administration's tough stance on child pornography. Reagan "signed legislation strengthening federal law against child pornography. The measure amends a section of a law that prohibits the interstate transportation of children to engage in sexual activity for commercial purposes."

**864.** Committee on Science and Technology, U. S. House of Representative. *Toward the Endless Frontier: History of the Committee on Science and Technology, 1959-79*, United States House of Representative, Committee on Science and Technology.

This 1,073-page history of the U.S. House of Representative's Committee on Science and Technology cover the period from 1959 to 1979. Although this work is not particularly well written or organized, it does have a reasonably good index and offers students a decent starting point to study Congress's efforts to formulate policy relating to science and technology in the first two decades after the launching of Sputnik by the USSR.

**865.** "Traces Crime to Nickel Theater." April 14, 1907 1907: 3.

The subtitle of this article reads: "Judge Cleland Says Juvenile Offenders Owe Downfall to This Cause. Has Law to Check It. Offers Ordinance Barring Children from Shows Unless Parents Take Them." This article has the following subheadings: "Cause of Every Juvenile Crime"; "Debauches the Imagination"; "Little Boy Attempts Robbery"; "Small Girls Find Ruin."

**866.** "Traffic Record. Are Booming Country." *Los Angeles Times* July 25, 1911 1911, sec. II: 5.

This article talks about efforts to spread "the name, fame and productiveness of California" and notes the work of public lecturers equipped with "moving-picture machines and many thousand feet of films descriptive of California" The subtitle to the article reads: "Many Homeseekers Expected from World Over; The Moving Picture Machines Show Resources ...."

**867.** "The Tragedy and the Compensations of the Actor's Career." *Current Literature* 42.2 (1907): 188-89.

This article comments on the nature of the actor's fame at a time when it was unlikely people could either hear or see the actor's performances after his death. It begins with a story about Michelangelo who was "said to have

once gratified a whim of his own or of some exacting patron by carving a statue of snow. It may have been his masterpiece, but, under the warm rays of the sun, it quickly melted into a shapeless lump, leaving no record of its beauty. 'And this is what the actor does ever night,' Lawrence Barrett used to say; 'he is forever carving a statue of snow.'" (188)

The article cites actor Joseph Jefferson's observation that the work of painters, sculptors, and writers live on after their deaths, unlike that of the actor. It then reprints an excerpt from an article in *Munsey's Magazine* by Prof. Brander Matthews on the nature of the actor's fame. Matthews saw two advantages coming to the actors, however. One was that he was often given great wealth and fame while he was alive. (188) Matthews pointed out that the actor, because of a statue made of him, is well known but the sculptor is likely to be unknown. Similarly, the actor may be famous for his performance in a play but the audience is unlikely to know who the author of the play was. (189) A second advantage of the actor was that once dead, his reputation was unlikely to change. By contrast, the reputation of the painter, sculptor, and writer is likely to rise or fall in the years following his death -- all because his work has survived after him. (189)

The article quotes from poem by Campbell:

"For ill can poetry express  
Full many a tone of thought sublime,  
And painting, mute and motionless,  
Steals but a glance of time. 188/189  
But by the mighty actor brought,  
Illusion's perfect triumphs come --  
Verse ceases to be airy thought  
And sculpture to be dumb." (188-89)

This article may be compared with the comedian Joseph Jefferson's assessment of the fleeting nature of the actor's fame in "Joseph Jefferson on the Actor's Fame," *Forest and Stream*, 66, No. 21 (May 26, 1906), 842.

**868.** "Transcript of Record, *Samuel Roth, Petitioner v. United States of America*, Supreme Court of the United States, October Term, 1956, No. 582". 1957. (Jan. 14, 1957). Feb. 8, 2006.  
<<http://www.yale.edu/lawweb/avalon/curiae/html/354-476/001.htm> (accessed May 20, 2010)>.

This transcript gives the 26 counts on which Samuel Roth was indicted for distributing obscenity and it also lists the publication and other materials he was charged with mailing. The Petition for Certiorara was filed November 16, 1956 and the Certiorari was granted January 14, 1957. Among the publication Roth mailed were a monthly magazine, *Good Times: A Review of the World of Pleasure*; *American Aphrodite: A Quarterly for the Fancy Free*, which Roth edited; and such other items as "Stereoptice Nude Show," "Wallet Nudes," and "2 Undrapped Stars."

This case, together with the *Alberts v. California* case decided the same year, changed the Supreme Court's interpretation of obscenity, one that earlier had been defined by the *Hicklin* case. Henceforth, it became much hard for prosecutors to convict people for obscenity. Samuel Roth earlier convictions for obscenity for mailing *Wild Passion*, *Wanton by Night*, and *Sexual Content of Men and Women*. On one occasion he had gone to jail in Philadelphia for selling copies of James Joyce's *Ulysses*. Well-known for distributing such material, he had earlier

convictions for obscenity. His appeal came at the same time as that of David Alberts, convicted in California for selling obscene literature. While the U. S. Supreme Court upheld the convictions of Roth and Alberts, and stated that obscenity was not protected by the First Amendment, it nevertheless changed fundamentally the way in which it dealt with obscenity cases. What became known as the *Roth* test became the foundation of American obscenity law. Obscenity would be “whether to the average person, applying contemporary community standards, the dominant theme of the material taken as a whole appeals to the prurient interest.” In delivering the opinion in *Roth*, Justice William J. Brennan, Jr. said that “all ideas having even the slightest redeeming social importance... have the full protection” of the First Amendment, unless “they encroach upon the limited area of more important interests.” Justice Douglas, who joined by Hugo L. Black in dissenting in both *Roth* and *Alberts*, went farther. He argued that the First Amendment protected literary treatment of sex even if it offended “the common conscience of the community.”

**869.** "Tribune to Print Toned Pictures by Rotogravure." *Chicago Daily Tribune* Feb. 7, 1915 1915, sec. A: 1.

This article talks about the *Tribune's* use of the rotogravure process. It notes that the paper has been installing the new presses and that the process comes from Germany. It also discusses how the process works, its use of color, and its expense. "Mechanical engineers and experts in the art of photographic reproduction have been engaged for several weeks in installing a number of intricate machines in the *Tribune* building. When these machines are set in motion within a few weeks, another *Tribune* achievement will have been attained -- an achievement unequaled in the history of newspaper picture work in the United States.

"On Feb. 28 the first rotogravure work ever 'run off' of a rotary newspaper press on roll paper will be in the hand of the *Tribune's* readers. This work, from an artistic standpoint, will surpass in faithful reproduction of the gradations of light and shadow and detail any picture printed in the country except ... the most expensive of book paper and will be superior in softness of tone to most of these."

The subtitle of the article reads: "Machinery Installed for Highest Achievement in American Newspaper Publishing. Superior Process Is Used."

**870.** "Tries Out Kinetophone." *Los Angeles Times* Jan. 4, 1913 1913, sec. I: 1.

This article discusses Thomas Edison's kinetophone which combined moving picture machines and a phonograph. "Seven films were shown," the article reports. Edison is quoted: "'This will put the finest operas and the best dramas within the reach of the poorest man.'" Indeed, the article's subtitle reads: "Edison Declares His Latest Device Will Be a Big Agency for the Uplift of the Poor."

**871.** "Troland's Body Sent Homeward." *Los Angeles Times* May 29, 1932 1932, sec. A: 1.

This article reports the death of Leonard Troland, a co-inventor of Technicolor, from a fall on Mount Wilson in California, noting that he had been in ill health and that witnesses said his death was clearly accidental.

**872.** "Troland's Death Accident." *New York Times* May 29, 1932 1932: 6.

This article says that the Los Angeles Sheriff's office has closed its investigation of Leonard Troland's death, declaring it an accident. The article says that "Dr. Troland, suffering from the affects of a recent nervous breakdown, had gone into the mountains on a hiking trip with an associate, R. D. Eaton. Dr. Troland had climbed out on a rock to pose for a photograph when he fell into the canyon."

**873.** "Try to Wipe Out Billboard Evil." *Chicago Daily Tribune* June 27, 1908 1908: 18.

In addition to billboards, this article talks about licenses required for theater film machine operators. The article's subtitle reads: "Aldermen Propose Ordinance That Will Do Away with Unsightly Signs."

**874.** "Turned to Arson by Moving Pictures." *New York Times* July 15, 1910 1910: 16.

The subtitle of this article reads: "Twelve-Year-Old Ethel Allen Confesses to Setting a Tenement Ablaze Twice; Wrote a Black Hand Note; Demanded \$50 from Her Father She Says She Saw These Things in a Bronx Moving-Picture Theatre."

**875.** "TV and an Age of Pictures." *America* 94.16 (1956): 427.

This short piece reflective of the Catholic Church's views on television and movies, warns about "the constant danger that culture will indeed be 'vulgarized' by the steady encroachment of the picture-technique." This piece also mention that on December 20, 1955, 250 alumni from the Graduate College at Princeton University met to dicuss "The Communication of Ideas."

**876.** "TV News Film - New Role for 8mm." *American Cinematographer* 44.4 (1963): 227, 230, 232, 234-35.

This article discusses the potential for 8mm film in producing newsreels for television. News cameramen found that the 8mm cameras have advantages because they are lighter and more compact. It notes that in 1963, there was increasing use of 8mm film in television news programs and that its quality compared favorably with 16mm film. It notes that KPHO-TV in Phoenix, AZ, has been experimenting with a Fairchild sound camera and projector.

**877.** "The TV Parental Guidelines: About TV Ratings and V-Chip". Nov. 7, 2005. <<http://www.tvguidelines.org/>>.

This site provides the television industry's explanation of its rating system and the V-chip.

**878.** "TV Ratings." *Tampa Tribune* July 11, 1997 1997, sec. News/World: 6.

This article deals with political pressure building to force the television industry to adopt a rating system.

**879.** "TV's First Nude." *Playboy* (1968).

This article is about the first nude to appear on television.

**880.** "Two-Sided Attack on Picture Shows." *New York Times* March 14, 1911 1911: 7.

This articles reports on two approaches to regulating motion pictures. The article's subtitle reads: "Children's Society Going Before the Legislature and Conference Appeals to the Mayor; Not Agreed in Their Views; Children's Society Regards It as a Moral Question and Conference as an Administrative Detail."

**881.** "U. S. Gets a Look at Brigitte." *Life* 43 (1957): 83-84, 87-88.

This one of several articles in mainstream magazines publicizing Brigitte Bardot and her movie *And God Created Woman*.

**882.** "An Unamerican Innovation." *The Independent* 86.3520 (1916): 265.

This article laments that movie censorship seems to have become an "institution" and says that while it may be a military necessity during World War I, "it always involves a dangerous infringement of personal liberty." American have "purer plays and purer periodicals than European countries," even though they censor their press and theater. The author asks what would have become of photography if had been censored 50 years ago? It would be dominated by "a few rich and powerful organizations" and not the democratic pastime it is in 1916.

The article says that movie camera technology will soon be affordable for almost everyone and that censorship cripples the potential democratization of this art. "Now the motion picture camera will soon be made cheap enough so that almost any one can afford one. If not interfered with by censorial laws it will in a few years be the common custom to take motion pictures of home and street scenes, to exhibit these in school, church and theater within a few hours after taking, and to mail them cheaply to any part of the country for exhibition in the family circle or in public. But this very desirable democratizing of the art will be impossible under a national or state

censorship where one has to pay a fee of some ten dollars for every new film or two dollars for every duplicate, and have them shown to the censors before being exhibited in public."

The article says that motion pictures are "more than a means of amusement and more than a method of education. It is one of the most powerful forms of propaganda yet discovered. Some day there will, we hope, be films attacking the entrenched wrongs of modern society, as 'Uncle Tom's Cabin' attacked slavery, for which it was not allowed to circulate in the South...." Censorship makes this seem unlikely. "Does anyone suppose that our political appointees would ... stand for the freedom of the film against the pressure of vested interests and popular prejudice? No, we should have again what Shakespeare calls 'art made tongue-tied by authority,' and the old battle which has been won by the press would have to be fought over again for the screen."

**883.** "Uncut Features Aired Freely Into Homes But Censored for Screens." *Variety* 193.5 (1954): 1.

Between 1948 and 1952, Ohio TV stations played more than 1,800 movies, and between 500 and 600 of them had never been submitted to censors. Another 484 had been cut before they had appeared in movie theaters only to have the cuts restored before they were aired on TV. Five films that had been rejected outright by the Ohio Board of Censors were televised.

**884.** "United Artists Quits Film Group: Studio Resigns After Denial of Code Seal to 'The Man with the Golden Arm'." *New York Times* Dec. 8, 1955 1955: 46.

In November, 1955, the *New York Times* reported that United Artist would release the movie, *The Man with the Golden Arm*, with or without the PCA's seal. It was the first time that a major studio had announced its intention to exhibit a controversial film before submitting it to the PCA. The studio did submit the film to the PCA but the PCA refused to approve it. Johnston and the MPAA's Appeals Board upheld this decision on December 6, 1955, but the studio heads were divided. Only five voted to uphold the appeal while four other abstained. The following day, Arthur Krim announced that United Artist would withdraw from the MPAA in protest. This episode contributed to Johnston's decision to revise the Production Code in 1956. The revised Code permitted treatments of narcotics use in movies.

**885.** *United States v. Paramount Pictures, Inc.* 334 U. S. 131 (1948) 1948.

In a decision written by Justice William O. Douglas, the U. S. Supreme Court in 1948 made the work of censoring movies much more difficult. The major studios owned hundreds of theaters, which guaranteed outlets for their films -- pictures the Production Code Administration approved. In *United States v. Paramount Pictures, Inc.*, the Court ruled that studios were in violation of antitrust laws and must divest themselves of their theater chains. Control over exhibitors had already weakened in 1942 when Hays in a little-known maneuver gave theater owners freedom to show movies that had not received the PCA's blessing.

**886.** "Universal to Release "Henry & June" as First Film with NC-17 Rating." *PR Newswire* Sept. 26, 1990 1990.

This article is about the first movie to be given an NC-17 rating by the motion picture industry. *Henry and June* was made by Lew Wasserman's studio, Universal.

**887.** "Unusual Snapshots Taken at Thrilling Moments." *New York Times* Aug. 14, 1910 1910, sec. SM: 7.

This article notes that the "cameras recorded images of critical moments far more graphic than a writer's pen could." Such pictures "were found in much greater variety than had been expected." It reports that the assassination of Prince Hirobumi Ito in Japan was captured by moving picture camera. Movie makers often use such film of actual events holding the showing of the film until a movie story could be invented to fit the pictures. The subtitle of the article reads: "Work of Camera Men with Presence of Mind to Press the Button at Critical Times."

**888.** "The Use of Cinematography in Physiology: Some Recent Applications." *The Times [London]* Oct. 4, 1913 1913: 3.

This article reports on the use of slow motion moving pictures in the study of physiology. (Erik Barnouw also discussed use of slow motion as earlier as 1899. See Erik Barnouw, *The Magician and the Cinema* [New York: Oxford University Press, 1981], 99.)

**889.** "Using the Camera to Illustrate Fiction." *New York Times* Jan. 6, 1918 1918: 75.

This article says that some of the best-known actors on a list of 3,000 names used as models for photographers. It notes that these photographs must be much more carefully done than facial pictures in the movies. The subtitle to the article reads: "Models Pose for Photographs Showing Scenes in the Story How Two Artists Originated the Plan."

**890.** "Valenti Exits White House for MPAA Post." *Broadcasting: The Business Weekly of Television and Radio* 70 (1966): 38-39.

An article about Jack Valenti leaving his position as assistant to President Lyndon B. Johnson to become president of the Motion Picture Association of America.

**891.** "Valenti in Ode to Code: Wisdom Behind Administration." *Variety* Sept. 28, 1966 1966: 5, 68.

This article discusses the 1966 revision of the motion picture Production Code. Valenti says that there are no rigid restrictions on any topics that can be treated in the movies and that there are "gauzily defined boundaries" relating to good taste in treating crime and sexuality.

**892.** "Valenti Seeks VCR Collaboration." *Los Angeles Times* Jan. 9, 1989 1989, sec. Business: 3A.

During the early 1980s, Jack Valenti of the Motion Picture Association of America had considered video cassette recorders to be a dire threat to the movie industry but by 1989, he was willing to seek an accommodation with video makers. "The trend is that the more a person watches a movie on a VCR, the more that person seems to be drawn to wanting to see a movie in a theater," Valenti concluded.

**893.** "Variety Houses Like 5 Cent Kind." *Chicago Daily Tribune* April 17, 1907 1907: 2.

This article comments on the type of people who attend the 5-cent theaters. "The body of the house was filled with men and women largely of the class to be found in the near north side region, in the middle of which the theater stands." The article also notes that near nudity in stage show "Mlle. Salome." "The scene was so baldly and openly an attempt to play on the lower tastes of the audience that when the curtain fell no one in the house had the temerity to applaud, and Salome disappeared amid silence, which finally was broken by a man's hoarse guffaw, followed by a hysterical giggle from one of the women in the gallery."

The article offers an unflattering description of the theaters. "In close proximity to the nickel theaters which infest the downtown district, many of them touched with vicious suggestiveness, there stand a number of more pretentious places of entertainment which outrival their less ostentatious neighbors in the vulgar spectacles they produce. These theaters in recent months have grown bold and unrestrained."

The subtitle of this article reads: "Some More Pretentious Theaters Have Just as Vicious Spectacles; Children Are Patrons; Theater on North Side Shows 'Girl in the Pie' and a 'Salome' Dance."

**894.** "The Verb 'To Film'." *New York Times* May 26, 1914 1914: 10.

This article reports that "The verb 'to film' having gained currency, it must be graciously admitted to the language."

**895.** "Very Educational." *Newsweek* 61 (1963): 86.

This article talks about Richard D. Heffner and public television.

**896.** "Vice President's Funeral. Mr. McKinley and Many Distinguished Persons Go to Paterson." *New York Times* Nov. 26, 1899 1899: 4.

This article on funeral of Vice President Garret Augustus Hobart in 1899 says that people with Kodak cameras and kinescope moving picture cameras captured the procession: "All along the line of march the kodak fiends were active, and even the ubiquitous kinetoscopoe man got a series of moving pictures of the cortège as it came through Broadway."

**897.** "A Victory for Decency." *Outlook* 89.4 (1908): 135-36.

This article discusses a woman who was awarded \$6,000 by the U.S. Court in New York because her photograph had been used by the Lydia E. Pinkham Medicine Company for advertising, even though the company had not told the woman for what purpose her picture would be used. The article says the "appearance of the advertisements gave Miss Wynne unpleasant notoriety among her fellow workers, and finally obliged her to give up her employment." (136) The article says the judgment in this case was "a stroke for decency and good order." (136)

**898.** "Videotape Recorders." *Popular Photography* 59.4 (1966): 145-46.

These pages give examples of videotape recorders that were available to purchase in 1966 from such companies as Ampex, Concord, Sony, Panasonic, and Wollensak.

**899.** "View in Privacy of Home; Women Form Big Market for Hard-Core Porn Tapes." *Los Angeles Times* Dec. 22, 1985 1985, sec. Metro (Part 2): 13.

This article discusses that fact that women make up a significant part of the market for pornographic video tapes.

**900.** "Villa at the Front; 'Movies' Sign Him Up." *New York Times* Jan. 7, 1914 1914: 1.

This two-article story reports on a camera designed to capture action on battlefield with Francisco Villa. Quoting H. A. Aitken: "Meanwhile there was the question of the cameras. We wanted a camera that would stand up and take pictures of a battlefield and yet operate in such a way that the man with it could keep under cover while the machine was exposed.

"Such a camera was designed, and ten of them were ordered. We next had to consider the question of men. We wanted daring men, of course, and also men who would know how to take care of themselves in military operations. We didn't want greenhorns in army matters, who would welch out at the first experience under fire.

"We have ten men in our squad at the front, two of them operating cameras to take pictures where the movies [sic] cameras will not be practicable. We are holding another man here ready to go at a moment's notice to any point where there may be a chance to catch some good manoeuvre." (Subhead for this article reads: "Villa to War for 'Movies'; Become Partner of H. A. Aitken Who Sends Camera Squad to Front.")

The subtitle of the article reads: "Brings 3,500 Recruits and Moving-Picture Contract to Ojinaga. Camera Record of Battle. The General Will Provide the Pictures and Care for Operators for a Percentage of Receipts."

**901.** "The Vulgar Snapshot Man." *New York Times* March 29, 1909 1909: 6.

This article says that "Photographs of persons and places are perfectly legitimate accompaniments of modern journalism. They often greatly increase the interest of the daily record of news." However, in the case of the photographer discussed in this story, he went too far taking pictures at a private funeral.

**902.** "War Declared on Crime in 'Movies'." *Chicago Daily Tribune* Sept. 19, 1913 1913: 1.

"Children need no instruction in murders..." says Judge Mary Bartelme. The subtitle to this article reads: "Gun Play Film Shows Attacked by Social Workers, Police, and Judiciary."

**903.** "War of Moving Pictures." *Chicago Daily Tribune* June 2, 1907 1907, sec. B: 3.

The subtitle to this article reads: "Berlin Police Act as Result of Medical Theory That They Are Harmful to Eyes."

**904.** "War Surgery Shown in Moving Pictures." *New York Times* Oct. 7, 1916 1916: 11.

The subtitle of this article reports: "Films Here Portray Removal of Shrapnel Ball from a Living Man's Heart; Human Wrecks Salvaged...."

**905.** "Well-Known Authors Act Their Own Plays in 'Movies'." *New York Times* Feb. 8, 1914 1914, sec. SM: 5.

The subtitle of this article reads: "Amelie Rives, Booth Tarkington, George Ade, Ida Tarbell, Rex Beach, George Barr McCutcheon, and Others as Film Actors."

Ida Tarbell talks about appearing before the camera. She had been working on a biography of Abraham Lincoln. Here the article quotes Tarbell: "'Here is a great human undertaking with limitless possibilities to bring amusement and instruction to the whole world. What was I that I should say 'I will have none of it'? So I did the best I could to follow the instructions of the serious and enthusiastic young man who had undertaken to pose me. I discovered afterward that the young man had been impersonating Lincoln in my little sketch, so I understood better his natural interest in having me smile up at the Lincoln portrait, catch my inspiration from the corner of the frame, where I had been told to look, and fall to writing furiously.

"I did feel a little foolish, but only because I realized what a stupid amateur I was as an actress. All the revolt had been taken out of me by the bigness of the things I had seen. The only "emotions" I have to record, then, are the haughtiness with which I went in and the meekness with which I came out."

**906.** "What Are Pathescopes?; Question Before the General Appraisers for Decision." *New York Times* Feb. 4, 1915 1915: 14.

This article says that "the Pathescopes are moving picture machines made especially for home entertainment...."

**907.** "What Helped Me to Success Will Help You, Says Jackie Saunder Movie Star." *Chicago Daily Tribune* Nov. 2, 1919 1919, sec. E: 5.

This advertisement has a picture of Jackie Saunders and considerable text about the virtue of using Senreco toothpaste and visiting the dentist regularly for good gums. It projects an image of beauty.

**908.** "What Makes a Woman's Beauty." *Chicago Daily Tribune* Feb. 28, 1904 1904, sec. A: 5.

This article talks about the relationship between photography and a woman's beauty. Photographers, it notes, are "trying to lift" their "profession to a place among the fine arts." Quoting Bliss Carmen, the article says that "no one 'has the power of reaching his own ideal, unless he inculcates that ideal of himself in the minds of others.'" The article goes on to say that the "new photography makes its own creation, not imitation. The sensible qualities of beauty, which Burke enumerates as 'smallness, smoothness, variety in the direction of parts, flowing lines, delicacy of form without remarkable appearance of strength, freshness and contrast of color,' are as important in this art as in every other. But the photographer concerns himself directly with the visible effort which nature is making in every individual, spiritually even more than physically, toward that beauty that philosophers recognize as the normal state of man."



The article emphasizes the importance of the face and eyes in revealing beauty. **"A recent issue of a photographic magazine gives this rule of interpretation of facial expression; 'The eyes reveal the soul, the nose will power, the mouth and chin stand for purpose and determination; and what we call expression, the combination of all, is the mirror through which the inmost character of each subject is reflected.' It is usually through emphasis of some one feature that the photographer is most successful."** [my emphasis]

"If a girl has beautiful eyes and an ugly mouth, he either poses the head or veils the face in such a way that the beautiful eyes catch and hold the attention. If she has a sweet and tender mouth and her eyes are so light in color that photographed they will seem to pop out from their background, he turns her face so that the beauty of the mouth will be its distinguishing feature...."

The article is accompanied with five photographs and one drawing of women's faces.

**909.** "What Schools to Use Movies." *Chicago Daily Tribune* July 28, 1916 1916: 10.

This article says that movies will probably be used to teach Americanism.

**910.** "What the Ancients Missed." *New York Times* March 26, 1918 1918: 10.

This article comments that "No longer does a hero have to depend on the uncertain pleasure of the bards of posterity to celebrate his aristeia; he comes home and lectures about it himself, usually to his credit be it said, for the benefit of some worthy cause. Or, it may be his achievements pass into the running record of the film, with Himself as Himself if possible; if he lacks the technique, another may impersonate him with greater or less fidelity; the public is pleased just the same.

"Rome would have howled with joy could it have seen upon the screen 'My Seven Years in Gaul,' by C. J. Ceasar...."

**911.** "What TV Does to Kids." *Newsweek* 89 (1977): 62-63.

This article discusses what research seemed to show about the impact of watching violence on television and in other forms of mass entertainment. By the time the average person had reached 18 years of age, they had seen literally thousands of murders enacted on TV and movies.

**912.** "What TV Is Doing to the Movie Industry." *U. S. News & World Report* 47 (1958): 88-90.

As the sales of television sets increased, more and more people watched movies at home. By 1956, almost 4,200 feature motion pictures (more than 5,200 hours of films) were being shown nationwide on television each week. Less than two years later, more than 200 million people were watching free films on television each week compared to 46 million people who bought tickets at movie theaters.

**913.** "What You Should Know About 16mm Workprint Editing." *American Cinematographer* 48.2 (1967): 112-14, 140.

This articles discusses working with 16mm film. It notes that "while it is true that non-theatrical productions are shot in both 35mm and 16mm, and on 16mm negative as well as 16mm reversal, most non-theatrical production such as industrial films, in-plant film-making, contract film reports, etc., are in 16mm and the bulk of this is shot on 16mm reversal film, both color and black-and-white." (112)

**914.** "Where Melodramas Are Produced Without an Audience." *Chicago Daily Tribune* May 3, 1908 1908, sec. F: 6.

This article comments on the filming of movies and how they are attended by live audiences. Violence is common in the storylines. "Have you a deadly enemy your wish 'removed'? Entice him out to Western avenue, where more murders are committed per second and more kidnappings to the square yard than in any other place

in the country." These and many other similar scenes are enacted, not before live audiences, but in silence before the "moving picture machine."

The subtitle of this article reads: "Every Day In the Week, Heroes and Villains, the Woman in the Case, and a Company of Supernumeraries act In Pantomime Before the Moving Picture Machine."

**915.** "The White Slave Films." *Outlook* (1914): 120-22.

This article begins by pointing out that the current generation is not the first to have discovered sex but that "while we have not discovered sex, it can be said perhaps that we are to-day approaching it in a somewhat different spirit than has obtained in the past." (120) The current films about white slavery are not nearly as immoral as the musical comedies which are built on marital infidelity. "No one in these post-Victorian days publicly objects, apparently through fear of being thought prudish and unsophisticated, to the musical comedies founded upon the glorification of marital infidelity. Yet between these white slave films, pointing a moral which he who runs may read, and the 'wit' and cynicism of the average musical farce, skillfully and successfully staged to appeal to the immature in age, mind, and morals, there is a gulf as wide as the seven seas." (121)

The white slave films do not so much promote immorality as hysteria this article says. "The most valid objection to the reproduction of the best of these films is not that they promote immorality, but that they promote hysteria." Quoting Mrs. Barclay Hazard, head of the New York branch of the National Florence Crittenton Association: "All this talk about the poisoned needle that has been filling the papers is nothing but the result of the hysteria which is brought about by the state of mind people are getting into through the constant discussion of these subjects." (121)

The article comments on the power of movies to discuss social topics compared to print media. It argues that "much can be said for the 'movies' as purveyors of social information which cannot be said for fiction and the drama. The 'movies' are intensely democratic -- emphatically more so than the legitimate stage or even the ubiquitous novel. They can be made accurate without offering to the adolescent mind opportunity or time for the intimate self-comparison and analysis which results from the reading of fiction. They can be made interesting without the alluring presentation of physical reality inseparable from the enactment of such themes upon the stage...." (121)

The article concludes: "These films will not teach morality to the immoral. They will not by themselves inculcate high ideals. That is the business of the church and the home. They certainly will aid, we believe, in destroying the glamour of baseness. There are more ways than one of circumventing the devil." (122)

**916.** "Who We Are". 2004. (2004). July 5, 2004. <<http://www.iop.harvard.edu/who/director.html>>.

This website for Harvard University's Institute of Politics gives a biographical sketch of Dan Glickman, who succeeded Jack Valenti as president of the Motion Picture Association of America on September 1, 2004.

**917.** "Who's Afraid ... of Jack Valenti?" *Newsweek* 68 (1966): 84-85.

This article asks if Jack Valenti "will be more than a front man, a resplendent chief usher to the world. The biggest guns in the West didn't saddle him up to be a Trojan horse." (85)

**918.** "Whose Picture Is the Best Seller?" *New York Times* Feb. 9, 1908 1908, sec. SM: 6.

The subtitle for this article reads: "Here Is the Answer, Also Data About Other Celebrities Who Attract Collectors."

This article is on the popularity of celebrity photos. **Actresses most popular but many sales abroad because of antipathy from non-acting women.** (my emphasis) "According to a leading dealer in photographs of celebrities in

this city, the business which he conducts may be considered a thermometer of the public's feeling toward its favorites of the stage and in other walks of life which bring them into prominence.

**"The dealer along keeps on hand a stock of about one million photographs.** (my emphasis) They include pictures of actors, actresses, singers, members of royal families and of the nobility of foreign countries, men prominent in politics, scientists, and every other kind of celebrity known to the human race.

**"Of all these the most popular are the picture of actresses.** (my emphasis) And first and foremost among the favorite actresses of the American stage is Maude Adams...." (she played Peter Pan) Ethel Barrymore second most popular.

"Fully 25,000 pictures of Maude Adams in her various roles are sold in this city by the leading dealer in photographs of celebrities alone. This represents somewhat less than one-half of the total number of pictures of actors and actresses purchased from him by collectors each year.

"The pictures of actors and actresses represent about one-third of the entire number of celebrities' pictures which that dealer sells...." (Maude Adams represents about one-sixth of all celebrity sales by this dealer.)

Next to stage celebrities, pictures of royalty are next in popularity. Opera singers and politicians (e.g., TR) are also popular as are scientists and writers. Pictures of TR a greater seller in US and abroad.

"The reason that the collections of 'types of American beauties' sent abroad to fill the order received from foreign dealers are drawn so largely from the acting profession is the fact that there exists an antipathy among American ladies not on the stage to allowing the sale of their photographs."

**919.** "Why the Movies and the Drama Must Take Different Roads." *Current Opinion* 58.5 (1915): 333.

In one area, early silent cinema usually drew unfavorable reviews when compared to the live stage. That was in the ability to depict the inner life of human beings, the psychological underpinnings of drama. Silent films, usually produced in black and white, relied heavily on pantomime which offered a poor substitute for the words spoken and emotions registered by live actors [on stage]. These films seemed incapable of entering "the subjective world of the soul." Pictures were "the province of melodrama; the legitimate stage is the province of motivated drama, high comedy and tragedy," said H. M. Hedges. "For drama, great drama, the only thing of importance is human personality in conflict.... How can the struggle of a soul be adequately portrayed by pantomime?" (333)

This article is a summary with excerpts from H. M. Hedges, "A Laocoon for the Movies," *The Play-Book*, 2, no. 8 (Jan. 1915), 20-23.

**920.** "[Widescreen Cinema]." *Velvet Light Trap*.21 (1985).

This entire issue was devoted to widescreen cinema. It also included bibliography on the subject.

**921.** "Will 'Cold Light' Soon Be a Scientific Fact?" *New York Times* July 23, 1916 1916, sec. SM: 7.

This article talks about "A cold light moving picture projector on which the film may be stopped without danger of ignition." The subtitle of this article reads: "M. Dussaud, French Engineer, Has Just Reported Definite Progress in Solving Problem That Will Be Revolutionary."

**922.** "Will Issue Films for Home Movies." *New York Times* May 27, 1927 1927: 29.

This article discusses plans to provide short films for those who own home movie equipment. The subtitle of this article reads: "Eastman Kodak Company to Start Monthly Service of Four-Minute Pictures. Chaplin to Figure Early; 'Releases' of Stars and News Reels Will be Available to Owners of Small Projectors."

**923.** "Will Scientists Succeed in Destroying Distance." *Chicago Daily Tribune* Oct. 25, 1908 1908: F3.

This article discusses a new invention by M. Armengaud, a French scientist/inventor, that promises the "annihilation of distance." He explained it, it was "merely an extension of the system under which photographs at present are being transmitted by telegraphy." The article goes to say that "it means that in everything but physical contact we will be in momentary presence of the people in the furthest part of the earth. That we will be as familiar with the daily lives of the inhabitant of China as we are with the dwellers in State street." The invention promises to give people scenes of "actual war" and such disasters as the San Francisco earthquake. There are implications for history, too: "The nickel moving picture show may be the nucleus of an institution which will beggar the gladiatorial shows of the Roman emperors and bring our ancestors back from their graves in astonishment." "Secrecy Would Be Impossible," the article says, and notes this new invention will "imply the absolute destruction of all privacy." In the future, "it will mean that men will have to live their lives in the full glare of publicity."

There will also be changes in the newspaper of the future. "The newspaper office of the future," Armengaud predicted, "will be really a theater where on an enormous screen the principal events of the world will be reproduced, with phonographs giving the words of the actors. Who would care to read a description of the installation of a president or of a battle in Morocco when he could go and see the whole event portrayed in actuality before his eyes?"

**924.** "Will Wireless Next Bring Us Radio Sight?" *New York Times* Dec. 7, 1924 1924, sec. 9: 1.

**925.** "Wilson Won't Resign at Once." *New York Times* July 4, 1912 1912: 1.

This article mentions the use of motion picture machines during the 1912 campaign.

**926.** Committee on Foreign Affairs, House of Representatives, Eighty-Eighth Congress, First Session

Subcommittee on International Organizations and Movements. *Winning the Cold War: The U. S. Ideological Offensive: Part V, Sept. 11, 12, 13, 1963.* United States House of Representatives, Committee on Foreign Affairs. 1963.

These hearings covered three topics: 1) "The Impact Abroad of U. S. Private Information Mass Media"; 2) "The Impact Abroad of Special Activities of Selected Private U. S. Organizations"; and 3) "The Problems and Techniques of International Communications." There are several interesting witnesses and statements regarding the role of American mass media in the Cold War. In his statement, Walter Joyce, then managing editor of *Printers' Ink*, says that the United States "possesses the resources for persuasive communications in such quantity and quality that we could turn the Communist siren song into an ineffectual moan. Our technology in transmitting sound, pictures, and printed word is unmatched." (531) He notes that the "official output of communications by our Government is minute compared with the dissemination of news and entertainment by our commercial news services, motion pictures companies, television producers, and magazines, newspaper, and book publishers. This mass of international communications is primarily the export of the same matter criticized here for its sex, sensationalism, and inanity. Outside the United States more than 150 million persons a week pay to see American movies. There are more than 1,100 television stations in other free world countries, and their fare is heavily loaded with old shows from U. S. television producers." (532) He also notes that "books, as a communications medium, command special attention because they may be the most important ideological weapon of all. The Communists rely on them heavily." (534)

In another statement, George England, and producer and director with MGM, notes the impact abroad of movie advertising. Indeed, the advertising campaigns, which often precede the arrival of movies by up to six months, must be taken into account in any effort to calculate the impact of American films abroad. (536)

**927.** "Wins World Tour for Two with Essay on Pictures." *New York Times* Oct. 17, 1926 1926, sec. X: 5.

This article reprints excerpts from top three winner in essay contest on the experience of going to the movies. The winner talks about movies and vicarious travel, movies and the news, and says of movies and history (quoting from the essay): "Great characters who have swayed the destinies of national reappear before me and I live in ages past, experiencing their glorious triumphs and ignominious defeats." The winner also says of movies that "They unlock the treasure house of Romance and keep its scared fire burning." The third place winner was a recent immigrant and talks about movies and Americanization.

**928.** *Wiring the World: The Explosion in Communications.* Washington, D. C.: Books by U.S. News & World Report, 1971.

This book argued in 1971 that there was "every reason to believe that we are now at the approaches of another great revolution -- one which may have even greater repercussions than the invention of the automobile, the airplane, and television. This extraordinary development -- new techniques of communication which will bring all forms of consumer services, education, and entertainment directly into the home from other points in the country and in the rest of the world -- is also likely to create new problems." This work discusses cable television, satellite technology, videocassettes, and picture telephones. Chapter 9, "As Seen From the White House," is an interview with Clay T. Whitehead, then director of the Office of Telecommunications Policy in the Nixon administration. This book contains good charts on the growth of cable and satellite broadcasting, as well as satellite telephone circuits.

**929.** "Woes of the Moving Picture Man." *New York Times* Dec. 19, 1909 1909, sec. SM: 11.

This article gives a description of open-air movie making in the area around Fort Lee, NJ. One scene involving clergy was interrupted by locals who protested. The subhead of this article reads: "Scenes That Never Come Before the Public An Open Air Performance."

**930.** "Women Censors See Twelve Reels." *Chicago Daily Tribune* Feb. 20, 1914 1914: 1.

This articles gives specific examples of films that would censored because of violence. It also notes that in censoring "Merchant of Venice," authoritieis substituted "Shylock" for "the Jew." The subtitle for the article reads: "Indorse Two Cuts; Hear Orders to Reduce Crime in One Film and Trim Immorality from Another. Shylock Receives O. K.; 'Citizens' Jury Makes Only Change in Subtitle in 'Merchant of Venice'."

**931.** "Women Object to Pictures of Bull Fight." *Chicago Daily Tribune* Nov. 13, 1904 1904: 2.

Women objected to moving pictures of a bull fight at lecture (given by Prof. Dwight L. Elmendorf) before the Brooklyn Institute of Arts and Sciences.

**932.** "The Wonderful Kinetograph." *Current Literature* 7.3 (1891): 451-54.

This article, the substance of which originally appeared in the *New York Herald*, discusses Thomas Edison's plans for the "kinetograph." "The popular preacher, the eminent public speaker, with it can all be brought to the home," it says. (451) The kinetograph, Edison says, is "merely a mechanical eye" that can record an "original scene" so that it to audiences "as true as life." (Edison quoted, 453) The article says that Edison has been experiment with a camera, run by electric motor, that takes 46 impressions each second. (452) At this speed, "2,760 photographs can be taken each minute and 82,800 every half-hour." (452) Edison notes that it can record prize fights and that he hoped to have a demonstration ready for the Chicago Exposition. (454)

**933.** "Wonderful New Picture Section." *New York Times* April 5, 1914 1914: 9.

This article discusses the rotogravure process the *New York Times* used to reproduce color pictures of art work from the Altman collection. It notes that the presses were imported from Germany and that the *Times* is the only paper in the New York City area to use this process. The article says this is the first time the *Times* rotogravure presses have been used to reproduce picture and it describes how the process works.

The article refers to the previous Sunday edition. "Admired as this color section was, it is the opinion of many artists, art dealers, and others who have had the opportunity to examine advance copies of today's art section that, although it is in one color, it surpasses the multi-color section issued a week ago.

"To-day's art supplement is the first work produced by the *Times* upon the new rotogravure presses which it has imported from Germany and installed in the *Times* Annex. In this process there is no stereotyping or or electrotyping to mar the delicacy of the work. Also there is no printing surface to be worn away by the printing of a large edition.

"The picture to be reproduced is transferred by photographic processes to a copper cylinder and etched thereon by the application of chemicals. The picture is therefore composed of a multitude of small depressions on the cylinder. In its revolution this cylinder is entirely covered with ink, but just before the printing it passes under a steel blade which removes all the ink except that in the depressions. The paper received the ink from this etching, with what wonderful softness and beauty of effect may be seen in the examples presented to-day.

"While to-day's rotogravure supplement was regarded by the *Times* as something of an experiment, the photographers, engravers, and pressmen employed being all new to their tasks, the results have been so satisfactory that it is hoped to supply rotogravure sections with the *Sunday Times* hereafter without interruption.

"The *Times* has, for a term of years, the exclusive right to the use of this process in connection with newspaper work in New York, which promises to its Sunday readers picture sections of a quality never before equaled and not elsewhere obtainable.

"The next rotogravure art section will be issued with next Sunday's *Times*. Appropriate to the day, Easter Sunday, it will contain seventeen pictures of Jerusalem and the Holy Land from photographs taken only a few weeks ago for the *New York Times* by Earle Harrison, the well-known travel photographer."

The subtitle for the article reads: "Reproductions of the Altman Pictures Are of a Quality Never Before Attained. The Times's New Process. Belongs to This Newspaper Exclusively in New York -- Presses Imported from Germany."

**934.** "Wonderful Things Done by the Camera." *New York Times* Sept. 28, 1895 1895: 3.

The subtitle to this articles reads "Vast Advances in the Science of Photography in Recent Years," and the article discusses the progress in photography over the past generation. It talks about "instantaneous photography" and cameras with exposure time of one millionth of a second, a photographic gun that than takes dozen picture a second, and sending pictures by telegraph. It says that "today the camera's sensitive eye ... shows every motion of a bullet from the instant it leaves the muzzle of the gun until it comes in contact with the target."

**935.** "Wonders of the Kinetoscope." *Current Literature* 15.5 (1894): 442-43.

This article discusses Thomas Edison's kinetoscope and a rather lengthy excerpt from an interview with Edison discussing how he built this device. A word about definitons: "The kinetograph is the machine which takes the photographs, and the kinetoscope the machine which displays them to the eye," this article explains. (442) Edison describes the difficulties in determining how many photographs needed to be taken each second to give the illusion of true motion. At first, 25 photographs were taken but this was not adequate and the number was increased to 45 or 46.

Edison assumed from the outset that moving pictures would have a special importance in preserving history. He was not satisfied with the kinetoscope, a box that required a single viewer to look moving pictures through a "peephole about two inches long and half an inch broad, covered with glass," and announced in May, 1894, that his goal was to project the moving images on a big screen so that a large number of people could watch them at the same time. He then hoped to combine the moving pictures with the phonograph so that the personalities projected on the screen "might be heard plainly." Once these two things had been accomplished, he predicted, it

would be possible to catch a speaker's "every gesture ... and every inflection of ... voice" and "exhibit both to admiring audiences a hundred years after he is dead." (443) A great person would "never die if his pictures and speeches are saved for posterity by the kinetograph and the phonograph," Edison said.

Of the kinetoscope, Edison claimed that it was mainly "a work of sentiment" on his part and he doubted if there was "much money in it." (443)

This article was published originally in the *New York Sun*.

**936.** "Wondrous Beauty. Wednesday Night's Pageant." *Los Angeles Times* May 7, 1903 1903, sec. A: 1.

This article describes that first electrical parade in Los Angeles history.

**937.** *World Communications: A 200-country survey of press, radio, television and film*. Paris; and Epping, Essex, Eng.: Unesco Press/Unipub/Gower Press, 1975.

The information in this work is based on questionnaires on mass media facilities returned to Unesco. Included are data on the number of newspapers, radio transmitters, television stations, and motion picture theaters in 200 countries. A concise paragraph is devoted to each of these media in the various nations.

**938.** "The World's Busy Workers. Celluloid." *Los Angeles Times* May 18, 1903 1903: 4.

This article talks about the multiple uses of celluloid but notes that in 1903 only three United States companies manufacture celluloid for sale. The discusses the fire hazards posed by celluloid and the process by which the material was made.

**939.** "Writing the Movies: A New and Well-Paid Business." *New York Times* Aug. 3, 1913 1913, sec. SM: 4.

This article says that a "novel form of entertainment" in the form of "countless moving-picture houses," have "cropped up, as if by magic all over the continent...." The article discusses the work of screen writing. The play, it says, is only about five percent of the successful film. The subtitle of this article is: "This Latest of Professions Assuming Great Proportions and Making Fortunes for Those Who Can Make a Success of It -- Some of the Men and Women Who Have Hit the Right Note -- Why Most of Those Who Attempt It Are Unsuccessful."

**940.** "Written on the Screen; Authors and the Screen." *New York Times* June 1, 1919 1919: 46.

This article quotes author Philip Curtiss saying that the movies should admit "they really are a primitive entertainment for simple minds."

**941.** "X-Rated Motion Pictures: From Restricted Theatres and Drive-ins to the Television Screen?" *Valparaiso University Law Review* 8.1 (1973): 107-24.

This article examines legal issues involving X-rated entertainment and cable television.

**942.** "Year's Fight with Vice. Anthony Comstock's Annual Report About What He Has Done. Tons of Bad Things Captured...." *New York Times* Jan. 23, 1896 1896: 9.

This articles lists some of the materials that vice-hunter Anthony Comstock had confiscated during the previous year.

**943.** *Young v. American Mini Theatres*. 427 U. S. 50 (1976) 1976.

Realizing that the *Miller v. California* (1973), *Paris Adult Theatre* (1973), and *Jenkins* (1974) cases by themselves were inadequate to eliminate adult movie houses, communities tried a different approach that involved controlling land use and concentrating such theaters into "combat zones." The goal was to prevent concentration in areas where residential neighborhoods and businesses might be destroyed. The United States Supreme Court

upheld this method of control in two cases, *Young v. American Mini Theatres* (1976) and *City of Renton v. Playtime Theatres, Inc.* (1986). Neither case involved criminal penalties or suppressing films completely.

**944.** *The Zenith Story*. Chicago: Zenith Radio Corp., 1955.

This work has information on early Zenith radios and the company's work in the development of television.

**945.** "Zing Go the Strings of Brigitte's Heart." *Life* 45 (1958): 45-46, 48, 51.

One of several articles in mainstream U. S. magazines publicizing Brigitte Bardot after her movie *And God Created Woman*.

**946.** [Aller, Herb, et al. "Echoes from the Hollywood Festival of World Television." *American Cinematographer* 48.6 (1967): 418-19, 424, 431.

This article has excerpts from a panel on "Runaway Technology" at the Fourth Annual Hollywood Festival of World Television, April 9-12, 1967. Aller was business manager for IATSE Cameraman's Union (Local 659) in Hollywood; DiGiullio was vice president of the Mitchel Camera Corporation; and Mohr was director of photography and vice president of IATS Local 659.

Aller noted that more film used for newsreels than in making theatrical and TV productions. DiGiullio argues that there is much obsolete capital equipment and that the industry needs to modernize.

**947.** [Berliner, Emile]. "An Interview with the Inventor of the Gramophone." *Roll Back the Years: History of Canadian Recorded Sound and Its Legacy: Genesis to 1930*. Ed. Moogk, Edward B. Ottawa: National Library of Canada, 1975. 380-82.

An interview with Emile Berliner, which originally appeared in the *Canadian Music Trades Journal* (Sept. 1918). In it, Berliner talks about the gramophone and the article also quotes from Berliner in 1888 in which he made predictions for how the gramophone might be used.

**948.** [Black, Alexander]. "A Novel Photographic Play." *Los Angeles Times* Aug. 28, 1895 1895: 10.

This article presents an excerpt from an article by Alexander Black in *Scribner's* (Sept. 1895) issue on the nature of the "picture play." Black said that "Primarily my purpose was to illustrate art with life. Five or six years ago, when my plan was first made, I discovered several instances in which photographs from life were used to illustrate fiction, and many other instances in which fiction evidently had been adjusted to photographs from life. Neither of these phases offered any practical hint toward the picture play. The suggestion definitely came through a group of photographic studies from living characters, which were tossed together in a 'picture talk' that I called 'Ourselves as Others See Us.' After outlining a combination of fiction and photography, each devised with a regard for the demands and limitations of the other, it began to be quite clear that the pictures must do more than illustrate. Thus there would be two points of radical difference from the illustrator's scheme. In the first place, the pictures would be primary, the text secondary. Again, the pictures would not be art at all in the illustrator's sense, but simply the art of tableau vivant plus the science of photography. If it is the function of art to translate nature, it is the privilege of photography to transmit nature. But in this case the tableaux vivants must be progressive, that the effect of reality may arise not from the suspended action of isolated pictures, but from the blending of many. Here the stereopticon came to my aid."

**949.** [Bradbury, Ray]. "Ray Bradbury on 'Film in the Space Age'." *American Cinematographer* 48.34-35, 65-70 (1967).

In this speech to the American Society of Cinematographers, Bradbury discusses his love of movies and comments on the difference between watching a film on a large screen in a theater and watching it on television. The "trouble is," he said, "when you see it in the theatre it's one thing -- when you see it on the TV screen it's



another, because when you see it on TV you hold King Kong in your lap. When you're in the theatre, King Kong hold you in his lap. A very important difference, isn't it." (67) He goes on to celebrate the exploration of space. "I want to sell people on the inevitability and the beauty and the distinction of the Space Age," he said, in part because it was "a religious movement whereby man relates himself to the Universe by which God -- the moving hand of God -- relates Himself to Himself." (69-70) "We're going to be on the Moon -- and then, right on off to Mars and from Mars to Alpha Centauri in 100 to 200 years." (69)

**950.** [Breen, Joseph I.], ed. *The Story of the Twenty-Eighth International Eucharistic Congress Held at Chicago, Illinois, United States of America from June 20-24, 1926*. Chicago: Committee in Charge at Chicago, 1927.

Joseph Breen prepared the first six chapters of this publication. They suggest that Breen knew a good deal about modern media and its public relations uses. This work is located in the Archdiocese of Chicago Archives and Records Center, Chicago, IL.

**951.** [Clay, W. R.], ed. *The Alternative: A Study in Psychology*. London: Macmillan and Co., 1882.

W. R. Clay was one of the first psychologists, if not the first, to talk about the "specious present." He called it a "fiction of experience" and separated it from the "obvious past" and the "real present." (168) In 1890, William James in discussing this term in *The Principles of Psychology* (Volume I, p. 609), quoted a passage from Clay's work.

**952.** [Cousins, Norman] N. C. "The Free Ride." *Saturday Review* 33 (1950): 24-25.

Cousins, who was editor of the *Saturday Review*, argued that American movies when shown abroad projected a terrible image of the United States and its citizens. It based this conclusion on having attended American movies abroad and having talked with "American officials abroad." Although he does not mention specific movies, he writes: "In a foreign setting American movies have a meaning and an effect which are difficult to imagine back home. Every word, every gesture becomes almost part of a score card for or against Americans.... You realize that what you are seeing is more than mere entertainment: it is a projection of America, and, as such, of vital importance to the American people at a time when they are spending millions of dollars to create good will abroad and a real understanding of themselves.... What is involved here is a major matter hitting squarely upon America's stake in world public opinion." (24) Hollywood movies often reinforce the Soviet Union's propaganda that tried "to split off world public opinion from America, to create a deep distrust of Americans as individuals and as a nation, to picture us as selfish, degenerative, depraved, ruthless, acquisitive, anti-humanitarian, and anti-cultural."

(25)

**953.** ---. "The Free Ride, Par II." *Saturday Review* 33 (1950): 20-21.

This is the second of three articles that Norman Cousins wrote in early 1950 attacking the impact of Hollywood movies abroad. Here he argues that "Soviet propaganda against the United States was not nearly as damaging as the grotesquely distorted view of the American people being created abroad by our own motion pictures.... The 'kiss-kiss, bang-bang' standard formula of the Grade-B movie is building up an image of the American people that our officials abroad are finding difficult to correct or offset -- at any price." According to Cousins, "the effect of our movies abroad is actually the direct opposite from the one we described." Moreover, "American movies set up false standards for the measurement of a democracy." (20)

**954.** ---. "The Free Ride, Part III." *Saturday Review* 33.4 (1950): 22-23.

This is the third of three articles that Cousins wrote in early 1950 arguing that Hollywood movies were creating an impression "of America as a nation consisting largely of quick killers and quick kissers, with a collective intelligence at ceiling zero and practically no contact with civilized values." The movies were doing as much, or more, damage to the U. S. abroad as was Soviet propaganda. Cousins says that movies seem to be made for audiences with "the average mentality ... of a twelve-year-old," but that since the end of World War II the

American public has become much more highly educated and needs more responsible and intelligence entertainment. Since the 1920s, he writes, "the mechanical and technical advances in motion pictures have been superb, but the overall policy and story material are just about where they were when sound was introduced." (22)

**955.** [Davis, Robert C., Jack M. McLeod, and James W. Swinehart ], ed. *Satellites, Science, and the Public: A Report of a National Survey on the Public Impact of Early Satellite Launchings ... for the National Association of Science Writers and New York University*. Ann Arbor, MI: Survey Research Center, Institute for Social Research, University of Michigan, 1959.

This 57-page study compares public attitudes about satellites shortly before the launching of Sputnik by the Soviet Union on October, 4, 1957, and then after that event. Before Sputnik, more than half (54 percent) of the American public had never heard of satellites. After October, 1957, about 91 percent of the public was aware of them. "Most of this awareness was gained during the few weeks following the launching of Sputnik I...." (p. 1) The study notes that "much of the post-Sputnik satellite news emphasis was shifted towards the political 'cold war' and the military arms race with Russia." The researchers also observe that a "new type of response began to appear in the post-Sputnik survey. Purposes which were not the immediate aims of the satellite scientists, but which do constitute possible outcomes of the space age, were classified under the category of 'future possibilities.' The scientific sophistication of response of this type varied considerably, however all ignored the current information-gathering function of the satellites. Almost one person in five was placed in this category." (p. 4) This study attempts to gauge the extent to which people depended on different media newspapers, magazines, radio, television for news about satellites and their purposes. The study shows some decline in the use of newspaper and magazines for science news after Sputnik and slight increases in dependence on radio and television. (Table 11, p. 16) It indicates that which there was a slight increase in science news readership, this category of readership did not grow significantly in comparison with readership for other parts of the news (e.g., sports, society, national politics, etc.). This work indicates that while in November, 1957, about 25 percent of the American public considered Russian science superior to American science, by May, 1958 (after the U.S. had launched its first satellite), only about 8 percent of the American public considered Russian science superior. (p. 38) A majority of people surveyed gave "no clear edge to either America or Russia in the science race." (p. 50)

**956.** [Fleischer, Richard , and Harpman], Fred. "Multiple-image Technique for 'The Boston Strangler'." *American Cinematographer* 50.2 (1969): 202-05, 228.

In this article, director Richard Fleischer, and Visuals Designer Fred Harpman, discuss the making of "The Boston Strangler" (1968), which starred Tony Curtis and Henry Fonda. The movies was about Albert DeSalvo who admitted to murdering 13 women between 1962 and 1964. 20th Century-Fox produced the film in Panavision and subdued color, and "an intricate technique in which multiple images appear simultaneously in varying configurations upon the wide-screen frame." (202) "The Boston Strangler" was the first feature film to use this technique in an extensive fashion. About 35 percent of the movie uses the multiple-image technique.

**957.** [Heffner, Richard D.] Richard Heffner Associates. *Network Television's Business-Related Content*.

This study, funded by the Ford Foundation, examined how television programs and advertising during the early 1970s portrayed business content. A copy of this study is in Richard D. Heffner Personal Papers, Private Collection, New York, NY; and at the University of California, Los Angeles.

**958.** ---. [Report and Proposal: Concerning the Identification of Entertainment Television's Aging-Related Content].

This study examined how entertainment programs on television depicted age-related issues during the early 1970s. A copy of this material is in Richard D. Heffner Personal Papers, New York, NY, and at the University of California, Los Angeles.

**959.** [Heffner, Richard] Richard Heffner Associates. *Network Television's Environmental Content*.

This study examined how network television programs depicted environmental issues during the early 1970s. A copy of this material is in Richard D. Heffner Personal Papers, Private Collection, New York, NY, and at the University of California, Los Angeles.

**960.** [Insull, Samuel] (Edited with additional information by Larry Plachno), ed. *The Memoirs of Samuel Insull: An Autobiography*. Polo, IL: Transportation Trails, 1992.

This book contains material pertaining to Samuel Insull and the Peabody Coal Company, the Century of Progress Exhibition in 1933, George Cardinal Mundelein, and Benito Mussolini. In these pages, published before World War II, Insull wrote that after a meeting with the Italian dictator that "I left the Venezie Palace with the feeling that it had been my privilege to meet one of the great statesmen of Europe."

**961.** [Kellor, Frances A.]. "The American Female Offender." *Chicago Daily Tribune* Jan. 21, 1900 1900: 42.

The subtitle of this article reads "Number 3: The Psychology and Sociology of Criminals and Students Compared," and says that the article reports the "results of observations made in penal and Reformatory Institutions of this Country by Miss F. A. Kellor of the University of Chicago." Kellor's studies examined choices of color, tested taste, hearing and memory of women criminals. Kellor said that female criminals tended to prefer "bright colors" because they "attract more attention" and because they are often "cheaper." Criminals much preferred blue, then pink, red, and yellow. Students, however, preferred red.

**962.** ---. "Psychological Studies of Southern Criminals." *Chicago Daily* Oct. 28, 1900 1900: 34.

This article, the third in a series, reports on the research of Frances A. Kellor at the University of Chicago. Among the things measured to see if traits of women criminals could be detected were the size of noses, hearings, the sense of smell, and so on. Color preferences between white women criminals and black women were compared. Black women much preferred purple; "strangely," red was preferred by only one person. White women criminals preferred blue, pink, red, and yellow in that order. "Thus among immoral women in the North, red, pink, and yellow are more showy, attract more attention, and are cheaper. In the South the colors chosen make the negro more attractive. Immoral persons use color quite as much to attract attention as to satisfy their taste. This variation in color preference has a racial as well as economic and social element. Negroes are particularly partial to these colors because they believe it enhances their beauty and attractiveness, and they do not need to dress as much to attract attention. Races vary in the colors which are adapted to them."

**963.** [Leeds, Josiah W.]. "The Relation of the Press and the Stage to Purity." *The Friend: A Religious and Literary Journal* 69.22 (1895): 174-75.

This article prints excerpts from a pamphlet by Josiah W. Leeds on the demoralizing effects of some theater exhibitions. Leeds deplored the fact that women acted on stage and noted that this development was but two centuries old. "'Yet it is only within the last two centuries ... that the public's sense of propriety has so far weakened as to tolerate this degrading innovation of woman's appearance as a stage dancer and actress,'" Leeds said. (174) In India and China, he asserted, "it is only those women who have lost their good name who will consent to appear as actresses or dancers upon a public stage." (174)

Leeds was against dancing. "'No man in India would allow his wife or daughter to dance, and as to dancing with another man, he would forsake her forever, as a woman lost to virtue and modesty, if she were to attempt it. In their observation of white women, there is nothing that so much perplexes them as the fact that fathers and husbands will permit their wives and daughters to indulge in promiscuous dancing. No argument will convince them that the act is such as a virtuous female should practise, or that its tendency is not licentious. The prevalence of the practice in 'Christian' nations makes our holy religion -- which they suppose must allow it -- to be abhorred by many of them, and often it is cast in the teeth of our missionaries when preaching to them. But what would these heathens say, could they enter our opera houses and theatres, and see the shocking exposure of their

persons which our public women there present before mixed assemblies! Yet they would be ten times more astonished, that ladies of virtue and reputation should be found there, accompanied by their daughters, to witness the sight, and that, too, in the presence of the other sex!" (174)

Leeds comments on the role of Sunday papers and advertising in promoting "theatre news ... stage gossip and scandal." (175) He had little regard for the private lives of actors. "'One of the most convincing statements that I ever read, in proof of the position that the theatre is not a safe school of morals, was furnished by an article upon "Divorces of the Stage," written by a theatre-goer, who had given a great deal of attention to the domestic life of actors and actresses.'" (175) As long as women are on stage and as long they continue to dance, "'the feeders of impure pictorial representations will thrive and their produce increase'," Leeds laments. (175)

**964.** [Lord, Daniel]. "Father Lord Reveals He Wrote Movie Code." *Catholic Action of the South* June 20, 1940 1940.

Daniel A. Lord discusses his role in writing the motion picture industry's Production Code of 1930. Lord was the primary architect of this document that was used to censor motion pictures until the mid-1960s. Lord was profoundly troubled by the new technology of motion pictures and the modern ideas it seemed to convey. This material is in Folder: "Lord, Daniel A., S.J. 1934," National Catholic Welfare Conference, Episcopal Committee on Motion Pictures, 1933-1944, Washington, D. C.

**965.** [Lord, Daniel A.], ed. *Played By Ear: The Autobiography of Daniel A. Lord, S. J.* Chicago: Loyola University Press, 1955.

This the autobiography of the primary author of the movie industry's Production Code of 1930, which tried to bind motion pictures to the Ten Commandments. In this work, Lord discusses his reactions to the new technology of motion pictures. Lord, a Jesuit priest who taught at St. Louis University, was a prolific writer and critic.

Lord comments on the powerful influence that movies had on interpreting history and religion. With regard to history, Lord wrote that in 1915: "Enthralled I sat with my mother, I the young Jesuit in transit from studies to the summer villa, and saw *Cabiria*. All the history of Rome and Carthage, which had slumbered through the pages of my textbooks, suddenly came to life. The battles were not dusty wrestling matches between men in tin armor, but violent conflicts to settle the future of civilization and the world. I marched with Hannibal and his elephants. I watched Fabius as he fought his magnificent delays. And out of the film emerged a great comedian, a vast giant of a man, Maciste, whose contribution to the story of the motion pictures is now only too vaguely recalled." (272) 272/273

On holiday in Wisconsin, he watched with his mother D. W. Griffith's *Birth of a Nation*. "The deep hatred that Dixon had written into *The Clansman* had been blown high and hot in the film. Griffith, whether he meant to or not, made many persons hate Negroes and dread an emancipation given them. And I knew that I was in the presence of a medium so powerful that it well might change our whole attitude toward life, civilization, and established custom." (273)

**966.** [Lucas, George] (interview by Benjamin Bergery, and Bosley), edited by Rachael K. "Digital Cinema, By George." *American Cinematographer* 82.9 (2001): 66-75.

**967.** [Lynn, Barry W.], ed. *Polluting the Censorship Debate: A Summary and Critique of the Final Report of the Attorney General's Commission on Pornography*. [Washington, D.C.]: American Civil Liberties Union, 1986.

The ACLU issued this 188-page critique of the Meese Commission, which had been established by the Reagan administration to study and make recommendations on pornography. *Polluting the Censorship Debate* argued that the Commission promoted government censorship and "moral mob rule" as it set forth a "panorama of

unconstitutional proposals" that violated not only the First Amendment but privacy, choice, and due process. Public Policy Report, July, 1986

**968.** [Mees, C. E. Kenneth], ed. *The Photography of Colored Objects*. Rochester, NY: Eastman Kodak Company, 1928.

This work, originally published in 1909 and in its tenth edition, "is a statement of the theory underlying the photography of colored objects." Mees, whose name does not appear on the title page, says the work makes "no pretense ... of being unbiased" and that "Eastman projects are freely discussed." (Preface)

**969.** [National Commission on Technology, Automation, and Economic Progress], ed. *Statements Relating to the Impact of Technological Change: Appendix Volume VI: Technology and the American Economy, The Report of the Commission*. Washington, D. C.: U. S. Government Printing Office, 1966.

This appendix was published in February, 1966, and it contains about four dozen statements from various corporations and labor organizations commenting on the impact of technology and its possible future consequences. Several of the statements reflect concerns about automation and unemployment. Among those statements relating to communications are those from Bell Telephone Laboratories, Edison Electric Company (which give an assessment of America's electrical network in the mid-1960s), General Electric Company, Honeywell, Inc., International Brotherhood of Pulp, Sulphite, and Paper Mill Workers, McGraw Hill, Inc., RCA, and the Xerox Corporation.

**970.** [Reagan, Ronald]. "Excerpts from President's Reagan's Commencement Address, Notre Dame University." *New York Times* May 18, 1981, sec. B: 7.

In this address, called for a patriotic and spiritual revival in the United States and would "transcend communism."

**971.** [Sunday, Billy]. "[Moving Picture Shows]." *Herald of Gospel Liberty* 106.31 (1914): 966.

Here the evangelist Billy Sunday says that "I believe that moving pictures shows (notwithstanding the so-called censorship) are ruining more women and children, and weaning them from the holy influences of Church and Sunday-school, than all the saloons of our rum-cursed cities. If you don't think so, study the shameful posters in front of these theaters. The low price of admittance brings them in reach of tens of thousands of children who never went to theaters before, and the average character is as bad or worse than the high-priced kind. There are a few harmless pictures shown, but these serve only as bait to the devil's hook.

"No wonder that our young girls and women, in their shameful styles of dress, are throwing away the modest ways of the charming girls of forty years ago!

"The National Board of Censorship for moving pictures endorse the nude and semi-nude. No red-blooded man, Christian or non-Christian, art or no art, can willingly look upon such pictures without defilement. Such censorship is satanic."

Sunday goes on to say that moving pictures should not be left to the devil but that pastors should "get a good stereopticon" and show some of the "splendid slides of the "Life of Christ," the tragedy of His death, and other Bible subject."

**972.** [Tesla, Nikola], ed. *My Inventions: The Autobiography of Nikola Tesla (Ben Johnston, ed. and intro.)*. Williston, VT: Hart Brothers, 1982.

This brief work runs 111 pages with illustrations but no index or bibliography. The work's six chapters are I) My Early Life; II) My First Efforts in Invention; III) My later Endeavors (The Discovery of the Rotating Magnetic Field);

IV) The Discovery of the Tesla Coil and Transformer; V) The Magnifying Transmitter; and VI) The Art of Telautomtics. An appendix is entitled "Hydraulic Analog of Tesla Two Phase Induction Motor."

**973.** [Valenti, Jack] Motion Picture Association of America. "Motion Picture Association of America: 1968 -- A Year of New Developments." *The 1969 Film Daily Year Book of Motion Pictures*. 51st ed. New York: Film and Television Daily, 1969. 616-25.

In this volume, Motion Picture Association of America president Jack Valenti explains the new rating system that went into effect in November, 1968. The essence of the new system was "voluntarism," according to Valenti, who defined this term as follows: "a voluntary willingness by film creators and managers to temper freedom with responsibility, a voluntary willingness by the public to be discerning movie-goers and by parents to know what's playing in the theatres in order to guide the attendance of their children." The organization created to rate films was initially called the Code and Rating Administration (CARA) and was established by NATO, the MPAA, and the International Film Importers and Distributors Association (IFIDA).

This work has much other information about the working of the motion picture and television industries.

**974.** [Young, Freddie]. "Filming Actual Location Interiors ... Now." *American Cinematographer* 48.9 (1967): 641, 665-67.

Freddie Young, the Director of Photography, discusses interior location filming for a new James Bond film (in Technicolor), "You Only Live Twice" (1967). The article are notes taken by the Editor of *American Cinematographer* at a symposium of the British Society of Cinematography

**975.** Abbate, Janet, ed. *Inventing the Internet*. Cambridge, MA: MIT Press, 1999.

Abbate focuses on the social and cultural factors that influenced the Internet's design and use. Early network breakthroughs formulated in the Cold War era saw the creation of the ARPANET by U.S. Defense Department think tanks. She examines how military and academic use influenced and shaped both the Internet and ARPANET; how usual lines between the producer of technology and the end user of it intersect, sometime with surprising results; and how later users of the technology invented their own very successful applications, such as e-mail and the World Wide Web..

Since the mid- to late- 1960s the Internet has grown from an experimental military network serving about a dozen sites across the United States to a burgeoning network of networks linking millions to computers worldwide. Abbate recounts a twisting story of conflict and collaboration among a remarkable cast of characters from the government and the military, to computer scientists in industry and academia, as well as graduate students, telecommunications companies, and the individual user.

Abbate concludes that the trend toward decentralized, user-driven development that has characterized the Internet's history is a symbol of postmodern times, and says the key to the Internet's success has been its commitment to flexibility, diversity, both in technical design and organizational culture.

The book is written for the computer-literate and technically minded. The dozens of references to an alphabet soup of military-influenced acronyms abound, and the amount of computer jargon can make the uninitiated head's swim!

**--Robert Pondillo**

This history of the Internet begins with the Cold War and the perfection of packet switching by the Department of Defense's Advanced Research Projects Agency (DARPA) and ends in the mid-1990s with the popularization of the Internet and the World Wide Web. The development of the Internet, as described by Abbate, resulted from the interplay of government and military agencies, academia, the computer industry, telecommunications

companies, and perhaps most importantly, net users. She finds that the Internet has progressed in an increasingly decentralized manner with success resulting from a commitment to flexibility and diversity. Abbate's sources include documents from the National Archive for the History of Computing, ARPANET newsletters, congressional reports, interviews with central figures and a variety of secondary sources.

**--Mark Tremayne**

**976.** Abbott, Arthur G., ed. *The Color of Life*. New York and London: McGraw-Hill Book Company, Inc., 1947.

Abbott begins this book by saying that "As its qualities are recognized, better understood, and more widely and intelligently applied, color may help to effect a change in the nature of humanity. If that is possible, it can be instrumental in diminishing man's most unnatural and unprofitable traits and increasing the better ones. At any rate, since it is at this moment a very important element in life and is contributing tremendously to the progress of humanity, to find out as much as can be known about it is desirable and profitable." (vii) The author maintains that "Color, a constant companion of nearly all forms of life on this earth, has, like other great forces, potential of good and of evil. It is our privilege, perhaps our duty, to learn to use it for good as much as possible. Woven into our modern civilization in such a way as to be an integral part of it, color can be taken for granted, but it cannot be ignored. The sudden removal of all color would produce chaos until vast readjustments were effected, not only in human affairs but in those of almost all other creatures associated with man." (xix)

Abbott continues: "Since its influence is manifested largely through the sense of sight, the power of color is most effective when this sense is keen." (xix) When one takes the time to actually see and understand color, then the "color of life ... takes on a new meaning. It ceases to be just another inescapable factor of existence and becomes one of the most pleasurable and constantly thrilling experiences of life." (xix)

This book is divided into seven parts and 20 chapters plus References. Part I considers "The Foundations of Color." Part II is "Colors by Nature and How Produced." Part III deals with "Colors by Man and How Produced" (e.g., dyes, paints, photography, printing, glass, etc.). Part IV is "Guides to Use of Color." Part V is "Colors for Everyone" and has a chapter on "Apparel" and another on "Buildings." Part VI covers the "Relation of Color to Man's Progress." Part VII, "References," has three sections: Organizations, Manufacturers, and Bibliography.

In Chapter 14, "Effects of Color on Life," Abbott writes that the "effects of color on the human organism are as yet only vaguely understood. It is known that under certain conditions, visual impressions (including color) affect the blood pressure and muscular, mental, and nervous activity and mood." (129) The author says that "Color helps to make things easy to see; it helps to convey moods; it emphasizes situations and increases audience interest. A deep red-orange is said to have the most exciting influence, and yellow-green the most tranquilizing, and violet the most subduing influence." (131) For a discussion of the symbolic uses of colors, see also pp. 214-17.

This work talks about the likely effects of specific colors such as green, blue, orange, yellow, violet, and red. Of red, the author says that it is a "mental stimulant, ... warm and irritating. It aggravates any inflammatory condition, and it increases the activity of the male sex glands. It is effective in adjusting cases of melancholia. Dr. [Edward] Podolsky reports the case of the employees in the Lumiere photographic factory in France. The red light under which they work had a bad effect on their temper. When the lights were changed to a particular green, the results were excellent." (132)

In Part VI, Chapter 19 ("General Uses Through the Years"), Abbott says that color was often used for camouflage and other forms of deception. (210) It discusses efforts to use electric lighting and color as a form of communication and how this combination can be "independent of languages, nationalities, education, and temperament, and ... the degree of civilization." (211) There is also a consideration of motion pictures that use color (211-12). The author notes that in 1925, "Maude Adams designed 'Color Dynamics,' which was produced by the Eastman Kodak Company." (12)

Chapter 20 covers "Special Uses of Colors Today." Abbott argues that black and white photography and motion pictures lack an element of life that color provides. "Color is making strides in photography of all kinds and may some day eliminate the black and white motion pictures. **Still compositions in black and white will always have a certain amount of appeal, but when life and action are portrayed, they lack a very vital element without color. If the goal of motion pictures is to dramatize and present a realistic illusion of life, the ultimate product will incorporate all the elements of sight, as well as of sound. Sight includes not only color but solidity or relief. Solidity can and may be effected by applying the principles of the stereoscope. The color of animated cartoons has contributed enormously to their popularity. Educational films are vastly more instructive with color than without. Historical dramas, musical comedies, operas, or any other spectacles are only half a forceful without color.**" (222) (emphasis added) This work comments on the use of makeup and color the faces of actors and notes the problems of using makeup when something is filmed in black and white. (223-24)

Abbott observes that by 1947 many news publications were using color. "Every magazine on the newsstand employs color on its cover to attract attention. Some newspapers run a line of color in a margin to indicate the final or some other edition. The old *Police Gazette*, a fixture in nearly every barber shop in the country for years, was recognized by its pink paper throughout. The current publication has added color printing to its make-up." (228)

This work explains that advertisers used color because it makes their products more attractive and saleable. "A most ingenious and effective use of color in bringing products and services to the attention of the buying public is found in the Diorama," the author writes. (261)

This book has an interesting Bibliography (281-89) that pulls together a good deal of research (up to 1947) on the effects of color.

**977.** Abbott, Arthur V. "Electricity Up to Date: From the Centennial to the White City." *Frank Leslie's Popular Monthly* 36.5 (1893): 2-16.

This article discusses the spread and impact of electricity on the United States in the seventeen years between the Centennial in 1876 and the Chicago World's Fair in 1893. "At the Centennial, with the exception of the telegraph and a little electro-plating, there was absolutely no commercial application of electricity. Now scarcely a single detail of daily life that is not permeated by and dependent upon it." (3) At the 1893 exhibit, the steam engine was "banished" and the electric motor reigned. (3) The spread of telephones was evident in 1893. There were 800 miles of underground telephone wires connecting the exhibits at the World's Fair alone.(3) In the United States, in early 1893 there were more than "400,000 miles of telephone lines ... in active service, exclusive of 100,000 miles of underground cable line." (8) These lines served "200,000 subscribers, from 1,351 exchanges, operating 552,000 instruments, requiring the attention of 10,000 employees, and involving the investment of over \$165,000,000 of capital. Upon these lines over 600,000,000 conversations annually take place." (8) The article discusses the switchboard and its use at the World Fair and more broadly in the economy. (9, 11)

The storage battery "was not only unknown, but was unimagined" in 1876, and only a few dreams of an electric railway. The article says that in the United States in 1893 there were "2,500 isolated plants ... devoted to the business of illumination. These figures take no account of the foreign plants, for which actual statistics are not obtainable. A conservative estimate, however, would place the total electrical illuminating power of the world at the present time at about one hundred and fifty million candle power." (5)

The article notes the progress of wireless communication and reports that "already intelligible messages have been transmitted across more than five miles of space with out the aid of any wire, or other conducting circuit, simply by means of electro-magnetic waves impelled through the luminous ether. Thus, compared to the possibilities so opened to the imagination, the present method of telephonic communication sinks into insignificance." (13)



The author comments on the progress of converting heat energy directly into electricity. (13-14)

Abbott believed that "The greatest scientific attainment of this century was the discovery of the correlation of energy, which informs us that all the forms of force with which we are acquainted, such as light, heat, sound, electricity, chemical action, the attraction of gravitation, and mechanical motion, are mutually interconvertible, so that any manifestation of force can be transformed into any other form; and could the inevitable friction wastes of mechanics be avoided the change would be accomplished absolutely without loss...." (15-16) The author asks if the next seventeen years (1893-1910) will see progress on such a great scale as the last seventeen. (12) This article is illustrated with several pictures from the Chicago World's Fair.

**978.** Abbott, Karen, ed. *Sin in the Second City: Madams, Ministers, Playboys, and the Battle for America's Soul*. New York: Random House, 2008.

At the turn of the century, Chicago was awash in vice, with its abundance of shady politicians, houses of ill fame, and organized crime. Two women were at the center of this depravity: the Everleigh sisters, proprietors of one of the most famous brothels in the world. *Sin in the Second City* chronicles their rise and fall, a story that would seem to occupy a narrow slice of history, but was tied in with larger issues like the white slave trade and evangelical religion. Abbott, a journalist who's written for *Philadelphia* magazine and Salon.com, has meticulously researched *Sin*, relying on numerous sources such as magazines that wrote about the scourge of prostitution (*The Philanthropist*), newspapers (*Chicago Tribune* and *Chicago Daily Socialist*), the three other books that have been written on the Everleigh sisters, letters the sisters wrote to Irving Wallace, interviews with the sisters' great niece, and governmental reports on the vice trade.

Her extensive use of a variety of sources, and the way she uses weaves them together, makes the book read like a novel. *Sin in the Second City* is a valuable work of sex-related history. Abbott says that *Sin* "is also about identity, both personal and collective, and the struggle inherent in deciding how much of the old should accompany us as we rush, headlong, into the new (p.xii)." Not all early twentieth-century madams were worth writing books about. What makes the Everleigh sisters worthy is the fact that their mission was to elevate the prostitution industry. The Everleigh club had doctors on staff to give regular check ups to the women, they provided free meals, paid over \$100 a week, and gave the workers an education in classical literature (Balzac and Longfellow were emphasized). In contrast, other brothels paid their workers \$35, didn't have doctors on staff and let syphilitic women (with visible symptoms) continue to work, and allowed drugs their workers to do drugs and steal from the clients.

Although prostitution was technically illegal in Chicago, it was tolerated by the city because it was so profitable: brothel owners paid the city officials, like Bathhouse John Coughlin graft payments. Everything in the prostitution world went along swimmingly until vice crusaders decided to target the industry. Standing outside of the Everleigh Club, Ernest Bell would preach sermons on the wages of sin and the debilitating effects of syphilis. Ironically, his preaching increased business for the club. When prosecutor Clifford Roe joined in the demonizing of the prostitution trade by accusing brothel owners of drugging girls, raping them, and forcing them into the industry -- a practice referred to as the white slave tradet -- the fight was on, and the end of the freewheeling Everleigh club was on the horizon.

The Everleigh Club became a symbol of the Levee district (vice district) because it was the most visible of the brothels, and the sisters dared to advice, producing a glossy book showing all of the ostentatious decorations of the club, but none of the girls. Prince Henry of Prussia visited the brothel, as well as boxer Jack Johnson, and Marshall Field Jr. (who was a regular and may or may not have died at the club). And when the White Slave Traffic Act, aka the Mann act, was passed in 1910, and the Bureau of Investigation was created to enforce it, the club was doomed. Even though the Everleigh sisters were far from white slavers (so many girls wanted to work there that they had a waiting list), they were shut down in 1911, never to re-open again. And, what makes this story interesting from a mass communication perspective is that the mayor claimed that the reason that they were

targeted "was the Everleigh club's 'infamy, the audacious advertising of (p.248) it'; 'it was as well known as Chicago itself and therefore a disgrace to the city ." (p.249).

**-Hallie Lieberman**

**979.** Abel, Richard, ed. *Americanizing the Movies and 'Movie-Mad' Audiences, 1910-1914*. Berkeley: University of California Press, 2006.

Among the topics Abel examines is the rise of the movie star in Chapter 6, "'The Power of Personality in Pictures': Movie Stars and 'Matinee Girls'" (231-56). At the end of this chapter, Abel reprints newspaper articles on this topic including "Personality a Force in Pictures," from *New York Dramatic Mirror*, Jan. 15, 1913, p. 44 (see Abel, pp. 252-54). It says in part: "The secret of intimate personal expression through the medium of the camera and the screen is elusive. A pleasing face is not in itself sufficient, nor can an individuality be made distinct by means of conventional gestures and facial expressions. The players selected to appear on this page have distinctive personalities that they have learned to express in distinctive ways." (quotation from newspaper article, in Abel, p. 252)

"...Fleeting facial expressions that might indicate little at first, gain in meaning as features become familiar, until we can guess at thoughts without the need of words to express them." (quotation from newspaper article, in Abel, p. 253)

"...It seems that many people are more concerned about the figures they see on the screen than the connected series of incidents they are engaged in relating. If some of these enthusiasts stopped to ask themselves whether they were more entertained by a good photoplay acted by strangers or a mediocre one in which some favorite appeared, there is a good chance that the verdict would be in favor of the popular player. That may not be an altogether healthy condition, but it is one that exists and must be recognized by the men who produce pictures." (quotation from newspaper article, in Abel, p. 254)

In "Entr'acte 5: Trash Twins: Newspapers and Moving Pictures" (215-27), Able attempt "to sketch the more prominent patterns in the cinema's developing institutional relationship with newspapers... in selected cities from the Northeast to the upper Midwest...." (216) This relationship began to develop as early as 1911. Able writes: "As late as October 1912, the *New York Dramatic Mirror* claimed that the "'movies" continue to flourish' without 'the benignant approval' of the daily newspapers, that the 'pictures are left very much to speak for themselves.' Yet, by the spring of 1913, trade journals as different as the *World* and *Motography* acknowledged that local newspapers were now promoting *photoplays* or *movies* (the distinction could be significant) by running special pages and/or columns on a regular basis. Yet, if a mutually profitable relationship was well established between moving pictures and newspaper by 1913-14, signs of its emergence -- however tentative, irregular, and uneven, like those for feature films -- are quite visible as early as 1911, despite the *World's* complaint, and even before." (215)

This book, Abel says, can be considered a companion to his earlier book, *The Red Rooster Scare: Making Cinema American, 1900-1910* (1999).

**980.** ---, ed. *The Ciné Goes to Town: French Cinema, 1896-1914*. Berkeley: University of California Press, 1994.

This substantial, well-researched book, should be read in conjunction with Abel's earlier work, *French Cinema: The First Wave, 1915-1929* (1984). In this study Abel examines whether a national cinema existed in France. He writes: "Despite a certain 'international' character to early cinema, such an assumption is not without justification. **First** of all, the French cinema can be situated economically within the historical context of imperialism -- in the sense used by Eric Hobsbawm that the world economy of capitalism had become an aggregate of rival national economies engaged in colonial conquest -- which defined Europe as well as the United States at the turn of the century. The space of colonial expansion, along with that constructed by the more direct trading

rivalry between national economies, provided a field of exploitation for Pathé - Frères when it became the first film company to move into mass production in 1904-1905. **Second**, the French cinema can be situated within the related historical context of nationalism, specifically in terms of the institutions and practices that defined the French Third Republic as a distinct nation-state. Although the new secular system of education served as the principal bonding agent of late nineteenth-century French society, a loose network of new mass culture practices proved increasingly crucial during the period. Within this network, the cinema quickly assumed a significant role, especially through the appropriation of a historically specific cultural tradition, so that certain film genres gained a privileged importance -- the trick film and the *féerie*, the comic series, the biblical film, the historical film, and the *grand guignol* version of melodrama. **Finally**, the French cinema can be situated historically according to its definition under French law, for the courts consistently classed the cinema as a *spetacle de curiosité*, subjecting it to the control and censorship of local officials. In 1906, a state decision to end all censorship restrictions against theater provoked efforts by the industry to upgrade the cinema's status. The consequences of this move to align the cinema with theater were profound -- theater analogy, at the level of both commercial enterprise and critical discourse, became more deeply ingrained in France than anywhere else. That these economic, cultural, and legal practices gave the French cinema a high degree of historical specificity makes all the more valid an interrogation of the early French cinema as a more or less distinct national cinema."

981. ---, ed. *The Red Rooster Scare: Making Cinema American, 1900-1910*. Berkeley: University of California Press, 1999.

This book argues, in Abel's words, "that the Americanization process -- specifically, the concerns about constructing a distinctive American national identity -- continued to frame early cinema's institutionalization as a popular mass entertainment, particularly if certain categories of spectators formed its core audience -- namely, recent working-class immigrants, women (especially young working women), and children. It also argues that early cinema, as a mass entertainment, has to be conceived in terms that reach beyond the production of film texts and their promotion in the trade press to focus on distribution and exhibition practices, as well as regional or even local discursive traces of their promotion and reception." (quoted from Introduction, Abel, *Americanizing the Movies and 'Movie-Mad' Audiences, 1910-1914* [2006], p. 3).

Abel devotes a section to "The Color of Nitrate (pp. 40-47) and discusses Pathé "Heavenly Billboards." Abel also later observes that "In the 1890s, chromolithography rapidly gave way to a new technology of halftone photoengraving, a process that allowed photographs to be reproduced on cheap paper (usually in black-and-white). Their use transformed newspaper and magazine journalism (a good example was *The World's Work*), where the photo now served to guarantee accuracy and authenticity." (p. 125) (Here Abel cites Neil Harris' *Cultural Excursions* and Richard Slotkin's *Gunfighter Nation*.)

As American film producers challenged the dominance of French-made films (around 1909-10), colored films became associated with "foreignness" (157). "That Pathé released *A Western Hero* in stencil color reveals its 'foreignness' in another way. 157/158 Here, the trade press was unanimous: stencil color was perfectly appropriate for certain *films d'art* and 'exotic' scenics, but not for American subjects, especially westerns. For the latter, the realist aesthetic promoted by the *Mirror* and the *World* dictated a concern for the 'orthochromatic,' the accuracy of tonal values in 'the black and white picture,' which by 1909-1910, so went the claim, the public preferred, from whatever school it came. The *World* singled out Biograph in particular as a model for other manufacturers to imitate, for its films' 'fine rich deposit in the shadows and clear, delicate lights.' The chiaroscuro of black and white could be enhanced by tinting and/or toning effects, but, as Woods argued, those had to serve the purpose of 'approximating reality and at the same time make the story clear.' If *color* were to be invoked in the American cinema, it would be yoked to an aesthetic of 'impressive realism' (to cite a Biograph ad), one imbued with a distinctive, historically specific American ideology."

**982.** Abelson, Philip H. and Allen L. Hammond. "The Electronics Revolution." *The Microelectronics Revolution: The Complete Guide to the New Technology and Its Impact on Society*. Ed. Tom Forester, ed. and intro. Oxford, Eng.; and Cambridge, MA: Basil Blackwell Publisher; and MIT Press, 1980. 16-28.

This piece, written by the editor and staff of *Science*, seeks to set the microelectronic revolution into historical perspective.

**983.** Abler, Ronald. "The Telephone and the Evolution of the American Metropolitan System." *The Social Impact of the Telephone*. Ed. Ithiel de Sola Pool, ed. Cambridge, MA: MIT Press, 1977. 318-41.

The author examines the relation between telephones and modern cities. He notes that the dreams of utopians in the late 19th century have been realized in that the "telephone has conquered distance as no other technology has."

**984.** Abrahamson, David, ed. *Magazine-Made America: The Cultural Transformation of the Postwar Periodical*. Cresskill, NJ: Hampton Press, Inc., 1996.

In this 101-page book, the author draws on such authors as Russel Nye and John Pauly to note that "all communication media have an important societal dimension, both reflecting and shaping the social actualities of their time." Abrahamson argues that "the emergence of the special-interest magazines in the 1960s was both a product of and contributor to major sociocultural and economic changes in postwar America." (p. 3) This work examines magazine readership and it looks at publications that specialized in leisure activities such as boating, automobiles, flying, and photography. Eleven tables (73-80) give data on magazine circulation, readership, publishing, and other economic statistics.

**985.** Abrahamson, Eric John. "Hear Me Now: Competition, Regulation, and the Pace of Innovation in Mobile Telephony in the United States, 1945-1984." Johns Hopkins University, 2003.

Abstract from UMI ProQuest Digital Dissertations: "Policy analysts and economists have frequently criticized the Federal Communications Commission (FCC) for delaying the commercial launch of cellular communications in the United States. This study looks at the evolution of the wireless industry in the U.S. from the end of World War II to the commercial launch of cellular service in 1983. It focuses on three arenas -- technology, politics and the market. It argues that competitive forces unleashed by the federal government in 1946 shaped the path and pace of innovation and conditioned the coevolution of four core economic and political institutions: AT&T, Motorola, the association of Radio Common Carriers, and the FCC.

**986.** Abramson, Albert, ed. *The History of Television, 1880-1940*. Jefferson, NC: McFarland Press, 1987.

**987.** Abramson, Jeffrey B. , Arterton, F. Christopher, and Orren, and Gary R., eds. *The Electronic Commonwealth: The Impact of New Media Technologies on Democratic Politics*. New York: Basic Books, Inc., 1988.

The authors discuss the political implications of new media technologies on democratic government. Their work appeared before the widespread use of the Internet. The new media they consider include computers, satellites, cable television, videocassette recorders, direct broadcast satellites, multipoint distribution service, satellite mater antennae television, pay television, VHF drop-in TV, low-power television, videotex, teletex, lasers, and optical fibers. The authors note that such media vastly expand the amount of data that can be exchanged, and make it possible to exchange that information with little regard to real space or time. Consumers have increased control over the message they receive. Senders of messages have greater control over the audiences they will reach. These new media decentralize the control of mass communication. They also bring new two-way communication or interactive possibilities to television. The authors are noncommittal as to whether these new media constitute a "communication revolution." Their more modest purpose is to convince readers that such new

media warrant serious scholarly research. The authors reject both technological determinism and political determinism.

"The democratic theory that lies behind this book can be described as a cross between the pluralist and communitarian views -- pluralism with a communitarian face," the authors write. They hope to explain how "we can seize the opportunity presented by the current changes in the media environment to reorient mass communications toward more robust democratic service...."

The eight chapters in this work are entitled: "The New Media and Democratic Values"; "What's New About the New Media?"; "Elections and the Media: Past, Present, and Future"; "Communications Technology and Governance"; "The New Media and Democratic Participation"; "Policy in a Comparative Perspective"; "Freedom of the Press and the New Media"; and "Toward an Electronic Commonwealth."

**988.** Acland, Charles R. and William J. Buxton, eds., ed. *Harold Innis in the New Century: Reflections and Refractions*. Montreal and Kingston: McGill-Queen's University Press, 1999.

This collection of essays grew out of various centennial celebrations in 1994 of Harold Innis's birth. The volume has twenty chapters (with twenty-three authors) arranged around three broad themes: "Reflections on Innis" (Part One), "Gaps and Silences" (Part Two); and "Innis and Cultural Theory" (Part Three). The work has an excellent Introduction by William J. Buxton and Charles R. Acland entitled "Harold Innis: A Genealogy of Contesting Portraits." Buxton and Acland give an information of the scholarly literature on Innis's life and work, and they also cogent summaries of each chapter.

Chapters in Part One examine Innis's thinking and its context. Richard Noble writes on "Innis's Conception of Freedom" within the Whig political tradition. Judith Stamp places Innis in the context of Canadian education and the Scottish Enlightenment. Michael Dorland looks at how Innis viewed the connection between religion and Canadian politics. James Carey explores the influence of the Chicago School on Innis. Irene M. Spry, a former Innis colleague, discusses his way of working and doing research. Cheryl Dahl and Liora Salter consider how Innis defined public intellectuals and the university's role in the world. Donald Fisher deals with Innis's relationship to academic communities and his part in the founding of the Canadian Social Science Research Council in 1941. In Chapter 8, Michèle Martin and Buxton contrast Innis's ideas about relation between academics and moral and social life, and his worries that modern media were too "space-biased," with the approach taken by his contemporary Victor Barbeau. Barbeau critical journalism could be a catalyst for progressive reform.

Chapter 9-12 consider "gaps and silences" in Innis's work such as gender relations.

Most of the discussion of Innis and technology occurs in Part Three, "Innis and Cultural Theory." Here there are eight chapters including Acland's "Histories of Place and Power: Innis in Canadian Cultural Studies"; Andrew Wernick's "No Future: Innis, Time Sense, and Postmodernity"; Jody Berland's "Space at the Margins: Critical Theory and Colonial Space after Innis," Kevin Dowler's "Early Innis and the Post-Massey Era in Canadian Culture"; and Kim Sawchuk's "An Index of Power: Innis, Aesthetics, and Technology."

This book has a thorough bibliography on work relating to Innis.

**989.** Adams, Henry, ed. *The Education of Henry Adams: An Autobiography*. Boston: Houghton Mifflin Company, 1918.

Henry Adams wrote this autobiography in the third person. Adams believed that the coming of electrical energy, the dynamo, represented a radical break in human history, and that one had to go back to the year 310, "when Constantine set up the Cross," (383) to find a similar historical rupture. There was a continuity in Christianity's power, which survived other challenges including those from Galileo and Bacon, until 1900. Then, Adams said, "continuity snapped." (457) The child born in 1900 was "born into a new world...." (457) The dynamos promised "infinite costless energy" and "they gave to history a new phase." (342)

From Chapter XXII-- "CHICAGO (1893)" starting on page 341: Jostled by these hopes and doubts, one turned to the exhibits for help, and found it. The industrial schools tried to teach so much and so quickly that the instruction ran to waste. Some millions of other people felt the same helplessness, but few of them were seeking education, and to them helplessness seemed natural and normal, for they had grown up in the habit of thinking a steam engine or a dynamo as natural as the sun, and expected to understand one as little as the other. For the historian alone the Exposition made a serious effort. Historical exhibits were common, but they never went far enough; none were thoroughly worked out. One of the best was that of the Cunard steamers, but still a student hungry for results found himself obliged to waste a pencil and several sheets of paper trying to calculate exactly when, according to the given increase of power, tonnage, and speed, the growth of the ocean steamer would reach its limits. His figures brought him, he thought, to the year 1927; another generation to spare before force, space, and time should meet. The ocean steamer ran the surest line of triangulation into the future, because it was the 341/342 nearest of man's products to a unity; railroads taught less because they seemed already finished except for mere increase in number; explosives taught most, but needed a tribe of chemists, physicists, and mathematicians to explain; the dynamo taught least because it had barely reached infancy, and, if its progress was to be constant at the rate of the last ten years, it would result in infinite costless energy within a generation. One lingered long among the dynamos, for they were new, and they gave to history a new phase. Men of science could never understand the ignorance and naiveté of the historian, who, when he came suddenly on a new power, asked naturally what it was; did it pull or did it push? Was it a screw or thrust? Did it flow or vibrate? Was it a wire or a mathematical line? And a score of such questions to which he expected answers and was astonished to get none.

From CHAPTER XXV-- "THE DYNAMO AND THE VIRGIN (1900)": Starting on page 380: "Then he showed his scholar the great hall of dynamos, and explained how little he knew about electricity or force of any kind, even of his own special sun, which spouted heat in inconceivable volume, but which, as far as he knew, might spout less or more, at any time, for all the certainty he felt in it. To him, the dynamo itself was but an ingenious channel for conveying somewhere the heat latent in a few tons of poor coal hidden in a dirty engine-house carefully kept out of sight; but to Adams the dynamo became a symbol of infinity. As he grew accustomed to the great gallery of machines, he began to feel the forty-foot dynamos as a moral force, much as the early Christians felt the Cross. The planet itself seemed less impressive, in its old-fashioned, deliberate, annual or daily revolution, than this huge wheel, revolving within arm's length at some vertiginous speed, and barely murmuring -- scarcely humming an audible warning to stand a hair's-breadth further for respect of power -- while it would not wake the baby lying close against its frame. Before the end, one began to pray to it; inherited instinct taught the natural expression of man before silent and infinite force. Among the thousand symbols of ultimate energy the dynamo was not so human as some, but it was the most expressive.

"Yet the dynamo, next to the steam-engine, was the most familiar of exhibits. For Adams's objects its value lay chiefly in its 380/381 occult mechanism. Between the dynamo in the gallery of machines and the engine-house outside, the break of continuity amounted to abysmal fracture for a historian's objects. No more relation could he discover between the steam and the electric current than between the Cross and the cathedral. The forces were interchangeable if not reversible, but he could see only an absolute *fiat* in electricity as in faith. Langley could not help him. Indeed, Langley seemed to be worried by the same trouble, for he constantly repeated that the new forces were anarchical, and especially that he was not responsible for the new rays, that were little short of parricidal in their wicked spirit towards science. His own rays, with which he had doubled the solar spectrum, were altogether harmless and beneficent; but Radium denied its God -- or, what was to Langley the same thing, denied the truths of his Science. The force was wholly new.

"A historian who asked only to learn enough to be as futile as Langley or Kelvin, made rapid progress under this teaching, and mixed himself up in the tangle of ideas until he achieved a sort of Paradise of ignorance vastly consoling to his fatigued senses. He wrapped himself in vibrations and rays which were new, and he would have hugged Marconi and Branly had he met them, as he hugged the dynamo; while he lost his arithmetic in trying to figure out the equation between the discoveries and the economies of force. The economies, like the discoveries,

were absolute, supersensual, occult; incapable of expression in horse-power. What mathematical equivalent could he suggest as the value of a Branly coherer? Frozen air, or the electric furnace, had some scale of measurement, no doubt, if somebody could invent a thermometer adequate to the purpose; but X-rays had played no part whatever in man's consciousness, and the atom itself had figured only as a fiction of thought. In these seven years man had translated himself into a new universe which had no common scale of measurement with the old. He had entered a supersensual world, in which he could measure nothing except by chance collisions of movements 381/382 imperceptible to his senses, perhaps even imperceptible to his instruments, but perceptible to each other, and so to some known ray at the end of the scale. Langley seemed prepared for anything, even for an indeterminable number of universes interfused -- physics stark mad in metaphysics.

"Historians undertake to arrange sequences, -- called stories, or histories -- assuming in silence a relation of cause and effect. These assumptions, hidden in the depths of dusty libraries, have been astounding, but commonly unconscious and childlike; so much so, that if any captious critic were to drag them to light, historians would probably reply, with one voice, that they had never supposed themselves required to know what they were talking about. Adams, for one, had toiled in vain to find out what he meant. He had even published a dozen volumes of American history for no other purpose than to satisfy himself whether, by severest process of stating, with the least possible comment, such facts as seemed sure, in such order as seemed rigorously consequent, it could fix for a familiar moment a necessary sequence of human movement. The result had satisfied him as little as at Harvard College. Where he saw sequence, other men saw something quite different, and no one saw the same unit of measure. He cared little about his experiments and less about his statesmen, who seemed to him quite as ignorant as himself and, as a rule, no more honest; but he insisted on a relation of sequence. and if he could not reach it by one method, he would try as many methods as science knew. Satisfied that the sequence of men led to nothing and that the sequence of their society could lead no further, while the mere sequence of time was artificial, and the sequence of thought was chaos, he turned at last to the sequence of force; and thus it happened that, after ten years' pursuit, he found himself lying in the Gallery of Machines at the Great Exposition of 1900, his historical neck broken by the sudden irruption of forces totally new.

"Since no one else showed much concern, an elderly person without other cares had no need to betray alarm. The year 1900 was 382/383 not the first to upset schoolmasters. Copernicus and Galileo had broken many professorial necks about 1600; Columbus had stood the world on its head towards 1500; but the nearest approach to the revolution of 1900 was that of 310, when Constantine set up the Cross. The rays that Langley disowned, as well as those which he fathered, were occult, supersensual, irrational; they were a revelation of mysterious energy like that of the Cross; they were what, in terms of medieval science, were called immediate modes of the divine substance. 383/457

From Chapter XXXI -- "THE GRAMMAR OF SCIENCE (1903)" -- from page 457: "... The motion of thought had the same value as the motion of a cannonball seen approaching the observer on a direct line through the air. One could watch its curve for five thousand years. Its first violent acceleration in historical times had ended in the catastrophe of 310. The next swerve of direction occurred towards 1500. Galileo and Bacon gave a still newer curve to it, which altered its values; but all these changes had never altered the continuity. Only in 1900, the continuity snapped.

"Vaguely conscious of the cataclysm, the world sometimes dated it from 1893, by the Roentgen rays, or from 1898, by the Curie's radium; but in 1904, Arthur Balfour announced on the part of British science that the human race without exception had lived and died in a world of illusion until the last year of the century. The date was convenient, and convenience was truth.

"The child born in 1900 would, then, be born into a new world which would not be a unity but a multiple. Adams tried to imagine it, and an education that would fit it. He found himself in a land where no one had ever penetrated before; where order was an accidental relation obnoxious; artificial compulsion imposed on motion; against which every free energy of the uni- 457/458 verse revolted...."

**990.** Adams, I. Howe. "Photography, or the Manchausen of the Arts." *Outing, an Illustrated Magazine of Recreation* 16.6 (1890): 476-80.

This article offers a sour appraisal of photography. "One conscienceless epigrammatist somewhere has said that 'photography is the George Washington of the arts.' Washington was never so slandered before, for if there be anything that shuns things as they are and clings to things as they are not, anything which distorts the real and lives in a world of its own, it is the art of photography. It drags down what we call beautiful; it often elevates the ugly; the weather-beaten hovel is as likely to grow romantic under its deceptive touch as the stately mansion is to depreciate in value; while the faces of those we love or admire are, in the hands of the unskillful, set down to posterity with more disfigurement than ingenious Indian artists could devise.

"A human being, in fact, is never more unreal than when being photographed...." (471) Later, the author says that "the camera makes friends; true, but it imposes on good nature to comply with the numerous requests a village community will make, sometimes with provoking interation, especially at a time -- which every amateur photographer stumbles over occsionally -- when he has a run of bad pictures in succession, an event which is sure to come at some inopportune time...." (478)

**991.** Adams, W. I. Lincoln. "Flash Light Photography: Concluded." *Outing, an Illustrated Monthly Magazine of Recreation* 17.4 (1891): 259-64.

This article, illustrated with a number of pictures, discusses the progress in photographing out-of-doors and at night using magnesium powder. "In 'flash' light photography the most remarkable achievements are, undoubtedly, those which have been accomplished out of doors and at night.

"Here a larger amount of magnesium is required, and, of course, since so much of the light is lost in the surrounding darkness, powerful reflectors must be used." (259) Among the images is the Statue of Liberty at night. (259)

**992.** ---. "Photography and Athletics: First Paper." *Outing, an Illustrated Monthly Magazine of Recreation* 19.5 (1892): 404-08.

This article, published in early 1892, says that there has been rapid improvements in photography over the past two years, so "that it is now possible for the instantaneous photographer to accomplish results which were unattainable even two years ago." (404) The article is devoted to describing the work of John C. Hemment, a former athlete (skater) who uses instantaneous photography to show athletic events. Races, for example, that were once considered dead heats to the naked eye are shown to have clear winners and losers when instantaneous photography is used at the finish line. Hemment used an "ingenious hand box" camera to replace reliance on the tripod. (406) The article is illustrated with six photographs by Hemment of athletes in action.

**993.** ---. "Photography and Athletics: Second Paper." *Outing, an Illustrated Magazine of Recreation* 19.6 (1892): 445-49.

This article is a follow-up on an earlier article that appeared in this magazine in Feb. 1892. In this piece, Adams describes the process photographer John C. Hemment used to take instantaneous pictures of athletes in action. Hemment discusses how he develops his pictures. Hemment used a hand camera which produced photographs that technically "were not only as perfect as could be if a prolonged exposure were given in every case," by the pictures were "also caught with such a precision that just the particular attitude of the subject or subjects which were desired is depicted, and that particular phase of the sport or feat is brought out which is most characteristic or pictorial." (447) The article notes that even pictures taken in weak light turn out well. Hemment "uses the quickest working exposing shutter, the most rapid lens and the most sensitive dry plate," Adams reports. (449) To those who said that Hemment could not develop his photos fast enough, he says that he "devoted three hours in bringing up only four plates of rapid exposure." (449) He predicts that in the future all important racing events will



have their own official photographer. The article says that in March, 1892, most large newspapers already have their own "regular staff photographer" and that "many papers have several photographers connected with them, and some have extensive photographic establishments where the work of the photographer can be finished and prepared for the press. A very large number have their regular 'photographic' editor, in addition to the 'sporting' editor, 'exchange' editor, etc." (449)

Adams concludes by saying: "The instantaneous photographer is also a familiar figure now on the occasion of any athletic performance of importance. His value as an impartial judge is being more widely recognized every day." (449)

The article is illustrated with eight photographs of athletic events.

**994.** Addams, Jane, ed. *Spirit of Youth and the City Streets*. New York: Macmillan Company, 1912.

Addams comments on the negative impact that movies and movie theaters have on urban youth. She talks about the moral hazards of commercialized leisure, and likens the movie theater to dance halls and pool rooms.

**995.** Adler, Mortimer. ["*Freedom of the Films*"].

This is a draft of a manuscript that Mortimer Adler prepared for Will H. Hays justifying protecting of movies as a form of free speech. Hays was to deliver it to the Senate committee investigating Hollywood and warmongering in September, 1941, but Hays apparently did not get the chance to give it. A copy of this draft is located at [1942?], Box 60, Will H. Hays Papers, Indiana State Library, Indianapolis, IN; and in Boxes 69-70, Mortimer J. Adler Papers, Regenstein Library, University of Chicago, Chicago, IL.

**996.** Adler, Mortimer J. Mortimer J. Adler Papers.

This is a rich collection pertaining to Adler's life and career. There is a good deal in these papers revealing Adler's association with Will H. Hays and the motion picture industry. Hays liked Adler and thought his work gave a strong intellectual justification for motion pictures, one that could be used against the industry's critics. Adler was on Hays' payroll for a time, drafting the MPPDA president's annual reports.

**997.** ---, ed. *Art and Prudence: A Study in Practical Philosophy*. New York: Longmans, Green and Co., 1937.

Part of this work provides a scathing critique of the Payne Fund Studies and social science research. Part of it offers a justification of motion pictures as an art form. Will Hays considered this work a strong intellectual defense of motion pictures, one that could be used against the industry's critics. Adler was on Hays' payroll for a time, writing his annual reports. It is unclear if Adler was being paid by Hays at the time this book was written.

**998.** ---, ed. *Philosopher At Large: An Intellectual Autobiography*. New York: Macmillan Publishing Co., Inc., 1977.

Adler acknowledges here that during the late 1930s and early 1940, he was on the payroll of the Hays Office (MPPDA). At the time, he wrote some of Will Hays' speeches and reports. Adler provided a defense of movies as an art form in *Art and Prudence*.

**999.** Administration, Classification and Rating.

These annual reports provide information about the motion picture industry's Classification and Rating Administration, including how many movies received G's, PG's, PG-13's, R's, X's, and NC-17's. These reports can be found in the Papers of Richard D. Heffner, Private Collection, New York, N. Y.

**1000.** Affairs, Bureau of National. "Adopting Media Techniques." *Unions Today: New Tactics to Tackle Tough Times*. Washington, DC: Bureau of National Affairs, 1985. 80-87.

This report briefly details how unions were using mass media in the early 1980s, arguing that the “use of media by labor unions is undergoing a revolution.” One union official estimated that labor organizations were spending between \$10 million and \$15 million annually on media, and that advertising and public affairs offerings by labor organizations may have been more extensive at that time than ever before. Unions such as the Teamsters, the SEIU and UFCW, for example, were using film and videos for organizing. A 40-minute UFCW organizing film, *The Road to Dignity*, was also being marketed through direct mail to 25,000 high school teachers for use in vocational education and social studies classes. AFSCME, according to the authors, built a network-quality radio and television studio to produce public affairs programs and to conduct teleconferences that can be sent via satellite to television and radio stations around the country. In 1983 and 1984, the AFL-CIO’s Labor Institute of Public Affairs produced *America Works*, an 18-part series of half-hour programs shown on commercial and public television stations. In late 1984, LIPA launched the “Campaign for America’s Future,” a radio and television advertising effort kicked off with a nationwide teleconference with labor leaders and news reporters. The AFL-CIO, according to the authors, purchased ad time in 24 markets on 70 television stations and local labor bodies purchased 4,200 radio spots as part of the coordinated campaign. The UAW used broadcast advertising during 1984 to communicate for public support during labor negotiations with Ford. These communications were designed to meet key goals: improving union leaders’ communications with other union officials and members; providing better news media access to labor leaders; expanding communications with lawmakers, interest groups and opinion leaders; gaining public support for bargaining positions; and improving the public perception of labor.

--Phil Glende

**1001.** Agar, Jon, ed. "History of Computing: Approaches, New Directions." *History and Technology: An International Journal* 15.1-2 (1998).

These issues are devoted to new approaches to writing the history of computing. Agar contributes an "Introduction: History of Computing: Approaches, New Directions and the Possibility of Informatic History," and an article, "Digital Patina: Texts, Spirit and the First Computer." **Paul N. Edwards** article is "Y2K: Millennial Reflections on Computers as Infrastructure." Other articles include **Robert W. Seidel**, "'Crunching Numbers': Computers and Physical Research in the AEC [Atomic Energy Commission] Laboratories"; Geoffrey C. Bowker, "Archival Technology in the Historical Sciences: 1800-1997"; and Paul Atkinson, "Computer Memories: The History of Computer Form."

**1002.** Agee, James and Walker Evans, ed. *Let Us Now Praise Famous Men*. Boston: Houghton Mifflin Company, 1939.

This work attempts to record the life of sharecroppers. “The immediate instruments are two,” the authors write, “the motionless camera, and the printed word. The governing instrument—which is also one of the centers of the subject—is individual, anti-authoritative human consciousness....”

“For in the immediate world, everything is to be discerned, for him who can discern it, and centrally and simply, without either dissection into science, or digestion into art, but with the whole of consciousness, seeking to perceive it as it stands: so that the aspect of a street in sunlight can roar in the heart of itself as a symphony, perhaps as no symphony can: and all of consciousness is shifted from the imagined, the revisive, to the effort to perceive simply the cruel radiance of what is.... That is why the camera seems to me, next to unassisted and weaponless consciousness, the central instrument of our time; and is why in turn I feel such rage at its misuse: which has spread so nearly universal a corruption of sight that I know of less than a dozen alive whose eyes I trust even as much as my own.”

**1003.** Agency, Defense Advanced Research Projects, ed. *Strategic Computing: New-Generation Computing Technology: A Strategic Plan for its Development and Application to Critical Problems in Defense*. [Washington, D.C.?]: Defense Advanced Research Projects Agency, 1983.

This 69-page document (plus appendices) sets out the Defense Advance Research Project Agency's plan for a new strategic computing initiative. It begins: "As a result of a series of advances in artificial intelligence, computer science, and microelectronics, we stand at the threshold of a new generation of computing technology having unprecedented capabilities. The United States stands to profit greatly both in national security and economic strength by its determination and ability to exploit this new technology." (1) The generation of computers "will exhibit human-like, 'intelligent' capabilities for planning and reasoning," it says. (1) The plan calls for close cooperation between industry, universities, and the military. This documents predicts that the next generation of computing will change warfare in a fundamental way and also have enormous spin-off implications for the civilian sector. The changes under way are analogous "to those resulting from the replacement of the vacuum tube by the transistor, the displacement of discrete transistors by integrated circuits, and the fourth generation displacement of simple integrated circuit technology by VLSI now occurring in the computer and electronics industry." (9)

**1004.** ---, ed. *Strategic Computing: Second Annual Report: New General Computing Technology: A National Strategy for Meeting the National Security Challenge of Advanced Computer Technology*. Feb. 1986. Arlington, VA.

As Director Robert C. Duncan notes in his opening remarks on this Report, the "fundamental goal of the Strategic Computing Program is to advance machine intelligence technologies by emphasizing research in several scientific disciplines. First, the program supports research in advanced computing architectures including concepts that promise to allow thousand fold increases in processing capability using multiprocessors that can process data in parallel streams, thereby improving both speed and flexibility in accomplishing massive computations, both symbolic and numeric. Second, the program emphasizes research in several areas of machine intelligence: advanced expert systems, speech recognition, natural language processing, and computer vision. Third, Strategic Computing includes research in microelectronic devices such as optical interconnects that can reduce the physical interfaces between internal computer hardware, thus avoiding bottlenecks while improving speed. Finally, Strategic Computing builds the elements of infrastructure needed to support research on advanced computing technologies, such as rapid prototyping methods for system development, large-scale emulation facilities, and access to new generation computers as they become available." (1-2) Duncan goes on to say that "An underlying objective of Strategic Computing, as with all DARPA programs, is the advancement of the scientific and technical capability of our universities, national laboratories, and industry." (2)

The Report goes on to say that the "main components of the Strategic Computing Program are Military Applications and a Technology Base consisting of: New Machine Architectures (symbolic and numeric), Generic Software Systems, and Microelectronics. The current Military Applications projects include an Autonomous Land Vehicle (ALV), systems for Naval Fleet Command Center Battle Management (FCCBMP) and for Army AirLand Battle Management (ALBM), a Pilot's Associate system, and a system for Radar/Optical Imagery Analysis. The role of the applications projects is to provide a realistic task environment for technology research. Also, these projects are designed to service as the principal means of demonstrating the emerging technology and of transferring it to military systems and to the industrial base." (3)

**1005.** Agre, Philip E. "Growing a Democratic Culture: John Commons on the Wiring of Civil Society." *Democracy and New Media*. Ed. Henry Jenkins and David Thorburn, eds. Cambridge, MA: MIT Press, 2003. 61-67.

Agre begins by asking if the Internet is a "friend of democracy?" (61) He goes on to write that "by providing a general mechanism for moving digital information and a general platform for constructing digital information utilities, the Internet provides new opportunities for the design of institutional mechanisms; it opens a vast new design space both for technology in the narrow sense and for the institutionalized social relationships within which the Internet is embedded. The Internet also necessitates a renegotiation of institutional rules in a more urgent way by destabilizing the balance of forces to which any successful negotiation gives form; by lending itself to the amplification of some forces and not others, the Internet undermines many of the institutionalized accommodations through which stakeholder groups with distinct interests and powers have gotten along." (63) Barber uses the work of John R. Commons as a context. Barber believes the "central question of democracy in its newly wired

manifestation" is "what is the proper relationship between collective cognition among communities of shared interest and the actual formal mechanisms of the state?" (65)

The volume in which Agre's essay appears is part of a larger series on new media technologies entitled *Media In Transition*. The volume tries to offer a historical and comparative perspective on it subject in a way that is accessible to a wide audience of humanists, social scientists, and policymakers. As the editors explain, the "essays in this volume capture something of the complexity and disagreement in current discourse about the politics of cyberspace. Some contributors offer us front-line perspectives on the impact of emerging technologies on politics, journalism, and civic experience. What happens when we reduce the transaction cost for civic participation, or increase access to information, or expand the arena of free speech? Other contributors place our shifting understanding of citizenship in historical context, suggesting that notions of cyberdemocracy and online community must grow out of older models of civic life. Still others expand this conversation to consider the global flow of information and to test our American conceptions of cyberdemocracy against developments in other parts of the world. How, for example, do new media operate in Castro's Cuba, or in post-apartheid South Africa, or in the context of multicultural debates on the Pacific Rim? Some contributors examine specific sites and practices, describing new forms of journalism or community organizing. Some voices here are deeply skeptical; other are optimistic. For some writers the new technologies endanger our political culture; for others, they promise civic renewal.

"Most of the papers on which these chapters are based originated in series of public forums and conferences hosted by MIT from 1998 to 2000 under the title 'Media in Transition.' Funded by the John and Mary R. Markle Foundation and organized by the MIT Communications Forum, these events aimed to nourish a broad civic conversation about the political impact of new media technologies. The essays have been revised for this book." (ix-x)

**1006.** Aitken, Hugh G. "*Allocating the Spectrum: The Origins of Radio Regulation.*" *Technology and Culture* 35 (1994): 686-716.

**1007.** Aitken, Hugh G. J., ed. *The Continuous Wave: Technology and American Radio, 1900-1932*. Princeton: Princeton University Press, 1985.

**1008.** ---, ed. *Syntony and Spark: The Origins of Radio*. New York: Wiley, 1976.

Aitken argues, among other things, that Marconi did not invent wireless telegraphy but rather that William Crookes had conceived Hertzian wave telegraphy in 1892 and that Oliver Lodge had demonstrated it in 1894 before the British Association in its annual meeting at Oxford. See Sungook Hong's article in *Technology and Culture* (Oct. 1994), which argues that Aitken's claim for Lodge is incorrect.

**1009.** Akersten, S. Ingvar. "The Strategic Computing Program." *Arms and Artificial Intelligence: Weapon and Arms Control Applications of Advanced Computing*. Ed. Allan M. Din, ed. New York: Oxford University Press, 1987. 87-99.

This paper grew out of a 1986 workshop sponsored by the Stockholm International Peace Research Institute. This paper gives an overview of the DARPA's strategic computing initiative, based on the original 1983 document outlining the program as well as a subsequent planning document. The original "Strategic Computing" document of October 28, 1983, notes that changes in artificial intelligence, computer science, and microelectronics present "possibilities" that are "quite startling, and suggest that new generation computing could fundamentally change the nature of future conflicts.

"In contrast with previous computers, the new generation will exhibit human-like, 'intelligent' capabilities for planning and reasoning. The computers will also have capabilities that enable direct, natural interactions with their users and their environment as, for example, vision and speech.

"... Our citizens will have machines that are 'capable associates', which can greatly augment each person's ability to perform tasks that require specialized expertise." (90)

**1010.** Albers, Josef, ed. *Interaction of Color*. New Haven and London: Yale University Press, 1963.

The author writes that "in order to use color effectively it is necessary to recognize that color deceives continually. To this end, the beginning is not a study of color systems." (1) Later he says that "both film color and volume color might be considered tricks of nature." (46) And then, "with the discovery that color is the most relative medium in art, and that its greatest excitement lies beyond rules and canons, a more sensitive discrimination was needed. The more a creative use of color developed, the less desirable became a merely trustful and obedient application." (66)

**1011.** Alder, Renada. "The Screen: Zane Grey Meets the Marquis de Sade." *New York Times* Jan. 25, 1968 1968: 33.

This review denounces the violence in Sergio Leone's *The Good, the Bad, and the Ugly* (1966), filmed in Spain and starring Clint Eastwood.

**1012.** Aldgate, Anthony, ed. *Cinema and History: British Newsreels and the Spanish Civil War*. London: Solar Press, 1979.

This study of British newsreels during the Spanish Civil War has information about the technology that cameramen used during the 1930s. By the mid-1930s, for example, the Mitchell and Newman Sinclair cameras from the United States were available on the British market. The camera and sound equipment together had been reduced in size to weigh about 150 pounds, although there were still obstacles to filming. The cameras held only about three minutes of film before they needed to be reloaded. The work also considered technical challenges to recording sound during this period.

**1013.** Alexander, Charles C., ed. *Here the Country Lies: Nationalism and the Arts in Twentieth-Century America*. Bloomington: Indiana University Press, 1980.

A clash of cultures occurred during the late - nineteenth century involving affluent traditionalists who believed great art must be European-inspired and dissident intellectuals who believed that America must produce a distinctive art. This cultural clash produced a rift within the dissidents themselves, who split into factions favoring modernism and romantic nationalism. This rift determined the course of acceptable art for most of the first half of the twentieth century. While the influence of architecture, most forms of music, and nearly all writing was limited to the domestic marketplace, the effect internationally of painters, sculptors, and moviemakers was profound. Images of America and Americans were popular in Europe during the late 1920s through the 1930s. This early popularity became the foundation for American dominance of international art during the immediate years following World War II.

--James Landers

**1014.** Alexander, Jerome. "Professor Troland and Dr. Kunz." *Science* 76 (New Series).1968 (1932): 255.

This brief piece has a paragraph listing "several important papers on the nature of life and life processes" that Leonard Troland wrote.

**1015.** Allali, Jacques Stourdze. "The Birth of the Telephone and Economic Crisis." *The Social Impact of the Telephone*. Ed. Ithiel de Sola Pool, ed. Cambridge, MA: MIT Press, 1977. 97-111.

France was leery to embrace the modern technology of the telephone as it threatened the government's control of communication. Allali writes "A world of sequestered communication was fashioned where the fundamental orientation was to seek isolation, to escape as much as possible the dangerous pulsations of the social body. In the ten- year confrontation between the visual and electric telegraphs, conflicts emerged which would reappear at the birth of the telephone. Technical innovation in communication runs counter to already recognized and accepted technologies. To break through with its own new form and constraints, it must enlist the support of social forces which it, in turn, confirms and strengthens." (100-01)

**--Catharine Gartelos**

**1016.** Allen, Mike , and Nakashima, Ellen. "Clinton, Gore Hit Hollywood Marketing; Ads Aimed at Kids Could Spur Rules, Industry Is Told." *Washington Post* Sept. 12, 2000 2000, sec. A: 1.

This article is about the Clinton administration's attack on the entertainment industry's calculated effort to market violent movies and video games to young children, some as young as 10 years of age.

**1017.** Allen, Viola. "What It Means to be an Actress." *Ladies' Home Journal* 16.6 (1899): 2.

Viola Allen says that the chief qualities an actress must have "are born with her: she must have health, strength, a good physique, brains, aptitude, imagination, memory and judgment. These aside from a generous share of instinctive talent and a goodly quantity which we call magnetism. Therefore is the true actress born and not made. I have not placed personal beauty in the category of essentials, because it is not an essential, but an undisputed aid. I say this because one need only to go over the list of the greatest actresses to see at once that they were not and are not all beautiful women. Genius always rises above personal beauty, but it must be true genius. And as there is so little of absolute genius in the world, an attractive face becomes an assistance to the actress." The article points out that the "actress has not time for social life."

**1018.** Allport, Gordon W. "[Book Review]." *Journal of Abnormal and Social Psychology* 23 (1928): 510-13.

In this book review of Leonard Troland's *Fundamentals of Human Motivation* (New York: Van Nostrand, 1928), Gordon Allport wrote that Troland's book suggests that "the time is ripe for a recrudescence of hedonism, purified and enriched by a century of discovery, and founded at last on a standard neural physiology." (510)

Allport commented on Troland's theories about sexual motivation. "There is probably no treatment of the psychophysiology of sex motives more complete than Troland's. It is a pity that the argument is widely scattered through the book, instead of gathered into consecutive chapters. It is well worth reprinting as a separate contribution. Characteristic of the author's method, this theory takes its point of departure in Sherringtonian psychology, postulates both the nerve centers and the functions necessary to account for the phenomena observed, and rigorously follows through the consequences of these postulates, until a highly original and quite plausible schema of sexual motivation is complete." (512)

Although Allport challenged some of Troland's ideas, he concluded that the work has a "remarkable richness and strength. Disagreement in this case itself a tribute." (513)

**1019.** Alpert, Hollis. "SR Goes to the Movies: The Film of Social Reality." *Saturday Review* 52 (1969): 43?

During the 1960s, movie makers found technology that gave them greater flexibility and freedom. Zoom lens, hand-held cameras, hidden cameras and microphones all made film makers more mobile and better able to record motion smoothly and capture spontaneity, action, sexuality, and violence in ways that gave movie and TV audiences a greater sense of realism. And the new technology also gave cameramen the "ability to use reality as adjunct," observed critic Hollis Alpert, "as highly convincing background to a film's fictional or imaginative purpose."

**1020.** Alvarado, Manuel, ed., ed. *Video World-Wide: An International Study*. Paris: UNESCO, 1988.

This UNESCO (United Nations Educational, Scientific and Cultural Organization) study, which employed 29 researchers and 39 countries, has valuable information on the spread and use of video technology at the end of the 1980s. It notes that there were then four "video rich" areas: North America, Western Europe, the Arab countries, and Japan and Southeast Asia. Lagging behind in video use were Latin America, Africa, and Eastern Europe.

The study found that the most important use of video technology was time shifting, recording television programs for later viewing. The next two most important uses were to watch non-broadcast material, primarily motion pictures, and to view non-broadcast amateur material such as home movies.

Among the variables in explaining the diffusion of video technology were 1) price; 2) restrictions and taxes imposed by government; 3) the distribution of income (e.g., south of the Sahara, a VCR cost 29 times the minimum annual salary); and the content of broadcast TV.

The study also notes that video had become "an alternative means of mass communication" in many countries. In some instances it was subversive to the prevailing power structure.

Each of this work's twenty-two chapters is devoted to a specific country or region, and has a separate author. (Paul E. Cahill wrote the chapter on the United States and Canada).

The work concludes by suggesting future research on video technology should be directed to several areas: research should focus 1) less on video recorders on more on cameras, editing, and dubbing suites; 2) more on the world-wide flow of pre-recorded videos; 3) more on government policy making relating to video technology; and 4) more on audiences, especially the part played by videos in multi-language societies.

**1021.** America, Film Council of, ed. *Sixty Years of 16mm Film, 1923-1983: A Symposium*. Des Plaines, IL: Film Council of America (Evanston, IL), 1954.

Twenty-three authors contributed to this symposium which was held on the 30<sup>th</sup> anniversary of 16-mm film. The essays discuss the medium's history since its inception in 1923 and speculate about its future in the coming three decades. Paul A. Wagner's (then president of the Film Council of America) Introduction, "What's Past Is Prologue..." gives an overview of 16-mm film and especially how World War II served as a catalyst in the medium's development and acceptance. Wagner provides good information about the increased use of 16-mm film during the war, and especially in the first seven years after the war.

This work is essentially optimistic about 16-mm film and its authors saw a bright possibilities for use in education, public libraries, museums, churches, government agencies, in labor, and theatrical productions. One author likened the functions of 16-mm prints of feature films to paperback books or the recording of classical music on long-playing records.

Although this work appeared in 1954, two years before the first commercially successful video recorder had been demonstrated (and 17 years before the invention of videocassettes), and at the dawn of the transistor's impact on communication, it clearly anticipates the impact of these developments. It predicts that quarter-inch magnetic tape will supplant 16-mm film and that "radical" changes will result. Every television set owner will have "electronic playback," and "since the tape will be lightweight and book-size, and since its cost will be comparable to that of many good books, thousands of retail outlets will handle a large stock." (Wagner)

This work was published by the Film Council of America, a nonprofit educational organization that promoted the use of audio-visual materials in adult education.

**1022.** America, Federal Council of the Churches of Christ in, ed. *The Public Relations of the Motion Picture Industry: A Report by the Department of Research and Education, Federal Council of the Churches of Christ in America*. New York: n.p.

This work discusses public relations tactics used by the MPPDA and Will H. Hays to divide groups critical of the movie industry such as the PTA.

**1023.** America, Motion Picture Association of. [New York?]: Motion Picture Association of America, 1968.

By the late 1960s, American studios made only about five percent of the 3,500 films produced each year worldwide. Television, this report notes, had reached saturation levels in several countries.

**1024.** ---.

This MPPDA/MPAA publication went to schools, libraries, churches, exhibitors, and newspapers. It issued age-appropriate ratings for motion pictures between the 1930s and 1960s.

**1025.** ---. "Code and Rating Appeals Board." *The 1969 Film Daily Year Book of Motion Pictures*. New York: Film and Television Daily, 1969. 630.

**1026.** ---. "The Motion Picture Code and Rating Program: A System of Self Regulation." *The 1969 Film Daily Year Book of Motion Pictures*. 51st ed. New York: Film and Television Daily, 1969. 625-30.

**1027.** ---. "Official Code Objectives." *The Movie Rating Game*. Ed. Farber, Stephen. Washington, D. C.: Public Affairs Press, 1972. 112-15 (Appendix I).

This is a previously unpublished list of guidelines for the new rating system adopted in November, 1968. It reveals that in the beginning the rating system was to be guided by an abbreviated form of the Production Code on sex, crime, violence, language, and treatment of animals.

**1028.** America, Motion Picture Producers and Distributors of. Production Code Administration Files (1930-1966).

This collection is a major source for any scholar interested in motion picture censorship between 1930 and the late 1960s. The collection contains files on some 20,000 films. Often the files are detailed with letters and memoranda revealing how the Production Code Administration censored movie scripts, line-by-line, scene-by-scene, usually before production began.

**1029.** ---, ed. *Annual Report, Public Relations Department*. ??: Motion Picture Producers and Distributors of America, 1934.

Will H. Hays, president of the Motion Picture Producers and Distributors of America, created a Committee on Public Relations that he later turned into a department. He put Colonel Jason Joy in charge, and in 1927 replaced Joy with the former Maine governor Carl E. Milliken. The department responded to attacks on the industry, tried to engage citizens in making movies more acceptable, and attempted to make "customers out of critics." Public relations could convince skeptics that movie makers were good citizens, well-intentioned, and capable of self regulation, which Hays believed offered the best and perhaps the only realistic way to prevent government intervention. The Public Relations Department gained impressive momentum during its first decade. In the course of a year it routinely gave 15,000 interviews and turned out several times that many letters.



**1030.** American Academy of Child and Adolescent Psychiatry, et al. "Joint Statement on the Impact of Entertainment Violence on Children -- Congressional Public Health Summit (July 26, 2000)". 2000. (July 26, 2000). Feb. 2, 2003. <[http://www.aacap.org/press\\_releases/2000/0726.htm](http://www.aacap.org/press_releases/2000/0726.htm)>.

This joint statement by the American Academy of Child and Adolescent Psychiatry and others points to the potentially damaging social and psychological effects of violence on television and other mass media.

**1031.** American Federation of State, County and Municipal Employees, ed. *Gaining Access to Radio and TV Time: A Union Member's Guide to the Broadcast Media*. Washington, DC: American Federation of State, County and Municipal Employees, 1980.

This guide attempts to show union members how they can use the broadcasting industry to communicate labor messages without having to buy advertising. The authors argue that the Fairness Doctrine and other FCC rules and regulations, such as the "personal attack" rule and the "equal opportunities" rule, give unions an opportunity for access to commercial and public broadcast airwaves. "... For too long, labor has allowed its message to be manipulated by broadcasters who ignore their public responsibilities." This guide contains a brief explanation of public service programming, broadcast news operations, and public broadcasting. It includes sample letters that union members can use to ask or demand to be heard, sample public service announcements for radio and television, and a sample Fairness Doctrine complaint letter to the FCC.

--Phil Glende

**1032.** Amstutz, Noah W. "Visual Telegraphy." *Electricity* 6 (1894): 77-80.

See also *Electricity*, 6 (March 14, 1894), 110-11.

**1033.** Analyzer, EDP. "The Experience of Word Processing." *The Microelectronics Revolution: The Complete Guide to the New Technology and Its Impact on Society*. Ed. Tom Forester, ed. and intro. Oxford, Eng.; and Cambridge, MA: Basil Blackwell Publisher; and MIT Press, 1980. 232-43.

This article looks at the experiences of those who have used word processors. It uses two case studies to explain how to handle this new technology, and it also is a guide to installing and operating word processors. It appeared originally in the British publication *Data Processing* (May 1978).

**1034.** Anderson, Benedict, ed. *Imagined Communities: Reflections on the Origin and Spread of Nationalism*. London: Verso, 1983.

Parts of this work are interesting in its consideration of nationalism and communication. The author notes (in 1983) that nationalism is far more powerful than ideology (e.g., Marxism or liberalism) and that its origins in the West grow out of the Enlightenment and the eras of the American and French Revolutions in the late eighteenth century. He has interesting things to say about the spread of printing (esp. books, and the newspapers) and the effect on nationalism as well as on conceptions of time. (Here the author draws heavily on a relatively few secondary works such as Febvre and Martin's *The Coming of the Book*). "The nation is imagined as limited because even the largest of them, encompassing perhaps a billion living human beings, has finite, if elastic boundaries....It is imagined as sovereign because the concept was born in an age in which Enlightenment and Revolution were destroying the legitimacy of the divinely-ordained, hierarchical dynastic realm....Finally, it is imagined as a community, because, regardless of the actual inequality and exploitation that may prevail in each, the nation is always conceived as a deep, horizontal comradeship." The latter chapters discuss the rise of nationalism in "Third world" areas as well as patriotism and racism. This often-cited book has been influential among researchers in communications studies.

**1035.** Anderson, Christopher, ed. *HollywoodTV: The Studio System in the Fifties*. Austin: University of Texas Press, 1994.

This book examines the developing relationship between Hollywood studios and television during the 1950s. The work has a good deal to say about the changing technology of both the movie and television industries. It also discusses the status of actors in American society and the role of advertising. Particularly interesting is the author's account of "Lights Jubilee," celebrating the 75th anniversary of the electric light.

**1036.** ---. "Television and Hollywood in the 1940s." *Boom and Bust: The American Cinema in the 1940s*. Ed. Schatz, Thomas. New York: Charles Scribner's Sons, 1997. 422-44.

This chapter dealing with Hollywood and television during the 1940s, appears in Volume 6 of Scribner's *History of American Cinema*, Charles Harpole, ed.

**1037.** Anderson, Craig A. , and Bushman, Brad J. "The Effects of Media Violence on Society." *Science* 30 (2002): 1-2.

This work survey's research showing a causal link between violence in mass media and aggressive behavior on the part of some children.

**1038.** ---. "Effects of Violent Video Games on Aggressive Behavior, Aggressive Cognition, Aggressive Affect, Psychological Arousal, and Prosocial Behavior: A Meta-Analytic Review of the Scientific Literature." *Psychological Science* 12.5 (2001): 353-59.

This article is a meta-analysis of research done on the effects of violent video games. Although video games were relatively new and empirical research on them is not as developed as on television, for example, video games had become a business surpassing motion pictures by 2001.

**1039.** Anderson, Howard A. , Dunn, Linwood G., and Westheimer, John. "Out-of-this-world Special Effects for 'Star Trek'." *American Cinematographer* 48.10 (1967): 714-17.

This article on special effects for the television series "Star Trek," consists of brief pieces by Howard A. Anderson, President of Howard A. Anderson Co.; Linwood G. Dunn, ASC, President of Film Effects of Hollywood, Inc.; and John Westheimer, ASC, President of Westheimer Company.

**1040.** Anderson, Patrick. "Born Hero-Worshiper Who Serves His Hero." *New York Times Magazine* (1966): 28-29, 64, 66, 71-72.

This article is about Jack Valenti (before he moved to the motion picture industry), and about his admiration for President Lyndon B. Johnson.

**1041.** ---, ed. *The President's Men: White House Assistants of Franklin D. Roosevelt, Harry S Truman, Dwight D. Eisenhower, John F. Kennedy and Lyndon B. Johnson*. Garden City, N. Y.: Doubleday & Company, 1968.

This book has information on Jack Valenti, one-time assistant to President Lyndon B. Johnson. Valenti in 1968 was president of the Motion Picture Association of America.

**1042.** Andrew, Dudley. "The Post-War Struggle for Colour." *The Cinema Apparatus*. Ed. Teresa De Lauretis and Stephen Heath, eds. New York: St. Martin's Press, 1980. 61-75.

Andrew discusses the French effort to develop color films during the post-World War II era. The French resented the American attempt to dominate the French market through Technicolor. Alternatives included Agfacolor, but "at the close of the war Technicolor was able to dominate the market largely because Agfa fell with the Third Reich.... While France did indeed avoid an American takeover in color, adopting the Belgian Geva system after the failure of its two most promising indigenous methods, this should not be seen as the victory of vision and intelligence over crass American money.... The French situation did not fully deteriorate until 1956 when cinema admissions began dropping enormously due to the impact of television and other leisure time alternatives."

This paper, delivered at a conference at UW-Milwaukee in February, 1978, has good information about Germany and the development of color film (e.g., on Agfa scientists), and changes in Technicolor: "... a momentous change had occurred in the color world. Technicolor abandoned its cumbersome camera, and entered into a pact with the Eastman Kodak Company. From 1953 on, Technicolor would process only Eastman Color negative stock using its peerless imbibition process."

**1043.** Andreyev, Leonid. "Andreyev on Motion Pictures." *New York Times* Oct. 19, 1919 1919, sec. XX: 5.

This article by Leonid Andreyev, the Russian novelist and dramatist, was originally published in the *Almanac Shipobnik* of Petrograd in 1912. The excerpts from that piece which appear in the *New York Times* were translated by the Russian actor Manart Kippen.

Andreyev begins by discussing the skepticism many intellectuals had about cinema, or as he says, "living photography." They tended to view it as akin to such entertainments as the skating rink. Andreyev says that many writers and artists considered early cinema to be "An artistic Apache, and aesthetic Hooligan, a free and grabbing arrival on the wheel of true art...."

Andreyev believed that cinema would "free the theatre from ... unnecessary and useless things," and that future cinema would become increasingly powerful and influential. He writes: "The cinema will be a mirror the size of the screen, but not a mirror which will reflect you. What is the nature of this? Technique? No, for the mirror is not technique: the mirror is life reflected a second time. Will this be lifeless? No, because what is reflected in the mirror is neither lifeless nor living: it is a secondary life, an existence of a vision or hallucination. Here the curtain is raised, the fourth wall seems to [fail? fall?], and a thirty-five foot opening as if in a colossal window, appear living pictures of the world. Clouds pass across the sky, grain fields wave and the sultry distance swoons." Cinema is much more effective than the theater in showing action, spectacle, and settings. "In addition to the decoration it can also give realistic effects which are not in the power of the theatre. The cinema has the advantage, commanding the entire extent of the world capable of many instantaneous reincarnations, a master about when it pleases to bring into action thousands of people, automobiles, aeroplanes, mountains and seas incontestable and clear." Andreyev says that "No matter where the action takes place, whatever extraordinary forms it assumes, the cinema will reach out and get it for the magic screen." The movie camera captures "everything except the spoken word." "Only one thing it cannot give -- speech. Here is the end of its power, the boundary of its might."

Movies also could revive the dead. "Do you wish to see those who have died? They humbly appear, look, smile, and, you having passed through the same door, they now sit at table with you."

Clearly Andreyev believed cinema would change thinking, although he writes that "I am not going to speak here of what revolution in psychology at the very beginning of thought the motion picture of the future will bring about." Andreyev thought cinema was an international language and comparable to the airplane, telegraph, and telephone. "Wonderful Moving Picture! If the highest and holy purpose of art is to create intercourse among peoples and their similar souls, then what a tremendous unimaginable, socio-psychological task is this modern Apache destined to perform. And alongside it, of the same staff, is navigation of the air, the telegraph, the telephone. Portable, placed in a box, films are sent by post all over the world like an ordinary newspaper. Having no language, understood equally by savages of Petrograd or Calcutta, they become indeed the genius of international intercourse, make nearer the ends of the earth and the borders of souls. They sweep within one fast current all pulsating humanity."

**1044.** Angelo, Emedio. "'Dante's Inferno' As(?) Experimental Film Project in 16mm Color." *American Cinematographer* 45.1 (1964): 24-25, 51-52.

The author discusses his efforts to bring Dante's classic to the screen "with a surrealistic underscoring in the art work" using 16mm color film. Describing his efforts as a "labor of love" (25) He saw the motion picture as a way of extending the work of traditional artists, to communicate their "emotions and ideas..... Motion pictures are

equivalent to a series of canvases. When projected they represent the artist as truly as though his work hung on a gallery wall." (52)

**1045.** Angus, Ian. "Orality in the Twilight of Humanism: A Critique of the Communication Theory of Harold Innis." *Continuum: The Australian Journal of Media & Culture* 7.1 (1993): 16-42.

The author writes that Innis's work, "in perpetual tension between ... two locations -- Canada and 'the West' -- begins to clear a space for a post-colonial reformation of thought through a theory of communication."

**1046.** Angus, Ian and Brian Shoesmith, eds. "Dependency/Space/Policy: A Dialogue With Harold A. Innis." *Continuum: The Australian Journal of Media & Culture* 7.1 (1993).

This issue is devoted to the work of Canadian historian and political economist, Harold A. Innis. There are several articles that deal with Innis' work as well as an excerpt from Innis's unpublished "History of Communication" that deals with printing in China during the nineteenth and twentieth centuries.

Essays include the editors Introduction; Ian Angus, "Orality in the Twilight of Humanism: A Critique of the Communication Theory of Harold Innis"; Roman Onufrijchuk, "Introducing Innis: McLuhan Concluding: The Innis in McLuhan's 'System'"; Alison Beale, "Harold Innis and Canadian Cultural Policy in the 1940s"; Paul Heyer, "Empire, History, and Communications Viewed from the Margins: The Legacies of Gordon Childe and Harold Innis"; Hart Cohen, "Margins at the Centre: The Application of Innis' Concept of Bias to the Development of Aboriginal Media"; Brian Shoesmith, "An Introduction to Innis' 'History of Communication'"; Harold A. Innis, "Printing in China in the 19th and 20th Century"; Sut Jhally, "Communications and the Materialist Conception of History: Marx, Innis and Technology."

**1047.** Ansen, David. "Raw Carnage or Revelation? The Overkilling Fields." *Newsweek* (1994): 54.

This article discusses violence in such movies as Oliver Stone's *Natural Born Killers* (1994), the NC-17 rating, and the adequacy of the motion picture rating system.

**1048.** APEX. "A Trade Union Strategy for the New Technology." *The Microelectronics Revolution: The Complete Guide to the New Technology and Its Impact on Society*. Ed. Tom Forester, ed. and intro. Oxford, Eng.; and Cambridge, MA: Basil Blackwell Publisher; and MIT Press, 1980. 374-90.

This statement comes from a pamphlet entitled *Office Technology: The Trade Union Response*, issued in March, 1979 by the Association of Professional, Executive, Clerical and Computer Staff, a British office workers union. The pamphlet gives a good account of how word processing has influenced jobs -- their content, design, skills needed, and threats to health. It outlines union strategy in the event of likely unemployment.

**1049.** Appelbaum, Stanley, and Richard Kelley, eds., ed. *Great Drawings and Illustrations from Punch, 1841-1901*. New York: Dover Publications, 1981.

One of the interesting illustrations is a picture from *Punch* in 1879 of "Edison's Telephonoscope" which was to have transmitted "light as well as sound." It is an early vision of home entertainment.

**1050.** Arar, Yardena. "Movie-Ratings Boss Says System Works." *Plain Dealer [Cleveland]* Nov. 25, 1993 1993: 3L.

This article relates Jack Valenti's defense of the movie rating system, then under heavy criticism from critics. Valenti notes that about a third of the 225 most recent appeals of movie rating have been changed. He also admitted that they rating might be harsher on sex than on violence. "We've been unable to define what is too much violence, any more than the Supreme Court has been able to define, to this hour, what is pornography," he said. "The definition of violence is gauzy and very shadowy. It's almost like trying to pick up mercury with a fork."

**1051.** Arata, Luis O. "Reflections on Interactivity." *Rethinking Media Change: The Aesthetics of Transition*. Ed. David Thorburn and Henry Jenkins, eds. Cambridge, MA: MIT Press, 2003. 217-25.

The author says that "the sense of interactivity that dominates the digital media stretches as far back as we care to look into the roots of human creation." (217)

Arata's essay is one of twenty-two chapters by different authors that attempt to improve our "understanding of emerging communication technologies." This volume, which part of a larger series on new media technologies entitled *Media In Transition*, tries to offer a historical and comparative perspective on it subject in a way that is accessible to a wide audience of humanists, social scientists, and policymakers. The editors of this volume describe the chapters in this work as follows: "Challenging the assumption that new technologies displace older systems with decisive suddenness and have a revolutionary impact on society, the essays in this book see media change as an accretive, graduate process, always a mix of tradition and innovation, in which emerging and established systems interact, shift, and collude with one another.

**1052.** Archer, William. "The New Drama and the New Theater." *McClure's Magazine* 34.1 (1909): 3-16.

This article seeks to refute critics who argue that the modern theater is decadent. The author explains his intent: "This is the endeavor I am about to make with regard to the dramatic movement of our time. That there has been a marked movement during the past twenty-five years in the Anglo-American drama it is impossible to doubt. In the following pages I shall briefly trace its history: for the moment, it may be sufficient to point to the most recent phase of the movement -- the number of more or less idealistic enterprises which are maturing or have lately matured on both side of the Atlantic...." (3)

The author argues that drama is "not decadent." (4) Archer asks "Is this idealistic impulse an attempt to rescue the drama from a state of abject and intolerable decline? or is it merely the latest manifestation of a general and decisive advance? I myself, without any shadow of hesitation, hold the latter opinion; but the former is, if not the more common view, at least the view of a not insignificant minority. We constantly hear talk of the decadence of the drama, and lamentations over its by-gone glories. Let us see if we can find any reasonable grounds for this frame of mind. Let us try to discover what it really means." (4) Archer discusses "The Reign of Scribe, and the Ibsen Revolution," (7-9), "The Free Theaters" (9), "Ibsen and Nationalism" (9-10), "Two Wave of Progress" (10-11), "The Stage Society" (11-12), "London, Dublin, and Manchester" (12-13), "The Nineteenth Century in America" (13-14), "1899 and 1907 -- A Contrast" (14-15), "From James Herne to Donald Robertson" (15), and "The New Theater" (15-16).

**1053.** Argüelles, José A., ed. *The Transformative Vision: Reflections on the Nature and History of Human Expression*. Berkeley & London: Shambhala, 1975.

Chapter 11, "Drawing with Light: Photography, Reality, and Dream," and chapter 13, "Revolution of the Eye, Revolution of the Mind," make perceptive observations about the influence and nature of photography. The author writes: "Photography is one of those technical devices which has so drastically altered our senses and upon which we have developed such a profound dependence that it is difficult, indeed impossible, for us to think about it with any degree of detachment. Nothing yet invented, save perhaps the tape recording, offers such a convincing 'proof' of what we consider to be real; and conversely, nothing is likely to be considered real unless it can be photographed. Photography makes the philosophy of materialism a closed case...."

"The true culmination of the mechanistic mode of visual perception and mental ordering was the perfection of *drawing with light*, the literal meaning of photography. In a vital respect, the tradition of Western painting after the Renaissance is the prehistory of photography...."

Before photography, the length of time needed to complete a painting ensured that "the narrative mode predominated in the visual arts as well as in other cultural areas; history painting was flanked by grand opera and

the novel," Argüelles writes. "With the rise of photography, however, history painting lost its significance, for photography's instantaneous technique plunged the European consciousness of reality into the immediate present. With the displacement of history painting, the entire edifice of academic culture came crashing down. The history painting produced by the residual academicism of the late nineteenth century appears bombastically contrived, a stage set that could be salvaged and redeemed only by the aesthetics of Hollywood cinema."

**1054.** Armstrong, David, ed. *A Trumpet to Arms: Alternative Media in America*. Los Angeles: J. P. Tarcher, Inc., 1981.

This book offers one of the best accounts of the underground or alternative media during the 1960s and 1970s. In chapter 2, "Rise of the Underground Press," Armstrong discusses the impact of offset printing that made it possible to publish newspaper at a greatly reduced cost. For those interested in other developments related to new technologies, chapter 3, "The New Media Environment," is particularly good. There Armstrong discusses the impact of 16mm films and videotape. "Video activists believed strongly in the power of the new technology to create a video democracy," he writes. (72) He also covers the use of color in the underground press (e.g., by such underground papers as the *San Francisco Oracle*) and the use of radio.

**1055.** Armstrong, Richard, ed. *The Next Hurrah: The Communications Revolution in American Politics*. New York: Beech Tree Books, William Morrow, 1988.

Armstrong attempts to assess the impact of new media technologies on American politics during the 1980s. "What is really 'new' about political television in the 1980s," he writes, "was that it was cheaper, more plentiful, and much more immediate than it had ever been before. These effects were the direct result of new video production technologies [especially videotape], new distribution technologies, new technologies in the generation of 'free media,' new technologies in media buying, and new technologies in polling -- all of which combined to make campaigns seem more 'negative' but that actually made them more 'reactive.'" Armstrong believes that during the 1980s, "the press was not just being manipulated, it was actually being *supplanted*."

Armstrong deals with several means of communication -- direct mailings, computers, cable television, satellites, telemarketing, and other so-called "new electronic media" -- and how they intersect with American politics. The book is divided into two sections. The first has four chapters on Direct Mail. The second, entitled "The New Technologies," has five chapters dealing with telemarketing, cable TV, satellites, computers, and telecommunications and its new electronic media.

**1056.** Arnold, Erik and Ken Guy, ed. *Parallel Convergence: National Strategies in Information Technology*. Westport, CT: Quorum Books, 1986.

This book surveys how nine countries and one supra-national grouping have attempted to build national strategies for using information technology (IT) -- defined as "the *convergence* of computing and communications technologies." Chapter 3 deals with the United States. Subsequent chapters treat Japan, the European Economic Community, the United Kingdom, France and Germany, and four smaller countries -- Belgium, Canada, The Netherlands, and Switzerland. The work discusses artificial intelligence, supercomputing, the strategic computing initiative, research and development, and other topics relating to national defense.

**1057.** Aronson, Sidney H. "Bell's Electric Toy: What's the Use? The Sociology of Early Telephone Usage." *The Social Impact of the Telephone*. Ed. Ithiel de Sola Pool, ed. Cambridge, MA: MIT Press, 1977. 15-39.

This essay is based largely on published sources. The author writes that "Alexander Graham Bell gave up his idea of the telephone as a commercial medium of entertainment and enlightenment when he solved the problem of reciprocal communication over distances, but the concept developed just the same and in a number of ways. In many communities the first to transmit news were not professional reporters or broadcasters but the telephone operators themselves. It is likely that in the role of informal broadcasters, operators illustrated the possibilities of

the telephone. By the time increased telephone traffic made it impossible for them to continue that service, it was relatively easy for the enterprising to see the direction that a new medium might take."

**1058.** Ashworth, William B., Jr. "Iconography of a New Physics." *History and Technology* 4.2 (1987): 267-97.

The author asks if there was "a pictorial accompaniment to the scientific revolution" of the seventeenth century. He observes that "the visual side of seventeenth-century was not confined to text illustrations. There was also widespread use of visual symbolism -- allegories, emblems, personifications -- found primarily on elaborate engraved title pages." Ashworth focuses on physics and develops several themes. First, it was "apparent that seventeenth-century physics -- at least the physics of moving or standing bodies -- was without a doubt the science with the least and poorest illustrations, and it is in strong contrast ... with cosmology, optics, pneumatics, magnetism, and even mathematics." Second, he notes that "some images that seem significant to us today were almost totally ignored in the seventeenth century." Subjects that were illustrated included "the discovery of parabolic trajectories, and the problem of free fall from a tower."

**1059.** Asman, Edwin, ed. *The Telegraph and the Telephone: Their Development and Role in the Economic History of the United States: The First Century, 1844-1944*. n. p.: n. p., 1980.

**1060.** Aspray, William. "The History of Computing Within the History of Information Technology." *History and Technology* 11.1 (1994): 7-19.

This article gives "an historiographic overview ... of the field of history of computing" framed around such categories as "components, hardware units, systems, and software," recognizing that such organization "naturally leads to a greater concentration on the technical rather than the social history of information technology." Aspray suggests additional topics that he believes deserve more study: e.g., "theory of computing, algorithm design, data structures, artificial intelligence, robotics, computer graphics, and information and control theory, together with a number of other topics taught in our graduate and increasingly in our undergraduate computer science curricula." He argues that "the most general trend in the historiography of computing is the preponderance of attention to the 'producer' (supply side) as opposed to the 'consumer' (demand side). I cannot think of a single major historical study on consumers," he writes.

This article appears in a special issue of *History and Technology* devoted to "Information Technologies and Socio-Technical Systems." Other authors include **Daniel R. Headrick, Alan Q. Morton, Hans Dieter Hellige, and James S. Small.**

**1061.** Assessment, Office of Technology, ed. *Advanced Network Technology: Background Paper*. [Washington, D.C.]: Congress of the United States, Office of Technology Assessment, 1993.

This 79-page background paper, published in June, 1993, "analyzes technologies for tomorrow's information superhighways. Advanced networks will first be used to support scientists in their work, linking researchers to supercomputers, databases, and scientific instruments. As the new networks are deployed more widely, they will be used by a broader range of users for business, entertainment, health care, and education applications.

"The background paper also describes six test networks that are being funded as part of the High Performance Computing and Communications Program. These test networks are a collaboration of government, industry, and academia, and allow researchers to try new approaches to network design and to attack a variety of research questions. Significant progress has been made in the development of technologies that will help achieve the goals of the High-Performance Computing Act of 1991."

This is the third background paper on this topic. Earlier papers included *High Performance Computing & Networking for Science* (1989), and *Seeking Solutions: High-Performance Computing for Science* (1991).

Chapter 2 deals with "The Internet." Chapter 3 is on "Broadband Network Technology." Chapter 4 deals with "Gigabit Research." Chapter 5 is "Application of Testbed Research."

**1062.** ---, ed. *Annual Report to Congress: Fiscal Year 1990*. Washington, D. C.: [U. S. Congress, Office of Technology Assessment], 1991.

This 41-page report contains the names of advisory panels and OTA members. It lists the previous year's publications but does not summarize them as had been the case with some earlier Annual Reports.

**1063.** ---, ed. *Annual Report to the Congress by the Office of Technology Assessment (March 15, 1975)*. Washington, D. C.: U. S. Government Printing Office, 1975.

This Report has a brief opening statement by OTA Director Emilio Q. Daddario about the history and goals of the OTA. The Report then discusses the "Organization and Operations" of the OTA. It is interesting as a source for the names of members of OTA's advisory panels (e.g., Ithiel DeSola Pool).

**1064.** ---, ed. *Annual Report to the Congress: Fiscal Year 1985*. Washington, D. C.: U. S. Congress, Office of Technology Assessment, 1986.

This Report summarizes recent studies including "New Electric Power Technologies," "Strategic Materials: Technologies to Reduce U. S. Import Vulnerability," "Information Technology R & D: Critical Trends and Issues," and "Civilian Space Stations and the U. S. Future in Space." It also contains the names of OTA committees and their members.

**1065.** ---, ed. *Annual Report to the Congress: Fiscal Year 1987*. Washington, D. C.: U. S. Congress, Office of Technology Assessment, 1988.

This Report contains an organizational roster of OTA staff members through September, 1987. It summarizes recent reports on biotechnology, "Commercial Newsgathering from Space," and "The Electronic Supervisor: New Technology, New Tensions."

**1066.** ---, ed. *Annual Report to the Congress: Fiscal Year 1988*. Washington, D. C.: U. S. Congress, Office of Technology Assessment, 1988.

This report summarizes studies the OTA conducted during the year including ones on book preservation technologies, "Advanced Materials by Design: New Structural Materials Technologies," "Power On! New Tools for Teaching and Learning" (e.g., computers), "Copper: Technology and Competitiveness," "Science, Technology, and the First Amendment," genetic research and biotechnology, and more. This Annual Report also gives organizational charts and the names of various committees and their members who specialized in different areas of technology.

**1067.** ---, ed. *The Big Picture: HDTV & High-Resolution Systems: Background Paper*. [Washington, D.C.]: Congress of the United States, Office of Technology Assessment, 1990.

This publication, which appeared in June, 1990, is good not only as an introduction to high definition television (HDTV), but also to the United States' electronic communication infrastructure in 1990. As John H. Gibbons (OTA director) writes in his "Foreword":

"Television technology is now on the threshold of a new evolution. We are on the verge of combining digital-based computer technology with television. This technological marriage promises to produce offspring that can deliver movie-quality, wide-screen programs to our homes with stereo sound equivalent to the best compact



disks. Its importance goes well beyond home entertainment, however. High-definition television -- HDTV as it is called -- is linked with many other basic technologies important to the United States. The impacts of the development of HDTV will ripple through the U.S. economy: It will make us confront such issues as public policy dealing with manufacturing, educational and training standardization, communications, civil and military command and control, structural economic problems, and relationships between government and business."

Chapter 3 deals with "Communication Technologies" and notes that following: "The U.S. electronic communication infrastructure is a mixture of five media: 1) terrestrial radio frequency transmissions; 2) satellite radio frequency transmissions; 3) paired copper wires; 4) coaxial cables; and 5) optical fibers." This chapters devotes a section to each of these media.

**1068.** ---, ed. *Biotechnology in a Global Economy*. Washington, D.C.: Congress of the United States, Office of Technology Assessment, 1991.

This 283- page report seeks to identify how biotechnology was being applied and its potential uses in sixteen nations (Australia, Brazil, Canada, Denmark, Federal Republic of Germany, France, Ireland, Japan, The Netherlands, Singapore, South Korea, Sweden, Switzerland, Taiwan, United Kingdom, and the United States). It notes that since the early 1970s when recombinant DNA technology was discovered, many researchers and new industrial firms have found biotechnology to be a powerful tool. The report examines how these nations supported and regulated biotechnology's commercial uses, and also how they encouraged innovation. The report discusses biotechnology's impact in a number of industries including agriculture, chemicals, hazardous waste clean up, and pharmaceuticals.

**1069.** ---, ed. *Civilian Satellite Remote Sensing: A Strategic Approach*. [Washington, D.C.]: Congress of the United States, Office of Technology Assessment, 1994.

With index, this report runs 166 pages. It predicts that during the next two decades, observing the earth from space will play an ever great role in predicting the weather, understanding global changes, and managing the earth's resources. How the United States government responds to increasing interest in satellite remote sensing could have a great influence on how global resources are used and managed. This report "analyzes the case for developing a long-term, comprehensive strategic plan for civilian satellite remote sensing, and explores the elements of such a plan, if it were adopted." The report also suggests what Congress needs to do in this area.

**1070.** ---, ed. *Commercial Newsgathering from Space: A Technical Memorandum*. [Washington, D.C.]: United States Congress, Office of Technology Assessment, 1987.

News organizations, this 51-page report notes, are increasingly using satellite imagery in their reports on world events, leading some to conclude that the news media will soon what to own and operate their own remote sensing systems. News media "have generally supported the idea of a dedicated 'mediasat' because it could supply a stream of timely and critical information, peering where repressive governments or dangerous natural environments have heretofore kept the press at bay." But the mediasat also has raised concerns that this technology could pose national security problems, make the conduct of U. S. foreign policy more complicated, and "erode the average citizen's expectation of personal privacy."

This report concludes that the current high cost and low demand will limit efforts of news organizations to own their own remote sensing satellite systems dedicated solely to newsgathering. Yet the use of remote sensing will continue and is likely to pose conflicts between First Amendment rights and national security concerns. Such conflicts are manageable but some remote sensing systems are only indirectly affected by American law and will require international negotiations.

**1071.** ---, ed. *Commercializing High-Temperature Superconductivity*. [Washington, D.C.]: Congress of the United States, Office of Technology Assessment, 1988.

This 171-page report notes that "less than two years ago, superconductivity -- total loss of resistance to electricity -- could be achieved only at temperatures near absolute zero. Since the discovery of high-temperature superconductivity (HTS), research laboratories around the world have pushed the temperature limits steadily upward, opening the way to commercial applications with potentially revolutionary impacts. The scientific race is becoming a commercial race, one featuring U. S. and Japanese companies, and one that the United States could lose. Indeed, American firms may already be falling behind in commercializing the technology of superconductivity."

The report says that Japan has been more aggressive in exploring the commercial possibilities of HTS than has the United States. Although Federal money would help the private sector compete, there is little tradition of such support in the U. S. In the U. S., post-World War II technology policy combined Federal funding for research and development with indirect measures such as tax policy. Such measures may not keep the U. S. competitive in the future.

**1072.** ---, ed. *Communications and Rural America: Recommendations to the U.S. Congress and the Executive: Report of OTA Conference, Washington, D.C., November 15-17, 1976.* [Washington, D.C.]: United States Congress, Office of Technology Assessment, 1977.

**1073.** ---, ed. *Computer Software & Intellectual Property: Background Paper.* [Washington, D.C.]: Congress of the United States, Office of Technology Assessment, 1990.

This report notes that computer software has grown to become a \$60 billion per year domestic industry (as of 1990), and that the United States dominates the world market in this area, far surpassing Japan, Western Europe, and the USSR. This paper analyzes the intellectual property protections then in existence (1990) for computer software, including such things as trade secret, patents, and copyrights. It also examines the concerns that have been raised about protecting such intellectual property.

**1074.** ---, ed. *Computer-Based National Information Systems: Technology and Public Policy Issues.* [Washington, D.C.]: United States Congress, Office of Technology Assessment, 1981.

This report has several goals: 1) To give the nonexpert an introduction to America's computer-based national information systems. 2) To give a framework for better understanding of computer and information policy issues. 3) To give readers an idea of the state-of-the-art in computers and information technologies. 4) To build a foundation for understanding subsequent OTA studies on e-mail, electronic transfer of funds, and the computerization of criminal history records. The report indicated that "evolving computer-based systems are crossing over and blurring traditional regulatory boundaries."

**1075.** ---, ed. *Copyright & Home Copying: Technology Challenges the Law.* [Washington, D.C.]: Congress of the United States, Office of Technology Assessment, 1989.

This 293-page report notes that modern consumer electronics give the average person the ability "to make very good copies of recorded music, television shows, movies, and other copyrighted works for private use at home. Soon, as digital recording equipment comes into widespread use, homemade copies will not just be very good -- they can be perfect reproductions of the originals. Home copying is becoming much more common; for instance, the proportion of people who make home audiotapes has doubled in the last 10 years. Copyright owners are concerned, and claim that home copying displaces sales and undermines the economic viability of their industries. They fear that the ability to make perfect copies will increase home copying even more."

This report begins by examining home recording technologies. Then it focuses primarily on audiotaping and home copying's ambiguous legal status. It tries to measure the economic impact of home recording on the recording industries and weigh that against the undesirable effects of restrictions on home copying. It presents a

range of recommendation to Congress for action. The report includes a 1988 survey conducted by the OTA of 1,500 people who engaged in home copying.

**1076.** ---, ed. *Critical Connections: Communication for the Future*. [Washington, D.C.]: U.S. Congress, Office of Technology Assessment, 1990.

The opening chapter, which summarizes this 395-page report, offers a good account of the many problems and issues involved in America's changing communication infrastructure. "As information is treated more and more as a commodity to be bought and sold in the marketplace, the traditional political gatekeepers -- including political parties, the traditional press, and government agencies -- are being replaced by new kinds of political gatekeepers, such as political consultants, media consultants, private sector vendors, and international newscasters. Whereas the traditional gatekeepers are governed by political rules and norms, the new gatekeepers are guided to a greater extent by market criteria. **Where markets dominate the allocation of communication resources -- such as information, a speaking platform, or access to an audience -- political access may become increasingly dependent on the ability to pay. Thus, the economic divisions among individuals and groups may be superimposed on the political arena.**" (emphasis in original).

"OTA found that **changes in the U.S. communication infrastructure are likely to broaden the gap between those who can access communication services and use information strategically and those who cannot....**" (emphasis in original)

Chapters are devoted to communication and: business, the democratic process, production of culture, and the individual.

**1077.** ---, ed. *Critical Connections: Communication for the Future: Volume II: Contractor Documents*. [Washington, D.C.]: Congress of the United States, Office of Technology Assessment, 1990.

See Volume I for a summary of this study.

**1078.** ---, ed. *Data Format Standards for Civilian Remote Sensing Satellites: Background Paper*. [Washington, D.C.]: Congress of the United States, Office of Technology Assessment, 1992.

This report grew from a request by the U. S. Senate Armed Services Committee to investigate the many formats used for collecting remotely sensed Earth data. The pros and cons of standardizing formats for remote-sensed data were discussed at a workshop held Oct. 2, 1992.

This report outlines the problem as follows: "Earth data -- positional, topographic, climatological, meteorological, man-made features, and changes over time in all of these -- are increasingly important to the military. They form the heart of navigation, intelligence, combat formation, situational awareness, weapon guidance, damage assessment, and training systems. Analysis indicates that great advantages may accrue from being able to integrate these functions. However, being able to do that integration in a routine and efficient way will require either generating databases in one format (or a very few compatible formats) or developing equipment to convert quickly and routinely among various formats. Today, neither of these conditions exists. Data exist (and are gathered) in a variety of diverse formats. This is the natural consequence of a situation in which -- in the absence of a central plan for integrating collectors, processors, and users -- format commonality has not been a major design factor. The format for any one system is usually chosen to meet the specific needs of that system and is driven by the technology available at the time it is created. Often the factors that dictate format are compelling (e.g., continuity of data provided to long-standing clients, or optimization of satellite power budget). In many cases, altering format would necessitate costly, extensive changes in hardware and software systems. Finally, setting standards is difficult when technology moves quickly, and is particularly hampered by the notoriously cumbersome MILSPEC process."

**1079.** ---, ed. *The Defense Technology Base: Introduction & Overview: A Special Report of OTA's Assessment on Maintaining the Defense Technology Base.* [Washington, D.C.]: Congress of the United States, Office of Technology Assessment, 1988.

This 113-page report grew out of Reagan administration and congressional concerns that the United States' technological lead over the USSR has been slipping and that it was "increasingly difficult to maintain a meaningful lead." The report focuses on the health of the Department of Defense's defense technology base programs and facilities. It notes that the DoD is being reorganized under the Goldwater-Nichols Reorganization Act (Public Law 99-433). The report reflects matters up to Feb. 1, 1988. The report sets out several complex factors on which American defense technology depends -- all this with little inkling that the USSR was on the verge of collapse.

**1080.** ---, ed. *Effects of Information Technology on Financial Services Systems.* [Washington, D. C.]: United States Congress, Office of Technology Assessment.

This 282-page report says that the "effects of technology on the internal operations, the structure and the types of services offered by the financial service industry has been profound. Technology has been and continues to be both a motivator and a facilitator of change in the financial service industry. The structure of the industry has changed significantly in recent years as firms not traditionally viewed as financial service providers have taken advantage of opportunities created by technology to enter the market. New technology -based services have emerged. These changes are the result of the interaction of technology with other forces such as overall economic conditions, societal pressures, and the legal/regulatory environment in which the financial service industry operates."

The report divides the financial service industry into three segments: retail, securities, and wholesale. It describes technologies now available and what is likely to be available in the near future. The report attempts to analyze the structure of the financial service industry.

**1081.** ---, ed. *Electric Power Wheeling and Dealing: Technological Considerations for Increasing Competition.* [Washington, D.C.]: Congress of the United States, Office of Technology Assessment, 1989.

This 265-page report, written in response to the U.S. House Committee on Energy and Commerce, evaluates "the technical feasibility of increased competition in the electric utility industry." Here the OTA analyzes "the impact of increased wheeling on the reliability and operation of the transmission systems. Wheeling is the use of a utility's transmission facilities to transmit power for other buyers and sellers." Competition, it was hoped, would lower costs, encourage innovations, and bring about new business opportunities. The OTA notes that the electric power system in the United States is very complex and that the introduction of increased competition needs to be done carefully. The report tries to identify technical requirements needed to keep the system working efficiently.

**1082.** ---, ed. *Electronic Enterprises: Looking to the Future.* [Washington, D.C.]: Congress of the United States, Office of Technology Assessment, 1994.

This report examines electronic commerce and attempts to explain the kind of infrastructure needed to support it. It concluded that "in an electronically networked economy, the design and underlying architecture of the global information infrastructure will have a major impact on national economic growth and development." To maximize American business performance, "the information infrastructure will need to be flexible and open, seamless and interoperable, and evenly and ubiquitously employed." The report discusses strategy that will promote this network architecture. Electronic commerce will not operate in a vacuum as social factors must be taken into consideration. Congress must develop a national infrastructure policy.

**1083.** ---, ed. *Electronic Record Systems and Individual Privacy: Federal Government Information Technology.* [Washington, D.C.]: United States Congress, Office of Technology Assessment, 1986.

This report suggests several possible policy actions for congressional consideration. These include establishing control over Federal agency use of computers in collection personal information; tighter controls over medical and insurance data pertaining to citizens; stronger controls over privacy, confidentiality, and security of personal information within the micro-computer environment of the Federal government; a review of issues concerning use of the social security number as a "*de facto* national identifier"; and review of access to Internal Revenue Service's data bases by Federal and state agencies.

**1084.** ---, ed. *The Electronic Supervisor: New Technology, New Tensions*. [Washington, D.C.]: United States Congress, Office of Technology Assessment, 1987.

The 141-page report examines how computer-based technologies are being used to measure the productivity of workers. These new technologies give employers new ways of supervising their employees and controlling their use of telephones. But they also enable employers to gather detailed information about those in their employ. This report looks at this technology's impact on the workplace, civil liberties, and privacy. After an introductory chapter, subsequent chapters are entitled "Using Computers to Monitor Office Work"; and "Telephone Call Accounting"; "Electronic Work Monitoring Law and Policy Consideration." Appendix A deals with "Notes on Computer Work Monitoring in Other Countries." Appendix B is "Privacy and Civil Liberties Implications of Testing Employees in the Workplace."

**1085.** ---, ed. *Electronic Surveillance and Civil Liberties: Federal Government Information Technology*. [Washington, D.C.]: Congress of the United States, Office of Technology Assessment, 1985.

This 72-page publication, which appeared in October, 1985, gives a good overview of the problems posed to civil liberties by electronic surveillance during the mid-1980s. The first two chapters offer a summary, introduction, and overview of the issues. Chapter 3 is on "Telephone Surveillance." Chapter 4 covers "Electronic Mail Surveillance." The last chapter is "Other Surveillance Issues," and examines "Electronic Physical Surveillance," "Electronic Visual Surveillance," and "Data Base Surveillance." --SV

This report, prepared by the U.S. Office of Technology Assessment in 1985, was written to inform Congress of the state of electronic communications technology and the laws regarding surveillance and civil liberties. In the mid-1980s, electronic communications technologies were developing quickly, as were the means of intercepting and monitoring them. In addition, new developments in cameras, fiber optics, computer database linkage and remote sensing were being introduced to law enforcement agencies at a rapid pace. One part of this report detailed the various new methods of surveillance, both at the time the report was prepared and, speculatively, in the future. The report also detailed the federal laws that were on the books in the mid-1980s and were related to electronic surveillance and civil liberties concerns. The report concluded that new technology had out paced the law, and that no clear principles or practical guidelines were available to address the issues that would be raised by continued use of these technologies. The report also suggested various courses of action that Congress might take to address these gaps in the law.

The report is divided into sections on several kinds of new technology. These include telephone surveillance, electronic mail surveillance, new methods of secret audio and video recording, and computer database-related methods of tracking activity and behavior. The report described the technical possibilities and outlined the extent to which federal and state officials were already using them. Of particular interest is the discussion of the framework of privacy and search and seizure laws. At the time, the most current laws on these issues dated from 1968 and related only to older technologies such as hidden microphones, telephone and telegraph line interception and visual surveillance by police or government agents.

The report is interesting for several reasons. First, it is a useful guide for understanding how electronic communications can, and are, monitored. Most of the technologies discussed in this report, such as cellular

phones, pagers, e-mail and computer database tracking, are in wide use today. We can assume that as the technologies have advanced, so have the methods of monitoring them. In fact, the current debates about Internet privacy and personal profiling by web databases shows that these issues are still a concern. The report is also interesting in that it shows a great sense of concern for privacy and civil liberties. Clearly, the authors were afraid that new technology might lead to abuse, and that there would be no clearly defined legal framework to limit surveillance. It would be interesting to study the course of subsequent action taken by Congress in response to the report. One of the policy choices that the report outlined was to do nothing, and instead wait and see how the technology developed before creating legislation.

--Rob Rabe

**1086.** ---, ed. *Electronic Surveillance in a Digital Age*. [Washington, D.C.]: Congress of the United States, Office of Technology Assessment, 1995.

This report notes that electronic surveillance will be a valuable tool in fighting terrorism and crime in the 21st century. "Digital communications technology has recently out paced the ability of the law enforcement agencies to implement court authorized wiretaps easily and effectively. To address this problem, the 103d Congress enacted [Oct. 1994] the Communications Assistance for Law Enforcement Act (P.L. 103-414). This Act invokes the assistance of the telecommunications industry to provide technological solutions for accessing call information and call content for law enforcement agencies when legally authorized to do so." This report assesses the technical aspects of implementing this legislation.

**1087.** ---, ed. *The Feasibility And Value Of Broadband Communications In Rural Areas*. [Washington, D.C.]: United States Congress, Office of Technology Assessment, 1976.

One of the Office of Technology Assessment's earliest assessments of communication technology, this regarding the use of broadband communication in rural areas.

**1088.** ---, ed. *Federal Funding for Artificial Intelligence Research and Development: Staff Paper*. [Washington, D.C.]: United States Congress, Office of Technology Assessment, 1987.

This report was the fourth in a series of OTA studies on research and development. Earlier reports included *Information Technology R & D* (1985), *Microelectronics* (1986), and *Supercomputers* (1986).

This report is divided into two parts. Part I reviews and analyzes patterns of Federal funding for research and development (R&D). Part II presents the results of a conference where researchers in computers and artificial intelligence discussed long-range issues. The OTA in this study found artificial intelligence at a critical juncture. In 1987, it was not on the verge of thinking or reasoning machines, and the OTA estimated that it would probably take decades before such developments took form. Yet artificial intelligence was already giving computers important new ways of solving complex problems. These areas include medical diagnosis, factory automation, natural language processing, and computer-assisted instruction.

**1089.** ---, ed. *Federal Scientific and Technical Information in an Electronic Age: Opportunities and Challenges*. [Washington, D.C.]: Congress of the United States, Office of Technology Assessment, 1989.

This OTA Staff Paper runs fewer than 40 pages and notes that the American federal government is the world's single largest source of scientific and technical information (STI). "Federal STI ranges from stream flow data collected by the U. S. Geological Survey, to imagery and technical reports on the Voyager II interplanetary mission produced" by NASA, "and to the energy research database prepared by the Department of Energy." Scientific advancement depends on free flow of STI, but this OTA report notes that the federal government does not have an overall strategy to facilitate such dissemination. Such a strategy is needed to maximize federal investments in research and development, and to take full advantage of the possibilities inherent in new electronic technologies.

The report estimates that the federal government maintains an archive in earth and space sciences that total about 100,000 gigabytes, or 45 billion pages of text.

**1090.** ---, ed. *Finding a Balance: Computer Software, Intellectual Property and the Challenge of Technological Change*. [Washington, D. C.]: Congress of the United States, Office of Technology Assessment, 1992.

See also an earlier OTA report entitled *Computer Software & Intellectual Property: Background Paper* (March 1990).

**1091.** ---, ed. *The Future of Remote Sensing from Space: Civilian Satellite Systems and Applications*. [Washington, D.C.]: Congress of the United States, Office of Technology Assessment, 1993.

During the past decade, the report begins, satellite remote sensing has been used to study the earth, and the information gathered, when combined with other data, should help predict the effects of long-term global changes. This report is the first of three that deal with Earth observation systems. It looks at issues related to publicly funded remote sensing systems in the U. S. and other nations. It examines military and intelligence use of data gathered by civilian remote sensing satellites. It also assesses the outlook for privately funded and operated systems of remote sensing. The report says that the current budget deficit will require NASA, the Department of Defense, and other agency to find ways to cut costs. The federal government should develop a flexible interagency strategy, one that would assigned increased responsibility to the private sector to collection and archive remotely sensed data.

**1092.** ---, ed. *Global Change Research and NASA's Earth Observing System: Background Paper*. [Washington, D.C.]: Congress of the United States, Office of Technology Assessment, 1993.

The report assesses the United States' multi-billion dollar Global Change Research Program (the USGCRP) which is a multiyear project "to monitor, understand, and ultimately predict the nature of global changes and the mechanisms that cause them. This background report examines the direction and scope of USGCRP and its most expensive component, NASA's Earth Observing System (EOS) of satellites. In particular, it looks at whether some program elements are missing or need to be strengthened, and whether the program is meeting the needs of policymakers." The report makes suggestions for improvement. It believes that USGCRP's focus is too narrowly on climate changes, thus making it difficult to assess other dimensions of global change.

**1093.** ---, ed. *Government Involvement in the Innovation Process*. [Washington, D.C.]: Congress of the United States, Office of Technology Assessment, 1978.

This 69-page report was prepared by the Center for Policy Alternatives at MIT, under a contract given by the OTA. Its purpose was the acquaint OTA members with how governmental policies are related to technological innovation -- "the process that leads to the commercial introduction of a new technology." Several government actions influence this process: "incentives and funding for basic research; tax, patent, procurement, and antitrust policies; regulations; size, sector, and locale of the business; subsidies; inflation rate; available technical, marketing, and management skills; credit; and the formation of capital." The report also summarizes similar policies in Japan, Great Britain, France, and West Germany, and question whether policies in those nations are transferable to the United States.

**1094.** ---, ed. *Helping America Compete: The Role of Federal Scientific and Technical Information*. [Washington, D.C.]: Congress of the United States, Office of Technology Assessment, 1990.

This 68-page report shows how federal scientific and technical information (STI) can help make the United States more competitive. The report assumes that American global leadership is being challenged. The federal government is the world's single largest source of STI, and making more efficient use of this information can maximize federal resources that have been poured into research and development. See also the OTA's earlier

report on this topic entitled *Federal Scientific and Technical Information in an Electronic Age: Opportunities and Challenges* (Oct. 1989).

**1095.** ---, ed. *High Performance Computing & Networking for Science: Background Paper*. [Washington, D.C.]: U. S. Congress, Office of Technology Assessment, 1989.

This report discusses the urgency of establishing a supercomputing network. Among the networks discussed including the National Research and Education Network (NREN).

**1096.** ---, ed. *High-Temperature Superconductivity in Perspective*. [Washington, D.C.]: Congress of the United States, Office of Technology Assessment, 1990.

This report follows an earlier OTA analysis of high-temperature superconductivity (HTS), entitled *Commercializing High-Temperature Superconductivity* (June 1988). Whereas the earlier report "considered HTS as a specific case study in the context of broader issues in U. S. industrial competitiveness and technology policy, the present work focuses more on the technology itself and the spectrum of potential applications. A centerpiece of this work is an extensive OTA survey comparing industry investment in superconductivity R & D [research and development] in the United States and Japan (see Chapter 6)." Japan's International Superconductivity Technology Center assisted this study by administering an OTA survey in that country. The National Science Foundation assisted the analysis of the United States. The OTA predicts that the full potential of HTS lies 10 to 20 years in the future.

**1097.** ---, ed. *Information Security and Privacy in Network Environments*. [Washington, D.C.]: Congress of the United States, Office of Technology Assessment, 1994.

This 244-page report argues that "information networks are changing the way we do business, educate our children, deliver government services, and dispense health care." They intrude on our lives in both positive and negative ways. They provide rich information but they compromise privacy because personal information can be widely and instantaneously shared through these networks. This report focuses on issues of policy in three areas: "1) national cryptography policy, including federal information processing standards and export controls; 2) guidance on safeguarding unclassified information in federal agencies; and 3) legal issues and information security, including electronic commerce, privacy, and intellectual property."

**1098.** ---, ed. *Information Systems Related to Technology Transfer: A Report on Federal Technology Transfer in the United States*. [Washington, D.C.]: Congress of the United States, Office of Technology Assessment, 1993.

This report, completed Aug. 3, 1993, by Ball & Associates for the OTA, examines technology transfer. A section of the report is devoted to explaining the technology transfer process, and to "the philosophical gap between government and industry." Another section deals with factors that influence the effectiveness of technology transfer. The report also gives an overview of federal support for research and development.

**1099.** ---, ed. *Information Technology R&D: Critical Trends and Issues*. [Washington, D.C.]: United States Congress, Office of Technology Assessment, 1985.

This work has several conclusions. 1) The United States has traditionally been strong in information technology, both in basic science and in practical applications. It has benefited the nation in several ways. 2) Most areas explored in this study -- microelectronics, fiber optics, artificial intelligence, computer designed -- were then (1985) in early stages of development. 3) American research and development is strong and viable, although past achievements in this area may no longer provide guidelines for the future. 4) New relationships are being forged between universities, industry, and the government. 5) The Department of Defense provides nearly 80 percent of the funding and is the predominant source for federal support of research and development in information technology. 6) Concerns are raised that the predominant flow of technical and scientific research is outward to other countries. 7) Instruments of scientific research are growing obsolete at an increasingly rapid rate. 8)



Policies designed to stimulate research and development in information technology need to be reexamined for possible tradeoffs in other areas.

**1100.** ---, ed. *Informational Technology and Its Impact on American Education*. [Washington, D.C.]: United States Congress, Office of Technology Assessment, 1982.

This 269-page report grew out of a request from the U. S. Committees on Education and Labor, and Science and Technology in 1980 to examine how new information technologies could relate to education. The report draws two conclusions:

First, the "so-called *information revolution*, driven by rapid advances in communication and computer technology, is profoundly affecting American education. It is changing the nature of what needs to be learned, who needs to learn it, who will provide it, and how it will be provided and paid for."

Second, "information technology can potentially improve and enrich the educational services that traditional educational institutions provide, distribute education and training into new environments such as the home and office, reach new clients such as handicapped or homebound persons, and teach job-related skills in the use of technology."

**1101.** ---, ed. *Informing the Nation: Federal Information in an Electronic Age*. [Washington, D.C.]: Congress of the United States, Office of Technology Assessment, 1988.

This work, which appeared in October, 1988, gives a good overview of the size, scope, and infrastructure of the federal government's information dissemination enterprise. Chapter 2 give an "Overview of Federal Information Dissemination." Chapter 3 discusses "Key Technology Trends Relevant to Federal Information Dissemination." Here the "microcomputer revolution" and the "continuing role of paper and microform" are discussed. Chapter 4 considers "Alternative Futures for the Government Printing Office," while chapter 6 is on "Information Technologies, Libraries, and the Federal Depository Library Program." Chapter 7 deals with "Alternative Futures for the Depository Library Program."

"The Freedom of Information Act in an Electronic Age" is the topic of chapter 9. Chapter 10 is "The Electronic Press Release and Government-Press Relationships," while chapter 11 is "Federal Information Dissemination Policy in an Electronic Age."

**1102.** ---, ed. *Intellectual Property Rights in an Age of Electronics and Information*. [Washington, D.C.]: Congress of the United States, Office of Technology Assessment, 1986.

This report analyzes recent and expected advances in information and communication technologies that are related to intellectual property. "It focuses primarily on the Federal copyright system, and on the continuing effectiveness of copyright law as a policy tool in the light of technologies such as audio- and video recorders, computer programs, electronic databases, and telecommunications networks." In an effort to be comprehensive, this reports looks at intellectual property from several perspectives: the constitutional foundation of this system, its goals and economics, the creative environment it helps foster, problems in enforcing copyright, the international situation, and the Federal government's role in administering the system. The OTA concluded that new technologies were affecting all aspects of intellectual property rights and that because we were only at the beginning of a new era in electronic information, the full impact of these technologies has not been felt or has even become apparent. New problems relating to intellectual property are likely to arise in the near future and Congress must be prepared to respond.

**1103.** ---, ed. *International Competitiveness In Electronics*. [Washington, D. C.]: Congress of the United States, Office of Technology Assessment, 1983.

This report, prepared by a congressional agency early in the Reagan administration, reflects the concern then current about competition from Japan. It urges the government to take steps to make the electronics industry more competitive.

"American firms making radios, TVs, and audio products such as stereo receivers and tape recorders have been under severe competitive pressures for years; many have failed or left the market. Few radios or black-and-white TVs are made in the United States. No video cassette recorders are manufactured here. Color television production has become largely an assembly operation, heavily dependent on imported components -- whether the parent firm in American-owned (RCA, Zenith, GE) or foreign-owned (Sony, Quasar, Magnavox). *In television manufacture especially, the policies of the Federal Government have contributed to the plight of the industry.* Dumping complaints against importers going back to 1968 have never been fully resolved. An industry legally entitled to trade protection has not received it."

**1104.** ---, ed. *Issue Update on Information Security and Privacy in Network Environments*. [Washington, D.C.]: Congress of the United States, Office of Technology Assessment, 1995.

**1105.** ---, ed. *Making Government Work: Electronic Delivery of Federal Services*. [Washington, D.C.]: United States Congress, Office of Technology Assessment, 1993.

The first page of this report gives an idea of the broad range of people who receive federal services in the United States:

"46 million recipients of social security benefits.

"27 million recipients of food stamps.

"31 million Medicaid recipients.

"14 million recipient of aid to families with dependent children.

"15,000 scientists who receive National Science Foundation research grants each year.

"20,000 small businesses that receive business loans.

"600,000 persons participating in job-training programs.

"people and organizations that annually place about 1.6 million orders for a total of 110 million publications from the U.S. Government Printing Office.

"citizens who annually receive a total of 10 million pamphlets from the Consumer Information Center.

"30,000 or so academic and business researchers who receive research results and technical information each week from the National Technical Information Service, and

"170,000 citizens who use Federal depository libraries each week."

**1106.** ---, ed. *Medlars and Health Information Policy: A Technical Memorandum*. [Washington, D.C.]: United States Congress, Office of Technology Assessment, 1982.

This report attempts to assess "the performance of MEDLARS, particularly the performance of its major biomedical data base MEDLINE, in disseminating health-related bibliographic information. It also explores "the Government's role in the creation and the distribution of health-related information by means of computerized bibliographic retrieval systems."

**1107.** ---, ed. *Microelectronics: Research & Development: Background Paper*. [Washington, D.C.]: United States Congress, Office of Technology Assessment, 1986.

This 58-page report assumes that microelectronics is the "fundamental building block" of America's information technologies, and that it has assumed a "vital" place in the nation's commerce and defense. The report explains the role of microelectronics in these areas of national interest and recommends continued intelligent and aggressive investment in research and development in this area. It notes that the Federal government funds a significant part of activities in this area and that Federal agencies also have important influence on private support of research and development. The report tries to explain the current state (1986) of research and development in microelectronics.

**1108.** ---, ed. *Miniaturization Technologies*. [Washington, D.C.]: Congress of the United States, Office of Technology Assessment, 1991.

With index, this report runs 48 pages, and it analyzes technologies that could be important to future developments in miniaturization. Research underway in America and in other countries "is pushing the limits of miniaturization to the point that structures only hundreds of atoms thick will be commonly manufactured. Researchers studying atomic and molecular interactions are continuing to push the frontiers, creating knowledge needed to continue progress in miniaturization. Scientists and engineers are creating microscopic mechanical structures and biological sensors that will have novel and diverse applications." The OTA says that American research and development in this area is the best in the world. The challenge is how to translate what takes place in the laboratory to the global marketplace.

**1109.** ---, ed. *Multinationals and the National Interest: Playing by Different Rules*. [Washington, D.C.]: Congress of the United States, Office of Technology Assessment, 1993.

This report analyzes the changed structure of world economy with the globalization of business, communications, and transportation during the past quarter century. These changes have transformed the post-World War II system of investment and international trade. Multinational enterprises (MNEs) are essential to promote future economic growth and ensuring fair and sustained distribution of advanced technologies among competing nations. "MNEs are central to this process because they are international conduits of technology and goods and services; they also provide the quality jobs and capital that support economic growth and high standards of living."

But the interests of MNEs do not always correspond to the interest of the United States. These multinational firms are more interested in their own well-being than in advancing national goals. Some ways need to be found to ensure that the MNEs work in harmony with their host nations. "Although companies and governments may pursue different objectives, there is no irreconcilable incompatibility between the interests of MNEs and those of nations," according to this report.

**1110.** ---, ed. *Multinationals and the U.S. Technology Base: Final report on the Multinationals Project*. [Washington, D.C.]: Congress of the United States, Office Technology Assessment, 1994.

This 211-page report asserts that "multinational firms are critical to ensuring the health of the U. S. technology base. The most technologically sophisticated and economically significant sectors of the U. S. economy are now characterized by high levels of international production, foreign direct investment, trade among affiliated companies, and complex forms of international financial and technological collaboration." At the same time, "extensive data suggest that technology is deeply rooted in national (or in the case of Europe, regional) concentrations or bases, with partial and company-specific interconnections." Thus, America's "technology base must be well-maintained on a continuous basis. Moreover, in order for the United States to retain its technology leadership in a broad range of industries, it must address the increasingly important role of multinational enterprises in innovation and in the development of the nation's science and technology base."

Spending on research and development is important, but also strategic investment by multinational corporation is important. "Between 1980 and 1992, global foreign direct investment grew by over a factor of four to reach \$2.0 trillion (in nominal dollars)," thus transforming the global economy. Most multinational corporations, though, "remain firmly rooted in the national technical, financial, and corporate cultures of their home countries." This produces uneven integration of the world economy and is likely to cause friction in the future between the United States and its most important trading and investing partners.

This report complements an earlier OTA report entitled *Multinationals and the National Interest: Playing by Different Rules* (1993).

**1111.** ---, ed. *NASA's Office of Space Science Applications: Process, Priorities, and Goals: An OTA Background Paper*. [Washington, D.C.]: Congress of the United States, Office of Technology Assessment, 1992.

This report summarizes a one-day workshop devoted to assessing NASA's Office of Space Science and Applications (OSSA) planning and priority-setting mechanisms. Among its findings are: 1) That while OSSA involves a broad cross-section of the scientific community in setting its scientific priorities, it needs to be more realistic about future budgets and to find better ways of controlling costs. 2) The OSSA needs to develop means to gain better feedback on previous policies. 3) High quality space science has been seriously hindered by the lack of flight opportunities. 4) Multidisciplinary projects combining engineering and scientific goals find it particularly difficult to gain funding in the OSSA. 5) Congressional "earmarking" of funding for particular space programs undercuts the efforts by scientists to propose space science projects, and creates skepticism among scientists of congressional funding procedures.

**1112.** ---, ed. *New Developments in Biotechnology: Background Paper: Public Perceptions of Biotechnology*. Vol. 2. Washington, D. C.: Congress of the United States, Office of Technology Assessment, 1987.

This 125-page background paper surveys American public opinion about the benefits, risks, legal, and ethical issues surrounding genetic engineering and biotechnology. Louis Harris & Associates conducted this survey for the Office of Technology Assessment. Questions were asked about how the public felt about genetic testing in their own community, human gene therapy, and the future of biotechnology. A related OTA report discusses ownership and commercialization of human tissues and cells.

This report argues that the "United States stands at the brink of a new scientific revolution that could change the lives and futures of its citizens as dramatically as did the Industrial Revolution two centuries ago and the computer revolution today. This new revolution is based on advances in molecular biology that permit the identification, alteration, and transfer of genetic materials that control fundamental characteristics of organisms (and in some cases their offspring) promises major changes in many aspects of modern life."

**1113.** ---, ed. *New Developments in Biotechnology: Ownership of Human Tissues and Cells*. Vol. 1. Washington, D.C.: Congress of the United States, Office of Technology Assessment, 1987.

This 167-page study is the first in a series of OTA reports on biotechnology. Of the report, OTA Director John H. Gibbons wrote: "In the 1960s, the term 'biotechnology' did not exist. In the 1970s, development of techniques for: 1) splicing genetic information of one organism into that of another, and 2) fusing cells to produce large quantities of valuable proteins led to recognition that a revolution in biological technology – that is, *biotechnology*– was at hand. In the 1980s, biotechnology is best viewed as a growing cohort of technologies, each with its own scientific benefits and risks, and allied social, economic, legal, and ethical issues."

This report "analyzes the economic, legal, and ethical rights of the human sources of tissues and cells and also those of the physicians or researchers who obtain and develop these biological materials. The study describes the potential of three rapidly moving technologies (tissue and cell culture, cell fusion to produce monoclonal antibodies, and recombinant DNA) for manipulating human tissues and cells to yield commercially valuable

products. The report includes a range of options for congressional action related to commercialization of human biological materials, regulation of research with human subjects, and disclosure of physicians' commercial interest in patient treatment."

**1114.** ---, ed. *New Developments in Biotechnology: Patenting Life*. Vol. 5. Washington, D. C.: Congress of the United States, Office of Technology Assessment, 1989.

This was the fifth report in a series that the OTA produced on issues involving biotechnology. It runs 195 pages. The United States Supreme Court ruled in 1980 that living micro-organism could be patented, and thereafter the U. S. Patent and Trademark Office also decided that some kinds of animal and plant life could be patented. This reports reviews patent law as it relates to biotechnology, "including deposit requirements and international considerations." The report also provides Congress with a range of options about protecting intellectual property related to biotechnology.

**1115.** ---, ed. *New Developments in Biotechnology: U. S. Investment in Biotechnology*. Vol. 4. Washington, D. C.: Congress of the United States, Office of Technology Assessment, 1988.

This 296-page report is the fourth in a series that the OTA did on biotechnology. It examines investments then being made by the federal, state, and private sectors. The report considers ten issues influencing investment: 1) research priorities; 2) research and development funding; 3) coordination between agencies; 4) requirement for information; 5) what is needed in training and education; 6) efforts by states to promote biotechnology; 7) monitoring industry-university research; 8) how tax law affects commercial biotechnology; 9) how adequate is federal help for companies starting out in biotechnology; and 10) how export controls influences commerce in biotechnology.

The report offers conclusion about United States investment in biotechnology. First, investment were inadequate to fulfill the potential of the work then being done. Second, some manufacturers of biotechnology related products see the government's regulatory process as a major obstacle to commercial development. Third, rate of commercialization varies from one industry to another.

**1116.** ---, ed. *New Electric Power Technologies*. [Washington, D.C.]: United States Congress, 1985.

This 329-page report examines several new electric power storage, generating, and management technologies. The OTA studied "these technologies in terms of their current and expected cost and performance, potential contribution to new generating capacity, and interconnection with the electric utility grid. The study analyzes increased use of these technologies as one of a number of strategies by electric utilities to enhance flexibility in accommodating future uncertainties. The study also addresses the circumstances under which these technologies could play a significant role in U. S. electric power supply in the 1990s. Finally, alternative Federal policy initiatives for accelerating the commercialization of these technologies is examined."

The report starts with the Arab oil embargo in 1973-74, and notes that by 1984, utilities had to pay on average 240 percent more for oil and 385 percent more for natural gas than in 1972 (in real dollars). "The most critical legacy of the 1970s," the report says, "is the uncertainty in electricity demand growth."

**1117.** ---, ed. *New Structural Materials Technologies: Opportunities for the Use of Advanced Ceramics and Composites: A Technical Memorandum*. [Washington, D.C.]: United States Congress, Office of Technology Assessment, 1986.

This 71-page report "assesses the opportunities for the use of structural ceramics and polymer matrix composites in the next 25 years, outlines the research and development priorities implied by those opportunities, and concludes with a discussion of ... prerequisites for their realization."

**1118.** ---, ed. *A New Technological Era for American Agriculture*. [Washington, D.C.]: Congress of the United States, Office of Technology Assessment, August, 1992.

This 452-page report argues that American agriculture is entering a new era with promising advances in biotechnology and more sophisticated computing systems. These developments should help increase productivity, enhance food safety and quality, and help the environment. The introduction of these technologies are likely to face unique problems and (especially with regard to food production) be met with resistance during the 1990s. The report contends that the new technologies can solve many agricultural problems but will require striking the right balance between government, industry, and the public.

This is the fourth and final OTA report on a series started in 1990. Other titles include: 1) *Agricultural Research and Technology Transfer Policies for the 1990s*; 2) *U. S. Dairy Industry at a Crossroad: Biotechnology and Policy Choices*; and 3) *Agricultural Commodities as Industrial Raw Materials*.

**1119.** ---, ed. *OTA Priorities 1979: With Brief Descriptions of Priorities and of Assessments in Progress*. Washington, D. C.: United States Congress, Office of Technology Assessment, 1979.

This report notes that between February and May, 1978, more than 5,000 people were queried about what they believed were the most "critical technological issues" facing the United States and the world. About 1,000 of the people asked had been advisors to the OTA. "From these efforts to reach as broad and informed a public as possible, OTA received 1,530 suggested topics for study. Another 2,875 items were extracted from the published literature." From this list, the OTA prepared a list of 30 topics in rank order of importance. Several topics relating to communication appeared on this list. They included: Impact of Microprocessing on Society (no. 9); Applications of Technology in Space (no. 10); Designing for Conservation of Materials (no. 11); Future of Military Equipment (no. 12); Allocating the Electromagnetic Spectrum Globally (no. 15); Technology in Education (no. 19); Electric Vehicles: Applications and Impacts (no. 23); and Alternative Materials Technologies (no. 25).

**1120.** ---, ed. *The Potential Biological and Electronic Effects of EMPRESS II: Staff Paper*. [Washington D.C.]: Congress of the United States, 1988.

This report was prepared by the OTA Assessment International Security and Commerce Program. EMPRESS II was the U. S. Navy's electromagnetic pulser, a device that operated from a barge about 15 nautical miles off Corolla, NC in the Atlantic Ocean. "The EMPRESS II facility provides a pulse whose form and amplitude constitute an appropriate simulation of a nuclear electromagnetic pulse (EMP) that could arise from a nuclear explosion in or above the upper atmosphere. Exposure to test pulses of this sort are necessary for the Navy to verify the hardness of vital electronics on its ships. Computer simulations or sub-scale modeling would not provide adequate assurance of hardening, although they could be used to help reduce the amount of testing with EMPRESS II." The reports notes that EMP's effects on human health are not understood fully.

**1121.** ---, ed. *Power On! New Tools for Teaching and Learning*. [Washington, D.C.]: Congress of the United States, Office of Technology Assessment, 1988.

This 246-page study deals with new interactive technologies, such as personal computers, and their potential for improving education. The study was initiated by the U. S. House Committee on Education and Labor, and its Subcommittee on Select Education. The report "examines developments in the use of computer-based technologies, analyzes key trends in hardware and software development, evaluates the capability of technology to improve learning in many areas, and explores ways to substantially increase student access to technology. The role of the teacher, teachers' needs for training, and the impact of Federal support for educational technology research and development are reviewed as well."

**1122.** ---, ed. *A Preliminary Assessment of the National Crime Information Center and the Computerized Criminal History System*. [Washington, D.C.]: Congress of the United States, Office of Technology Assessment, 1978.

This 84-page report is a background planning document for assessing the Department of Justice's National Crime Information Center and the Computerized Criminal History System. It tries to identify and analyze the significant future issues in the development of a federal-state system. "These are: the information needs for administering criminal justice programs and assuring constitutional rights; federalism, including division of authority, and cost apportionment; organization, management, and oversight; the planning process, and social impacts such as the effects on the administration of justice and the creation of a dossier society." The reports notes that many of the issues raised here are also related to problems involving electronic mail and the electronic of funds.

**1123.** ---, ed. *Proliferation and the Former Soviet Union*. [Washington, D.C.]: Congress of the United States, Office of Technology Assessment, 1994.

This is the fifth OTA report on the proliferation of weapons of mass destruction. This report examines the consequences of the breakup of the Soviet Union. One threat is the breakdown of international nonproliferation arrangements. The new republics of the former USSR face many pressures. Economic hardship and low morale among people who access to nuclear weapons poses problems. While the ability of the United States to control events in this area of the world is limited, this report does suggest strategies for limiting proliferation of nuclear weapons.

**1124.** ---, ed. *Proliferation of Weapons of Mass Destruction: Assessing the Risks*. [Washington, D.C.]: Congress of the United States, Office of Technology Assessment, 1993.

"This report describes what nuclear, chemical, and biological weapons can do, analyzes the consequences of their spread for the United States and the world, and summarizes technical aspects of monitoring and controlling their production. (A separate background paper analyzes the technologies underlying nuclear, chemical, and biological weapons and delivery systems in greater depth.) This report also explains the array of policy tools that can be used to combat proliferation, identifying tradeoffs and choices that confront policymakers."

**1125.** ---, ed. *Protecting Privacy in Computerized Medical Information*. [Washington, D.C.]: Congress of the United States, Office of Technology Assessment, 1993.

This reports notes that the Clinton health care plan introduced Sept. 22, 1993, relied heavily on information technology and telecommunications to reduce costs. "By linking computerized health information through a national network, the proposal envisions a system that would allow an efficient exchange of information to improve patient care and expand resources for medical research and education, while lowering health care costs. While automation may or may not achieve these goals, it will raise serious questions about individual privacy and proper use of the health care information system. This report analyzes the implications of computerized medical information and the challenges it brings to individual privacy."

This report analyzes three issues: 1) privacy as it relates to health care information and the current state of laws protecting such information; 2) the nature of proposals calling for computerizing health care information and the technologies available to computerize such information as well as to protect privacy; and 3) appropriate models for protecting health care information.

**1126.** ---, ed. *Radiofrequency Use and Management: Impacts From the World Administrative Radio Conference of 1979*. [Washington, D.C.]: United States Congress, Office of Technology Assessment, 1982.

This 163-page report came in response to a request from the U. S. Senate Committee on Commerce, Science, and Transportation to evaluate the impact on the United States of the World Administrative Radio Conference in 1979 (WARC-79). "WARC-79 and related international conferences and meetings demonstrate that contention for access to the radio spectrum and its important collateral element, the geostationary orbit for communication satellites, presents new and urgent challenges to vital U. S. national interests," the OTA concludes. "Given the

complexities of spectrum management in a changing world environment and the increased importance of telecommunications to both developed and developing nations, it is unlikely that traditional U. S. approaches to these issues will be sufficient to protect vital U. S. interests in the future. Problems require strategies not yet developed or tested."

**1127.** ---, ed. *Remote Sensing and the Private Sector: Issues for Discussion: A Technical Memorandum.*

[Washington, D.C.]: United States Congress, Office of Technology Assessment, 1984.

This 141-page report was finished in March, 1984. In March, 1983, the Reagan administration had proposed to turn over the meteorological and land remote-sensing (Landsat) satellite system to private ownership. "This proposal has raised a variety of issues, including concern over the small size of the market for remote-sensing data, the public good aspects of remote sensing, and the use of the data to further foreign policy objectives." Chapters are devoted to "International Relations and Foreign Policy"; "Public Interest in Remote Sensing"; "U. S. Government Needs for Remote-Sensing Data"; and "National Security Needs and Issues." Nine appendices are devoted to such topics as: "Remote Sensing in the Developing Countries"; "The Use of Landsat Data in State Information Systems"; "Survey of University Programs in Remote Sensing Funded Under Grants From the NASA University-Space Application Program"; "Remote Sensing in Agriculture"; "Hydrology"; "Forestry"; and more.

**1128.** ---, ed. *Remotely Sensed Data from Space: Distribution, Pricing, and Applications.* [Washington, D.C.]:

Congress of the United States, Office of Technology Assessment, 1992.

This report summarizes an OTA workshop held on May 20, 1992. It dealt with data pricing and distribution of Landsat data. It does not consider larger issues related to commercialization of land remote sensing, nor does it deal with the decision to give responsibility for operating Landsat 7 to the Department of Defense and NASA.

**1129.** ---, ed. *Remotely Sensed Data: Technology, Management, and Markets.* [Washington, D.C.]: Congress of the

United States, Office of Technology Assessment, 1994.

The volume of information collected about the earth from satellites challenges American data archiving and distributing facilities. To make this data that has been collected useful for scientific research, it will require an adequate storage system, and also a computer system to process, organize, and distribute this information. This report examines strategies the United States has adopted to handle this massive data. It focuses on the Earth Observing System Data and Information System being developed by NASA. The entry of private firms into the realm of remote sensing gives the United States an opportunity to develop a new space industry that could supply worldwide markets with high quality data. The report addresses the controversial question of what role the federal government should play in this emerging industry.

**1130.** ---, ed. *Review of the Defense Department's Polygraph Test and Research Programs: Staff Paper.*

[Washington, D. C.]: United States Congress, Office of Technology Assessment, 1987.

This report reviews the Department of Defense's Polygraph Counterintelligence Screening Test Program. The review grew out of concerns that the Office of Technology Assessment found in 1983 "that there had been virtually no scientific research -- in or outside of the Federal Government -- on the validity of the polygraph technique for personnel security purposes." The OTA concluded that the DoD's polygraph test program was "not being conducted in such a way that the validity, utility, and general applicability of polygraphs for personnel security screening can be evaluated."

**1131.** ---, ed. *Rural America at the Crossroads: Networking for the Future.* [Washington, D.C.]: Congress of the United States, Office of Technology Assessment, 1991.

This 190-page report contends that many American rural communities have declined in income, economic vitality, employment, and in their ability to retain talented people. New communication land information technologies, however, hold promise for reversing these trends by reversing problems associated with distance



and space. These new technologies allow rural Americans to link to urban markets in the United States, and indeed, worldwide. This reports sets out possible strategies and options aimed at promoting rural development.

**1132.** ---, ed. *Selected Electronic Funds Transfer Issues: Privacy, Security, and Equity*. [Washington, D.C.]: Congress of the United States, Office of Technology Assessment, 1982.

This background paper complements an earlier OTA report entitled *Computer-Based National Information Systems: Technology and Public Policy Issues* (Sept. 1981). This report deals with selected electronic funds transfer issues and grew out of a request from several congressional committees including the U. S. Senate Committee on the Judiciary. Special attention is given to electronic funds transfer and security, privacy, and equity issues.

**1133.** ---, ed. *Space Science Research in the United States: A Technical Memorandum*. [Washington, D.C.]: United States Congress, Office of Technology Assessment, 1982.

This 50-page report, finished in September, 1982, examines the purpose and direction of the American space science program. Reallocations and budget cuts within NASA left "planetary science, solar and heliospheric physics, gamma ray astronomy, and X-ray astronomy with uncertain futures." The report outlines then current situation in space science, sets out issues, including the present and future of manned space flight, and discusses the importance of doing space science. Among the important matters that space science considers are the ozone layer, weather and climate, the effects of solar variations on communication, the reliability of satellites, and the commercial value of near-space.

**1134.** ---, ed. *Studies in the Environmental Costs of Electricity: Background Paper*. [Washington, D.C.]: Congress of the United States, Office of Technology Assessment, 1994.

This report analyzes "studies that assign monetary value to the environmental effects of energy technologies. Quantitative analysis of environmental effects has been an important feature of energy policy for several decades, and growing numbers of studies attempt to integrate these analyses into an overall framework that allows comparison of the environmental effects of different technologies for generating electricity." This report notes that the assumptions underlying these studies are often debated, and that changing the assumptions of a study "can profoundly affect its results." Currently there is no agreement on assumptions. This reports compares several studies and makes suggestions about how policymakers might make sense of them. "In contrast to other studies in this area, OTA's report explores the close ties between values, assumptions, and quantitative results and the implications of these ties for policymaking."

**1135.** ---, ed. *Supercomputers: Government Plans & Policies: Background Paper*. [Washington, D.C.]: United States Congress, Office of Technology Assessment, 1986.

A 28-page report that reviews then current federal programs in supercomputing at the National Science Foundation,;NASA; Department of Energy; the Supercomputing Research Center, National Security Agency; and the Defense Advanced Research Projects Agency.

**1136.** ---, ed. *Teachers & Technology: Making the Connection*. [Washington, D.C.]: Congress of the United States, Office of Technology Assessment, 1995.

This report notes that in the race to provide students with the most up-to-date technology, perhaps the most valuable part of education process -- the teacher -- has been overlooked. The report notes that relative few of the nation's 2.8 million teachers use technology in their work. The report tries to answer why so many teachers do not use new technology in their teaching. Making the connection between technology and teachers is important to the effort to improve education for children. With appendices and index, this report runs 292 pages.

**1137.** ---, ed. *Technology and Governance in the 1990s: Proceedings*. [Washington, D.C.]: Congress of the United States, Office of Technology Assessment, 1993.

This report grew out of one-day conference on Jan. 27, 1993, celebrating the twentieth anniversary of OTA's creation. Attended by members of Congress, the conference attempted to improve legislators' understanding of problems relating to technology and governing. It dealt with five issues: 1) international security; 2) American economic competitiveness; 3) sustaining a global environment; 4) health care; and 5) public education. This work contains five papers that were presented at this conference.

**1138.** ---, ed. *Technology Issues of the 80's (Other Than Energy or Military)*. [Washington, D.C.]: United State Congress, Office of Technology Assessment, 1980.

This 45-page report predicts several critical issues will confront those who live through the 1980s. Resources will become scarcer and more expensive, not only fossil energy but minerals, land, and water resources as well. There will be rapid advances in the sciences: e.g. research in biology (particularly at the molecular level) and in solid state electronics (particularly semiconductors) will lead to extraordinary advances in new technology. Gene splicing will have great impact on agriculture and chemical production; innovations in telecommunications and microcomputers will greatly influence national defense, education, information processing, and labor and industrial productivity. There will important demographic changes as the American workforce matures and demands for jobs in developing countries increases. Problems with large-scale technologies may lead to more emphasis on small-scale technologies. Changes in lifestyles will be needed as the earth reaches its capacity to supply the needs of humankind.

**1139.** ---, ed. *Telecommunication Technology and Public Policy: Draft*. [Washington, D.C.]: United States Congress, Office of Technology Assessment, 1981.

This 306-page report, finished on June 24, 1981, outlines the structure of the American telecommunications industry. It then analyzes policy alternatives facing this industry, and the impact that various policies have on research and development. It also sets out future issues needing further consideration: national security implications, biological effects of non-ionizing radiation, transborder data flow, and more.

**1140.** ---, ed. *Trends and Status of Computers in Schools: Use in Chapter 1 Programs and Use with Limited English Proficient Students*. [Washington, D.C.]: United States Congress, Office of Technology Assessment, 1987.

This report, which runs a little over 100 pages, first surveys trends in the use computers in American education, then has a chapter on the use of educational technology. A final chapter deals with "The Use of Technology for Students with Limited English Proficiency." An appendix is entitled "Educational Technology: A Technical Survey."

**1141.** ---, ed. *U. S. Telecommunications Services in European Markets*. [Washington, D.C.]: Congress of the United States, Office of Technology Assessment, 1993.

This report predicts that the European market for telecommunications will grow rapidly during the next decade as the needs for rapid data transmission increases in the European business community. In most European nations, telecommunication services are still reserved mainly for a state-owned Public Telephone Operator, but this situation is likely to change soon. American telecommunications companies, especially in cable television and cellular communication, are already competing successfully in Europe. American firms appear to have an edge in Europe because of their experience in competing in a market economy. The American economy can benefit by the increased export of telecommunications to markets overseas, and by U. S. support to other companies that operate in global markets. Such international trade can (and already has) offset the national deficit. The success of trading in European markets, though, does raise domestic policy concerns.

**1142.** ---, ed. *Wireless Technologies and the National Information Structure*. [Washington, D. C.]: United States Congress, Office of Technology Assessment, 1995.

This 290-page study relates to a larger effort by the executive and legislative branches, plus the state governments, to combine the nation's many different networks -- cable television, telephone, computer, satellite, cellular telephone, broadcasting -- into a broader National Information Infrastructure (NII).

The "Executive Summary" discusses the advantages of wireless technology and its policy implications. Chapter 1 begins:

"Wireless communications technologies are poised to bring dramatic changes to the nation's telecommunications and information infrastructure, reshaping how people communicate, access information, and are entertained. These technologies, which use radio waves instead of wires to transmit information, already play an important part in the daily lives of almost all Americans. For more than 70 years, radio and television broadcasters have entertained and informed millions of people each day. Satellites connect the countries of the world, allowing people to converse, share information, and transact business. Most recently, cellular telephones have extended the reach of the public telephone system to peoples who are on the move or beyond the reach of traditional telephones.

"Over the next several years, use of wireless technologies is expected to grow dramatically as a wide range of new radio-based communication, information, and entertainment services and applications is introduced, and the prices of both equipment and services fall. Some of the wireless systems now being developed include: 1) terrestrial and satellite-based telephone systems that will allow people to make and receive calls from almost any point on Earth, 2) digital television that promises clearer images and better sound, 3) digital radio broadcasting that will offer crystal clear sound as well as a range of information services, and 4) a wide range of data communications systems that expand the reach of computer and online services. These emerging wireless technologies, along with existing wireless services, will become an integral part of the nation's evolving telecommunications and information infrastructure -- more formally known as the National Information Infrastructure (NII).

"Finally, the deeper implications of the widespread use of wireless technologies and services are not well understood. With the exception of television and radio broadcasting (and perhaps cellular telephony), radio-based systems have not yet penetrated deeply into the social and organizational fabric of American society and business...."

**1143.** Assessment], [Office of Technology, ed. *Communications and Rural America: Prepared at the Request of Hon. Warren G. Magnuson, Chairman, Committee on Commerce, Science, and Transportation, ... January 1978.* Washington, D.C.: Government Printing Office, 1978.

**1144.** Atherton, W. A., ed. *From Compass to Computer: A History of Electrical and Electronics Engineering.* San Francisco: San Francisco Press, Inc., 1984.

This history of electrical and electronics engineering is written by a non-historian, primarily for engineers and technicians, but also for a broader audience. Atherton believes that major inventors have drawn on history in their work and that it is important for contemporary practitioners to have a knowledge and appreciation of the past.

The work has twelve chapters. After the Introduction, early chapters cover "electricity and magnetism to 1820," the work of Oersted, Ampere, and other during the 1820s, and electromagnetism. Chapter 5 examines European, American, and submarine telegraphy. Chapter 6 deals with electricity and its consequences, and Chapter 7 looks at motors, generators, and other forms of electrical power. Chapter 8 treats radio, radar, and television. Chapter 9 covers theories and discoveries relating to such topics as electrons, magnetism, noise, information theory, and electrical units. Chapter 10 is about the miniaturization of electronics and discusses

transistors and integrated circuits. Chapter 11 deals with computers in Germany, Britain, and the U.S. A concluding chapter is entitled "A Technological Society."

The work has brief references after each chapter and both a name and subject index.

**1145.** Atkinson, Ross. "The Academic Library Collection in an On-Line Environment." *New Directions for Higher Education*.90 (1995): 43-62.

The author notes that librarians and administrators are being forced to "reinvent the library" in the wake of new technologies. "The old question of what constitutes a research collection remains but is transferred to a new medium." Atkinson was then associate university librarian at Cornell University, Ithaca.

**1146.** Atkinson, Terry. "Home Tech: Quiet Release of Controversial "Last Temptation of Christ"." *Los Angeles Times* June 30, 1989 1989, sec. 6 (Calendar): 25.

This discusses the release to home video of the controversial movie, *The Last Temptation of Christ* (1988). Many Christian groups boycotted this film and tried also to limit video rentals by pressuring rental chains. The article notes that the video was sent to rental stores "minus any promotion or advertising."

**1147.** Atkinson, W. Reay. "The Employment Consequences of Computers: A User View." *The Microelectronics Revolution: The Complete Guide to the New Technology and Its Impact on Society*. Ed. Tom Forester, ed. and intro. Oxford, Eng.; and Cambridge, MA: Basil Blackwell Publisher; and MIT Press, 1980. 345-52.

The author suggests ways in which microcomputers will be employed in office work. He is guardedly optimistic about this technology's impact on employment. Atkinson, at the time of this paper, was head of the Computers, Systems and Electronics Division of the Department of Industry, London, and had twenty years of experience using computers in government administration. This paper was delivered at a seminar near Nice, France in September, 1978.

**1148.** Attali, Jacques, ed. *Noise: The Political Economy of Music*. 1977. Minneapolis: University of Minnesota Press, 1985.

Attali was Special Counselor to French President François Mitterrand and also a professor of economic theory at the University of Paris and at the Ecole Polytechnique. He argues in this work that music does not merely reflect society but also portends new social patterns. Music, which is the organization of noise, offers theoretical possibilities for prophesy in two interrelated ways: 1) in the manner in which noise's violence is controlled and channeled; and 2) in the ways in which music is produced, distributed, and consumed.

Attali's book is organized around five themes, each the subject of a chapter: Listening, Sacrificing, Representing, Repeating, and Composing. For example, the chapter on sacrifice deals with rituals in sacred societies. The chapter that follows on representation considers a stage in which the creation of music is a professional activity connected to markets. The next chapter, "Repeating," deals with the period from the late nineteenth century when sound recording became possible, an era of unending reproduction in which live performances become secondary and it becomes essential to create demand for the material that has been recorded.

"The power to record sound was one of three essential powers of the gods in ancient societies," Attali writes, "along with that of making war and causing famine. According to a Gaelic myth, it was precisely by opposing these three powers that King Leevallyn won legitimacy.

"Recording has always been a means of social control, a stake in politics, regardless of the available technologies. Power is no longer content to enact its legitimacy; it records and reproduces the societies it rules. Stockpiling memory, retaining history or time, distributing speech, and manipulating information has always been

an attribute of civil and priestly power.... But... the reality of power belonged to he who was able to reproduce the divine word, not to he who gave it voice on a daily basis. Possessing the means of recording allows one to monitor noises, to maintain them, and to control their repetition within a determined code. In the final analysis, it allows one to impose one's own noise and to silence others: 'Without the loudspeaker, we would never have conquered Germany,' wrote Hitler in 1938 in the *Manual of German Radio*."

**1149.** Attali, Jacques and Yves Stourdze. "The Birth of the Telephone and Economic Crisis: The Slow Death of Monologue in French Society." *The Social Impact of the Telephone*. Ed. Ithiel de Sola Pool, ed. Cambridge, MA: MIT Press, 1977. 97-111.

The authors argue that in France, where society was based on social hierarchy, the French did not embrace the telephone's person-to-person technology, and local authorities who were most interested in protecting their own power did little to promote the spread of telephony. "Can it be that the French State is only now discovering the sorry state of the telephone situation that it created by sacrificing telephone development for many decades on the altar of communication networks run by and for the local power holders? It probably means that the French State was willing to begin promoting the telephone only when industrial interests became prominent in economic and social relationships."

**1150.** Auerbach, Jonathan. "McKinley at Home: How Early American Cinema Made News." *American Quarterly* 51.4 (1999): 797-832.

This article examines early newsreel footage of President William McKinley between 1896 and 1901. He discusses the 1896 campaign film *McKinley at Home*, the coverage of the State funeral after the president's assassination in Buffalo in 1901, and *The Execution of Czolgosz* which dealt with McKinley's assassin. The author argues that such "early cinema significantly altered Americans' understanding of the relation between public and private." (798) The article also discusses the role of moving pictures as "visual newspapers" (815) during the Spanish-American War. (814-16) "Seeing the news," Auerbach maintains that thinking of a film as a "visual newspaper" (a term borrowed from Charles Musser) needs to be set into a historical context to understand how "seeing the news on screen" differed from "reading it in print." (799) Cinema had the capacity to make national news, and also to break down barriers between privacy and publicity. Conceptually, Auerbach draws on theorists from the Frankfurt School, and such writers as Tom Gunning, Harold Innis, Juergen Habermas, Charles Musser.

**1151.** Augustus. "The Paris Exposition -- V." *New York Observer and Chronicle* 78.45 (1900): 577-78.

This article reports on the Paris Exposition in 1900, and notes the use of electricity. For many people, electricity appeared to be something exotic and often akin to magic. [At the Palace of Illusion at Paris Exposition, this article says, a combination of "electricity and mirrors" revived the Arabian nights for a thousand people at a time." There was "a Mareorama by means of which passengers travel throughout the Mediterranean with the sights and sounds of the sea, as well as the illusion of entering the harbors of Constantinople, Naples, Venice, and other cities...." (578)

**1152.** Austen, Ian. "A Galaxy Far, Far Away Is Becoming Fully Digital." *New York Times* May 25, 2000 2000, sec. D: D8.

This article reports that "when *Star Wars: Episode II* starts production next month in Australia it will be the first major motion picture created mostly using high-resolution digital videotape rather than film."

**1153.** Austin, Charles. "Bishops in Plea Against Smut." *New York Times* May 25, 1983 1983, sec. A: 19A.

This article notes that almost "100 Roman Catholic bishops have written to President Reagan in the last month to ask that a Federal coordinator be named to monitor enforcement of obscenity laws, according to Morality in Media, an interfaith organization concerned with pornography."/

**1154.** Axelrod, Alan, ed. *Selling the Great War: The Making of American Propaganda*. New York: Palgrave Macmillan, 2009.

The author has discovered that the propaganda work of George Creel and the Committee on Public Information during World War I has renewed relevance in context of the Iraq War during the George W. Bush administration (2001-09). Axelrod contends that "Creel is little remembered outside of academic circles of historians and students of culture and media." (xi) He draws on Creel's writings and relies heavily on James Mock and Cedric Larson's 70-year-old book, *Words That War the War*. Little additional, more recent, scholarship on this topic was apparently consulted.

**1155.** Ayres, Robert and Steve Miller. "Industrial Robots on the Line." *The Information Technology Revolution*. Ed. Tom Forester, ed. and intro. Cambridge, MA: MIT Press, 1985. 273-83.

As the use of robots increases, the authors (then at Carnegie-Mellon University) discuss the current uses of them and their future potential. The authors urge cooperation between unions, employers, and the government to lessen transition problems. This article first appeared in *Technology Review* (May-June 1982).

**1156.** Ayrton, William E., and John J. Perry. "Seeing by Electricity." *Nature* 7 (1880): 589.

**1157.** Ayscough, John. "Picture Teaching." *American Catholic Quarterly Review* 39.153 (1914): 99-109.

The author laments the relatively recent spread of newspapers and novels with un-Catholic or anti-Catholic themes but warns of an even more recent development, the movies. The movies, he says, should be easier to censor than novels (which are bought in private) because they are public.

"The great importance of novels in the modern world is, I believe, a thing that must be now recognized: the great importance of the press has been fully recognized by the highest ecclesiastical authorities, more than recognized -- strenuously insisted upon. But the importance to which newspapers and novels have attained is comparatively recent, and, unfortunately is principally due to the fact that they are immeasurably more read than any other printed matter. That fact I, for one, deplore; nevertheless it cannot be ignored. Hence the enormous importance of trying to provide a Catholic press that shall really rival in attraction that which is not only non-Catholic, but un-Catholic, and to provide the huge body of fiction readers with novels, tales, romances, etc., which shall be at least harmless to Catholic readers, and shall not be obnoxious to the many great objections that the mass of non-Catholic current fiction may be accused of. But there is another sphere of influence, of absolutely recent growth and of daily increasing extension.

"Quite young people must remember the time when picture shows were of no importance; people who are scarcely middle-aged can remember a time when such shows did not exist at all. Already any considerable town in the 'civilized' world is full of them, and even in the smaller towns and in villages they are seen and will soon be more and more seen. Villagers crowd into the towns near to them to see these shows: and we are told that as much money is spent in seeing them as used to be spent on drink. Probably that statement is short of the truth, for thousands of decent and quiet folk, who never did spend much of their wages in drink, see no objection to buying this easy form of recreation." (99)

The author expresses alarm over the great hold that movies have on millions of people and not that many youth who do not "read even the most morbidly sensational newspapers" attend the movies regularly. (100) After explaining his objections to modern literature and film, the author asks "Can anything be done?" (105) "We cannot, of course, hope to monopolize the picture teaching of the world, but we can try to get our share of it, to enlarge our share industriously everywhere to get hold of this weapon also, and make it more and more operative in our hands. Nor would it appear that such an enterprise would be either so difficult or so costly as the other enterprise -- of opposing a Catholic press to a non-Catholic or anti-Catholic press...." (106)

The author calls for mobilizing public opinion on the side of "what is wholesome and of good repute as any official censorship is ever likely to exercise" to opposed "the ideas of crime, violence and low standards as to marriage." (109)

"It would be cowardly and indolent to do nothing because it might seem hopeless to succeed everywhere and altogether. No vigilance committees have secured the total suppression of vice anywhere; they can but do their best, and their best is better than nothing. No censorship has ever put down all immoral books, but many immoral books are suppressed, and to suppress objectionable picture shows is less difficult than to destroy an evil book, because they work in public and the worst books can only be sold in secret; indeed, it may almost be said that the worst books are only sold to them who are at pains to seek them out. Nor is local effort very powerful against a book that is objectionable, but local effort could be made almost omnipotent against an objectionable picture show." (109)

**1158.** Bach, Steven, ed. *Final Cut: Dreams and Disaster in the Making of Heaven's Gate*. New York: William Morrow and Company, Inc., 1985.

Bach was vice president for East Coast and European production during the making of *Heaven's Gate*. The story details the disastrous story of this film. No United Artist executive had seen the final print of this movie before it opened. The movie sank United Artists which virtually ceased to exist afterward. There is material in this book that discusses the motion picture rating system, particularly as it applied to Woody Allen's movie *Manhattan*. There is also some information on Arthur Krim, who headed United Artists from 1951 to 1978, and who later became chair of Orion Productions.

**1159.** Bachman, W. S., B.B. Bauer, and P. C. Goldmark. "Disk Recording and Reproduction." *Disc Recording and Reproduction*. Ed. H. E. Roys, ed. Stroudsburg, PA: Dowden, Hutchinson [sic] & Ross, Inc., 1978. 9-15.

This article is a historical survey of sound recording, and discusses such men as Edison, Berliner, Bell, and Tainter. It covers major developments in disc recording up to 1962. The work also has a useful list of references on this topic. The articles originally appeared in *IRE Proceedings*, 50 (May, 1962), 738-44 (copyrighted by the Institute of Electrical and Electronics Engineers, Inc.).

**1160.** Baehr, Harry W., Jr., ed. *The New York Tribune since the Civil War*. New York: Dodd, Mead & Company, 1936.

In this history of the *New York Tribune*, the author recounts how this publication became the first to reproduce halftone photographs in its daily paper. Baehr writes: "Line cuts were used frequently after 1883; a daily political cartoon by Leon Barrett began on July 10, 1899, and on January 21, 1897, a portrait of Thomas Collier Platt marked the first use of the half-tone process for photographic reproduction in a daily newspaper. This innovation resulted from the experiments of Stephen H. Horgan, a former art direct on the [NY] *Herald*. Horgan had submitted his idea to the younger [James Gordon] Bennett, [Jr.] who, after seeking expert advice, was convinced that the notion of applying half-tone screens to the curved stereotypeplates was impractical. This shook his confidence in his art director and Horgan was presently out of a job. He applied to [Whitelaw] Reid with better success, and a fine facsimile of Platt's foxy features eventuated." (235)

The author also discusses Sunday supplements. "'Sunday Supplements,' in the modern sense, first appeared in the *Tribune* of November 8, 1896, in the form a of a 'serio-comic Weekly' called *Twinkles*. This was a curious melange of 16 pages of glazed stock, headed by a colored political cartoon. An 'editorial' explained the cartoon, in rather English fashion, and the rest of the supplement was composed of comic cartoons and articles, photographs of social lights, and political comment in the lighter vein. *Twinkles* had a short life, being succeeded on May 30, 1897, by a regular Illustrated Supplement of more conven- 235/236 tional form -- feature articles, illustrated by line cuts and photographs, with a few jokes, usually scissored from humorous publications. In this form the Supplement ran on until it was replaced by the Sunday Magazine." (235-36)

The author also notes that "The Only Woman's Page" appeared in the *Tribune* around 1896.

**1161.** Baer, Walter S. "Information Technologies in the Home." *Information Technologies and Social Transformation*. Ed. Bruce Guile, ed. Washington, D.C.: National Academy Press, 1985. 123-53.

This volume is in the National Academy of Engineering's Series on Technology and Social Priorities. Bruce R. Guile is editor of this volume. Photocopy filed under "Guile, Bruce."

**1162.** Bagdikian, Ben H., ed. *The Information Machines: Their Impact on Men and the Media*. New York: Harper & Row, 1971.

In 1971 Bagdikian wrote: "Today we are on the threshold of a change in human communications more powerful than our innocent introduction to electronic pictures in 1927, perhaps more significant than all past changes in the technology of information. The way men deal with each other and with the distant world is about to be transformed by a combination of the computer, innovations in the transmission of signals, and new ways to feed images into this system and to take them out."

Bagdikian focuses "on what the content of daily information will be, what form it will be delivered in, and how it will be distributed throughout the population."

He believed in 1971 that a major change had already occurred. Everyone now had virtually instant access to the news. "In this generation, for the first time in the history of any large nation, the potential audience for news had become almost the total population," he wrote. "Television and the ubiquitous car and transistor radios, plus the telephone to provide quick secondhand reporting, means that for the first time in history something approaching the total population of a society is in instantaneous contact with urgent global – and extra-global – developments."

**1163.** ---, ed. *The Media Monopoly*. Boston: Beacon Press, 1983.

Bagdikian argues that monopoly control of the media has allowed corporations to dictate what U.S. citizens receive as news and information. This concentration of corporate control has suppressed news and information that would reflect poorly on those corporations, big business in general and government policy written to favor big business. He asserts that media owners are pushing a pro-business news agenda.

--Phil Glende

Ben Bagdikian's book has become a standard reference for any scholar interested in studying the economics of media ownership and the implications for a democratic society. Now in the fifth edition, this book documents the increasing concentration of ownership by a handful of multinational corporations. Its particular focus is the chain newspaper and the way in which news is prepared and disseminated by them. He uses the introduction to note that the largest newspaper chain at the time was fifty-six times larger than the largest chain at the time of the first edition. This new edition is updated to include material on the Internet and other elements of the Information Age.

To Bagdikian, the importance of monitoring the increasing concentration of ownership goes beyond financial or statistical interest. He believes that the American democratic system is at stake. These media corporations have the power to alter the political agenda of the country and exert influence over both voters and political leaders. Because of their capitalist nature, Bagdikian argues that these businesses shape economic and political debates to their own financial advantage. News is not presented to inform, but to sell an image and increase profits.

Bagdikian believes that the democratic process works best when a wide range of voices and opinions are available. In his view, the media monopoly artificially constricts the range of debate, presents the public with



inaccurate information, and ultimately erodes democratic freedoms. Serious concerns are played down while advertising and trivial entertainment fills the newspaper each day. He also argues that corporate absentee ownership, rapidly taking the place of local ownership, disrupts the relationship between communities and their government. The book contains a wealth of examples of biased or incomplete coverage of news stories, along with an examination of the way in which advertising concerns shape this coverage. Bagdikian sees little chance for the Internet to break down this system. As it becomes more commercial, the most popular and widely used web sites are owned and maintained by the same corporate powers that own the other media outlets.

The final chapter of the book lists a series of actions that would address many of these problems. Bagdikian does not argue against commercial control of the media. Instead, he proposes stronger governmental regulation of media ownership and a tax on national mass advertising. He urges journalists and media managers alike to strengthen the wall between objective news content and corporate business interests. Finally, he asks for greater public awareness and interest in the problem. Political leaders are still willing to listen to the voice of the people.

--Rob Rabe

**1164.** Bagley, J. A. "Aeronautics." *An Encyclopedia of the History of Technology*. Ed. Ian McNeil, ed. London and New York: Routledge, 1990. 609-47.

An introduction to major developments.

**1165.** Bagrit, (Sir) Leon, ed. *The Age of Automation: The BBC Reith Lectures, 1964*. London: Weidenfeld and Nicolson, 1965.

Born in the Ukraine, Bagrit came to London at age 12 at the outbreak of World War I. He became an authority on automation and maintained that the mechanization of the industrial revolution should not be confused with the automation of the mid-20th century. "Automation is not a devil, a Frankenstein," he said. "It is no more than a tool, but a tool of such immense possibilities that no one can yet see the full extent of what it might achieve for mankind." In these lectures, he argued that whereas mechanization had "sometimes given millions of people sub-human work to do," automation would do "the exact opposite." He predicted that some day, people would carry computers that were the size of transistor radios.

These lectures might be read in conjunction with an interview Bagrit gave to Clyde H. Farnsworth of the *New York Times* (March 17, 1965, p. 66). There he said that automation represented "the greatest change in the whole history of humankind." It was a process that would change life so dramatically that within a few decades the pre-1960 world would "seem as rural as England before the Industrial Revolution." (Farnsworth paraphrasing Bagrit)

**1166.** Bailey, James, ed. *After Thought: The Computer Challenge to Human Intelligence*. New York: Basic Books, 1997.

This book deals with the way in which computers change the way we assimilate knowledge and conduct research. Massive changes are in store, Bailey suggests. Bailey argues that computers are poised to supplant human beings in the evolutionary process. What he calls "bit evolution" is a third evolutionary phase, following upon the original genetic evolution, which was followed by the much more rapid cultural evolution sped along by the printing press and other modes of mass communication. Something Bailey terms "intermaths" will correlate to newly relevant data as the now outdated geometry and calculus did in their own time. Computers are already vital organisms, Bailey maintains, and the better part of human wisdom is simply to stand back and give them ample room to evolve as they will. The book, which uses primarily secondary sources, is something of a history of human knowledge as it has been manifested through numbers.

--Gordon Jackson

**1167.** Bailey, John. "Film or Digital? Don't Fight. Coexist." *New York Times* Feb. 18, 2001 2001, sec. 2 (Arts and Leisure): 9, 20.

This article explains how digital movies work and considers their relationship to traditional, non-digital film making.

**1168.** Bailyn, Bernard , and John B. Hench, eds., eds. *The Press and the American Revolution*. Worcester, MA: American Antiquarian Society, 1980.

This collection of eight essays on various aspects of the colonial and revolutionary press remains the most useful source of information for historians studying the development of newspapers during this crucial period. American newspapers changed dramatically in their content and purpose in the years before the war and played a key role in informing early Americans about news and events, mobilizing and maintaining public opinion, and helping give shape to a budding American nationalism. The newspaper that emerged in the 1780s would no longer be an a-political commercial sheet run by an artisan printer, but would instead become an actor on the political stage. One strength of the collection is the inclusion of essays on less common topics, like the loyalist press, newspapers of the southern colonies and the German-language press of the day. These selections help broaden the normal scholarly focus on the New England area patriot printers. The book also contains a collection of statistical tables and charts, explained clearly in an essay by G. Thomas Tanselle, that gives a numerical sense of early publishing.

Two of the essays stand out as most insightful. First is Stephen Botein's "Printers and the American Revolution," which details the growing political orientation of the press. Events like the Stamp Act in 1765 and the rising factionalism of public opinion forced printers to take a stand on the question of independence, however reluctantly. As printers became politicized, newspapers began to play a greater role in the movement for independence (or the loyalist cause in some instances). Printers saw themselves as public servants, deserving of strong safeguards of press liberty. The essay "Freedom of the Press in Revolutionary America," by Richard Buell, Jr., is a valuable contribution to the study of the emergence of press freedom in the United States. Americans, Buell argues, understood press freedom in a way that seems contradictory only in retrospect. The Sedition Act, for example, was not seen as necessarily at odds with the first amendment as it clearly does to us today. The revolutionary experience left Americans deeply committed to preserving press freedom for legitimate political dialog and information, but also deeply worried about its potential for misuse.

-- Rob Rabe

**1169.** Baird, John Logie. "Television, or Seeing by Wireless." *Discovery* 6 (1925): 142-43.

**1170.** Baker, David, ed. *The Shape of Wars to Come*. New York: Stein and Day, 1981.

Chapter two ("Orbital Eyes: Reconnaissance from space"), and some pages from the next chapter ("Soviet Ploy") have good, basic information about the various stages of satellite reconnaissance during the 1960s, and how this technology dramatically changed what was known of the USSR and more generally of our planet.

**1171.** Baker, Nicholson, ed. *Double Fold: Libraries and the Assault on Paper*. New York: Random House, 2001.

Baker warns about the destruction of paper records, newspapers, "book wastage and mutilation." One wave came with microfilming. Another, just starting, he maintains, is digital recording keeping. Baker laments the wholesale destruction of old newspapers. The book's title comes from a test employed by librarians on paper "in

which they folded the corner of a page back and forth until it broke." Brittle records were scheduled for destruction. This book has an excellent bibliography.

**1172.** Baker, Robert K. , and Ball, Sandra J., eds. *Mass Media and Violence. Volume IX. A Report to the National Commission on the Causes and Prevention of Violence.* Vol. 9. Washington, D. C.: Government Printing Office, 1969.

This Report to the National Commission on the Causes and Prevention of Violence in 1969 provides information about research on the effects of television violence. At that time, there were relatively few empirical studies on this topic -- something that would change dramatically during the 1970s as numerous researchers began to study this problem.

**1173.** Baker, Ray Stannard. "Peter Cooper Hewitt -- Inventor: Three Great Achievements in Electrical Science." *McClure's Magazine* 21.2 (1903): 172-78.

Ray Stannard Baker discusses three inventions by Peter Cooper Hewitt: 1) a new electric lamp or vacuum lamp; 2) a new, inexpensive way of converting alternating currents into direct electrical current; and 3) "an electric interrupter or valve" which is significant for wireless telegraphy.

As for the vacuum lamp, Baker says that the "light was different from anything ever seen before, grateful to the eyes, much like daylight, only giving the face a curious, pale-green, unearthly appearance. The cause of this phenomenon was soon evident; the 172/173 tubes were seen to give forth all the rays except red, -- orange, yellow, green, blue, violet -- so that under its illumination the room and the street without, the faces of the spectators, the clothing of the women lost all their shades of red; indeed, changing the very face of the world to a pale green-blue.... Here was an entirely new sort of electric light. The familiar incandescent lamp, the invention of Thomas A. Edison, though the best of all methods of illumination, is also the most expensive. Mr. Hewitt's lamp, though not yet adapted to all the purposes of its peculiar color, produces eight times as much light with the same amount of power. It is also practically indestructible, there being no filament to burn out; and it requires no special wiring. By means of this invention electricity, instead of being the most costly means of illumination, becomes the cheapest -- cheaper even than kerosene. No further explanation than this is necessary to show the enormous importance of this invention." (172-73) An advantage of this lamp over Edison's light is that it is much cooler. "The waste of power in the incandescent lamp is known to be due largely to the conversion of a considerable part of the electricity used into useless heat. An electric lamp bulb feels hot to the hand. It was therefore necessary to produce a cool light; that is, a light in which the energy was converted wholly or largely into light rays and not into heat rays." (175) Hewitt discovered the uses of mercury vapor and that "*when once the high resistance of the cold mercury was overcome, a very much less powerful current found ready passage and produced a very brilliant light: the glow of the mercury vapor.*" ((176)(emphasis in original text)

Baker discusses the problems associated with the absence of red light rays which gave "a very strange impression of a redless world." (176) He notes that Hewitt was hoping to use red rays "thereby producing a pure white light." (176) The new lamp, though, appeared to "have a peculiar and stimulating effect on plant growth." (176)

Regarding the conversion of ac to dc, Baker says that the "chief pursuit of science and invention in this day of wonders is the electrical conquest of the world, the introduction of the electrical age. The electric motor is driving out the steam locomotive, the electric light is superseding gas and kerosene, the waterfall must soon take the place of coal." (173)

Baker considered the electric interrupter or valve the "most wonderful" of these three inventions. (173) It can "be called the enacting clause of wireless telegraphy," he writes. (174) This invention promises to improved on the method of sending messages across the Atlantic used by Marconi. (177) "'What I have done,' said Mr. Hewitt, 'is to perfect a device by means of which messages can be sent rapidly and without the loss of current occasioned by the

spark gap. In wireless telegraphy the trouble has been that it was difficult to keep the sending and the receiving instruments attuned. By the use of my interrupter this can be accomplished." (178)

Baker concludes by saying that "the possibilities of the mercury tube, indeed of incandescent gas tubes in general, have by no means been exhausted. A new door has been opened to investigators, and no one knows what science will find in the treasure-house-- perhaps new and more wonderful inventions, perhaps the very secret of electricity itself...." (178)

**1174.** Baker, Thomas Thorne, ed. *Wireless Pictures and Television: A Practical Description of the Telegraphy of Pictures, Photographs and Visual Images*. New York: Van Nostrand, 1927.

**1175.** Bakshy, Alexander. "Color in Modern Life." *Current History* 40 (1934): 444-48.

Bakshy, a drama and film critic, here comments on the "enormously important place in modern life" (444) that color had come to hold in 1934. He begins by quoting Ruskin in *The Stone of Venice* in which he says that "the purest and most thoughtful minds are those which love color most." (Ruskin quoted, 444) He ends this piece by noting that color is often associated with the emotional Oriental mind as opposed to the more logical Western mind which put form above color. Was there some kind of "radical change ... to be expected in our general attitude toward life? ... Are we then heading for a civilization ruled by emotion rather than intellect?" he asks. (448)

The author says that "our life has been invaded by prismatic color in all the endless variety of its shades and combinations," (444) and these colors have come into both homes and the workplace. Two factors help to explain this explosion of chromatic color. One is that "chemists and electricians discovered the means of producing color in large quantities and cheaply," (444) he says. The second, and perhaps more important factor in color's spread, is "because manufacturers of many articles found in color a new allurements for buyers." (444) This "ever-increasing use of color" (446) in advertising resulted from "overproduction" by American manufacturers. (446) It was a way of making goods more alluring, and a way of disguising products of poor quality or of giving a misleading impression of a product's quality. (444)

Color, Bakshy says, is also especially apparent in textiles. He notes that since the end of World War I it was more difficult to get dyes from Europe. This fact forced finding a solution of "fixing uniform shades of color with the seasonal changes of fashions." (445) The Textile Color Card Association of the United States was established in 1915 and its "Standard Color Card of America" listed 128 colors. (445) It helped to keep American textiles from being dominated by British and other foreign textiles.

The dyestuffs industry has been essentially a post-World War I development in the United States. Prior to the war, about 90 percent of the dyes Americans consumed came from foreign countries. By 1930, the U. S. imported only 18 percent of its domestic consumption of and 6.2 percent of the quantity of dyes used. (448) In 1934, the U. S. was an important exporter of dyes.

Color in advertising in 1934 was readily noticeable in newspapers and magazines, but "because of the technical difficulties of printing newspapers in colors, magazines have run ahead of newspapers, though the latter have gradually been catching up," Bakshy reported. (446) One needed only to look at the Sunday rotogravure sections of the *New York Times*. (446)

Bakshy said that "next to magazines and newspapers, color in advertising is particularly prominent in posters and billboards." (446) While there were objections to the "indiscriminate use" of colored posters and billboards, (446) less offensive were "the colored lights which have been transforming the principal streets of our cities into a fairyland of scintillating glamour particularly the electric gas-filled tubes of various colors, with their soft glow and easy adaptability to any desired pattern. Entire buildings, moreover, are sometimes illuminated by flood-lighting for advertising purposes and lend enchantment to the urban scene at night." (446)

Colored electric lighting has made the theater more visually beautiful. As an art form, "color music" is still in its "rudimentary stage." (447) Advances have come in using color in printing, photography, and movies. The goal has been to use color as one means toward the "approximation of visual reality." (447) Why there have been technical advances in accomplishing this approximation in color photography and motion pictures, "the goal is still far from attained." (447) Much greater technical advances have come in color printing. Bakshy says that "color printing has had a tremendous influence on modern culture, for it has become the principal means by which the knowledge of art reaches the masses of the people." (447) Magazine illustrations and poster art have been especially important in this regard. It has led to "a new and important, if unduly commercialized, medium" giving artists new means of expression and the "ability to disseminate appreciation of art among the people." (447)

**1176.** Baldasty, Gerald J., ed. *The Commercialization of News in the Nineteenth Century*. Madison: University of Wisconsin Press, 1992.

This short, readable book examines the commercialization of news during the nineteenth century. Baldasty looks at the role of advertising, hidden ownership, and other pressures that changed newspapers during the Industrial Revolution. This work offers a good treatment of this subject, one appropriate for undergraduate readers.

-- SV

What this book lacks in length it more than makes up for in insight and clarity. Baldasty's 140 odd pages of text are probably the most important examination of the enormous changes in the newspaper industry in the late nineteenth century. More accurately, it is the story of the emergence of something that can be called a newspaper industry in the United States and the decline of the partisan newspapers so dominant in the early and middle century. Baldasty also upsets the traditional narrative of the rise of urban commercial journalism as progress, making instead the provocative argument that the partisan press may have actually served Americans better because of their emphasis on politics and promotion of the obligations of citizenship. As he says, the low cost of the cheap urban newspaper hid important real social costs and were no bargain.

Baldasty's background as a scholar of the Jacksonian era party press informs this book as well, and the first chapter of *The Commercialization of the News in the Nineteenth Century* is one of the most succinct and informative discussions of the operation of what he calls the Party Press Model. He briefly outlines the role of the editor in the party structure and the necessity of patronage as a source of funds for the newspaper, while offering an evenhanded assessment of the limitations of one-sided "news" presentation and the potential for corruption. This chapter, and the book as a whole, serves the needs of an instructor teaching a journalism history course very well.

The remainder of the book shows how commercially-driven changes in the later nineteenth century affected newspapers. Most notably, advertising replaced patronage and subsidy and the journalist in effect was forced to serve a new master. Baldasty highlights the tension between "good journalism" as editors might have wished to practice it and the needs and desires of the advertisers who paid the bills. As the cost of operation a newspaper skyrocketed, largely due to increases in the cost of presses and newsgathering, newspapers began to run like a business, with the ultimate goal of profit for the investors. With this in mind, predictability and lowering operation costs became paramount concerns. The newspaper at the turn of the century was a totally different creature than it had been in the 1830s and, as Baldasty points out, was no longer serving the needs of a democratic society, despite the fact that the press still enjoys special legal status.

The book is readable, but not eloquent. It is broken into many small sections and suffers from excessive quotations and examples considering its length. While not ideal leisure reading, Baldasty's book is an excellent supplemental text for undergraduates in a journalism history class. The book is based on dozens of manuscript collections, trade publications, and newspapers. Of interest is the author's use of the proceedings of press association meetings, which are often a neglected source of "inside information" about the newspaper business.

-- Rob Rabe

**1177.** Baldwin, Neil, ed. *Edison: Inventing the Century*. New York: Hyperion, 1995.

Neil Baldwin, English professor, specializing in modern American poetry, has written a captivating biography of one of the most pivotal figures in American history. Relying on the letters of Edison and his associates, Edison's own autobiography (which he admits is not to be completely trusted), other Edison biographies, scientific articles written by Edison, his reception in the media, and the literary fiction of the period (such as Edward Bellamy's *Looking Backwards*), Baldwin tells the story of Edison the man, the inventor, and the bad husband.

Edison's many inventions are dissected in detail: his race to perfect the telephone before Bell did, his aspirations for the phonograph (education through recordings of *Decline and Fall of the Roman Empire*), his motion pictures (he was unable to conceptualize film as entertainment and lost out on the film industry), and most importantly: electric lighting (which he promoted by publicly decrying gas as dirty and producing ugly light).

Baldwin presents Edison as a complicated man who was so focused on work that he slept only 4-6 hours night, frequently skipped meals, and rarely saw his wife and children. He was deaf, but did not want to work on inventing a hearing aid because he saw his deafness as an asset. Although many worked on his inventions, he usually expected to get full credit. Although he was a brilliant man, he was unable to let go of his cylinders even when records became popular.

For Baldwin's discussion such innovations as the phonograph, electricity, and motion pictures, see especially chapters 8-12, 19, and 21.

**-Hallie Lieberman**

**1178.** Baldwin, Thomas F., D. Stevens McVoy, and Charles Steinfeld, ed. *Convergence : Integrating Media, Information & Communication*. Thousand Oaks, CA: Sage Publications, 1996.

Although this book does not specifically focus on the Internet, it explores the process of media convergence—the coming together of print, broadcasting, cable and telecommunications media enabled by computers and digitization. The authors consider the conditions that led to this convergence, the hurdles which must still be overcome, and the implications for the businesses involved, their management, public policy, and the economy. Included in this analysis is a detailed description of the key technological breakthroughs (fiber optics, satellite, ISDN, and increasing bandwidth) and what each means for the future of interactive media. The work relies primarily on secondary sources.

**--Mark Tremayne**

**1179.** Balides, Constance. "Immersion in the Virtual Ornament: Contemporary 'Movie Ride' Films." *Rethinking Media Change: The Aesthetics of Transition*. Ed. David Thorburn and Henry Jenkins, eds. Cambridge, MA: MIT Press, 2003. 315-36.

Balides' "point is that an incorporative mode of worker subjectivity in post-Fordism finds a homologous logic in immersion in the virtual ornament. This mode of immersion characterizes both the representation of

spectatorship in contemporary media and formal strategies drawing spectators into the diegetic worlds of 'movie ride' films. When these worlds are virtual are virtual, they suggest an investment not only in a synthetic reality but in an ephemeral spectacle." (328) Go figure.

Balides' essay is one of twenty-two chapters by different authors that attempt to improve our "understanding of emerging communication technologies." This volume, which part of a larger series on new media technologies entitled *Media In Transition*, tries to offer a historical and comparative perspective on it subject in a way that is accessible to a wide audience of humanists, social scientists, and policymakers. The editors of this volume describe the chapters in this work as follows: "Challenging the assumption that new technologies displace older systems with decisive suddenness and have a revolutionary impact on society, the essays in this book see media change as an accretive, graduate process, always a mix of tradition and innovation, in which emerging and established systems interact, shift, and collude with one another.

**1180.** Balio, Tino, ed., ed. *The American Film Industry*. Madison: University of Wisconsin Press, 1976.

This collection contains several essays that touch on the technology of cinema, censorship, and the economics of Hollywood. The essays are divided into four parts: "A Novelty Spawns Small Businesses, 1894-1908" (including Gordon Hendricks' piece on "The History of the Kinetoscope"); "Struggles for Control, 1908-1930" (including Balio on the founding of United Artists, and Douglas Gomery on "U.S. Film Exhibition," and "The Coming of Sound: Technological Change in the American Film Industry"); "A Mature Oligopoly, 1930-1948"; and "Retrenchment, Reappraisal, and Reorganization, 1948- " (including Richard S. Randall on "Censorship: From *The Miracle* to *Deep Throat*," and John Cogley on "HUAC: The Mass Hearings").

**1181.** Balio, Tino. "The art film market in the new Hollywood." *Hollywood and Europe: Economics, Culture, National Identity: 1945-95*. Eds. Nowell-Smith, Geoffrey and Ricci, Steven. London: BFI Publishing [British Film Institute], 1998. 63-73.

Balio notes that between 1950 and the 1960s, the number of movie houses that played "art films (defined as foreign-language films and English-language films produced abroad without American financing)" increased from about 100 to almost 700. After 1970, "the art film market functioned as a niche business.... During the consolidation of the American film industry in the 1990s, the art film market was taken over by the Hollywood majors who either created classics divisions or acquired the leading independent art film distributors. Although such moves were reminiscent of the companies' behaviour during the 1960s, the renewed interest in speciality film in the 1990s did not spur the new Hollywood to invest in indigenous foreign film production. Like the 1960s, however, Hollywood absorbed promising foreign film-makers, thereby depriving 'other national cinemas of their major talents and thus reducing competition for its own products.'" The book in which this essays appear is part of the series *UCLA Film and Television Archive Studies in History, Criticism and Theory*.

**1182.** ---, ed. *Grand Design: Hollywood as a Modern Business Enterprise, 1930-1939*. New York: Charles Scribner's Sons, 1993.

This volume, the fifth in Scribner's *History of American Cinema* (Charles Harpole, ed.), has chapters by several authors. Balio's contribution is the Introduction, Chapter 2 ("Surviving the Great Depression"), Chapter 4 ("Feeding the Maw of Exhibition"), Chapter 6 ("Selling Stars"), and Chapter 7 ("Production Trends"). The chapter that speaks most directly to film technology is Chapter 5 by **David Bordwell and Kristin Thompson** entitled "Technological Change and the Classical Film Style." Other chapters include "The Production Code and the Hays Office," by Richard Maltby; "The B Film: Hollywood's Other Half," by Brian Taves; "The Poetics and Politics of Nonfiction: Documentary Film," by Charles Wolfe; and "Avant-Garde Film," by Jan-Christopher Horak.

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Part of the Scribner's series on American cinema, this work deals with the development of Hollywood into a major industry in the 1930s. It draws on secondary sources, as well as magazine articles and the movies of the time. It deals briefly with the influence of technology, in particular the development of special effects. A stunning ten-minute earthquake scene in the highly popular movie *San Francisco* represented a groundbreaking use of special effects. That the audience was able to stay riveted for ten minutes to such footage in an era of more conversational films was duly noted by the industry, and a trend was begun that has resulted in the Star Wars series and its numerous imitators in our own time.

--Gordon Jackson

**1183.** Ball, Leslie D. "Computer Crime." *The Information Technology Revolution*. Ed. Tom Forester, ed. and intro. Cambridge, MA: MIT Press, 1985. 533-45.

The use of such new information technology as personal computers and distributed processing have made computer crime much easier for all levels of workers. The exact extent of such crime (in 1982) is hard to estimate precisely, but quick action is needed to prevent further losses. At the time of this piece, the author was an assistant professor at Babson College in Wellesley, MA. This article first appeared in *Technology Review* (April 1982).

**1184.** Ball, Philip, ed. *Bright Earth: Art and the Invention of Color*. New York: Farrar, Straus and Giroux, 2001.

This book offers a lucid account of how the materials available for making colors, and the technology of color, have influenced the nature of painting. "Color, like music, takes a shortcut to our senses and our emotions," Ball writes. (vii) He notes that during the latter half of the twentieth century, "color itself [was] being reinvented."

Philip Ball is a science writer trained in chemistry with a doctorate in physics. His earlier books include *Made to Measure: New Material for the 21st Century* (1997), a study in materials science about how scientists are inventing thousands of new materials.

**1185.** ---, ed. *Made to Measure: New Materials for the 21st Century*. Princeton: Princeton University Press, 1997.

Philip Ball begins this work by quoting Norbert Wiener who said that "invention, as contrasted with the more general process of discovery, is not complete until it reaches the craftsman," by which time, Ball says, "it no longer seems heroic, and the rest of the world has generally lost interest." By taking this attitude, Ball argues, is to lose sight of some of the most important consequences of innovation. "This book is about invention," he writes, "and I think also about a craft: the craft of making new materials, of designing new fabrics for our world. I find these fabrics astonishing. We can make synthetic skin, blood, and bone. We can make an information superhighway from glass. We can make materials that repair themselves, that swell and flex like muscles, that repel any ink or paint, that capture the energy of the Sun." (3-4)

Ball writes intelligently about complex scientific developments and in a manner that is understandable for non-scientists and other non-specialists. He offers a series of self-contained chapters designed to be "a collection of snapshots of materials science." (13) The opening chapter, "Light Talk: Photonic Materials," maintains that the next information technology revolution will abandon the transistor and use light to convey information. Chapter 2, "Total Recall: Materials for Information Storage," looks at light-based information storage. In this chapter, Ball explains magnetic recording ("writing with magnetism"). He suggests that photonics will supersede this means of information storage. "Convention magnetic information storage is a technology designed to be compatible with electronic information processing," he writes. "But when photonics replaces this means of handling data (as it surely will), information storage will have to adapt to suit the new regime.... If photonics is to be the information technology of the future, there will be ever more of a pressing need to develop ways of storing data optically." (79) He discusses the advantages of compact discs and suggests that despite its advantages, its "fatal flaw ... is that it is not (yet) possible to erase and write over the information on a disk." (80)



Chapter 3, "Clever Stuff: Smart Materials," argues that by coupling smart materials "to sensors and microprocessors" it will be possible to create "intelligent systems that adapt their properties to their environment." (103) Chapter 4 is "Only Natural: Biomaterials." Chapter 5, "Spare Parts: Biomedical Materials," points out that "most of the human body can now be replaced with artificial parts," and that increasingly, the trend is "toward bioactive or bioadaptive materials that cooperate with living tissues rather than ignoring them. The ultimate goal is the growth of new organs, which will come from a marriage of molecular biology and materials science." (209) Chapter 6 is entitled "Full Power: Materials for Clean Energy." Chapter 7, "Tunnel Vision: Porous Materials," explains how "materials with finely sculpted interiors are now being built by molecular architects." (282) In "Hard Work: Diamond and Hard Materials," chapter 8, Ball talks about synthetic diamonds and "diamond films" that "can now be grown at low pressures from carbon-containing vapors," and which "promise to usher in ultra-hard protective coatings and new kinds of electrical and optical devices." (313) Chapter 9, deals with "Chain Reactions: The New Polymers," and chapter 10, "Face Value," covers "Surfaces and Interfaces" that are engineered with "molecular-scale precision." (384)

Ball is a science writer trained in chemistry with a doctorate in physics. He has also written *Bright Earth: Art and the Invention of Color* (2001), about how the materials available for making colors, and the technology of color, have influenced the nature of painting.

**1186.** Balle, Francis. "The Communication Revolution and Freedom of Expression Redefined." *The Media Revolution in America and in Western Europe: Volume II in the Paris-Stanford Series*. Ed. Everett M. Rogers and Francis Balle, eds. *Paris-Stanford Series*. Norwood, NJ: Ablex Publishing Corp., 1985. 80-91.

According to Balle, the "central issue of mass communication policy throughout the world has been the freedom of expression. On one hand, communicators should have complete independence to write and say what they wish, without having to consider what the State wishes. In reality, the State often constrains such complete freedom of expression, so as to ensure that the mass media act in a way that is socially responsible. In this chapter, the historical background of the freedom of expression is traced, both in America and Europe, leading up to the current concern with the new media (that represent the Communication Revolution)." New communication technologies "represent a basic change in who can communicate with whom (and what content is transmitted)," and therefore "force a basic reexamination of the conditions for the freedom of expression."

This work is Volume 2 in the *Paris-Stanford Series*, edited by Everett M. Rogers and Francis Balle.

**1187.** Barak, A., W. A. Fisher, S. Belfry, and D. R. Lashambe. "Sex, guys, and Cyberspace: Effects of Internet pornography and individual differences on men's attitudes toward women." *Journal of Psychology & Human Sexuality* 11.1 (1999): 63-91.

This study examined the relationship that self-selection of pornographic materials via the Internet had with attitudes toward women, acceptance of rape myths, and likelihood of harassing a female. Participants were allowed to use a computer with preset site options based on the percentage of bookmarks being pornographic ranging from 0 percent pornographic to 80 percent pornographic. Contrary to expectations they did not find any differences in attitudes toward women, likelihood of sexual harassment, and rape myth acceptance between the four conditions. Although this study does not demonstrate a relationship between exposure to pornographic materials on the Internet and negative effects the authors indicate that there still exists a great deal of concern regarding the issue of Internet pornography.

--Michael Boyle

**1188.** Baran, Barbara. "Office Automation and Women's Work: The Technological Transformation of the Insurance Industry." *High Technology, Space, and Society*. Ed. Manuel Castells, ed. Beverly Hills, CA: Sage Publications, 1985. 143-71.

**1189.** Barber, Benjamin R. "Which Technology and Which Democracy?" *Democracy and New Media*. Ed. Henry Jenkins and David Thorburn, eds. Cambridge, MA: MIT Press, 2003. 33-47.

Barber offers four caveats in this essay: 1) He is not a technological determinist. 2) People often overestimate how much of "new technology" is actually new. 3) "We need to remind ourselves that spectrum abundance (the multiplication of conduits and outlets) is not the same thing as pluralism of content, programming, and software. When we distinguish content from the conduits that convey it, the consequences of monopolistic ownership patterns become much more obvious. For as the ownership of content programming, production, and software grows more centralized, the multiplication of outlets and conduits becomes less meaningful." (34) 4) Barber discusses the "generational fallacy, which is at play in the history of technology generally. Those who create and first use new technologies take for granted the values and frameworks of previous eras and previous technologies and assume that new generations will have those same values and frameworks. Wrapped in the cocoon of presentness, they forget that for a new generation introduced to the world only via the new technologies, the values and frameworks that conditioned and tempered those who invented the technologies will be absent. For the second generation of users, this can be corrupting in ways invisible to the pioneers and inventors." (35)

The volume in which Barber's chapter appears is part of a larger series on new media technologies entitled *Media In Transition*. The volume tries to offer a historical and comparative perspective on its subject in a way that is accessible to a wide audience of humanists, social scientists, and policymakers. As the editors explain, the "essays in this volume capture something of the complexity and disagreement in current discourse about the politics of cyberspace. Some contributors offer us front-line perspectives on the impact of emerging technologies on politics, journalism, and civic experience. What happens when we reduce the transaction cost for civic participation, or increase access to information, or expand the arena of free speech? Other contributors place our shifting understanding of citizenship in historical context, suggesting that notions of cyberdemocracy and online community must grow out of older models of civic life. Still others expand this conversation to consider the global flow of information and to test our American conceptions of cyberdemocracy against developments in other parts of the world. How, for example, do new media operate in Castro's Cuba, or in post-apartheid South Africa, or in the context of multicultural debates on the Pacific Rim? Some contributors examine specific sites and practices, describing new forms of journalism or community organizing. Some voices here are deeply skeptical; others are optimistic. For some writers the new technologies endanger our political culture; for others, they promise civic renewal.

"Most of the papers on which these chapters are based originated in series of public forums and conferences hosted by MIT from 1998 to 2000 under the title 'Media in Transition.' Funded by the John and Mary R. Markle Foundation and organized by the MIT Communications Forum, these events aimed to nourish a broad civic conversation about the political impact of new media technologies. The essays have been revised for this book." (ix-x)

**1190.** Barger, Susan M., ed. *The Daguerreotype: Nineteenth Century Technology and Modern Science*. Washington, D. C.: Smithsonian Institution Press, 1991.

**1191.** Barish, Jonas, ed. *The Antitheatrical Prejudice*. Berkeley: University of California Press, 1981.

This book is an excellent study of how actors have been regarded through history in most, if not all, cultures of the world. The author notes that throughout history, at least prior to the twentieth century, actors have been held in low regard.

**1192.** Barnaby, Frank. "Microelectronics in War." *Microelectronics and Society: For Better or for Worse: A Report to the Club of Rome*. Ed. Günter Friedrichs and Adam Schaff, eds. Oxford, Eng.: Pergamon Press, 1982. 243-72.

The author, who was a former Director of Stockholm International Peace Research Institute, Hampshire England, looks at possible applications of microelectronics to warfare. He discusses strategic submarine-launched ballistic missiles, anti-submarine warfare, cruise missiles, the automated battlefield including sensors, electronic warfare, global military communication, deterrence, and more.

**1193.** Barnard, Charles. "The New Photography." *The Chautauquan* 23.1 (1896): 75-79.

This article discusses the work of Wilhelm Conrad Roentgen, the progress photography made possible by the vacuum tube, and the x-ray. "In less than thirty days absolutely new scientific terms were apparently adopted into the daily language of the newspapers" Barnard writes. It notes that "general newspaper public" and its acceptances of these seemingly miraculous discoveries. "The vacuum tube has opened up a new country and yet the X rays may be only new manifestations of the law of motions that extends from sun to sun and, however strange these new things appear, they are yet a part of the Creator's universe." (79)

**1194.** Barnhart, Aaron. "'V' is for virtually ignored: In a software age, the hard-wired V-chip hasn't caught on." *Wisconsin State Journal (Madison)* April 28, 2000 2000: 1D, 3D.

This article is about the V-chip, which Congress required to be placed in all new television sets, and notes that relatively few people are aware of this technology and even fewer choose to use it.

**1195.** Barnhurst, Kevin G., ed. *Seeing the Newspaper*. New York: St. Martin's Press, 1994.

This book focuses on the visual makeup of the modern newspaper. "In these pages," Barnhurst writes, "I have tried to describe and map out what has been published, so that journalists and readers need not make or see the newspaper without some sense of its visual history and meaning. I have also attempted to introduce the ideas from philosophy, science, and art that contribute to a visual understanding of newspapers." The book acknowledges that television is perhaps more important to mass culture. He believes, though, that studying the newspaper and its advertising has implications for better understanding television. Chapter 2, "Understanding Photography," has a discussion of histories of photography. "General histories of photography often recite a story of technology pushed forward by 'great men' who responded to their social milieu. However, pictures also wield ideological power, convey myths, and affect their subjects. Photojournalists have tended to ignore ideology as they invented new ways of thinking about pictures."

**1196.** Barnhurst, Kevin G., and Nerone, John. "Civic Picturing vs. Realist Photojournalism: The Regime of Illustrated News, 1856-1901." *Design Issues* 16.1 (2000): 59-79.

Readers who are willing to wade through the ponderous opening of this article will be rewarded with an interesting discussion of how two periodicals, *Frank Leslie's Illustrated Weekly* and *Harper's*, used illustrations and how those pictures changed from the mid-1850s through the assassination of President William McKinley in 1901. "Illustrated journalism," the authors write, intervened "between readers and the world," and provided readers "with an artificial archive of memory images -- a primitive form of total recall of the sort that contemporary scholars ascribe to later visual media." (64) Throughout much of this period, artists played a central role in creating illustrations that appeared in the press. During the 1890s, though, photography, and with it a greater sense of realism, assumed much greater importance. This development led to a shift from "personage" which depicted "a relatively fixed set of traits that spring from social class, race, position of power, physiognomy, style of dress, and personality," to "person," (72) in which both leaders and ordinary people in natural poses assumed increased prominence. "The fixity and materiality of the personage, even the character of great men, is quite alien to the photographic age," the authors maintain. (73) The decline of this earlier "regime of illustrated journalism" implied, the authors write, "the loss of the republican ethos of citizenship." (79)

This article discusses the processes and difficulties of reproducing pictures during the late 19th century. Early on, "woodcuts and wood-engravings were the favorite media for printers of news illustrations." (62) The process of making these illustrations "was a collective and routinized one" and each picture "required the skilled intervention of several artists." (62) Pictures rarely lacked text next to them. Usually, although not always, the illustrations used were chosen on the "basis of what pictures were available." (63)

The authors discuss four genres of illustration (64-70) often found in these two magazines: 1) "prominent people"; 2) "the wonders of nature"; 3) "the built environment"; and 4) "noteworthy events." (64) They identify seven modes of illustration used by *Leslie's* and *Harper's*: 1) sketches; 2) drawings or "fine drawings"; 3) photographs, "all in a clean, mechanical rendering at first reproduced as engravings, and later as halftones" (65); 4) cartoons; 5) editorial icons; 6) maps; and 7) technical drawings. (65)

Barnhurst and Nerone discuss the "civic gaze," or "images ... created to represent incidents as they would be viewed 70/71 by a citizen not directly involved, but paying close attention at a distance." (70-71) They consider how *Leslie's* depicted the assassination of James A. Garfield. The drawing of Garfield's face as he is hit by the bullet "was based on the sketch artists' interviews with people on the scene; the journalists themselves had not been present by arrived two hours after the shooting." (72) Engraving even provided "rather gruesome depictions of his corpse being autopsied and embalmed." (73) Such "illustration of Garfield's autopsy and embalming ... reinforced the President's body as a symbol of state," the author contend. (79) By the time of William McKinley's assassination in 1901, photography was used extensively and "the position of subjectivity changed quite dramatically. By the turn of the century, subjectivity floats in the air around great events -- a fly on the wall, not connected to any identifiable social or political subject. The emphasis has moved from a public (being those with the franchise) to a more generic 'public view' available at closer quarters, revealing emotion in the moment and emphasizing the human face and body frozen in action or reaction." (72) *Leslie's* published dozens of photos of McKinley when he was alive and also of his assassin, Leon Czolgosz.

The authors argued that "the year 1890 may be taken as a watershed, a moment of change in the practice of illustrated journalism.... Photography was ... the picturing tool most congenial to the realism of the news periodical literature. The landmark moment in the marriage of social realism, journalism, and photography was the publication of Jacob Riis's *How the Other Half Lives* in 1890." (74)

This article is vague on when the daily newspaper press began to use photographs merely saying that "In the 1890s, papers such as Pulitzer's *World*, Hearst's[sic] and the *Chicago Daily News*, carried illustration like those in *Leslie's* but on a daily basis and more cheaply." (77) Actually, the daily press probably did not begin using photograph until early 1897, when Stephen Horgan at the *New York Tribune* devised a method that make such picture possible on the high-power rotary presses of daily newspapers.

By 1901, a "new regime of realism embodied in photography" had "fundamentally recast" the role of illustration in the press. "The condition for the rise of photojournalism, then, was the rejection of the regime of illustrated journalism, with its obsolescent (and perhaps too republican) collusion in the explicit artistry of storytelling." (77) "What consequences flow from the loss of the regime of illustrated news?" Barnhurst and Nerone ask. "As a result of its marriage with realism, press photography embraced a notion of reportage that required the effacement of authorship. If photographers simply operate the machinery revealing reality, they cannot be held accountable for what the camera exposes. Unlike artists and authors, who hold responsibility for their vision of the world, photojournalists are witnesses and bystanders to events ostensibly beyond their control. Thus, the realist regime effectively removed any clear lines of responsibility, hiding news work in what has been called the fog of documentary force." (78)

One result of this realism were increased images of ordinary people and ordinary life. "Realism in art welcomed into the canon of imagery the depiction of ordinary life, as opposed to great scenes from history, mythology, and literature -- a move that preceded the shift we observed in the illustrated papers.... Certainly a kind of visual

intelligence disappears when readers forget about the authored artistry of pictures, and succumb to what philosophers call naive realism." (78)

Finally, the authors believe that "a more important loss was the disappearance of an implied model of citizenship. The new regime divides the reader or viewer from the world in way normatively distinct from those of the old regime. Journalism driven by narrative carried along in its wake the reader, who anticipated sequence, emplotment, and resolution. Realist press photography trades away temporal narrative in exchange for other things, such as immediacy and emotional impact. Photojournalism is exciting and startling but, by doing more, it may, in fact, do less to bring readers into the storytelling of 78/79 news...." (78-79)

**1197.** Barnouw, Erik, ed. *Documentary: A History of the Non-Fiction Film*. New York: Oxford University Press, 1974.

Barnouw based this work on interviews with documentarists and research in film archives in twenty countries. He (and his wife) also viewed some 700 documentary films and looked at many of their scripts. He notes that the documentary can both enlighten and deceive. "The documentarist has a passion for what he *finds* in images and sounds -- which always seem to him more meaningful than anything he can *invent*. Unlike the fiction artist, he is dedicated to *not* inventing. It is in selecting and arranging his findings that he expresses himself; these choices are, in effect, comments. And whether he adopts the stance of observer, or chronicler, or whatever, he cannot escape his subjectivity. He presents his vision of the world.

"In denying himself invented action, the documentarist adopts a difficult limitation. Some artists turn from documentary to fiction because they feel it lets them get closer to the truth. Some, if would appear, turn to documentary because it can make deception more plausible.

"Its plausibility, its authority, is the special quality of the documentary -- its attraction to those who use it, regardless of motive -- the source of its power to enlighten or deceive."

**1198.** ---, ed. *The Image Empire: A History of Broadcasting in the United States: Volume III -- from 1953*. Vol. 3. New York: Oxford University Press, 1970.

This work follows volume I (*A Tower of Babel*) and Volume II (*The Golden Web*) by Barnouw. This volume covers television in the age of Joseph McCarthy, the Cold War, John F. Kennedy, Vietnam, and the first man landing on the moon. There is much interesting information in this work. For example, Barnouw discusses the use of videotape during the so-called "Kitchen Debate" between then Vice President Richard Nixon and then Soviet leader Nikita Khrushchev. The work has an Appendix that covers major events chronologically from 1953-70. Another appendix deals with "Laws" with relevant sections from the Central Intelligence Agency Act of 1949, and the Communications Act of 1934.

**1199.** ---, ed. *The Magician and the Cinema*. New York: Oxford University Press, 1981.

Erik Barnouw tried to capture a period when the history of magic and history of cinema intersected. In his chapter on "Nitrate Magic," he talks about how magicians used movies and also how films were used to create new forms of magic film tricks, ghosts, metamorphoses, mayhem (e.g., decapitations), and "new tricks." He asks in 1981 "Does not our magic industry via drama, documentary, docu-drama still summon up ghosts of yesterday and use them for present purposes, whether of statecraft, religion commerce.?" (105) He talks about slow motion being used as early as 1899. (p. 99) See especially pages 85-105.

**1200.** ---, ed. *A Tower of Babel: A History of Broadcasting in the United States, Volume I -- to 1933*. New York: Oxford University Press, 1966.

**1201.** ---, ed. *Tube of Plenty: The Evolution of American Television*. 1975. New York: Oxford University Press, 1982.

*Tube of Plenty* is a condensation of Barnouw's multi-volume *History of Broadcasting in the United States*. Barnouw presents a detailed history of television, from its earliest days, through the late 1980s, focusing on the evolution of the technology and the content. He follows the development of television from its roots in radio technology and business, and relates its history to the economic and political history of the United States. He describes in great detail the history of television programming, and provides rich insight into why Americans saw what they did when they did.

--Phil Glende

*Tube of Plenty* is a history of American television (and some radio) that is widely considered to be a classic. Erik Barnouw (now deceased), a former professor at Columbia University, writes the history as a series of stories. The birth of television cannot be understood without a look at the history of radio, according to Barnouw, so that's where he begins, with fascinating stories of radio broadcasts in World War I (amateur operators got in the way of official army and navy transmissions) as the first radio stations (KDKA began broadcasting in Pittsburgh, PA before radios were commercially available). He details the history of television by beginning with the story of Philo Farnsworth, an Idahoan farm boy who invented TV and continues through to the 1980s and the rise of reality television.

Barnouw argues that television has become a defining influence on American life, affecting everything from the level of political discourse (news broadcasts have become more superficial and politicians to rely more on advertising and media) to social change (cigarette advertising led to anti-cigarette broadcasts that informed the public about the dangers of nicotine). He deftly synthesizes his (mostly secondary) sources that include biographies of television personalities, advertisements; television programs themselves, and court documents.

--Hallie Lieberman

**1202.** Barrett, Wilton A. "The Work of The National Board of Review." *Annals of the American Academy of Political and Social Sciences* 128 (1926): 175-86.

This article provides an account of the National Board of Review which censored motion pictures prior to the creation of the Motion Picture Producers and Distributors Association (MPPDA) or as it was better known, the Hays Office which was run from 1922 to 1945 by Will H. Hays.

**1203.** Barricklow, Denis. "Almodovar Appeals X Rating on Latest Film." *UPI release* April 24, 1990 1990.

This article concerns the legal challenge against the X rating given to *Tie Me Up! Tie Me Down!* This challenge was one of several made against the movie rating system in 1990 in the month preceding the adoption of a new rating category, NC-17. Civil rights attorney William Kunstler represented the movie and its makers.

**1204.** Barry, David S. "Screen Violence and America's Children." *Spectrum* 66.3 (1993): 37-43.

This article examines the large volume of research that shows that watching media violence can have harmful effects and notes that it is largely dismissed by the entertainment industry and much of the public.

**1205.** Barry, Kathleen, ed. *Female Sexual Slavery*. Englewood Cliffs, N.J.: Prentice-Hall, 1979.

This anti-pornography tract appeared as feminists and other groups were making a concerted efforts to boycott films and other entertainment deemed to be pornographic. Pornographic was seen as a form of sexual slavery.

**1206.** Bart, Peter. "More Than a Lobbyist." *New York Times* June 26, 1966 1966: 87.

This article says that although Jack Valenti's selection as the new MPAA president may have been a surprise, it appears to have been a "pleasant" one. Valenti hoped to make the movie Production Code "treat the world as it is

and at the same time remain within rational standards of community conduct." It notes that Valenti in his news conferences exhibited "persuasiveness, energy, contagious enthusiasm."

**1207.** Barthes, Roland, ed. *Camera Lucida: Reflections on Photography*. New York: Hill and Wang, 1981.

French cultural critic and historian Roland Barthes here offers a study of photography that focuses on the mystical and almost spiritual properties of the photographic image that are often hard to account for in traditional interpretive or historical studies of the medium. His study grows out of a wider theoretical project which examined the extent to which we can view photographs as messages. He concluded that we can indeed look at photographs this way, but only after taking into account the fact that it is a message that appears without a 'code' (or a series of representational forms that stand for concrete meanings -- the way that words stand for objects they represent). The writing in *Camera Lucida* draws on the work of Swiss linguist Ferdinand de Saussure, who proposed that we might view language as a series of signifiers (words) that refer to distinct signifieds (meanings). Barthes problematizes this distinction through his claim that the signifiers and signifieds in a photograph do not always line up the way they do in language. Here he explores other ways images might convey meaning. This work was translated from French by Richard Howard.

--Matt Lavine

**1208.** Bartlett, Lanier. "How the Motion Picture Industry Thrives Here: Birth and Soul." *Los Angeles Times* Jan. 1, 1916 1916, sec. III: 67, 73.

This article discusses Los Angeles as a center of movie making in early 1916.

**1209.** ---. "Los Angeles the Film Capital of the World. Miles of Story." *Los Angeles Times* Jan. 1, 1916 1916, sec. III: 70.

This article discusses Los Angeles as a center for movie making in early 1916. The article notes that 40,000 miles of film is used each day in southern California. It maintains that 10-15 million people attend movies each day in the United States. It says that American movies are superior to European films in "story, direction and acting." It notes that "the fundamental rules of morality, public decency and patriotism must be the guides of the motion picture business."

**1210.** Bassett, Ross Knox, ed. *To the Digital Age: Research Labs, Start-Up Companies, and the Rise of MOS Technology*. Baltimore: Johns Hopkins University Press, 2002.

"The MOS (metal-oxide-semiconductor) transistor," writes the author, "the fundamental element in digital electronics, is the base technology of late-twentieth-century and early-twenty-first-century America. Though it digital electronics have entered almost every area of American life, first through the calculator, then through the digital watch, and finally through the microprocessor. The rise of the MOS transistor has made what was once ludicrous commonplace." (1)

The MOS transistor was "revolutionary" in the way it replaced the bipolar transistor which had been invented by John Bardeen, William Shockley, and Walter Brittain, and which previously had dominated the market. While the MOS transistor was slower than the bipolar transistor, it had an advantage in that more MOS transistors could be put on an integrated circuit. Intel was the company that exploited this technology perhaps most effectively.

This work covers the years from 1945, when research began that led to the transistor at Bell Labs, until 1975, by which time MOS technology had produced such successful products as semiconductor memories and microprocessors. It attempts to trace MOS technology from a point when it seemed to be a bad idea until it was clear that this technology had become "the technological foundation of American society." (11)

This work is a volume in the *Johns Hopkins Studies in the History of Technology* series, edited by Merritt Roe Smith. It is well researched, and is based on primary and secondary sources. It also has an informative "Essay on Sources."

This book appears in the *Johns Hopkins Studies in the History of Technology* (Merritt Roe Smith, editor).

**1211.** Basten, Fred E., ed. *Glorious Technicolor: The Movies' Magic Rainbow*. South Brunswick and New York: A. S. Barnes and Company, 1980.

This well-illustrated book provides an uncritical history of Technicolor's efforts to bring color to motion pictures. One finds, for example, little information here on the government's antitrust suit against Technicolor in 1947 or about competition from Eastman Kodak. Anyone wishing to verify quotations or examine the original sources used will be frustrated by the lack of endnotes.

Herbert Kalmus is a central figure in the development of Technicolor. In addition to Kalmus, there is some information here about Leonard Troland, the Harvard psychologist who also helped to develop Technicolor. Basten provides an excerpt from Troland in which he discusses what types of films would be most appealing in Technicolor. His view contrasted with Kalmus who favored, according to Basten, "a series of historical dramas." (38) Troland favored films that appeared to "primitive instincts, such as sex, fear, and laughter. etc." (quoted, 38) Troland says in this passage:

**"It is obvious that we are making subjects to sell to the public for the purpose of amusing them and that our main purpose is not uplift or education. It, therefore, seems to me that we must not be high-brow in our selections and that our pictures should appeal in a fairly simply way to primitive instincts, such as sex, fear, laughter, etc. Becoming acquainted with American history is certainly not a fundamental motive of this sort, although the appeal to patriotic emotion may work under certain circumstances.**

**"I am afraid that we are an academic or high-brow organization... Anything which we feel is beautiful is apt to be a flop with the public. Isn't it the best business judgement [sic] to do the old stuff that we know the public will buy, rather than try to set new standards in any domain except photography?**

**"I should like to see us make a series of two-reel comedies of a very ordinary type so far as action goes, but Ziegfeldized to the absolute limit that the censorship will stand. Then you will be playing color's highest card so far as box office value is concerned. I am as sure of this as any psychological proposition I would dare to lay down, because I know that the high-brows will buy as well as the low-brows when it come to sex appeal, and color has a great deal to add here. People want to laugh or a kick and not tears or historical instruction. The latter is what they desire for their children, not themselves.**

**"I should strongly recommend that we experiment with at least one subject which is distinctly of the type which we as a high-brow group would shun and would blush to sign our names to. Such an experiment will, in my opinion, be the best box office success of all." (quoted, p. 38) (my emphasis)**

Basten notes that in movies there was a decided shift to color in the mid-1960s, but as for television, color videotape was difficult to transfer to other countries because of the different technology there. Basten writes: "The swing, however, was to color. Monochromatic filming, once the overwhelming choice of the industry, was now being pushed aside. The ratio of color to black-and-white took a pronounced leap in 1965 when practically all film exposed for television was multi-hued. And, beginning in 1967, with so few black-and-white films being made, the Academy of Motion Picture Arts and Sciences no longer felt it was necessary to continue the two separate classification in their awards structure. (157)



**"Technicolor's decision to enter the television field was influenced by its major customers and independent producers, as well as by the move of the three major networks to increase broadcasting of programs filmed in color. The company's reputation was enhanced almost immediately by the disclosure, in late 1966, of a revolutionary technical breakthrough developed by its subsidiary division, Vidtronics. The new technique made possible production of full color television prints from television color tapes of both feature shows and commercials. Previously, shows and commercials on color video tape could not be used overseas because of incompatibility with foreign telecasting equipment. Transferring such color taped shows to color film by the Technicolor Vidtronics systems made taped color shows economically available for telecasting anywhere in the world." (157) (my emphasis)**

Like sound, color changed filmmaking bringing about new techniques of lighting, makeup, and set design as well as creating new stars. Basten emphasizes the high quality and durability of the Technicolor process. "Films made less than a decade ago," he wrote in 1980, "processed by other methods than dye transfer Technicolor, are beginning to fade, slowly turning red in the studio vaults.

"Despite modern technology, scientists have yet to discover how to create dyes for color positive prints that will remain stable when exposed to sunlight and air. Purists, in their concern, say that the most fool-proof way to preserve color films is to isolate the three basic colors – as in the old Technicolor process – and make dye transfer prints. The dyes in these prints are so stable that the life of the prints is not yet known. The oldest available samples, prior to 1930, show no visible signs of fading." (166)

This work includes a filmography of Technicolor productions or which contained scenes by Technicolor from 1917 to 1979. There is also a timeline of milestones in Technicolor history. Two other appendices explain the "Technicolor Technique" and list Technicolor films given Academy Awards.

**1212.** Batchelor, David, ed. *Chromophobia*. London: Reaktion Books, 2000.

This brief book (125 pages counting references and bibliography) provides a stimulating account of how color in art has throughout history been viewed with suspicion. That prejudice can be traced back as far as Plato and Aristotle and may have helped to form the foundation for "a whole tradition ... of 'moral Puritanism and aesthetic austerity,'" in which only a black-and-white world stripped of odor and color "may be said to be true, beautiful, and good." (Batchelor quoting Jacqueline Lichtenstein). Color has been viewed as "the corruption of culture," something with the "power to overwhelm and annihilate," or at the very least "undo all the hard-won achievements" of civilization, and hence in need of strong social and moral controls. Long "the object of extreme prejudice" in literature, philosophy, and art, often "regarded as alien and therefore dangerous," color has been sometimes linked with "the feminine, the oriental, the primitive, the infantile, the vulgar, the queer or the pathological." It has been commonly associated with "sexual and racial phobias" (e.g., male homosexuality).

**1213.** Bates, James. "Encore Launches 'Nonviolent' TV Network." *Los Angeles Times* Feb. 2, 1994 1994, sec. D: 3D.

This article is about television cable operator Encore starting a network devoted to nonviolent programming.

**1214.** Bates, Roy Eugene. "Private Censorship of Movies." *Stanford Law Review* 22 (1970): 618-56.

This article is informative about court cases from the *Paramount* decision in 1948 through the 1960s that weakened the power of motion picture censors.

**1215.** Bächtmann, Oskar, ed. *The Artist in the Modern World: The Conflict Between Market and Self-Expression*. Cologne: DuMont Buchverlag, 1997.

The author writes: "The development in exhibitions from an annual event on a public holiday to the exclusive medium for the presentation of art, the emergence of the public and public criticism, and the orientation of artists to exhibition work, was the most decisive and consequential change in the art world since the

Renaissance. Artists had to define, legitimate and finance their work in public competition with each other. Generally, the court artists were appointed to a position by contract, and the studio artists had contracts for commissions, stating the price. The patron could prove to be difficult, moody or a bad payer, and the court artist could also find himself at the mercy of advisers and intriguers. The studio artist had to adjust to the changing demands of patrons and the requirements of the market.

By contrast, the exhibition artist had to work "at his own risk, to be judged by an unknown recipient, who could not always be accused of ignorance and a one-sided view. To calculate or steer public reaction, which could vary between aggressive disdain and enthusiasm or even acclamation, new strategies had to be developed. The exhibition as a forum for rivalry and an arena where artists fought for recognition intensified competition between artists. To be successful the exhibition artist had to be the subject of public discussion, had to find access to the media and project an interesting image to accompany his works. He was and is forced to win from the exhibition-going public followers of like mind, media support, buyers and patrons; and if necessary he must go to court to defend his interests.

"The exhibitions immediately gave rise to the suspicion that artists could be corrupted by money, mass taste, cheap applause and the pressure to succeed in the competitive art world."

**1216.** Battema, Douglas L. "Going for the Gold: A History of the Olympic Games and U. S. Television, 1956-1988." University of Wisconsin, Madison, 2003.

Battema writes that his doctoral thesis "explores the political, cultural, economic, and industrial uses to which U. S. broadcast television networks put the Olympic Games from 1960 through 1988. From 1956, when the Melbourne Games bypassed network distribution through syndication, the major broadcast networks have used ownership of exclusive Olympic rights to build and to shape viewing audiences, to attract advertising dollars, and to fulfill or to satisfy governmental initiatives, policies, and doctrines. During the period examined, the networks used the Olympics to experiment with and refine narrative techniques and technological innovations, to establish and maintain corporate identities, and to assert their legitimacy and responsibility as stewards of the public airwaves by contradicting critics who alleged that the television industry was unwilling to provide 'quality' programming. As the networks' dominance began to wane with the expansion of cable and satellite television, the Olympics became an even more highly-valued television property that helped the broadcast networks retain their prominence within the industry.

"Drawing on television industry sources and Olympics archives as well as popular sports journalism, this dissertation addresses critical gaps within the fields of television studies, media history, and sports studies." This doctoral thesis was completed in the Department of Communication Arts at the University of Wisconsin.

**1217.** Baudrillard, Jean, ed. *Jean Baudrillard: Selected Writings*. Stanford, CA: Stanford University Press, 1988.

This work assembles many of Baudrillard's writings between 1968 and 1985, published originally in French. Mark Poster's "Introduction" provides an informative overview of Baudrillard's work. Poster writes: "Baudrillard has developed a theory to make intelligible one of the fascinating and perplexing aspects of advanced industrial society: the proliferation of communications through the media. This new language practice differs from both face-to-face symbolic exchange and print. The new media employ the montage principle of film (unlike print) and time-space distancing (unlike face-to-face conversation) to structure a unique linguistic reality. Baudrillard theorizes from the vantage point of the new media to argue that a new culture has emerged, one that is impervious to the old forms of resistance and impenetrable by theories rooted in traditional metaphysical assumptions. Culture is now dominated by simulations, Baudrillard contends, objects and discourses that have no firm origin, no referent, no ground or foundation. In this sense, what Walter Benjamin wrote about 'the age of mechanical reproduction,' Baudrillard applies to all reaches of everyday life."

The last selection in this work is Baudrillard's 1985 article in *New Literary History* entitled "The Masses: The Implosion of the Social in the Media." In this essay, he takes a different tone than that of his earlier pessimistic "Requiem for the Media," a response to Hans Enzensberger's optimism about new media. In "The Masses....," Baudrillard writes: "...I would no longer interpret in the same way the forced silence of the masses in the mass media. I would no longer see in it a sign of passivity and of alienation, but to the contrary an original strategy, an original response in the form of a challenge; and on the basis of this reversal I suggest ... a vision of things which is no longer optimistic or pessimistic, but ironic and antagonistic."

**1218.** Baudrillard, Jean (translated by Chris Turner), ed. *America*. London and New York: Verso, 1986.

French postmodernist Jean Baudrillard writes that "America is the original version of modernity. We are the dubbed or subtitled version. America ducks the question of origins; it cultivates no origin or mythical authenticity; it has no past and no found truth. Having known no primitive accumulation of time, it lives in a perpetual present. Having seen no slow, centuries-long accumulation of a principle of truth, it lives in perpetual simulation, in perpetual present of signs. The Indians' territory is today marked off in reservations, the equivalent of the galleries in which America stocks its Rembrandts and Renoirs. But this is of no importance -- America has no identity problem. In the future, power will belong to those peoples with no origins and no authenticity who know how to exploit that situation to the full.... America was already in its day a satellite of the planet Europe. Whether we like it or not, the future has shifted towards artificial satellites. (76)

"The US is utopia achieved." (77)

Later Baudrillard says that the "advertisements which cut into the films on TV are admittedly an outrage, but they aptly emphasize that most television productions never even reach the 'aesthetic' level and are, basically, of the same order as advertisements. Most films -- including many of the better ones -- are made up from the same everyday romance: cars, telephones, psychology, make-up. They are purely and simply illustrations of the way of life. Advertising does just the same: it canonizes the way of life through images, making the whole a genuinely integrated circuit." (101-02) He goes on to say that "it is Disneyland that is authentic here! The cinema and TV are America's reality! The freeways, the Safeways, the skylines, speed, and deserts -- these are America, not the galleries, churches, and culture." (104)

**1219.** Baudrillard, Jean (translated by Sheila Faria Glaser), ed. *Simulacra and Simulation*. Ann Arbor, MI: University of Michigan Press, 1994.

Baudrillard sets out a theory of modern culture, one that focuses more on cultural expenditures and on cultural production. He uses the terms "simulacrum -- the copy without an original" and "simulation" to consider mass reproduction and reproducibility in contemporary electronic media culture. "Today abstraction is no longer that of the map, the double, the mirror, or the concept. Simulation is no longer that of a territory, a referential being, or a substance," Baudrillard writes. "It is the generation by models of a real without origin or reality: a hyperreal. The territory no longer precedes the map, nor does it survive it. It is nevertheless the map that precedes the territory -- *precession of simulacra* -- that engenders the territory...."

A few of the chapters in this work include "The Precession of Simulacra"; "The Implosion of Meaning in the Media"; "Absolute Advertising, Ground-Zero Advertising"; "Holograms"; "Simulacra and Science Fiction"; and "On Nihilism."

**1220.** Baudry, Jean-Louis. "Ideological Effects of the Basic Cinematic Apparatus." *Narrative, Apparatus, Ideology: A Film Theory Reader*. Ed. Philip Rosen, ed. New York: Columbia University Press, 1986. 286-98.

Part of the 1980s French invasion of deconstructionists and post-structuralists, this short essay is, typical of the genre, all but incomprehensible. It addresses squarely the impact of technology upon the ideological content of movies, but in a less than enlightening manner. It seems to be a strange hybrid of Marxism, and its

notion that the dominant bourgeois ideology inevitably determines the content of so major a form of mass communication as the movies, with postmodernism and its sense that meaning is determined entirely by the individual observer. The mobility of the camera and the ability of the film maker to position it so many different ways makes film an unusually good medium in which to explore the postmodern sensibilities, Baudry seems to be saying. A short reflective exercise in theory, this essay makes reference only to secondary sources.

**--Gordon Jackson**

French film theorist Jean-Louis Baudry here concerns himself with how one might account for ideology in the cinema. Drawing on a model of ideology developed by French philosopher Louis Althusser, in which the term 'ideology' refers to a compelling force that places individuals (or 'subjects') into a predefined set of relationships with one another to give one social group power over another, Baudry tries to account for how film technology has developed historically to place the film viewer into a specific relationship with the image that supports the dominant order. This essay also draws freely from the psychoanalytic studies of Jacques Lacan, especially his research of the 'mirror stage,' in which infants begin to see themselves as distinct entities within a larger world (Baudry will claim in this essay that film viewing reproduces certain conditions of the mirror stage). Overall, this work attempts to give a historical account of film technology that explains how film might be said to advance ideology.

**--Matt Lavine**

**1221.** Bauer, Martin. "Resistance to new technology and its effects on nuclear power, information technology and biotechnology." *Resistance to new technology: nuclear power, information technology and biotechnology*. Ed. Martin Bauer, ed. New York: Cambridge University Press, 1995. 1-41.

This introductory essay sets out the issues to be considered in this work. The focus, as the title suggests, is on three base technologies in the post-1945 era: nuclear power, information technology, and biotechnology. Here Bauer points to similarities in the development of these three technologies, and the forms that resistance to each has taken.

**1222.** Bauer, Martin, ed., ed. *Resistance to new technology: nuclear power, information technology and biotechnology (conference proceedings)*. New York: Cambridge University Press, 1995.

This book is a collection of papers given at a conference in London in April, 1993, on "Resistance to New Technology -- Past and Present." About 150 people from twenty countries attended the meeting.

The conference had three objectives: 1) to assess the nature of resistance in the recent past; 2) to make comparison between different technologies within this context; 3) "to think about, and work towards, a functional analysis of resistance in the process of technological development. The meeting provided material to overcome the technocratic bias according to which resistance is nothing but a nuisance in the technological process."

The book focuses on three major post-1945 developments: nuclear power, innovations in computers and information technology, and biotechnology. The work's attention is mainly, although not exclusively, on Europe. "In making comparisons the contributions reach out historically to the origins of the idea of 'progress' and the Luddite revolt of the early nineteenth century, and geographically to Australia, North America and Japan. The scope of the book prohibits the inclusion of several dimensions of the problem of resistance worth mentioning. First, the book excludes the problems of resistance or non-resistance to new technology in authoritarian and totalitarian systems such as Eastern Europe between 1945 and the collapse of communism, the USSR, or China. Secondly, it excludes the problem of resistance to new technology in developing regions such as South America, India and South East Asia...."

The publisher summarizes this book as follows:

"This book compares resistance to technology across time, nations and technologies. ... The focus is on post-1945 Europe, with comparisons made with the USA, Japan and Australia. Instead of assuming that resistance contributes to the failure of a technology, the main thesis of this book is that resistance is a constructive force in technological development, giving technology its particular shape in a particular context. Whilst many people still believe in science and technology, many have become more skeptical of the allied 'progress'. By exploring the idea that modernity creates effects that undermine its own foundations, forms and effects of resistance are explored in various contexts.

This interdisciplinary work includes essays by sociologists, political scientists, historians, and psychologists.

The volume includes the following essays: Martin Bauer's Preface, "Resistance to new technology and its effects on nuclear power, information technology and biotechnology." In Part I ("Conceptual Issues"), papers include:

Alain Touraine, "The crisis of 'Progress'";

Adrian Randall, "Reinterpreting 'Luddism': resistance to new technology in the British Industrial Revolution";

Dancker D L. Daamen and Ivo a Van Der Lans, "The changeability of public opinions about new technology: assimilation effects in attitude surveys";

Martin Bauer, "'Technophobia': a misleading conception of resistance to new technology."

Part II deals with "Case studies" in Scandinavia, Australia, Great Britain, and the United States (see John Staudenmaier, "Henry Ford's relationship to 'Fordism': ambiguity as a modality of technological resistance."

Part III is entitled "International comparisons." Essays in this section include:

Antonio J. J. Botelho, "The politics of resistance to new technology: semiconductor diffusion in France and Japan until 1965";

Ian Miles and Graham Thomas, "User resistance to new interactive media: participants, processes and paradigms";

Dieter Rucht, "The impact of anti-nuclear power movements in international comparison";

Robert Bud, "In the engine of industry: regulators of biotechnology, 1970-86";

Sheila Jasanoff, "Product, process, or programme: three cultures and the regulation of biotechnology."

Part IV is "Comparison of different technologies":

Joachim Radkau, "Learning from Chernobyl for the fight against genetics? Stages and stimuli of German protest movements -- a comparative synopsis";

Hans Mathias Kepplinger, "Individual and institutional impacts upon press coverage of sciences: the case of nuclear power and genetic engineering in Germany";

Dorothy Nelkin, "Forms of intrusion: comparing resistance to information technology and biotechnology in the USA."

Bauer's Afterword is entitled "Towards a functional analysis of resistance."

**1223.** Baughan, E. A. "The Art of Moving Pictures." *Fortnightly Review* 112 (1919): 448-56.

Baughan starts by saying that movies, which are shown in semi-darkness, have "a curious hypnotic effect" and that they engage "the mind agreeably." (448) But there is more that explains their appeal because "that hypnotic calm, produced by music and the bewildering rapidity of the pictures, is not the chief reason for the popularity of the cinematograph. It has opened a new world to those who do not read or who cannot afford to go to a theatre except in discomfort, and it has opened a different world." (448)

Baughan believed that some movies had were educational and that the educational potential of film had scarcely been touched. Motion pictures were also a powerful form of propaganda. "As a medium for propaganda its powers give one pause. The newspaper is ineffectual compared with it..." (449) Despite efforts to uses the talents of artists, writers, and dramatists, the artists side of cinema was "in a state of chaos." (449)

The author explains the difference between a novel or play and a motion picture which he believes is a "very different medium of expression." (450) It is difficult for the filmmaker to enter into psychoanalysis on screen. "Psychological suggestion is not impossible on screen," (451) provided the actor has the talent to pull it off. Baughan says that "the cinematograph has nothing to do with words." (451) "The real aim of the cinematograph is not to *tell* a tale, but to *show* one. Pictures in action are its medium of expression. They may and do suggest words, but the spectator must make them for himself. A novel, on the other hand, may suggest pictures by means of words -- just the opposite of the cinematograph -- but that depends on the imagination of the reading. Drama gives you both pictures and words, but then it lacks the power of explanation of the novel and the cinematograph, and is fenced round by all kinds of difficulties of time and space...." (451) The "novel describes; the camera depicts," Baughan said. (452) Moving pictures have "unlimited possibilities" (451) in turning out travel pictures.

Baughan commented on film acting and its magnification of personality. "Film-acting is a very subtle art, differing in many respects from stage-acting. A player in a theatre has to condition his art by the distance the audience is from him. The film-player, on the other hand, is quite close to the camera in thos pictures which are not merely landscapes and interiors with figures. The photograph when projected on the screen is vastly magnified. The faintest twitching of the lips can be seen quite plainly. Also it is possible to touch up negatives so that the expression is intensified. The stage-player has an audience which, to a great extent, reacts on him; the film-player acts without spectators. The absence of the voice as a medium of expression is a great loss to the film-player; but, on the other hand, he is free from the paralysing sensation that his acting is not 'getting over' the footlights. Although a film-actor has to learn how to carry himself, and, above all, how to keep these movements in a *tempo* considerably slower than normal (for the cinematograph exaggerates the quickness of movement), yet his principal aim should be naturalness. Given an expression face and, of course, imagination, and the necessary training of gesture, and the camera will do the rest. (454)

"The two arts of film acting and stage actors are very different, "but of screen-acting one can at least say that it has unlimited powers of expression. The difficulty is to give full scope to these powers. Being divorced from words, a dramatic crisis must necessarily be more brief than on the stage. Also it must be such a crisis that words are not necessary. The film-producer has not quite understood that, or perhaps his art is conditioned by the poor standard of intelligence in the average lover of the moving pictures...." (454) Further commenting on movie audiences, the author says that "the trouble at present is that the cinematogrph does not attract the most intelligent type of people." (455) Too many movies "continue to be made that are inspired by nothing but stupidity and brutality." (455) Such movies are not so much immoral as they "pander to the love of brutality that lurks beneath what we are pleased to call civilisation." (456)

Movie making needs to attraction more intelligent people. "The technical side of the cinematograph is in its infancy, comparatively speaking. The best brains of the world must in the end be attracted to an art which makes such a powerful appeal to democracy. The intellectual rulers of mankind cannot afford to ignore an art which appeals to millions and speaks a universal language to all the peoples of the world." (456)

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The author explains the difference between a novel or play and a motion picture which he believes is a "very different medium of expression." (450) It is difficult for the filmmaker to enter into psychoanalysis on screen. "Psychological suggestion is not impossible on screen," (451) provided the actor has the talent to pull it off. Baughan says that "the cinematograph has nothing to do with words." (451) "The real aim of the cinematograph is not to *tell* a tale, but to *show* one. Pictures in action are its medium of expression. They may and do suggest words, but the spectator must make them for himself. A novel, on the other hand, may suggest pictures by means of words -- just the opposite of the cinematograph -- but that depends on the imagination of the reading. Drama gives you both pictures and words, but then it lacks the power of explanation of the novel and the cinematograph, and is fenced round by all kinds of difficulties of time and space...." (451) The "novel describes; the camera depicts," Baughan said. (452) Moving pictures have "unlimited possibilities" (451) in turning out travel pictures.

Baughan commented on film acting and its magnification of personality. "Film-acting is a very subtle art, differing in many respects from stage-acting. A player in a theatre has to condition his art by the distance the audience is from him. The film-player, on the other hand, is quite close to the camera in those pictures which are not merely landscapes and interiors with figures. The photograph when projected on the screen is vastly magnified. The faintest twitching of the lips can be seen quite plainly. Also it is possible to touch up negatives so that the expression is intensified. The stage-player has an audience which, to a great extent, reacts on him; the film-player acts without spectators. The absence of the voice as a medium of expression is a great loss to the film-player; but, on the other hand, he is free from the paralysing sensation that his acting is not 'getting over' the footlights. Although a film-actor has to learn how to carry himself, and, above all, how to keep these movements in a *tempo* considerably slower than normal (for the cinematograph exaggerates the quickness of movement), yet his principal aim should be naturalness. Given an expression face and, of course, imagination, and the necessary training of gesture, and the camera will do the rest. (454)

"The two arts of film acting and stage actors are very different, "but of screen-acting one can at least say that it has unlimited powers of expression. The difficulty is to give full scope to these powers. Being divorced from words, a dramatic crisis must necessarily be more brief than on the stage. Also it must be such a crisis that words are not necessary. The film-producer has not quite understood that, or perhaps his art is conditioned by the poor standard of intelligence in the average lover of the moving pictures...." (454) Further commenting on movie audiences, the author says that "the trouble at present is that the cinematograph does not attract the most intelligent type of people." (455) Too many movies "continue to be made that are inspired by nothing but stupidity and brutality." (455) Such movies are not so much immoral as they "pander to the love of brutality that lurks beneath what we are pleased to call civilisation." (456)

Movie making needs to attraction more intelligent people. "The technical side of the cinematograph is in its infancy, comparatively speaking. The best brains of the world must in the end be attracted to an art which makes such a powerful appeal to democracy. The intellectual rulers of mankind cannot afford to ignore an art which appeals to millions and speaks a universal language to all the peoples of the world." (456)

**1224.** Baughman, James L., ed. *The Republic of Mass Culture: Journalism, Filmmaking, and Broadcasting in America since 1941*. Baltimore: The Johns Hopkins University Press, 1992.

Although this book discusses several media, television is at the core of this study. Baughman writes: "During the second half of the twentieth century, the American mass media underwent an extraordinary transformation. A new mass medium, television, quickly proved the most popular of the public arts. Americans who had once spent their evenings using a variety of mass media -- films, newspapers, periodicals, and radio -- were likely by the mid- and late-1950s to watch television. People still went to the movie house, read a daily paper or a magazine, and listened to a radio program, but the amount of time they devoted to each activity declined, in some cases dramatically."

**1225.** ---, ed. *Same Time, Same Station: Creating American Television*. Baltimore: Johns Hopkins University Press, 2007.

The early days of television were fraught with experimentation by networks, regulators and other mass media industries. Competing philosophies among the network front-runners led to a variety of show types and a race for audience cultivation. Meanwhile, regulators were forced to choose between enforcing network commitment to public service programming and ensuring ubiquitous public access to the new medium. Film and, to a lesser extent, radio and newspapers adapted themselves to complement, rather than compete with, the new broadcast network. While evolving technology and viewer preferences significantly impacted the direction of the American system of broadcasting, advertisers played perhaps the most influential role. Through their direct involvement in programming, their dependency upon the most far-reaching medium of the time but mostly through their choice of which programs to support, advertiser influence on networks have made American TV what it is.

As television spread to major cities and then to all corners of the country, preferences of the television audience were sounded through network programming experiments. A variety of shows were produced, and not all of those that were to remain standing tropes of television appeared as successes early on. Both networks and advertisers spent the early years of television trying to figure out not only what the audience liked, but who the audience was and how to expand the latter.

The competing schedules of the Big Two early TV networks (CBS and NBC) were partially accounted for by practical reasons of investment opportunities and counter-programming strategies. But they were also a product of distinctly different philosophies of the network executives. Ultimately, mass entertainment prevailed over high culture or news programming due to viewer and advertiser preference as well as the pressures of competition and profit-making.

As the regulations and structures of radio were transferred to television, problems of public access and network competition were almost inevitable. While broadcasters were overwhelmingly conscious of a civic duty demanding high standards and public service programming, the commercial pressures of competition were something neither morals nor governmental regulation were able to completely overcome.

The cultural values expressed in early television programming were a direct import of the norms of radio broadcasting. Dominated by a house-guest mentality, broadcasters were careful not to offend neither the (active) listener audience nor the political elites of Congress and the FCC.

Even before television, advertisers had played a major role in sponsoring America's mass media. With television, advertisers actually lost some of the control over programming that they'd had with radio, as expensive programs demanded multiple sponsors and less oversight. However, advertisers still had a strong say in what went on air and, through their patronage, encouraged less competition between networks in order to reach the largest possible audience. Only after the commercial sponsorship system was firmly entrenched did advertisers begin to consider targeted demographic in conjunction with broadest possible appeals.



Television news began at a time of changing standards for broadcast reporting, facilitated by the demands created by World War II and the Korean War. However, public demand for television news was slight at best, and that usually only when the news contained some inherent drama. Networks produced news mostly to cultivate goodwill among political leaders; but while quality did increase in the 1950s, television never established itself as the dominant medium of news.

The film industry was a late entrant to the television age, initially anticipating as many did that the TV fad could not compete with theaters. Eventually, though, the two industries began to work together, sharing technology and performers. Executives slowly discovered the profitability of reruns and TV movies, and partnerships with Hollywood studios proved a boon whenever networks struggled.

--Dale Erlandson

**1226.** ---, ed. *Television's Guardians: The FCC and the Politics of Programming, 1958-1967*. Knoxville: University of Tennessee Press, 1985.

Why has the United States had "the least regulated broadcasting system of any modern democracy," Baughman asks? This work argues that the Federal Communications Commission was often ineffective because of political opposition in Washington, not because it was controlled by broadcasters. Such liberal FCC chairs as Newton Minow and E. William Henry, who succeeded Minow, had their initiatives to regulate television frustrated "by jealous members of Congress and cautious Presidents." During the late 1960s, widespread dissatisfaction with the commercial networks led to the establishment by Congress of the Public Broadcasting System. By the late 1970s and early 1980s, conservatives and liberals alike called for abolishing the FCC.

**1227.** Baxter, James Phinney, 3rd, ed. *Scientists Against Time*. Boston: Little, Brown and Company, 1946.

Vannevar Bush assigned Baxter to write this official history of the Office of Scientific Research and Development during World War II. The book attempts to survey the range of scientific advances during the war: chemistry, military medicine, the development of the atomic bomb. Some material here relates to communication. For example, Part II ("New Weapons and Devices") has chapters on radar, sonar, and rocketry, as well as the proximity fuse. There are also pages on high altitude communication, VHF, and "speech secrecy systems."

**1228.** Bazin, André. "Three Essays on Widescreen." *Velvet Light Trap*. 21 (1985): 8-16.

In these three essays, Bazin considers widescreen motion pictures in the context of the threat posed to cinema by television. The essays reprinted are "Will CinemaScope Save the Cinema" (1953), "The End of Montage" (1954), and "A Little too Late" (1955).

**1229.** Beale, Alison. "Harold Innis and Canadian Cultural Policy in the 1940s." *Continuum: The Australian Journal of Media & Culture* 7.1 (1993): 75-90.

This article examines Innis's comments and work on behalf of Canadian arts and sciences.

**1230.** Beam, Alex, ed. *A Great Idea at the Time: The Rise, Fall, and Curious Afterlife of the Great Books*. New York: Public Affairs, 2008.

*A Great Idea at the Time* is a narrative that discusses the long and tortuous history of the "Great Books" idea in America. Beam focuses on Robert Hutchins and Mortimer Alder, the two prime advocates of a Great Books curriculum in American higher education. Beam spends the early part of his book discussing the Great Books idea in both higher education and adult/extension education during the 1930s and 1940s.

The second part of *A Great Idea at the Time* is devoted largely to the publishing history of the Great Books collection, and all the trials and tribulations that resulted. Beam also examines why the Great Books were as popular as they were during the 1930s, 1940s and 1950s.

The last section of the book examines the Great Books idea today, particularly their downfall in academia and their role in the "Culture Wars." Beam also places himself squarely in the narrative by visiting a Great Books discussion session as well as a college (St. John's) devoted entirely to the Great Books.

#### **-Ryder Kouba**

**1231.** Beck, Bob. "Creating 'Psychedelic' Visual Effects for *The Trip*." *American Cinematographer* 49.3 (1968): 176-79, 196-97.

This article discusses the special effects for the movie "The Trip" (1967), and the efforts to recreate what an acid trip might look like to a LSD user. Peter Fonda and Susan Strasberg starred. The article notes that "Jack Nicholson's script called for considerable use of strobe lights in the nightclub sequence." (1976) Beck was an electronic and optical engineer who had been involved with "light shows" as a hobby and who pioneered techniques for the so-called "happenings" and discotheques of the mid-1960s. He discusses working with a 16mm camera in this movies. The movie attempted to capture the "visual illusions and the hallucinations which Peter Fonda experiences"(177) on an acid trip. Beck says that the movies tried "to use the classic dream images and symbols which had been researched by Dr. Karl Jung, the noted psychologist." (178)

The makers of this film make interesting psychological assumptions what their film techniques can accomplish. "The reason for the rapid flicker rate was psychological," Beck wrote. "Research on subliminal stimulation has shown that as little as one frame of a film, 1/24th of a second, of data can be registered by the unconscious mind and can cause an impression to be made on the consciousness of the beholder." (178) As for the movie's sex scenes: "A great deal of the sensuality which came through in the controversial love sequence was due to the art work of Dr. Henry Hill, the psychedelic artist, who granted us permission to photograph some of his paintings, which we then projected onto the bodies of the actors. It is undoubtedly this combination of art and life that caused film reviewer Richard Whitehall to say that these were the most sensual love scenes that he had ever seen on film." (178)

As for the techniques used in this movies, "such as the adjustment of light flickerings to the natural psychological constants of the epileptic flicker rate and the alpha rhythm of the brain, the emotional impact of a production can be greatly heightened -- especially in psychological terms. For these rapid images rush past the natural mental 'censors' (in the Freudian sense) and go directly into the unconscious, much in the manner of hypnosis. We are all well acquainted with the great amount of research done by psychologists in the area of subliminal psychopenetration. Yet this area of human capability has hardly been touched," Beck argued. (196-97)

Part of Beck's "fun and games" in this film, he said, was in "exploring ... techniques that might tap these basic unconscious wells of imagery." He was "convinced that the future of creative film production lies in this direction, and that many such techniques will be extensively explored in the future." (197) He lamented that his "light-show" techniques had been mislabeled "psychedelic." Of the so-called "happenings" of the mid-1960s, he referred to them as the "Theatre of the Now."

The treatment of drug use in this 1967 movies (which appeared after the demise of the motion picture Production Code) stands in contrast to Otto Preminger's 1955 black-and-white movie starring Frank Sinatra, *The Man With the Golden Arm*. For its time, Preminger's movie was a breakthrough in the way Hollywood treated drug addiction.

**1232.** Beck, Robert C., ed. *Color Games: Light Show Manual*. 1966. Los Angeles: Pericles Press, 1967.

Robert C. Beck was an electronic and optical engineer who had pioneered techniques used in kaleidoscopic light shows that were in vogue among underground film makers and in West Coast discotheques during the mid- and late-1960s. Beck worked with producer-director Roger Corman in creating the special effects for the movie *The Trip* (1967), that starred Peter Fonda, and was about the psychedelic experience taking LSD. Beck had been involved with experimental cinema and was interested in what was then emerging as the "Theatre of the Now," and had also been a technical adviser for film about Timothy Leary and LSD called *Turn On, Tune In, Drop Out* (United Productions of America, UPA, 1967). This manual talks about how to set up light shows and where to get the appropriate equipment. It also has an essay by Dr. Henry Hill entitled "Color Games Traps," in which, a psychedelic artist who designed the cover of Beck's manual, talks about the psychological effects of light and color shows.

**1233.** Becker, Bill. "Hollywood Specter: European Competition Worries Industry." *New York Times* June 26, 1960 1960: X7.

By 1960, the impact of runaway pictures and foreign films on American movie making was substantial. "Never has Europe affected Hollywood so much," the *New York Times* reported in 1960. This article also quotes producer-director Mark Robson saying that in general, Europeans regard U. S. movies as "too slick" and "sterile." The author of this article then goes on to say that "Hollywood products often lack a point of view, and the films that attract the most interest abroad, he [Robson] said, are those that have been opposed by various pressure groups in the United States."

**1234.** Becker, Jörg, ed., ed. *Small Pulp and Paper Mills in Developing Countries*. New Delhi, India: Concept Publishing Company, 1991.

Becker describes this work by saying that it "presents the results of two research projects which were undertaken separately, but which were related in content to each other." Becker and English paper engineer Arthur W. Western supervised the projects which were undertaken for the German Agency for Technical Cooperation (GTZ). "The first project was an attempt to develop a model for the relationship between cultural paper and the Third World.... The second ... had a more concrete, practical orientation; together with colleagues from Third World countries, we aimed at the evaluation of paper mills which complied at least with the following two criteria: 1. annual production of approximately 10,000 tonnes, 2. using non-wood pulp as raw material."

This volume assembles papers that emerged from the second GTZ project. They were first delivered at a workshop in New Delhi in April, 1988, entitled "Small Paper and Paper Mills in Developing Countries." The work contains twenty-two essays divided under five headings: "General Situation," "The GTZ Project," "Different Country Reports," "Pollution Control and Process Technology," and "Outlook."

**1235.** Becker, Judith , and Levine, Ellen. "Statement of Dr. Judith Becker and Ellen Levine." *Final Report of the Attorney General's Commission on Pornography*. Nashville, TN: Rutledge Hill Press, 1986. 540-46.

This statement by two members of the Meese Commission disagreed with the conclusions of the majority. Becker, a behavior scientists, and Levine, a journalist, while noting the arrival of new media that easily delivered pornography to a wide public, nevertheless questioned whether researchers had established a causal link between watching pornography and violent acts. They also questioned the way in which the Commission defined pornography and categorized different types of pornography.

**1236.** Becker, Judith , Levine, Ellen, and Tilton-Durfee, Deanne. "Statement of Judith Becker, Ellen Levine and Deanne Tilton-Durfee." *Final Report of the Attorney General's Commission on Pornography*. Nashville, TN: Rutledge Hill Press, 1986. 540.

Here three women members of the Meese Commission conclude on the basis of the evidence they have seen "that those who exploit women's vulnerability in the production or consumption of pornography are inflicting

harm that profoundly violates the rights of women, damages the integrity of the American family and threatens the quality of life for all men and women."

**1237.** Beckwith, Carroll. "Color." *Art World* 3 (1917): 176-79.

James Carroll Beckwith (September 23, 1852 – October 24, 1917) was a well-known American portrait painter. This article was written shortly before his death. In the article, Beckwith advances of general rules for using color. He divides colors between *warm* and *cold*. (176)

Beckwith said that mastery of color came from the heart, not intellect. "Recently I was asked if there were 'intellect in color.' **I am rather of the opinion that color is pure Emotion, as form and line are Mind.** [my emphasis] One could be *taught* that certain combinations were harmonious and other were reverse; but the mastery of color must come from the heart, as the mastery 177/179 of drawing, form, finds its source in the brain. To attain completeness in our painter-art requires the amalgamation of these two forces which are in our nature." (177, 179)

This article was part of a symposium on color that appeared in this issue of *Art World*.

**1238.** Bedini, Silvio A., ed. *Thomas Jefferson and His Copying Machines*. Charlottesville: University Press of Virginia, 1984.

Jefferson lived before the typewriter, carbon paper, and photocopying machines. How did he manage to preserve so much of his writing, Bedini asks. "Reviewing his writing tools and habits, it is surprising to learn that although he owned the most advanced writing tools of his time, including a 'reservoir' or fountain pen, he customarily used the common quill for most of his life. Writing was such an important activity in his life that he even designed furniture for the purpose. He as well as Benjamin Franklin and George Washington owned and used Watt copying presses, then considered the most innovative writing aid. Always alert to the new and experimental, however, Jefferson promptly abandoned his press for a new invention called the 'polygraph,' a writing machine which he continued to use for more than twenty years and which, of all his writing tools, he loved best and most intrigued him. Nonetheless, he never overlooked an opportunity to experiment with new writing and duplicating processes and devices as they became available." This book uses correspondence between Jefferson, the manufacturer Charles Willson Peale, engineer Benjamin Henry Latrobe, and the inventor John Isaac Hawkins. The papers of Peale, Labrobe, and Jefferson are among the primary collections used to document Jefferson preoccupation copying and duplicating.

**1239.** Bedwell, Bettina. "'Glamorous' Styles of Films Don't Flatter Average Girl." *Chicago Daily Tribune* Feb. 3, 1935 1935, sec. D: 1-2.

Bedwell notes that movie stars have a powerful influence on clothing styles. "...There are always ideals of clothes beauty -- ideals that vary with different strata of society. The stars of the cinema have become one of the most potent sources of clothes idealism for great masses of women." (1)

Bedwell quotes Robert Edmond Jones on the power of beautiful film stars. "As Robert Edmond Jones wrote: 'Unreal, intangible as they are, they have in some curious way the power to enthrall our imaginations.' And, 'Watching them we slip insensibly over the border into a day dream where they work their spells upon us.' True indeed. And the wish to snatch some of this magic of the stars, and add it to our own lives, is what supplies the potency to styles worn by the stars. Another reason, almost as powerful, is the frequency with which these glamorous beings, in their glamorous clothes, are to be seen by women everywhere." (1)

Bedwell concludes by saying that "By bring to the movies your mind and eyes, clear of unwise glamor, you can learn to dress yourself with infinitely more effect in the world where you are a star." (2)

**1240.** Beebe-Center, J. G. "Leonard Thompson Troland: 1889-1932." *American Journal of Psychology* 44.4 (1932): 817-20.

This obituary of Leonard T. Troland provides an excellent account of his scholarly career. Troland achieved distinction in two distinct areas. One was psychology where he was a professor at the time of his death. As a graduate student between 1912 and 1915, he worked with Hugo Munsterberg and E. B. Holt. He also took classes with Bertrand Russell and Josiah Royce. The other area of distinction for Troland was in theoretical and applied physics. As an undergraduate he took courses on optics with D. F. Comstock, and later co-authored a book with Comstock entitled *The Nature of Matter and Electricity*. Troland worked with Comstock, Herbert Kalmus, and others to become a co-inventor of Technicolor. At the time of his untimely death in 1932, Troland was working for Technicolor, Inc.

**1241.** Beerbohm, Max. "Actors." *More*. Ed. Beerbohm, Max. New York: John Lane Company, 1899. 29-35.

In this chapter, Max Beerbohm discusses actors. The actor, "having to devote all his time to the development of his emotions, is the least logical creature in the world, and the least likely to be comforted by nice distinction. He cannot detach himself, as you detach him, from his work. ... So far as he is concerned -- and I am here concerned for him and his feelings -- 'in criticising his work, you criticise, also, him.' Wonder not at his sensitiveness!" (30)

Beerbohm comments on the actor and fame. "As a matter of fact, actors are no more desirous of irrelevant fame than are any other artists. It is the public which wishes quite naturally, to know all about them. The journalists, quite naturally, seek to gratify the public." (31)

The author notes that the way actors perform has much to do with the how they are received by the public. "At first, the actor was but an inanimate medium, a masked convention.... But, as time went on, the Athenians began to listen not merely to the words, but also to the manner of their recital. One actor was preferred to another by reason of his ampler gesture or his more significant appeal. We know that, in the decadence, he overshadowed the dramatist, and had plays 'written round' him, quite in the modern way...." (32)

In a time before actors had become immortalized on film, Beerbohm comments on the nature of the actor's fame. "The actor's art is evanescent, and he must needs, therefore, be rather hectic in his desire for fame. Good books and good pictures are monuments, which, once made, are always there and may take fresh garlands; but the actor's finest impersonation, repeated night after night, is a thing of no substance, exists not but from his lips, perishes with him. Other artists can afford to wait. It is not only that they, as men who work not in the actual presence of the public, value praise less highly; it is also that their art will endure. For them the immediate verdict is not irrevocable. Time turns their rude public into a polite posterity. But it is 'now or never' with the actor. One knows how the gayest assemblage of youth may be chilled by a reference to Macready or Edmund Kean. Theatrical reminiscences is the most awful weapon in the armoury of old age.... it is curiously exasperating to hear about a great actor whom we have 33/34 not seen. So far from honouring, we abominate, his memory. Actors are like pet-birds. When a pet-bird dies, there may be, for those who knew it in the day of its song and its ruffling plumage, some poor comfort in the sight of its stuffed body. For others, there is only a sense of depression. The most unsuccessful 'super' on the stage may always console himself with the thought that he is, at least, a cut above David Garrick." (33-34) Beerbohm says that "Their art dies with them, but I think that in the immediateness, the directness of their fame, they are supremely recompensed." (34) "Even the writings of William Shakespeare will perish in the next ice-age. The whole history of this world is but as a moment in eternity, and happy is that man whose fame is the accompaniment of his own life. Such a man is the actor. Do not grudge him his honours. Do not blame him for his love of them. Ponder my formula, 'and, look you! mock him not!'" (35)

**1242.** ---. "Playgoing." *Mainly on the Air*. Ed. Beerbohm, Max. London: Heinemann, 1946. 52-60.

This essay, or better broadcast, was originally delivered on Sunday, October 8, 1945. Beerbohm says that "Actors and actresses were certainly regarded with far greater interest than they are nowadays. The outstanding

ones inspired something deeper than interest. It was with excitement, with wonder and with reverence, with something akin even to hysteria, that they were gazed upon. Some of the younger of you listeners would, no doubt, interrupt me if they could at this point by asking, "But surely you don't mean, do you, that our parents and grandparents were affected by them as we are by cinema stars?" I would assure you that 52/53 those idols were even more ardently worshipped than are yours. Yours after all, are but images of idols, mere shadows of glory. Those others were their own selves, creatures of flesh and blood, there before your eyes. They were performing in our presence. And of our presence they were aware. Even we, in all our humility, acted as stimulants to them. The magnetism diffused by them across the footlights was in some degree our own doing. You, on the other hand, having nothing to do with the performances of which you witness the result. These performances or rather these innumerable rehearsals took place in some faraway gaunt studio in Hollywood or elsewhere, months ago. Those moving shadows will be making identically the same movements at the next performance or rather at the next record; and in the inflexions of those voice enlarged and preserved for you there by machinery not one cadence will be altered. Thus the theatre has certain advantages over the cinema, and in virtue of them will continue to survive. But the thrill of it is not quite what it was in my young days." (52-53)

Beerbohm noted that anti-theatrical bias existed. "In those piping days of yore, there was in playgoing a spice of adventure, of audacity. The theatre was frowned on by quite a large part of the community. The Nonconformist Churches were, without exception, dead against it. Ministers of even the Church of England were very dubious about it and never attended it. Players were no longer regarded in the eighteen-eighties and 'nineties as rouges and vagabonds, but the old Puritan prejudice against them still flourished." (53) He notes that his brother Herbert Beerbohm Tree had been a well-known actor and only when he became a manager in 1887 did his status rise. "An actor-*manager* could be mentioned quite frankly, and even with awe." (54)

Beerbohm made a perceptive observation about the difference in reading a book and watching a play. "Indeed, I have a sort of feeling that one can appreciate ideas, is more susceptible to them and better able to grapple with them, when they are set forth in a book that one is reading by one's own fireside than when they are mooted to an auditorium. One can pause, can linger.... I have a notion that the drama is, after all, essentially a vehicle for action (for drama, as the Greeks quite frankly called it), is essentially, or at least mainly, a think to cause the excitement of pity and awe, or of terror, or of laughter, rather than to stimulate one's ratiocinative faculties. The theatre, I would say, is a place for thrills. You may, of course, be thrilled at your fireside by a book of philosophy or of history. You are still more likely to be so by a fine work of fiction. But the characters in a novel are not there before your very eyes, saying and doing things in your very presence. The novelist's power to startle you, or to hold you in breathless suspense, is a slight one in comparison with the dramatist's. All ... my memories of the theatre are memories of stark 'situations' -- the 59/60 appearance of the Ghost on the battlements at Elsinore; or the knocking at the gate while Duncan is murdered, and the repetition of that knocking...." (59-60)

**1243.** Beers, Henry Putney, ed. *Bibliographies in American History, 1942-1978*. Vol. 2 volumes. Woodbridge, CT: Research Publications, Inc., 1982.

This unannotated two-volume bibliography has 11,784 entries, a detailed index, and attempts to cover the entire scope of American history. It is a continuation of a work first published in 1942 and reprinted in 1959 and 1973. This edition contains the titles in the earlier editions plus new entries. The compilation took place mainly in the Library of Congress, the National Agricultural Library, the National Archives Library, the Department of Justice Library, and at Georgetown University Library. Numerous entries relate to history of new communication technologies. Themes covered include aeronautics, aviation, satellites, photography, radio, sound recording, photocopying, phonograph records, television, paper, books, newspapers, microfilm, electricity, information storage and libraries, magazines, motion pictures, and more.

**1244.** Behavior, Surgeon General's Scientific Advisory Committee on Television and Social, ed. *Television and Growing Up: The Impact of Televised Violence*. Washington, D.C.: U. S. Government Printing Office.

This carefully worded report is the result of two year of work by a committee of distinguished behavioral scientists. The committee is frank about questions it was unable to answer. An opening chapter provides the report's "Findings and Conclusions." Nine chapters and five appendices follow. The chapters deal with "Violence in Society and in the Television Medium"; "Some Problems of Research on the Impact of Television"; "Television Content"; "Changing Patterns of Television Use"; "Television and Violence in the World of Children"; "Television and Adolescent Aggressiveness"; "Current Knowledge and Questions for Future Research"; "The Unfinished Agenda."

With regard to the question "how much contribution to the violence of our society is made by extensive violent television by our youth?" the Report answers: "The evidence (or more accurately, the difficulty of finding evidence) suggests that the effect is small compared with many other possible causes, such as parental attitudes or knowledge or and experience with the real violence of our society.

"The sheer amount of television violence may be unimportant compared with such subtle matters as what the medium says about it: is it approved or disapproved, committed by sympathetic or unsympathetic characters, shown to be effective or not, punished or unpunished? Social science today cannot say which aspects of the portrayal of violence make a major difference or in what way. It is entirely possible that some types of extensive portrayals of violence could reduce the propensity to violence in society and that some types might increase it. In our present state of knowledge, we are not able to specify what kinds of violence portrayal will have what net result on society." (7-8)

This work appeared at a time when empirical research on violence in the mass media was relatively undeveloped. In the decades that followed, literally hundreds of studies on this topic appeared.

**1245.** Bell, Daniel, ed. *The Coming of Post-Industrial Society A Venture in Social Forecasting*. New York: Basic Books, 1973.

In the 1976 Foreword to this book, Bell wrote "In a narrower, technical sense, the major problem for the post-industrial society will be the development of an appropriate 'infrastructure' for the developing *communications* networks (the phrase is Anthony Oettinger's) of digital information technologies that will tie the post-industrial society together. The first infra-structure in society is transportation -- roads, canals, rail, air -- for the movement of people and goods. The second infra-structure has been the energy utilities -- oil pipeline, gas, electricity -- for the transmission of power. The third infra-structure has been telecommunications, principally the voice telephone, radio, and television. But now with the explosive growth of computers and terminals for data (the number of data terminals in use in the United States went from 185,000 in 1970 to 800,000 in 1976) and the rapid decrease in the costs of computation and information storage, the question of hitching together the varied ways information is transmitted in the country becomes a major issue of economic and social policy.

"The 'economics of information' is not the same character as the 'economics of goods,' and the social relations created by the new networks of information (from an interactive research group communication created by national television) are not the older social patterns -- or work relations -- of industrial society. We have -- if this kind of society develops -- the foundations of a vastly different kind of social structure than we have previously known." One example of the way in which cheap communication created new social patterns was the use of citizen band radio, which became something of a fad during the mid-1970s.

Two ways contemporary society differed from earlier eras was in the pace of change and in the "change of scale," Bell said. "These two concepts -- the pace of change and the change of scale -- are the organizing idea for the discussion of the central structural components of the post-industrial society, the dimensions of knowledge and technology." Chapter 3 deals with "The Dimensions of Knowledge and Technology The New Class Structure of Post-Industrial Society."

Bell said that technology had been a major factor in creating "the radical gap between the present and the past." He offered five ways in which it had created this gap 1) it had raised the standard of living by creating more goods and reduced cost; 2) it had created a new class of engineers and technicians; 3) it created a new definition of rationality emphasizing functional relationships and quantitative techniques; 4) revolutions in communication and transportation had created new social relationships and economic interdependencies; and 5) "esthetic perceptions, particularly of space and time, have been radically altered."

This book considers a good deal more than communication, but new ways of communicating were important to understanding the nature of post-industrial society, Bell believed.

**1246.** ---. "The Social Framework of the Information Society." *The Microelectronics Revolution: The Complete Guide to the New Technology and Its Impact on Society*. Ed. Tom Forester, ed. and intro. Oxford, Eng.; and Cambridge, MA: Basil Blackwell Publisher; and MIT Press, 1980. 500-49, 571-74.

Bell questions the abilities of computers and raises several ethical issues regarding their use. Of particular interest is Bell's section on "Intellectual foundations of the revolution in communications," in which he discusses Harold Innis and Claude Shannon's theories. See Joe Weizenbaum's rejoinder and Bell's response (pp. 571-74) in *ibid.* This essay originally appeared in Michael L. Dertouzos and Joel Moses, eds., *The Computer Age: A Twenty-Year View* (Cambridge, MA: The MIT Press, 1979).

**1247.** ---. "The Year 2000 --- The Trajectory of an Idea." *Daedalus* 96.3 (1967): 639-51.

Here Bell introduces an issue of *Daedalus* devoted to theme: "Toward the Year 2000: work in progress." The volume groups contributors around five "problems areas" -- "the adequacy of the governmental structure, the changing nature of values and rights, the structure of the intellectual institutions, the life-cycle of the individual, and the international system." See also Bell's "Coda: Work in Further Progress" (985ff) at the end of this issue which attempt to pull together themes in this issue.

**1248.** Bellamy, Edward, ed. *Looking Backward, 2000 - 1887*. Boston: Houghton Mifflin Company, 1887.

One interesting section of Bellamy's book discusses a room in which a wide array of music is broadcast by means of telephone. The volume was adjusted by merely touching "one or two screws." Of course, by this time (1887) concerts had been broadcast by telephone to people who could afford this service in Europe. Other interesting sections in Bellamy's work include the use of a system that employed tubes to deliver messages between stores and warehouses. The author also talks about books, libraries, newspapers, and magazines of the future.

**1249.** Bellion, Wendy. "Heads of States: Profiles and Politics in Jeffersonian America." *New Media, 1740-1915*. Ed. Lisa Gitelman and Geoffrey B. Pingree, eds. Cambridge, MA: MIT Press, 2003. 31-59.

In the early nineteenth century, Americans "anxious about accurate representation seized upon a new mechanical invention -- the *physiognotrace* -- as the answer to their concerns. The *physiognotrace* was a drawing machine.... Literally used, as the name suggests, to trace an individual's physiognomy, the *physiognotrace* produced four identical, miniature silhouettes or *profiles*. The device and the images it yielded were praised in the descriptive terms of *actual representation*, a period rhetoric that optimistically imagined political representation to be direct, particular, and true." The invention "equipped any willing citizen to enact a fantasy of Jeffersonian political subjectivity." (31)

Blake's essay appears in a volume that is part of a larger series on new media technologies entitled *Media In Transition*. This volume offers a historical and comparative perspective on it subject in a way that is accessible to a wide audience of humanists, social scientists, and policymakers. These ten essays examine media that were new in the eighteenth, nineteenth, and early twentieth centuries. The expore "momemts of transition when each new medium was not yet fully defined, its significance in flux...." They attempt to put these media into their "specific



material and historical environment" and explain the "ways in which habits and structures of communication are naturalized or normalized." (viii)

**1250.** Belton, John. "CinemaScope: The Economics of Technology." *Velvet Light Trap*. 21 (1985): 35-43.

Belton, who has written a book on widescreen cinema, here examining the marketing of CinemaScope.

**1251.** ---, ed. *Widescreen Cinema*. Cambridge, MA: Harvard University Press, 1992.

This book is based on research in the Sponable Collection at Columbia University, the Warner Bros. Archives at USC, the UCLA Film Archives, the Film Study Center at the Museum of Modern Art, and the Lincoln Center Library for the Performing Arts.

Belton writes that "Cinerama, CinemaScope, and other widescreen systems did not emerge magically from the head of Hollywood; their success in the mid-1950s did not occur in a historical vacuum but against a background of earlier failure. A close examination of the factors which led to the abortion of the wide-film revolution of 1926-1930, when Fox and other studios attempted to innovate various wide-film systems, revealed that these 'negative' determinants were reversed in the postwar era, prompting the adoption of technologies remarkably similar to those which had earlier been rejected. I also look forward from the 1950s to the transformations that have taken place in motion picture exhibition during the past thirty years. If the 'rise' of widescreen could be located in the period 1926-1930, then its 'demise' would seem to be integrally bound up with multiplexing, the marketing of widescreen films to television, the advent of the videocassette recorder, and, with it, the growth of a major subsidiary form of distribution for widescreen films through videotape sales and rentals."

**1252.** Bement, Arden L., Jr. "Materials Sector Profile." *Technological Frontiers and Foreign Relations*. Ed. Anne G. Keatley, ed. Washington, D. C.: National Academy Press, 1985. 110-64.

Bement's essay notes that materials science in 1985 was in "transition" (111) and that this field and engineering were "burgeoning -- so much so, that it is difficult to distinguish between future developments and near-term applications." (113) Bement the importance of research and development in the area of materials and the importance that this field has to foreign relations.

**1253.** Benford, Gregory, and Malartre, Elisabeth, eds. *Beyond Human: Living with Robots and Cyborgs*. New York: Forge Books, 2007.

Predicting the future has usually been the province of science fiction writers. Hence, it is no surprise that *Beyond Human: Living with Robots and Cyborgs* is written by the acclaimed sci-fi writer Gregory Benford and his wife, fellow sci-fi writer Elisabeth Malartre. Because Benford is steeped in fiction, most of the evidence in the book comes from sci-fi books and movies, with an emphasis on Asimov, whose three rules of robotics are discussed extensively, and Philip K. Dick. In addition to supporting his claims about the future of robotics with fiction, Benford also interviews several scientists and theologians working in the field of robotics, focusing on M.I.T.'s artificial intelligence lab, a pioneer in robotics technology. M.I.T.'s lab produced one of the most popular home robots, iRobot Roomba, a robotic vacuum cleaner that is designed like a turtle, a trend in small consumer robots.

*Beyond Human* is divided into three main sections: one on cyborgs, another on robots, and the last on bionics and future developments in the field. A woman wearing eyeglasses would be considered a cyborg, the authors say, because a cyborg is simply a "hybrid of man and machine." (p.102) Robots, on the other hand, are stand-alone beings that may even have a soul (according to some scientists). In the last section, the authors discuss the superorganism, using the Internet as an example of a mass of human desires aggregated in one place.

The main argument of *Beyond Human* is that in the future robots will become as ubiquitous as computers; therefore, we need to respect robots and not fear them. We will not be taken over by an all robot army. More

likely, robots will give us emotional support in addition to being able to perform useful tasks. They will be the pets of the mid- to late-twentieth-first century.

--Hallie Lieberman

**1254.** Beniger, James R., ed. *The Control Revolution: Technological and Economic Origins of the Information Society*. Cambridge, MA: Harvard University Press, 1986.

This is a substantial, thought-provoking book. "To what comparable technological and economic 'revolution' might we attribute the emergence of the Information Society?" Beniger asks.

"My answer ... is what I call the Control Revolution, a complex of rapid changes in the technological and economic arrangements by which information is collected, stored, processed, and communicated, and through which formal or programmed decision might effect societal control. From its origins in the last decades of the nineteenth century, the Control Revolution has continued unabated, and recently it has been accelerated by the development of microprocessing technologies. In terms of the magnitude and pervasiveness of its impact upon society, intellectual and cultural no less than material, the Control Revolution already appears to be as important to the history of this century as the Industrial Revolution was to the last."

"The Information Society, ... is not so much the result of any recent social change as of increases begun more than a century ago in the speed of material processing. Microprocessor and computer technologies, contrary to currently fashionable opinion, are not new forces only recently unleashed upon an unprepared society, but merely the latest installment in the continuing development of the Control Revolution. This explains why so many of the computer's major contributions were anticipated along with the first signs of a control crisis in the mid-nineteenth century."

Among the most interesting chapters in this book are chapter 6 ("Industrial Revolution and the Crisis of Control") and Chapter 8 ("Revolution in Control of Mass Consumption"). The latter chapter deals with modern advertising, modern media, government control of broadcasting, and the technology of market feedback. The work has tables throughout dating important communication inventions and related developments.

**1255.** Benjamin, Walter. "A Child's View of Color." *Walter Benjamin: Selected Writings. Volume I: 1913-1926*. Ed. Jennings, Marcus Bullock and Michael W. Cambridge, MA: Belknap Press of Harvard University Press, 1996. 50-51.

Walter Benjamin discusses children and color during the period around 1914-15.

**1256.** ---, ed. *Illuminations: Essays and Reflections. Edited and with an Introduction by Hannah Arendt*. New York: Harcourt, Brace and World.

A few good insights can be found in the chapter on "The Work of Art in the Age of Mechanical Reproduction," although often when Benjamin moves off into theory and speculation he becomes tedious and virtually incomprehensible.

"With the woodcut," he writes, "graphic art became mechanically reproducible for the first time, long before script became reproducible by print.... During the Middle Ages engraving and etching were added to the woodcut; at the beginning of the nineteenth century lithography made its appearance.

"With lithography the technique of reproduction reached an essentially new stage. This much more direct process was distinguished by the tracing of the design on a stone rather than its incision on a block of wood or its etching on a copperplate and permitted graphic art for the first time to put its products on the market, not only in large numbers as hitherto, but also in daily changing forms. Lithography enabled graphic art to illustrate everyday life, and it began to keep pace with printing. But only a few decades after its invention, lithography was surpassed by photography.... Around 1900 technical reproduction had reached a standard that not only permitted

the most profound change in their impact upon the public; it also had captured a place of its own among the artistic processes.

“Even the most perfect reproduction of a work of art is lacking in one element: its presence in time and space, its unique existence at the place where it happens to be....”

**1257.** Bennett, John W. "Using Union Memorabilia as a Teaching Aid." *Labor Studies Journal* 3.2 (1978): 114-30.

Bennett suggests that labor educators could make use of buttons, pins, badges and other ephemera to teach about labor history and politics. Bennett uses materials he has obtained at flea markets and elsewhere to discuss key moments and issues in labor history. For example, he notes, the equilateral triangle on all Knights of Labor artifacts “can be used to remind students that the Knights of Labor admitted workers no matter what their industry, craft, or skill level. There were no separate symbols for carpenters, glass blowers, telegraphers, or shoemakers.” In the early stages of the Congress of Industrial Organizations, the letters CIO figure prominently, suggesting “workers knew they were joining the CIO as well as a union within their industry,” Bennett writes. Bennett also discusses what can be said from buttons, pins and badges about the evolution of individual unions, the railroad brotherhoods, unions and World War II, and labor and politics. The article includes eight pages of illustrations of buttons and pins.

--Phil Glende

**1258.** Bennetts, Leslie. "Conservatives Join on Social Concerns." *New York Times* July 30, 1980 1980, sec. A: 1A.

This article is about conservatives inveighing about the dangers of pornography and other immorality in mass media. These conservatives formed a coalition supporting Ronald Reagan's candidacy in 1980. The issues they support were often defined as "traditional moral values" which emphasized the sanctity of the family and which often opposed abortion, the equal rights amendment for women, drafting women into military service, homosexuality, and pornography.

**1259.** Bergeron, Bryan, ed. *Dark Ages II: When the Digital Data Die*. Upper Saddle River, N.J.: Prentice Hall PTR, 2002.

The author warns that with the arrival of electronic, digital media, that much of what is being created and saved is in danger of being permanently lost. New technology becomes obsolete rapidly and often data stored on it becomes inaccessible. Moreover, many new media deteriorate very quickly (in historical terms), much faster than more stable media such as paper and microfilm. Many companies and institutions have no plan for data loss.

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Although computers often operate proficiently and effectively in storing and processing data, because of the possibility that something might go wrong, it is important to prepare for alternative measures of data collection. “Millions of computers operate flawlessly for years without anyone ever noticing anything out of the ordinary,” the author writes. “However, given the complexity and interconnectedness of modern society, when a computer system containing critical data fails, the repercussions ripple throughout the fabric of an organization. Knowing what can go wrong with computer systems, learning to recognize the relevant situations, and then preparing to deal with the most likely outcomes is a reasonable approach to managing the risk of digital data loss in a rapidly evolving technological environment.”

Companies may have employees who recognize the importance of data storage backup systems, however there is seldom a specific management plan in place for ensuring the existence of data. “Unfortunately, surprisingly few companies---and even fewer individuals---have a data loss management plan. That is, they may

have an inkling of what should be done and perform backups relatively regularly because everyone knows that backups are important. However, unless there's a written plan that can be read, examined, scrutinized, and followed, one or more of the above stages will be skipped or shortchanged. In particular, without a written plan in place, there is a much greater likelihood that there will be an actual data loss incident. As described here, there are ways to control and understand the economic ramifications of data loss and reduce the chances of it recurring in the future."

The United States has misplaced priorities on deciding what information should be stored via a mandated government system. The health care industry seems to be one that has been left to fend for its data on their own. "The issue of who decides what data are valuable and should be saved and what data should be disposed of seems critical in larger social systems, such as health care. In the United States, short term economics often dictates many corporate practices, with little or no regard for time horizons past, say, five years. However, except for stockholders and those who like potato chips, it seems that the chip companies should decide the fate of their data. To allow other companies, such as large health care enterprises, to decide on their own how to handle patient data seems less appropriate. It may be more appropriate for federal legislation to decree the value of universal health care data."

The best bet for securing digital data for years to come is to transfer it to the latest communication medium, Bergeron argues. Waiting to long can jeopardize any hope of transfer. "Because of competing architectures, rapidly evolving hardware, and the lack of enduring standards, it's difficult to share data among contemporary systems, much less work with media from a decade ago. The rapid evolution of the microcomputer, from Altair to the modern PC, and of media, from paper and cassette tape to floppy disks to flash RAM, illustrates how media, operating systems, and data formats have yet to stabilize. If the world changes to a new microcomputer platform---a descendent of Linux, for example---then prudent computer users will migrate their data to the new system as soon as it's stable."

--Michael Shefky

**1260.** Bergery, Benjamin. "Framing the Future." *American Cinematographer* 82.9 (2001): 76-83.

Cinematographer David Tattersall and a group of imaging experts offer an assessment of the digital cameras and techniques George Lucas used on *Star Wars: Episode II*, a movie that was then in production.

**1261.** Bergman, Andrew, ed. *We're in the Money: Depression America and Its Films*. New York: New York University Press; Harper & Row, 1972.

This work examines common themes (e.g., "rags-to-riches") in Depression- and New Deal-era motion pictures.

**1262.** Bergson, Henri (trans. by Arthur Mitchell), ed. *Creative Evolution*. New York: Henry Holt and Company, 1911.

In this work, Henri Bergson comments on the characteristics of the cinematograph, or motion pictures, and how, in some respects, human knowledge has characteristics of the cinematograph:

"Suppose we wish to portray on a screen a living picture, 304/305 such as the marching past of a regiment. There is one way in which it might first occur to us to do it. That would be to cut out jointed figures representing the soldiers, to give to each of them the movement of marching, a movement varying from individual to individual although common to the human species, and to throw the whole on the screen. We would need to spend on this little game an enormous amount of work, and even then we should obtain but a very poor result: how could it, at its best, reproduce the suppleness and variety of life? Now, there is another way of proceeding, more easy and at the same time more effective. It is to take a series of snapshots of the passing regiment and to throw these instantaneous views on the screen, so that they replace each other very rapidly. That is what the cinematograph does. With photographs, each of which represents the regiment in a fixed attitude, it reconstitutes the mobility of the regiment marching. It is true that if we had to do with photographs alone, however much we might look at

them, we should never see them animated: with immobility set beside immobility, even endlessly, we could never make movement. In order that the pictures may be animated, there must be movement somewhere. The movement does indeed exist here; it is in the apparatus. It is because the film of the cinematograph unrolls, bringing in turn the different photographs of the scene to continue each other, that each actor of the scene recovers his mobility; he strings all his successive attitudes on the invisible movement of the film. The process then consists in extracting from all the movements peculiar to all the figures an impersonal movement abstract and simple, *movement in general*, so to speak: we put this into the apparatus, and we reconstitute the individuality of each particular movement by combining the nameless movement with the per-305/306 sonal attitudes. Such is the contrivance of the cinematograph. And such also is that of our knowledge. Instead of attaching ourselves to the inner becoming of things, we place ourselves outside them in order to recompose their becoming artificiality. We take snapshots, as it were, of the passing reality, and, as these are characteristics of the reality, we have only to string them on a becoming abstract, uniform and invisible, situated at the back of the apparatus of knowledge, in order to imitate what there is that is characteristic of this becoming itself. Perception, intellection, language so proceed in general. Whether we would think becoming, or express it, or even perceive it, we hardly do anything else than set going a kind of cinematograph inside us. We may therefore sum up what we have been saying in the conclusion that the *mechanism of our ordinary knowledge is of a cinematographical kind.*" (emphasis in original text)

**1263.** Berinstein, Paula, ed. *Statistical Handbook on Technology*. Phoenix, AZ: Oryx Press, 1999.

This work provides statistical data, predominantly for the 1990s but some tables give information for much earlier. For example, tables show the sales of color television sets in the United States from 1954 to the late 1990s. The work covers a wide range of technologies. Among those relating to communication include: biotechnology, computers, construction and infrastructure, consumer products and entertainment, materials, military, space, and transportation.

**1264.** Berkman, Dave. "The Promise of Early Radio and Television for Education -- as Seen by the Nation's Periodical Press." *Educational Technology* 32.12 (1992): 26-31.

"The relationship between education and broadcasting in the United States -- unlike Great Britain, Japan and a number of Third World nations -- has been minimal; its significance almost nil. The many and complex reasons for this (which this writer has explored at some length elsewhere) come down to the vested interest which American education had long had in perpetuating a highly labor-intensive, low-productivity system of schooling. But whatever the reasons for the way things would eventually turn out, during radio's earliest years, when broadcasting first exploded into America's consciousness and living rooms during the early '20s, and then especially during the period of television's 'gestation' -- the years between its emergence from the laboratory and its 'take-off' in 1948 -- the nation's periodical press bespoke the positive promises which each of these broadcast media held for education. Here, as has so often been the case, press perceptions -- the education press, itself, not excluded -- of 'things educational' had little relation to reality."

**1265.** Berkowitz, Bruce, ed. *The New Face of War: How War Will Be Fought in the 21st Century*. New York: Free Press, 2003.

The central thesis of this book is that "the Information Revolution has fundamentally changed the nature of combat. To win war today, you must first win the information war." Winning the information war against terrorists in the post-September, 2001 world will be critical and moreover, "U.S. leaders must also be able to decide when and how to strike them before they strike us. Doing this while observing the traditional rules of war will be a challenge," the author admits. So, too, "will maintaining democratic control of U.S. armed forces."

Satellites, optical fibers, and digital media make it possible to deliver information virtually anywhere instantaneously. Terrorist groups can now remain autonomous cells but still be interconnected by modern communication. These networks can be joined together with secure command and control systems that an exploit

both military and commercial communications. These networks can also control extraordinarily power nuclear, biological, or chemical weapons.

Recent thinking about information warfare owed much to Andrew Marshall, who started with the RAND Corporation, and Thomas Rona, a scientist at Boeing Corporation. They met during the late 1970s and Rona became deputy director of the White House Office of Science and Technology Policy after Ronald Reagan's election in 1980. During the George H. W. Bush administration, then Secretary of Defense Dick Cheney ordered that the Department of Defense focus strongly on attacking and defending information systems.

Berkowitz discusses the ability to strike single targets with precision from great distances and also how new communication technologies allow American forces to disrupt opponents infrastructure and "swarm" the enemy unexpectedly. Chapter 12, entitled "Killing," notes that modern precision weaponry makes the assassination of foreign leaders much easier and raises crucial issues in international law. Assassinating Osama bin Laden or Saddam Hussein "covertly would undercut our standing as a country trying to uphold the rule of law," he acknowledges.

At the time of this book's publication, Berkowitz was senior analyst at the RAND Corporation and a research fellow at the Hoover Institution at Stanford University. Earlier he had worked for the CIA and been on the staff of the U.S. Select Committee on Intelligence.

**1266.** Berkowitz, Leonard, ed. *Aggression: A Social Psychological Analysis*. New York: McGraw-Hill Book Company, 1962.

Berkowitz, a psychologist who was Vilas Research Professor at the University of Wisconsin-Madison, puts forth a study on aggression that is a synthesis of both previous work from various scholars in the field and his own definitive work on the issue of aggression and violence. As a study in the field of psychology, the book is laid out by theme, with chapters devoted to the forms of aggression, the causes, and role of the media, and the psychology of murder and domestic abuse. Berkowitz makes a positive correlation between media and violence.

Berkowitz stresses that these particular studies only show a short-term connection between aggression and media. Violence seems to occur only immediately after exposure to publicized violence. Berkowitz calls this a priming effect, in which the publicized violence stimulates other ideas that are likewise aggressive. "Before going further, I should remind you that I am now dealing only with the relatively immediate and transient effects of seeing violence on TV and movies screens or reading about it on the printed page with the long-term consequences of repeated exposure. Nevertheless, I believe it will be helpful to explain these aftereffects in terms of the 'priming' concept . . . the central notion of priming is that when people encounter a stimulus (or an event) that has a particular meaning, other ideas occur to them that have much the same meaning. These thoughts in turn can activate yet other semantically related ideas and even tendencies to act . . . just this type of phenomenon contributes to the aggressive behaviors that results from exposure to a violent movie or TV program or the news report of a violent incident. People in the audience get aggressive ideas."

Aggressive acts depicted in movies likewise will be less likely to incite aggressive actions if the acts are depicted as having negative consequences, or are not shown in a positive light. "This outcome is definitely pertinent to movie violence. A highly aggressive film won't promote aggression-enhancing thoughts and motor reactions when the viewers regard the fighting, shooting, and killing in the movie as morally wrong. But most violent movies don't really question the aggression they portray."

Most movies do not show the negative consequences of violence, however. In fact, Berkowitz notes that often, movies show the hero of a movie triumphantly using aggression to subdue villains. "However, the typical violent movie does more than portray obviously improper aggression. It usually goes on to show the hero triumphantly beating up the bad guys at the end of the story. This is certainly the case in *Bad Day*. After being picked on throughout most of the film, Spencer Tracy finally decides he has taken enough and turns on his

oppressors . . . Audiences love this ending. They enjoy seeing the wrongdoers receive the treatment they deserve and the thoughts activated by this gratifying violence may actually increase the chances that at least some person in the audience will assault another individual soon afterward.”

Berkowitz concludes by emphatically stating that the majority of researchers have shown that violence can incite aggressiveness, and not only among the young or the mentally deranged, but also to an extent among the populace at large. “The public at large and even some media specialists believe that depictions of violence on movie and TV screens and in the print media have at most a very minor effect on audience members. Further, they think that only children or mentally deranged viewers are susceptible to even this minor effect. However, the majority of researchers who have investigated media effects and/or who have carefully studied the pertinent research literature believe otherwise. In this chapter, I show that 1. Portrayals and even news reports of violence increase the chances that people in the media audience, adults as well as children, will behave aggressively themselves. 2. This influence is not trivial, especially when one considers that millions of persons are ordinarily exposed to the media. 3. Psychological concepts that are becoming well accepted can help to identify the factors that heighten or weaken the likelihood of aggressive reactions.”

**--Nicholas Wolf**

**1267.** ---. "Some Effects of Thoughts on Anti- and Pro-social Influences of Media Events: A Cognitive-Neoassociation Analysis." *Psychological Bulletin* 95.3 (1984): 410-27.

Berkowitz, a professor of psychology, is interested in the linkage between news reports of sensational violent crime and subsequent events of a similar nature. The implications of research on this topic, according to him, seem to indicate that “real and fictional depictions by the media of violence – killings, shootings, or suicides – can prompt audience members to act aggressively toward others or themselves. The present essay also argues that some of the now familiar effects of violent scenes on television and movie screens are similar to those producing the suggesto-imitative assaults discussed by [Gabriel] Tarde and documented in the research into the contagion on violence just mentioned. In addition to these negative consequences, the mass media can also promote pro-social behavior.... A comprehensive account of media effects should deal with both positive and negative influences.”

Berkowitz notes that critics of film and television violence believe that children learn to use aggression, or at least favor it, in solving interpersonal problems, and that also that violence in mass media makes some people indifferent to the suffering that results from real violence. Berkowitz also suggests another damaging result of media violence: “people can get ideas from the communications reporting violent incidents and, for a short time afterward at least, these thoughts can help foster antisocial behavior.”

Reprinted in Stephen Prince, ed., *Screening Violence* (New Brunswick, N. J.: Rutgers University Press, 2000), 205-36.

**1268.** Berleur, Jacques, Andrew Clement, Richard Sizer, and Diane Whitehouse, eds., ed. *The Information Society: Evolving Landscapes*. New York: Springer-Verlag, 1990.

This is a collection of original papers delivered at a conference (by the same title as the book) held at the University of Namur in June, 1988. The contributors are international experts in different areas of information technology (IT) and its influence on society. The authors maintain “that the relationship between IT and society has to be considered in an holistic context.” The book’s six sections are divided into themes: “Ethics,” “Roots, Legitimacy and Ideology,” “Towards New Cultural Perspectives?,” “Politics,” “Economics,” and “Artificial Intelligence, Human Mind and Image of Reality.” Like so many conference publications, the entries in this volume are of uneven quality. A work from which to cull isolated insights.

**1269.** Berliner, Emile. "The Development of the Talking Machine." *Roll Back the Years: History of Canadian Recorded Sound and Its Legacy: Genesis to 1930*. Ed. Moogk, Edward B. Ottawa: National Library of Canada, 1975. 375-79.

Berliner talks about the origins of the phonograph in a paper read before the Franklin Institute of Philadelphia, May 21, 1913.

**1270.** Berman, Jerry, and Daniel J. Witzner. "Technology and Democracy." *Social Research* 64.3 (1997).

This article by Jerry Berman and Daniel Witzner is an example of the optimism and enthusiasm that many people feel about the Internet and its potential to reinvigorate democracy around the world. The authors argue that the Internet provides a unique platform for increased deliberation and participation. Because of the informal and decentralized nature of the network, information can flow freely in ways that are different than traditional media outlets. The diversity and scope of opinions and resources are set in sharp contrast to the limited and centralized information sources of the past.

Berman and Witzner argue that the adaptability and flexibility of the Internet are its greatest assets. As society changes, the Internet can change along with it, enhancing and driving much of the debate. Another asset, according to the article, is the bi-directional, interactive nature of the Internet. Each user is both a producer and consumer of information. Users from around the world create a "true diversity of opinion and ideas in online forums."

The article ends with a discussion of issues related to full access. There is currently a large gap between individuals who have access and those who don't. Factors include the cost of computer hardware, the cost of online service, and the cost of the underlying infrastructure that does not exist in all parts of the world. The authors urge governments to ensure that full access is possible for everyone.

--Rob Rabe

**1271.** Bernays, Edward L. "The Engineering of Consent." *Annals of the American Academy of Political and Social Sciences*, 250 (1947).

This short article by Edward Bernays, often called the father of public relations, is interesting as an introduction to the concept of engineered consent. Bernays described the scientific methods and practical procedures used by public relations professionals to assess the audience, shape the message and deliver various forms of content to the public sphere. The entire article is phrased in terms of using these methods for social good; in fact, Bernays argued that leadership and organization are only possible in a mass media society if these principles are used. He wrote, "The engineering of consent is the very essence of the democratic process."

The article is useful because it shows the level of planning and research that go into a public relations campaign. People in this field have done a great deal of research in group psychology and media effects, and can produce very sophisticated and powerful messages. Bernays recognized that these same methods could be used for negative, or anti-democratic, purposes. However, the article plays down the threatening aspects of public relations methods, and instead points out the usefulness and benefits of their socially responsible use.

The field of public relations and engineering consent has taken on a different image in the years since this article was written. Critics see these methods being used to manipulate and misinform. However, it is important to understand that their persuasive methods were developed with largely good intentions. Bernays may have underestimated the intelligence of the public and its ability to make good political or social judgments, but the driving force behind his efforts was to give them the information they need to take part in the democratic process.

--Rob Rabe



**1272.** ---. "Labor Education as a Problem in Public Relations." *Labor and Nation* 3.2 (1947): 19-21.

Bernays argues for using modern public relations concepts to communicate with union members and the public at large. Bernays stressed three key areas for labor education initiatives in the immediate post-war era: Educate workers on union objectives, strengthen the involvement of unions in civic and governmental affairs, and sell the union to rank-and-file members. In addition, Bernays argued for three additional strategies: Make the public understand the value of unions to the country, make the employer understand the value of unions to business, and make the worker understand the industrial system. "A public that understands what unions have done for the good of the country is going to be more open-minded and friendly to union programs. If the public does not understand the value of unions, it will be guided by prejudice, untruth and distortions."

--Phil Glende

**1273.** ---. "Molding Public Opinion." *Annals of the American Academy of Political and Social Science* 179 (1935): 82-87.

Bernays, an early pioneer of public relations and a nephew by marriage to Sigmund Freud, discusses his ideas about using modern media to influence public opinion.

**1274.** Bernhard, Nancy E., ed. *U. S. Television News and Cold War Propaganda, 1947-1960*. New York: Cambridge University Press, 1999.

Bernhard begins with the premise that television news and the Cold War matured simultaneously. Following this, she argues that when the government needed to build public support for long-term armament programs, it looked to television networks to shape public opinion. Bernhard writes This book tells the story of a partnership between government information officers and network news producers to report and sell the Cold War to the American public. It chronicles dozens of news and public affairs series produced in collaboration between the inexperienced federal information bureaus and the fledging network news divisions. Much of the news about the early Cold War on television was scripted, if not produced, by the defense establishment. These programs defined American freedom as the absence of government control (2).

In the course of her study, Bernhard draws on numerous primary and secondary sources. Sifting through the papers of both the television networks and the United States government, Bernhard explores, among other things early Cold War propaganda on television; the rise of the Broadcasters Advisory Council; the television programs *Battle Report -- Washington* and *Meet the Press* which aired on NBC; and various television programs created by the Department of Defense. In her analysis of *Meet the Press*, Bernhard shows that while it seemed to fulfill television's democratic promise of bringing government into the home in an objective and unbiased forum, it was in fact tightly regulated by the network so that it always enacted a supportive function for the government (162-3).

After tracing the intersections and collaborations between the government and television networks manifest in these various programs and institutions, Bernhard meditates on the blurred line between culture and conspiracy. Although she cautions her reader against concluding that there was a vast conspiracy afoot in the early Cold War period, Bernhard acknowledges that certain covert collaboration between government agents and networks supposedly devoted to freedom from governmental regulation is undeniable. This study finally reminds the reader that history is itself necessarily constructed, and, when viewed through the lens of commercial television, the early Cold War can be seen as a period in which truth itself was a contested area (179). In her conclusion, Bernhard leaves the reader with several seminal questions that her study provokes, questions that remain as much unanswered in the early Cold War period as they do in our own time. Does this intimate relationship signal the disappearance of the ostensible line separating news and government, or does it represent reasonable service to country on the part of the broadcasters? Is it conspiracy, or is it culture? When the culture of reporting is so proudly and unapologetically intimate with the government, that line is rather hard to draw. The

lingering question is how such an access-proud news establishment maintains a public image of oppositionalism (187).

U.S. Television News and Cold War Propaganda, 1947-1960 is valuable for the student interested in how seemingly-objective news programs of the early Cold War period were actually constructed with political goals in mind. Bernhard's work is a useful compliment to studies such as Michael Curtains *Redeeming the Wasteland: Television Documentary and Cold War Politics* (1995) because it explains how the very growth and expansion of the television news industry was connected to and influenced by the United States government.

--Steve Belletto

**1275.** Berns, Walter. "On Pornography: -- Pornography vs. Democracy: The Case for Censorship." *Public Interest* 22 (1971): 3-24.

This article was among those written by social, legal, and political conservatives in the aftermath of the 1970 *Report* by the President Commission on Obscenity and Pornography. They warned that pornography dehumanized society, eroded self-restraint, undermined democratic government, and, when disseminated through mass media, could even destroy civilization. The 1970 *Report* of the President Commission on Obscenity and Pornography argued that pornography and erotica were essential harmless and that restrictions imposed on them by society should be loosened.

**1276.** Bernstein, Irving, ed. *Hollywood at the Crossroads: An Economic Study of the Motion Picture Industry*. Hollywood, CA: Hollywood A.F.L. Film Council, 1957.

This work argues that between 1949 and 1957, there was a steady increasing in the number of so-called "runaway" or American-interest films produced in Europe and other parts of the world. These films, made by American film companies with a few American stars and directors, used mostly foreign labor. It was cheaper to film abroad and often quotas imposed by other countries required American films to meet legal standards imposed by the host country. Most of these runaway productions were made in Great Britain, followed by Italy, Mexico, France, and Germany. This work notes the problems this trend posed for Hollywood labor. The work also notes that these hybrid films often were similar to foreign film in their production values and in their content. In trying to satisfy an international audience, movies had to be made with international appeal rather than narrowly made to appeal only to U. S. audiences. The work discusses the reasons for the decline in movies attendance in the U. S. and notes that the Baby Boom generation which will come of age in the 1960s and 1970s will likely provide new opportunities for movie makers.

**1277.** Bernstein, Jeremy, ed. *Three Degrees Above Zero: Bell Labs in the Information Age*. New York:: Charles Scribner's Sons, 1984.

The author accepted an invitation to write about Bell Labs in September 1982 (the divestiture of Bells Labs occurred in 1982). This work is not footnoted and has only a brief bibliography but chapters 5-9 deal with solid state and transistors. Chapters 10-13 deal with telephony. The title refers to the average temperature of the universe (3 degrees above absolute zero), a discovery that began with observations of two Bell lab radio astronomers in 1964.

**1278.** Bernstein, Matthew, ed. *Controlling Hollywood: Censorship and Regulation in the Studio Era*. New Brunswick, NJ: Rutgers University Press, 1999.

This work is a collection of articles on motion picture censorship, most of which have been previously published in such journals as the *Historical Journal of Film, Radio and Television*, *Journal of American History*, *Velvet Light Trap*, *Screen*, *Cinema Journal*, and *Quarterly Review of Film and Video*. The authors include: Garth Jowett, Shelley Stamp, Richard Maltby, Lea Jacobs, Ruth Vasey, Clayton R. Koppes and Gregory D. Black, Matthew

Bernstein, Ellen Draper, Jeff Smith, and Justin Wyatt. The work also includes a twelve-page annotated bibliography.

**1279.** Berry, Graham. "The Budget of the Movies." *The Bookman* 39.6 (1914): 908-20.

Graham Berry examines the transformation in the motion picture business over the previous 15 years. By 1914, a substantial supporting media had grown up around the movies. **"When twenty-four sheet posters announce picture plays on every corner, when electric letters over the entrances of usurped theatres flash the names of film companies and stars, when a well-known periodical advertises in the street cars as a contest for moving-picture patrons 'Which is your favorite leading man?' when in a syndicate of large American dailies is published from week to week a story-version by one of our most popular novelists simultaneously with the picture-version in the theatres, when the news-stands display several periodicals devoted to news of the motion-picture world -- even the man in the street (who, in spite of his location, is never supposed to see anything!) can no longer remain oblivious to the fact that he is perambulating in the midst of an enormous industry.** Then he begins to wonder how it happened and what all this represents." (608-09) (emphasis added)

Berry says that there are about 20,000 movie theaters in the U. S. and Canada. (609) He discusses movies as a trade organization and the "plant" where films are produced. In the making of moving pictures, great waste and realism go hand-in-hand. (615) Editing is required to make the film watchable and sometimes more than half of the origin movies is cut out. (616) The Vitagraph Company was then releasing about six movies a week and putting four other into storage. (618) At this time, "Eighty per cent of the theaters change their programmes daily." (619)

The author concludes by commenting on the rise of movie stars such as John Bunny. As late as 1910, no top-rank actors would take part in movies. Now, because of the money and increased fame, there is no shortage of good actors in films. By 1914, the much larger salaries were important but the **"infinitely wider audience acts as a significant lure in itself. As short a while ago as 1910 not a single prominent actor was willing to enter a film studio, now there are some stars who never leave it. That the extent of the audience has something to do with this is proved by the fact that certain stars in all the companies are now constantly featured. The personal following of a man like John Bunny has probably never been equaled in the history of the world. He is probably known by more kinds of people than any one who ever lived before. In a little Russian village there is a notice at the door of the moving-picture theatre, 'No programme is complete without our dear Pockson.' Pockson is Bunny, 'the man who makes them laugh.'** A man stopped him on Broadway the other evening. 'You are John Bunny,' he said. 'I got acquainted with you in Mombasa. There isn't a nigger in the place who doesn't scream when he sees you!'" (620) (emphasis added)

**1280.** Bertrand, Ina, ed. *Film Censorship in Australia*. St. Lucia, Australia: University of Queensland Press, 1978.

Bertrand, an fine historian of cinema, writes about efforts to censor Australian motion pictures. This solid work provides a comparative context for scholar working on American and British film censorship.

**1281.** Bess, Michael D. "Icarus 2.0: A Historian's Perspective on Human Biological Enhancement." *Technology and Culture* 49.1 (2008): 114-26.

In this article, author Michael D. Bess discusses the "technologies of human enhancement" (114) in three important areas: pharmaceuticals, prosthetics and informatics, and genetics. Bess argues that "today we are in the early stages of an epochal shift that will prove as momentous" as early "important watersheds in human history" such as the use of metal tools, the rise of agriculture, and the use of steam power. (114) "This time around," he writes, the new techniques and technologies are not being applied to reinventing our tools, our methods of food production, our means of manufacturing. Rather, it is we ourselves who are being refashioned." (114) These changes are "raising profound questions about what it means to be human." (114) Where earlier transformations took place over long period of time, what is occurring now taking place much faster. "This time around ... the radical innovations are coming upon us suddenly, in a matter of decades. Contemporary society is

unprepared for the dramatic and destabilizing changes it is about to experience, down this road on which it is already advancing at an accelerating pace." (115) What is at hand is "one of the great disjunctions in human history." (125)

With regard to the use of pharmaceuticals, the use of steroids in athletics obviously comes to mind. But people are using them "in increasingly sophisticated and powerful ways to reshape their bodies and minds.... In the process, our society's sense of what constitute normal ability and basic mental well-being is being destabilized." (118) Bess notes that the Defense Advance Research Projects Agency (DARPA) and the military are much involved in using prosthetic technologies for human enhancement in ways that will affect the future battlefield. Research in genetics is proceeding rapidly and "genetic enhancement of basic human traits is no longer a topic of fantasy," Bess maintains. (121)

Bess sees four challenges confronting us. First, biotechnological modifications, which come to us in small ways, will increasingly add up with the result being a world "in which the very meaning of the word 'normal' is constantly shifting." (123) Second, in the near future, citizens will be able to choose for themselves extraordinary capabilities and traits. "Over the coming century, some of us -- perhaps many of us -- will be increasingly merging with our machines, while at the same time modifying our own biology in every deeper ways." (123) By 2050, our world will likely "include a wide variety of truly hybrid beings, part genetically modified human, part machines." (123) No one can accurately predict what such people in the future will look like. A third challenge is the potential for social disruptions caused by these enhancement technologies. "It is not at all clear whether a population of highly enhanced humans can coexist peacefully alongside a population of unmodified humans." (124) Finally, these new enhancement technologies threaten "the moral ideals of equality and human dignity," Bess writes. (124) "A central moral challenge of the coming decades will be to prevent the technologies of enhancement from eroding the foundations of equality and human dignity on which our political and social systems rest." (125) The challenge will be to see that not just the privileged few have access to these technologies. (126) Bess concludes by saying that "it is not just our weaponry that threatens us, but our technologies of healing as well." (126)

**1282.** Bessant, John, Ernest Braun, and Russell Moseley. "Microelectronics in Manufacturing Industry: The Rate of Diffusion." *The Microelectronics Revolution: The Complete Guide to the New Technology and Its Impact on Society*. Ed. Tom Forester, ed. and intro. Oxford, Eng.; and Cambridge, MA: Basil Blackwell Publisher; and MIT Press, 1980. 198-218.

This paper gives an overview of the diffusion of microelectronics in industry. While microelectronics bring advantages in terms of flexibility, cost, size, and reliability, there are also complex social factors to be weighed. These include relationships between labor and management, and the fear of unemployment.

**1283.** Betancourt, Gilbert. "Present Color Trend Is Toward Subdued Hues." *American Cinematographer* (1937): 317, 352.

**1284.** Bettinger, Hoyland, ed. *Television Techniques*. New York: Harper, 1947.

**1285.** Beyer, Kurt William. "Grace Hopper and the Early History of Computer Programming, 1944-1960." University of California, Berkeley, 2002.

Abstract from UMI ProQuest Digital Dissertations: "Grace Murray Hopper (1906 - 1991) was a mathematician, teacher, naval officer, programmer, inventor, leader, and computer visionary. She lived a life worthy of reflection, and her story serves as a vehicle to address a variety of themes in the history of programming and computing. The following is an archive-based account that documents Hopper's career in computer programming from 1944 to 1960. Hopper was a pivotal figure in the early years of computing; therefore, an understanding of her

achievements shed light on the evolution of programming techniques, computer language innovation, and the interrelationship between computer hardware and software. Second, the account tracks the development of the community of people who came to refer to themselves as programmers and identifies Hopper's role within that community. Finally, Hopper's case helps to analyze how notions of gender shaped women's opportunities within the nascent computer field. The study explains why certain women such as Hopper were able to rise to preeminent positions within computing in the face of growing post-war antipathy in America towards women in the workplace. Hopper's story should garner interest from a wide audience, including historians of science and technology, military historians, computer scientists, and women studies scholars."

**1286.** Beyer, Walter. "Traveling Matte Photography and the Blue Screen System: Part III -- Special Photographic Phase." *American Cinematographer* 45.4 (1964): 208-210, 226-27.

In this article, the author who was Head of Engineering Research at Universal Pictures Corporation, talks about special effects and the traveling matte, blue-screen technique. See also *ibid.*, Sept., 1964, pp. 502ff; and *ibid.*, Oct., 1964, pp. 565ff.

**1287.** ---. "Traveling Matte Photography and the Blue-Screen System: Part II -- Specifications for Equipment and Photography." *American Cinematographer* 45.1 (1964): 34-40, 42, 44-45.

In this article, the author who was Head of Engineering Research at Universal Pictures Corporation, talks about special effects and the traveling matte, blue-screen technique.

**1288.** Bickel, Alexander , et al. "On Pornography: II -- Dissenting and Concurring Opinion." *Public Interest* 22 (1971): 25-44.

This article was among those written by social, legal, and political conservatives in the aftermath of the 1970 *Report* by the President Commission on Obscenity and Pornography. They warned that pornography dehumanized society, eroded self-restraint, undermined democratic government, and, when disseminated through mass media, could even destroy civilization. The 1970 *Report* of the President Commission on Obscenity and Pornography argued that pornography and erotica were essential harmless and that restrictions imposed on them by society should be loosened.

**1289.** Bickel, Karl A., ed. *New Empires: The Newspaper and the Radio*. Philadelphia: J. B. Lippincott Company, 1930.

This short book (112 pages) grew out of an address to journalism educators at Ohio State University in April, 1930. The author is interested in how the radio was beginning to change the nature of news and the newspaper business. He notes that several changes are underway that will vastly expand the "boundaries of men's minds": radio, television (which he sees as "just around the corner"), and talking motion pictures which through newsreels are presenting current events. These developments are inevitably merging to enlarge the reporting of news, and Bickel believed this to be a positive trend. Among the changes that radio were bringing, Bickel said, was that radio would come increasingly to be used for flash news, or bulletins, thus leading to the decline of "extra" editions from newspapers. Bickel did not see the new media of radio, talking pictures, and television threatening the existence of newspaper. Rather by widen people's intellectual horizons, there would be an increased demand to read about events in more detail.

Bickel did have concerns about radio. He believed radio broadcasting in 1930 was dominated by the electric power industry in the United States. He believe diversifying ownership of local stations was important. He also realized that radio provided a powerful tool for government or special interest propagandists. He warned that excessive government regulation would damage broadcasting excellence.

This work contains an appendix listing more than 90 U. S. radio stations affiliated with newspapers in 1930. (81-85) Another appendix (86-112) gives a brief summary of the relationship between radio and government in 39 countries.

**1290.** Bidwell, Shelford. "Telegraphic Photography and Electric Vision." *Nature* 78 (1908): 105.

**1291.** Biederman, Charles, ed. *Art as the Evolution of Visual Knowledge*. [Minneapolis]: Charles Biederman, Red Wing, Minnesota, 1948.

Chapter 12 ("Man Captures Records of Light") deals with the influence of photography (as well as films and television) on art. From the fifteenth to the nineteenth century, "painters ruled the world of art without question." But, Biederman writes, "With the invention of the Camera we have witnessed the conclusion of one epoch of painting-history -- that epoch predominantly characterized by the attempt to copy and create a permanent record of nature's appearances."

**1292.** Bigelow, Jacob, ed. *Elements of Technology Taken Chiefly from a Course of Lectures Delivered at Cambridge, on the Application of the Sciences to the Useful Arts*. 2 ed. Boston: Hilliard, Gray, Little and Wilkins, 1831.

Several chapters of this 500-page work are relevant to communication. Chapter 3 deals with the "Arts of Writing and Printing," and covers such topics as coping machines, printing presses, stereotyping, and machine printing. Chapter 4, entitled "Arts of Designing and Painting," treats color, as does Chapter 18, entitled "Arts of Communicating and Modifying Color." Chapter 5 deals with engraving and lithography. Chapter 9, "Arts of Illumination," discusses various lamps (gas, coal, oil). Chapter 10, "Arts of Locomotion," and Chapter 12, "Of the Moving Forces use in the Arts," treats locomotion and has material on roads, railroads, and steam power. Chapter 16, "Arts of Horology," considers clocks and watches.

**1293.** Bilby, Kenneth, ed. *The General: David Sarnoff and the Rise of the Communications Industry*. New York: Columbia University Press, 1991.

This "unofficial biography" traces the life of one of the pioneers of the American communications industry, David Sarnoff. Bilby, a one time associate and RCA manager, traveled with Sarnoff during the 1960s, the General's final active years. The book recounts Sarnoff's work as a Marconi telegraph operator, rising through the ranks to become President of NBC and shepherd of radio, television, and eventually color television.

The book reveals that the story regarding Sarnoff and his relationship with the *Titanic* sinking was a myth. The myth held that Sarnoff was the first telegraph operator to receive word of the sinking of the *Titanic* and stayed on the wire for 72 hours, with the blessing of President William Howard Taft, until all family members were notified. Bilby explains it was actually a Wanamaker's department store promotion, that three men manned the telegraph wire, and Taft was not involved.

Bilby paints Sarnoff as a man obsessed with image, pretense, and legacy. Sarnoff ached to be an important part of his adopted land and to wanted to be remembered as "the Father of Television." Bilby's book follows a traditional rags-to-riches story of the immigrant arriving in America at the turn-of-the-century who goes on to overcome great hardship and poverty, eventually rising to the pinnacle of success.

**--Robert Pondillo**

**1294.** Bimber, Bruce, ed. *The Politics of Expertise in Congress: The Rise and Fall of the Office of Technology Assessment*. Albany, N.Y.: State University of New York Press, 1996.

This brief 128-page book provides an informative look at the Office of Technology Assessment, an agency created by Congress in 1972. This legislative unit, which was concerned with the social effects of new technologies, operated until 1995 when a Republican-controlled Congress voted to terminate it operations. The author's background is in electrical engineering and political science. An underlying theme of this work is the "possibility of isolating objective truths from human values, and the ability to capture what is most important

about public life with science, shapes both experts' attempts to inform policy-making and scholars' struggles to define methodology for understanding political action."

This work focuses on the relationship between experts and politicians rather than on the content of the OTA's many studies about specific technologies. Senator Edward M. Kennedy was one of the initial supports of OTA and later Vice President Al Gore was one of the OTA's major patrons. But Bimber challenges the prevailing theory that experts tend to become more politicized the longer and closer they are near the exercise of power. Because Congress is "an institution with a highly pluralistic distribution of power," it "tends to reward experts who provide broadly applicable, politically uncommitted expertise." This work maintains that "Congress is actually quite successful at producing neutrally competent advisors," unlike the Executive Office of the President where experts are confronted with different incentives. Over the years, the OTA came to provide Congress with relatively unbiased assessments of new technologies' social impact.

Bimber has not attempted an exhaustive history of the OTA. He concentrates on the "essential outlines of the agency's life." The work has nine chapters. After an introductory chapter, Chapter 2 makes comparisons between the OTA and the Office of Management and Budget, and with the President's Science Advisory Committee. Chapter 3 gives an overview of the OTA and some ways legislators used information from the agency. Chapter 4 deals with the OTA origins, while Chapter 5 considers matters of "neutrality and politicization." Chapter 6 examines the OTA's survival strategy with the committee system. Chapter 7 explains why the OTA was abolished. Chapter 8 compares the OTA to the Congressional Budget Office, the Congressional Research Service, and the General Accounting Office. Chapter 9 attempts to draw "lessons from the record of OTA as a case study in the politics of expertise."

**1295.** Binder, J. W. "The Persecuted Movies [letter to editor]." *New York Times* Oct. 23, 1915 1915: 10.

J. W. Binder, Executive Secretary of the Motion Picture Board of Trade, quotes the NYT as saying that "Movie Posters Lure Boys from Their Home." He says movies are only the latest scapegoat for wayward youth. Cigarettes and dime novels had been blamed before.

**1296.** Bird, William L., Jr., ed. *"Better Living": Advertising, Media, and the New Vocabulary of Business Leadership, 1935-1955*. Evanston, IL: Northwestern University Press, 1999.

Business leaders through their use of public relations and advertising associated their corporations with public virtue rather than money making. They sought to sell their corporation over and above any particular product. In this endeavor, they were able to exploit the latest developments in communication technology -- radio, television, visual imagery in magazines and other publications.

**1297.** Bird, William L. , and Rubenstein, Harry R., eds. *Design for Victory: World War II Posters on the American Home Front*. Princeton: Princeton Architectural Press, 1998.

Posters were an important means during the Second World War to mobilize the American home front for the conflict that its country was engaged in. The most important purpose of posters was to link the military front with the home front. Through posters the government tried to convince its people that they too were part of the military machine and that they were obliged to fulfill their patriotic duty. The most important task of the working people in America was to boost production in order to increase the military strength. The government emphasized that an effort war the increase in war productivity would not result in personal gain for the workers. The government wanted people to change their attitude from antagonism of the war to cooperation. The posters celebrated the life of the middle-class families. They showed what kind or role people could have and how efforts during the war would lead to an ideal postwar world.

There were hundreds and thousands of posters produced because the Office of War Information, responsible for the war propaganda, decided that the government had to shout in everybody's face. There was no way for ordinary citizens to stay out of the war. The OWI wanted to have a propaganda poster everywhere people looked.

The most important feature of a successful poster was that it was supposed to appeal to the emotion of the reader. Americans had to become emotionally involved with the war so that they would feel obliged to fulfill their patriotic duty. Appealing to the emotion was not enough, however. The OWI needed to prevent the production of posters which promised the safe return of a loved one if people increased productivity of the war. Furthermore, the posters should not be recognized as a political message because people would not accept political propaganda. Also pictures of mutilation and death would demoralize the public. However, they had to show the seriousness of the conflict to prevent the public from becoming skeptical.

--Pieter Van Den Berg

**1298.** Birren, Faber, ed. *The Story of Color From Ancient Mysticism to Modern Science*. Westport, CT: Crimson Press, 1941.

Birren says that in this book the "ambition is a sizable one, but here in these pages is an attempt to review the history of color." Birren discusses such major figures as Aristotle, Pliny, Da Vinci, Albert Munsell, Wilhelm Ostwald, but his commentary is often discursive and vague on chronology. Two appendices are of interest A) "The Symbolism of Color" and B) "The Psychology of Color."

**1299.** Bishop, Jerry E. & Michael Waldholz, ed. *Genome The Story of the Most Astonishing Scientific Adventure of Our Time -- The Attempt to Map All the Genes in the Human Body*. New York: Simon and Schuster, 1990.

Two science writers for the *Wall Street Journal* produced this thoughtful book aimed at nonspecialized readers. They argue that while genetic discoveries have not been kept secret, their implications for society have not been adequately considered. They note that by 1989, ethicists had begun to warn that "gene discoveries would lead to the creation of a new social stratum called the biological underclass."

Important research unraveling the secrets of genes came during the 1940s when "a series of discoveries began suggesting that genes were composed of an acid found in the nuclei of cells. This nucleic acid which was rich in a sugar called deoxyribose and hence was known as deoxyribonucleic acid, or DNA." In 1953, British physicist Francis Crick and American biologist James Watson discovered the structure of DNA. Progress followed during the early 1960s when the genetic code was broken. By the middle of the 1970s, enzymes had been discovered "that could snip pieces of DNA out of one organism's genome and splice it into the genome of another organism." Techniques known as amniocentesis and later chorionic villus made sampling for chromosomal defects possible and led to widespread prenatal testing during the 1980s, and to the routine termination of pregnancies "for reasons that would have left previous generations aghast."

By the late 1970s, "geneticists and molecular biologists were frustrated in the decades-long hunt for the human gene. It was as though they stood on the steps of some huge Alexandrian library where the accumulated genetic knowledge of three billion years of evolution was stored. They knew the architecture of the library with its twenty-three pairs of wings. They knew the alphabet used to write its 50,000 to 100,000 tomes. They even knew the titles of a few of the genetic tomes. But they had no way of finding which books lay in each wing and on each shelf. What they desperately needed was a map.

"Then, almost unexpectedly, several lines of biological and medical research began to converge, and the means of drawing the genetic map became evident. The 'genomic library' was suddenly accessible. Humans were about to gain unprecedented mastery of their genetic destinies."

**1300.** Bishop, Katherine. "Justice Dept. Team Leading Broad Effort on Obscenity." *New York Times* Aug. 22, 1987 1987: 6A.



This article covers legal strategies to prosecute pornographers in the aftermath of the Meese Commission report on pornography. It discusses a new federal enforcement unit and the use of racketeering laws in obscenity cases.

**1301.** Black, Alexander. "Glimpses into the Future: VII -- Some Photographic Possibilities." *Youth's Companion* 75.29 (1901): 359-60.

Black predicts that the speed of photography will become faster and that photography will move toward the ideal of "instantaneous photography by any light sufficient for the eye." (359) He talks about taking moving pictures in the light of the home to capture family members and to display these the way pictures are displayed in a family album. "In this way we shall have, not an instant of arrested motion, but a series of moments such as we watch in a conversation, and we may, by averaging these, get a broader, truer impression such as the wise painter seeks to express." (359)

Greater speed in photography and discovering a way to transmit "these pictures by wire" will mean "we shall watch war at the library table -- yes, and hear the shells over the same wire." (359) Black sees the day when "we shall have photography in colors ... not merely iridescent surfaces or combination color plates, but the real things, an image in the colors of nature. This color photography will probably be more in the form of a positive, like the ferrotype plate (tintype), than in the form of a negative." (359) Possibly by 1912, we should "have literal copies of works of art, faithful to color as the present useful copies are faithful to form and tone. The value of these in art education would be very great." (359)

Black concludes by saying that "photography must be the great pictorial historian of the future; not absolutely truthful and impartial, for no historian can be that. ... But no historian will be more versatile, more indefatigable, more captivating to the fancy, more suggestive to the thinker, more helpful toward pictorial truth." (360)

**1302.** ---. "How to Give a Picture-Play." *Ladies' Home Journal* 15.11 (1898): 25.

Alexander Black, who was the inventor of the "Picture Play" and literary editor of the *Brooklyn Times*, discusses how to create the Picture Play in this short article. "Allow for about fifty words for each picture -- that is to say, for each change in the grouping of characters," he advises.

**1303.** ---. "Making the First Picture Play: The Forerunner of the Movie Drama Described by the Pioneer Screen Playwright." *McBride's Magazine* 96.574 (1915): 64-69.

This article, written by a writer-artist who helped to develop the "picture play," offers an insightful account of how moving pictures changed in the space of about two decades between 1894 and 1915. It begins with President Grover Cleveland asking "What is a picture play?" (64) The author had "used the term in an outline of my mission at the White House" probably sometime in 1895 or 1896. While gaining access to Cleveland was difficult, once at the White House, Black had the president's cooperation. "And so he found an actual bill that was to be signed, and we worked out the series of pictures quite in accordance with the allusions in the story." (64)

Black hoped to capture reality. "The truth is that my first notion of a play on a white sheet was influenced from the beginning by the conviction that the effect should be of real life; that is to say, not only as to the actual celebrities who might be mentioned in the story, but as to all the other characters, for which I sought those who in each case 'looked the part,' rather than people of the stage made up to look the part." (65)

Black prepared a story of about 14,000 words, about the length of a normal stage play. "The idea of drama on a white sheet was a result of my earlier experiences in exploiting photographs of life in an illustrated talk called 'Ourselves as Others See Us.'" (66) Black continues: "Why not choose characters to illustrate a consecutive story? Why not take a series of pictures with the same setting so that lantern slides might be made to register perfectly enough to give the effect of slow movement in the figures? Muybridge and others had done this with short series. Edison had expanded the idea in much longer series in his kinetoscope." (66)

Although Black was told that photographs, especially of groups, were likely to capture his subjects in an unnatural way, he proceeded. "Miss Blanch Bayliss, whose face had been known to admirers of A. B. Wenzell's drawings, was the heroine in more than title.... (66)

Black discusses the hand camera he used and the use of arc lamps. Indoor scenes proved challenging. He talks about the problems associated with dissolving one lantern slide into another. (67)

Black's picture play projected about four images per minute which gave the impression of slow motion. "The elemental slow motion effect of these first picture plays, while basically the same [as later moving pictures], made, of course, but a limited call on this faculty of the eyes [the illusion of motion], for the changes occurred but four times in a minute. It was a hand-whittled effect compared with the work of exquisite machinery." (68)

Black laments that he did not use the "close up" in his play. "Speaking of realism, let me confess that I hampered myself by the severe logic of the play form. A pictured curtain rose and fell. There were three acts and a 'curtain call.' The picture space had the form of a proscenium arch. I endeavored to keep the figures the same height throughout. While there seems to be less than the needed nicety in the opening and closing of the modern screen play, there can be no doubt of the big advantage gained by forgetting the state in concentrating on one or two figures, and in giving them the full screen for all the emphasis there may be in this method. The interest of the spectator is now, and should be, the basis of treatment. **If a ring on the heroine's hand is the focal point of interest, enlarging that hand to the limits of the screen, so that hand and ring are clearly to be studied by the man in the back seat, is as if the narrator had invited you forward to the very verge of the action, or had come toward you fully to meet the curiosity of the moment.** A use of this method would have saved me much labor." (68) (my emphasis)

Black discusses how one can project a character's thoughts on screen. Referring to his earlier picture play: "While the 'Dream of Fair Women' in 'Miss Jerry' introduced the illustration of a character's thoughts 68/69 by the simple use of the superimposed image, blended and retired, a vast range of illusion was impossible in this halting method. The perfected motion picture machine opened the door to modern inventive device. A stupendous industry, backed by millions in money, with armies of trained camera actors, led by masters of the new medium of expression, have introduced an astonishingly powerful elements into the field of pictorialized fiction." (68-69)

Black speculates on why it took so long for full-length pictures to appear. **Early films were difficult to watch for more than five minutes and difficult to duplicate. There were great technological improvements between 1894 to 1915, comparable to the change from the medieval hand-made pamphlet to the modern newspaper.** "Oddly it was more than sixteen years after the slow-motion 'Miss Jerry' that full length plays in full motion began to appear.

"The delay had not been due to mechanical difficulties alone. It is true that the first full motion pictures were trying to the eyes, so trying that five minutes seemed to approximate the limit of sustained attention. But the picture play as a popular institution had to find itself-- and its audiences. The immense duplication was too fantastically unthinkable even for a dream. Everything associated with a picture play and its putting forward was to me a matter of nicety, of cautious delicacy, of lantern difficulties, of special skill in the operator, of laboriously synchronized smoothness.

**"Of course, I was told that if I wanted to get rich I must duplicate my plays. This was just as plain at the end of five years as at the beginning. The thought of a single duplicate gave me a chill. Artistically the plays might have been duplicated, but artistically I could not have afforded to duplicate them on any basis that would have been profitable. This is to say that only a good reader (they forgave bad reading in the author) in partnership with a highly skilled operator could have worked out the salvation of the idea. And this explains why the first picture plays remained for so many years a one-man experiment.**

**"To-day no reader is needed; and the modern projection machine runs by a motor. The contrast is as wide as between a medieval pen-made pamphlet and a modern newspaper."** (69) (my emphasis)

When one understands the nature of moving pictures as they have evolved in 1915, Black says it hardly unreasonable to pay a movie star like Mary Pickford \$2,000 a week "when you consider that this art which needs no translator is distributed to the ends of the earth, and may be presented in the smallest village precisely as it appears in the finest theater.

"Literally the screen play has made all the world a stage -- and an auditorium. Because it is an art, it can be vulgar as well as powerful.. Because it holds the attention of so many millions of eyes and minds, it can misuse its power. Because it must be spawned so prodigiously, it is always in danger of becoming thin and cheap. Those are trite misgivings. I have no doubt they said the same sort of thing about the first printing types. The interesting fact to realize -- and this is trite, too -- is that the picture play has only passed from the period of infancy to that of ambitious and sometimes ungainly youth. As a field for the exercise of the human imagination it surely offers an extraordinary challenge." (69)

**1304.** ---. "The Photograph." *Los Angeles Times* Dec. 3, 1893 1893: 7.

Alexander Black attempts to demystify trick photography, explaining, for example, how photographs can be made to picture "ghosts." In taking a portrait, the exposure time might be five seconds. At the end of two seconds the camera opening in closed, a person gets up and leaves, and then the camera opening is opened again. Black concludes the articles by saying that "Photography is an energetic science. It has shown us th upper surface of thunder clouds in action. It has shown us the heart of a coal mine. The camera gets into the rigging of ships, and into the catacombs. It registers vibrations in the vocal cords of the human throat. It is reporting men, as well as the earth, inside and out."

The article's subtitle reads: "Its Work Is Not So Mighty Mysterious. When You Know How It Is Done -- The Camera Wizard Always Waits for Your Expression of Astonishment."

**1305.** ---. "Through a Detective Camera." *St. Nicholas: An Illustrated Magazine for Young Folks* 17.12 (1890): 1022-34.

Alexander Black begins by discussing the difficulties of photographing a baby before the invention of portable, handheld cameras. These more portable detective cameras allow the photographer to capture lifelike, often rapid, movement. Black writes that "Before the 'detective' appeared there had been no means of catching those quickly vanishing phases of character and action which we now so delight to study; and the discovery that the portable picture-box could be carried and operated without exciting suspicion, among the children (or among their elders either, for that matter), was a promising discovery. It was like striking a new vein of precious metal in an abandoned mine. It opened up opportunities for picturing much that was curious, much that was beautiful, and, above all, much that was *true*...." (1023) (emphasis in original text) Later, Black says that "The amateur photographer is the historian of the summer boarding-house." (1033)

**1306.** Black, Edwin, ed. *IBM and the Holocaust: The Strategic Alliance between Nazi Germany and America's Most Powerful Corporation*. New York: Crown Publishers, 2001.

Black argues that an alliance developed between Adolf Hitler and IBM, beginning in 1933 and running through World War II. IBM and its subsidiaries created technologies, starting the with Hollerith punch cards machines of the 1930s, that helped the Nazis to identify and locate rapidly European Jews. Indeed, IBM technology helped the Germans to organize not only Jews but censuses, registration, Nazi businesses, the German military, train schedules, and the slave labor in concentration camps. Most literature about the Holocaust, with a few exceptions, do not discuss the Hollerith technology, the author says.

This book is based on research in numerous archives. The author worked in archival collections in the United States, England, Israel, and Germany. Black says that he more than 20,000 pages of documents in fifty archives, museum files, and other collections, including previously classified State Department and OSS material.

He notes that more than 100 people in seven countries helped to locate and translate documents. Black is the son of Polish Holocaust survivors.

**1307.** Black, Gregory D., ed. *The Catholic Crusade Against the Movies, 1940-1975*. New York: Cambridge University Press, 1997.

This, the second volume in Black's history of Catholics and American film censorship, brings the story into the mid-1970s. Some of the ground here has been covered earlier by Frank Walsh (on the Legion of Decency) and such writers as Frank Miller, and Leff and Simmons (on the censorship of specific films). Black is good in discussing the censorship of individual films. For example, he explains that several challenges to the PCA preceded the decision to come down hard on the foreign movie, *The Miracle*, the picture that led to the U.S. Supreme Court in 1952 to give cinema protection under the First Amendment for the first time. It is not clear why Black chose 1940 and 1975 as the starting and ending points of this work. The work deals with efforts to regulate this medium although it does not deal with film technology per se.

**1308.** ---, ed. *Hollywood Censored: Morality Codes, Catholics, and the Movies*. New York: Cambridge University Press, 1994.

This work is the best book on Catholics and movie censorship in the United States during the 1930s. During this decade, Catholic leaders in the United States and elsewhere viewed the technology of cinema as a threat to fundamental values. Black's work is based on research in the Production Code Administration Files in Beverly Hills, CA, and in several archdiocese archives.

**1309.** Blackwood, George. "The Advertising of Ideas." *Labor and Nation* 7.4 (1950): 25-27.

Blackwood describes techniques used to influence public opinion and implies that union members and others should recognize these techniques to counteract idea advertising by big business. Blackwood provides examples of 14 strategies for influencing opinion, including an "appeal to the emotions," especially hope and fear. He notes, for instance, that General Motors tried to generate fear among small property owners during the sit-down strike of 1937. "The most predominant pattern," Blackwood writes of idea advertising, "lies in the adroit use of works, the creation of *symbolism* which results in glittering generalities." He notes that advertisers tied their pro-business and anti-union advertising campaigns in the 1940s to symbolism connected to basic values such as freedom, democracy, and Americanism.

--Phil Glende

**1310.** Blaetz, Robin. "Avant-Garde Cinema of the Seventies." *Lost Illusions: American Cinema in the Shadow of Watergate and Vietnam, 1970-1979*. Ed. Cook, David A. New York: Charles Scribner's Sons, 2000. 453-87.

This chapter in Volume 9 of Scribner's *History of the American Cinema* Series, edited by Charles Harpole, discuss avant garde and underground films during the 1970s. Many of these works used 16mm and 8mm cameras.

**1311.** Blake, Erin C. "Zograscopes, Virtual Reality, and the Mapping of Polite Society in Eighteenth-Century England." *New Media, 1740-1915*. Ed. Pingree, Lisa Gitelman and Geoffrey B. Cambridge, MA: MIT Press, 2003. 1-29.

The author notes that "3-D viewing technology has a very long history." On 3-D device was manufactured in England during the 1740s. "Between the mid-1740s and the mid-1750s, zograscope prints appeared regularly in English magazine copy and newspaper advertisements, as did hundreds of different engraved, hand-colored images designed for use with the device. Curiously, almost every one of the known engravings from that period has the same subject. Zograscope prints depict the manmade environment, particularly urban topography." (1) The author asks why this was so and why other scenery set in nature were not used.

Blake's essay appears in a volume that is part of a larger series on new media technologies entitled *Media In Transition*. This volume offers a historical and comparative perspective on it subject in a way that is accessible to a wide audience of humanists, social scientists, and policymakers. These ten essays examine media that were new in the eighteenth, nineteenth, and early twentieth centuries. They explore "moments of transition when each new medium was not yet fully defined, its significance in flux...." They attempt to put these media into their "specific material and historical environment" and explain the "ways in which habits and structures of communication are naturalized or normalized." (viii)

**1312.** Blanchard, Charles A. "The Christian and the Theater." *Herald of Gospel Liberty* 106.17 (1914): 527.

The author, who was then president of Wheaton College, a private, interdenominational Christian college, begins by asking "What out Christian people to do about the theater?" He also asks "Is the theater essentially evil?" and "If it is not essentially evil, but if attendance upon it works harm and evil to weak Christian, what then is the duty of a Christian who thinks himself strong?" Blanchard says that no theater "makes it a rule to exclude adulteries and murders from its list of dramatic representations."

Blanchard has a low regard for the theater and for actors. He argues that "the business of furnishing amusement to people is in itself doubtful, if not distinctly evil in character. It is a sad fact that those who live to furnish amusement for other people seem to deteriorate in character. An owner and manager of two theaters not a great while since told me that he would not permit his wife and daughters to know actors and actresses. He employed them to amuse the community, but he would not welcome them into his home. In some way they had become such persons as he did not wish his family to know."

Blanchard suggests that the very process of acting in dramas that deal with adultery and murder are damaging. "Is it possible for a man to play for five years, in twenty-five dramas, that he is the husband of twenty-five or thirty different women without suffering spiritual harm? Is it possible for a woman to play that she has been seduced and become an outcast without being morally injured? It is possible for a woman who is married to play that she is married to other persons than her husband and to act the situation as vividly as possible, so as to awaken the interest and applause of the audience without harm? Is it possible for a man to play a murderer or a thief without being injured in character, and is it possible for people to look on while men and women are playing these things without themselves being injured?"

Opera, according to the author, was not better than a live play. "Take the stories of the operas for example. Give to them the attraction of beautiful dressing, charming music, handsome people, and is it possible for adultery and murder, which is the stock in trade of these dramatic representations, to fail of doing their deadly work in the souls of men?"

Part of the problems from Blanchard's point of view was that cheap theater appealed to a lower class of people. "No theater could live on the moneys gathered from the few high-toned plays patronized by intelligent Christian people. The plays must strike lower down, they must attract another class of people, people who have little sense of responsibility to God for their time or money. This is the only class who can afford a sufficient patronage to make the theater, as an institution, a success."

Blanchard says the theater is especially harmful to the young. "The cheap theater of our time, the five and ten-cent theater, is coining money for the proprietors and which is perhaps ruining as many young people as almost any one instrumentality of evil in our time. If you wish to know what goes on within, take a look at the pictures which are exhibited without...."

**1313.** Blanchard, Margaret A., ed. *Exporting the First Amendment: The Press-Government Crusade of 1945-1952*. New York: Longman, 1986.

This work deals with the effort after World War II by American leaders to export its press system to the rest of the world. The effort reflected a belief in American exceptionalism, that American values and ideals could be exported and would take root elsewhere; that virtually every country could be transformed into "a miniature United States in form of government, traditions, and institutions." The American press system could inform the citizens of other nations about the workings of their governments, thus helping to ensure that another Hitler could not rise to power. This endeavor ran into problems, and many nations became cynical about the motives of American journalists. The free-press crusade became part of the ideological struggle against Soviet communism. It was "part of a larger effort by American diplomats and business leaders to create a world safe for democracy by remodeling that world in the image of the United States," the author writes.

**1314.** Blashfield, Edwin H. "'Movies' Bridge Ages from Cave Man to Us." *New York Times* March 4, 1917 1917, sec. SM: 8.

In this article, Blashfield, who was a well-known artist and decorator and President of the Advisory Committee of the Photoplay League, writes about the artistic and educational future of movies. He notes that movies are popular because they are cheap and are available even in small towns where life is dull. But there is a deeper reason for their popularity and it is because they appeal to the eye and are much easier to understand than the printed word. This deeper reason "reaches into the remotest past. When the world was young, man learned to speak long before he learned to write or read. But before he even spoke intelligibly he learned to observe through his eyes. The visual appear came first of all. And today the immediacy of that visual appeal is the same and bridges the ages between the cave man and the spectator of the movies. From this fact we cannot get away. We must reckon with it and we must make the best of it," Blashfield writes.

Blashfield continues by saying that "Centuries after came St. Augustine and summed up the situation in seven words, 'Pictures are the Books of the Ignorant.' To teach her ignorant the Church used them until each cathedral became a great stone Bible, sculptured without and painted within, storied all over with The Word written in marble and stained glass and mosaic. The popularity of the graphic presentation was universal. No written or spoken sentence can reach the mind as swiftly and concentratedly as the thing seen. Music comes next in the suddenness of appeal, but the latter is to the emotions, the road from the eye to the brain still remains shorter than that from the ear. If such was the case in earlier times, what wonder that, when modern science set the pictures moving, their fascination became irresistible.

"Particularly irresistible it must be to those unused to reading, who find here the quick and easy short cut to the story's understanding. Again think what a mutual message the motion picture carries in a country where common speech is not an inheritance. Before the 'movies' Russian and German, Scandinavian and Italian, Englishman and Frenchman, may sit elbow to elbow and vibrate sympathetically, for here is the tongue that was spoken before ever Babel was built, the language of images.

"The man in the street, the dull, featureless street of the little town, or the even duller street far removed from the centre of the great city, has found the short cut to entertainment. It makes no double draft upon him, he does not have to use ears as well as eyes, he is not puzzled with hard words or construction, he can concentrate at once upon what interests him most. His imagination, if sluggish, is stimulated, and if active, is whipped. No wonder that where the way is so clear for him he persists in it."

Blashfield said that "Crudity, harsh contrasts, violent sensationalism are well liked. The lack of spoken language and the consequent need for dumb show must be supplied by incessant happening...."

Blashfield says that to attempt to censor bad movies will only draw more attention to them. One must encourage good films and only by so doing will cinema become "a read national asset."

The subtitle of this article reads: "Visual Appeal Always the Same; Says Noted Artist, Who Discusses the Educational and Artistic Future of Motion Pictures."

**1315.** Blau, Eleanor. "A Good Time to Ask: What Do We Mean By 'Liberty'?" *New York Times* June 22, 1986 1986: 26.

This article reports that Richard D. Heffner, head of the movie industry's Classification and Rating Administration, will chair a conference called "Liberty -- the Next 100 Years." A number of prominent people will participate: psychologist Dr. Kenneth B. Clark, NOW president, Eleanor Smeal, and Holocaust historian, Elie Wiesel.

**1316.** Bliss, Edward, ed. *Now the News: The Story of Broadcast Journalism*. New York: Columbia University Press, 1991.

This work provides interesting information on the origin and development of broadcasting in the United States. The author notes that as early as 1898, "through facilities provided by Marconi's newly founded wireless company, the Dublin Daily Express received minute-by-minute coverage of the Kingstown Regatta. This was wireless telegraphy- no sportscaster's voice was heard- and the audience was minuscule. But it was news, and it was heard over the air." As for the first voice broadcast, while the origins are debated, certain facts are clear. "Reginald Fessenden, working in his Pittsburgh laboratory, succeeded in transmitting his voice by radio in 1901. Logic led him to use a continuous, smooth flowing electromagnetic wave, instead of trying to use the interrupted or staccato-type wave adopted for the transmission of code. This was a radical departure, a heresy so important to the future of broadcasting that Erik Barnouw calls it 'the foundation of radio.'"

With regard to television, "CBS experimental station, W2XAB, went on the air on July 21, 1931, with a stellar program that included George Gershwin, the Boswell Sisters, and Kate Smith, who sang her radio theme song, "When the Moon Comes Over the Mountain." In the same year, CBS introduced television's first regularly scheduled news program." The author also notes the importance of magnetic tape to broadcasting after World War II: "'One World Flight,' produced by Norman Corwin and Lee Bland, is notable not only because it was the most ambitious documentary series of the late 1940s, but because of its use of magnetic tape, the new reporting tool. For 'On a Note of Triumph,' and his other broadcasts promoting global unity, Corwin had received the Wendell Willkie-Freedom House 'One World Award.' The award consisted of a trip around the world, dramatizing Willkie's concept of one world."

**1317.** Bliven, Bruce, ed. *The Wonderful Writing Machine*. New York: Random House.

In this nicely written, 236-page book, Bliven points out that in 1853 the speed record for hand writing was but 30 word-per-minute. By 1868, Christopher Sholes of Milwaukee, had invented the typewriter. Sholes was not the first person to have invented the typewriter – indeed, he was only the fifty-second, Bliven notes. But his was the first commercial and practical machine to become available. Bliven notes the impact this invention had on women and war. By the 1880s, there was a shortage of trained typists and women increasing entered the workforce in this field. By 1888, there were perhaps 60,000 female typists in the United States. By the mid-twentieth century, the typewriter had been a critical component in military communication. "The captain of a battleship insists that there be fifty-five typewriters on board before he feels equipped to meet the enemy," Bliven says. "On the ground, as the army move forward, there are more writing machines within four thousand yards of the front lines than medium and light artillery pieces combined."

**1318.** Block, Jerry. "How NBC-TV Newsreel Crews Filmed the Israeli-Arab War." *American Cinematographer* 48.12 (1967): 866-68.

This article discusses how Israeli combat photographers and three NBC camera crews shot about 150,000 feet (or 75 hours) of film in about three to four weeks in the 1967 Israeli-Arab war. Much of the film was 16mm with a magnetic stripe for sound.

**1319.** Block, Lauren G. and Punam Anand Keller. "Effects of Self-Efficacy and Vividness on the Persuasiveness of Health Communications." *Journal of Consumer Psychology* 6.1 (1997): 31-54.

The authors write that they used "the literature on self-efficacy and vividness to predict and explain the conditions under which vivid information will be more persuasive than nonvivid information in health communication." The focus on information about sexually transmitted diseases.

**1320.** Blodgett, Nancy. "Porno Blacklist? Magazines Fight Meese Panel." *ABA Journal* 72 (1986): 28.

This article from the American Bar Association deals with efforts by *Playboy* and *Penthouse* to fight efforts by anti-pornography groups to have those magazines removed from stores. The magazine sued Attorney General Edwin Meese and the Meese Commission to prevent it from creating a "blacklist" of pornography distributors.

**1321.** Blondheim, Menahem, ed. *News Over the Wires: The Telegraph and the Flow of Public Information in America, 1844-1897*. Cambridge, MA: Harvard University Press, 1994.

This book examines the rise of the Associated Press and chronicles the AP's battles with other wire services for dominance in the wire service news industry. During the period covered by Blondheim, the AP battled numerous other news agencies, and had run ins with telegraph companies, all on its way to becoming the number one American wire service. As it grew, the AP served as a funnel to channel and nationalize the news, and according to Blondheim, create a demand for national news.

Blondheim begins by explaining that during the nineteenth century, even prior to the invention and employment of the telegraph, the time-lag between an event and its appearance as news in a newspaper was decreasing. The steam engine, canals and roads all helped to improve transportation within the United States, reducing the time it took for news of events to spread and mail to be carried throughout the nation. The author also argues that the rise of the penny papers, and their greater focus on local news, created a demand for more timely news, as did greater interest in speculation and finance.

The desire for news of the Mexican War was a major impetus behind the formation of the New York Associated Press, according to Blondheim. All the New York newspapers wanted news from the war, but the cost of obtaining it individually was prohibitive. The NYAP forced newspapers to share the cost of obtaining war (and later any) news. It was this model that other news sharing organizations followed.

Blondheim is more interested in the formation and activities of the news organizations than the telegraph itself. He does discuss some of the telegraph companies, noting the often secretive or shady business practices were used to lure investors or triumph over rivals. Blondheim states that the Atlantic Telegraph Company, trying to lay a trans-Atlantic ocean cable in the 1850s, may have faked transmissions on its first cable so as to secure investors for a subsequent cable. By 1859, most American telegraph companies had consolidated into Western Union, a large trust controlling a significant share of the telegraph lines and most telegraph operators and repairmen.

The author devotes significant space to the competition between the Western Associated Press and the New York Associated Press. He chronicles the "Press Association War," an all-out battle for supremacy (or monopoly) in 1866 and 1867, ending in the breaking of the previously more powerful NYAP. The onset of telegraph regulation in the late 1870s further diminishes the unbridled competition and less-reputable practices of the past.

Politicians during the Gilded Age courted the wire services in order to get more national press coverage. Many tried to befriend executives of Western Union or one of the wire services, both to secure favorable news stories and also to suppress unfavorable ones. Blondheim observes that in 1881 alone, over thirty politicians made requests for special coverage to the Western Associated Press. Perhaps the most striking example of a politician aided by a wire service is Rutherford Hayes, elected to the presidency in 1876. Hayes was a close friend of the



president of Western Associated Press. The WAP released damaging information on Hayes' rivals at the Republican nominating convention, particularly James Blaine. The same occurred in the general election as bad stories about Tilden surfaced right before the election.

Blondheim provides extensive citations and this book is valuable addition to the literature on the wire services. Blondheim's footnotes are helpful because he often includes additional explanatory information in them. This book, like so many others published in the 1990s, contains an excellent footnote section but no complete bibliography. He lists some primary sources and gives the reader a brief "selected" bibliography. The first time a work is cited the author gives the complete citation, and then refers back to that rather than including a separate bibliography for all materials cited or consulted. But this shortcoming does not undercut this book's value.

--David Henning

**1322.** Blum, John Morton, ed. *V Was for Victory: Politics and American Culture during World War II*. New York: Harcourt Brace Jovanovich, 1976.

In this readable account of homefront propaganda during World War II, Blum discusses the use of radio, motion pictures, and newspapers for propaganda. This book provides historical context for the use of these media during the war.

**1323.** Blumenthal, Ralph. "Porno chic." *New York Times Magazine* (1978): 28, 30, 32-34.

This article talks about the hard-core pornographic movie *Deep Throat* (1972), about the fact that it has played in mainstream theaters, and that it has become "chic" for well-known personalities -- Johnny Carson, Mich Nichols, Jack Nicholson -- to attend. One the film "broke in the society columns, it was O.K. to go," one patron is quoted as saying.

**1324.** Bluth, Joseph E. "More Facts About Vidtronics." *American Cinematographer* 48.11 (1967): 803, 816, 818-20.

This talk before the American Society of Cinematographers by Joseph E. Bluth, then Vice President and General Manager of Technicolor Vidtronics Division (Eastman Kodak?), discusses Technicolor's color videotape-to-film transfer process. Bluth notes that "if you were to analyze what is recorded on a piece of tape and the standards by which a color signal is placed on tape you would immediately be aware of the fact that there are some very severe limitations in extracting this information and putting it onto film. It is not like a simple black-and-white signal where you have one entity -- one signal to, in effect, transfer." (803)

**1325.** Boddy, William, ed. *Fifties Television: The Industry and Its Critics*. Urbana: University of Illinois, 1990.

Boddy documents the sea change in American television that transformed it from a novelty of little consequence to a broadcast medium that reached into the homes of millions of Americans. Boddy focuses largely on the rise of the big three networks--NBC, ABC, CBS--and explains how cultural and economic imperatives put control of broadcast television into the hands of these networks. One of the major threads of Boddy's argument is that as commercial sponsorship of television programs shifted from a single-sponsor format to the shorter commercials familiar today, there was an attendant shift away from live drama to telefilms and other types of pre-recorded programming. As Boddy demonstrates over the course of his study, questions of commercial sponsorship were also bound with the troubled relationship between television networks and the Hollywood film industry.

The multiplicity of perspectives that Boddy evokes in his book--from network executives and television playwrights to critics and magazine editors--is both the book's greatest strength and its greatest weakness. It is the book's greatest strength because it shows that despite the great power the networks eventually came to exert over the industry, during the 1950s, they were buffeted by other forces such as public opinion; multiplicity is also the book's greatest weakness because Boddy tends to bounce around from perspective to perspective within paragraphs, making it difficult for the reader to gain a sense of the book's argumentative arc. That said, it is

possible to trace Boddy's major ideas through the four main sections of the book: "Setting the Stage for Commercial Television"; "The Television Industry in the Early 1950s"; "Programs and Power: Networks, Sponsors, and the Rise of Film Programming"; and "Crisis and Counterattack, 1958-60."

In the first part of the book, Boddy shows that while television eventually came to replace radio as the dominant broadcast medium in America, the television industry in the late 1940s was wary of modeling itself too closely on the early radio industry, which was perceived as too hit or miss (16). Following this contrast with the radio industry, Boddy explains how in 1952 the FCC

located television service in the VHF band (28). Since RCA owned numerous patents relating to this band, they soon became an early leader in the industry. It was RCA, the parent company of NBC, that set the tone for how the television industry would interact with the film industry.

Boddy is perhaps at his best when chronicling the complex relationship between the television and film industries. Traditional historical accounts need to be revised that suggest a mutual lack of interest and collaboration between the film industry and the television networks in the early years of the TV industry. Despite doubts about the viability of either films or original film programming in the early years of the medium, the major Hollywood studios followed events in the television industry very closely (67). In parts two and three of his book, Boddy spends a great deal of time explaining the dimensions of this relationship. Though, for example, there was a certain demand for telefilms, A-list Hollywood films rarely made it onto television, which instead broadcast low-budget films (77). Boddy demonstrates that the networks feared telefilms would lead to deals between individual stations and studio subsidiaries that would leave them out of the financial loop; in order to reassert their control over broadcast content, by the late fifties the networks predominantly showed programs written by their in-house writers.

Despite the sometimes-antagonist relationship between the television and film industries, Boddy shows that once commercial sponsorship began to take off in the mid-fifties, television proved an ideal medium for advertising films. In 1954, for example, the success of the feature-length film *20,000 Leagues Under the Sea* was attributed to its promotion on the Disneyland television show (147). Following discussions of how the television and film industries intersected through advertising, Boddy shows that by the late 1950s, television industry practices and programming came to be inexorably linked to commercial sponsorship. In other words, by 1960, Boddy argues, the television industry recognized television was the ultimate advertising medium and began to develop its policies accordingly.

Because the financial success of network television soon depended on showing the largest number of people the sponsors' product, the industry made some poor choices that resulted in what Boddy calls TV's Public Relations Crisis of the Late 1950s (214). Citing such examples as the well-known quiz show scandals and the fact that Mutual Broadcasting Company made a deal with Dominican Republic dictator Rafael Trujillo that for \$750,000 they would offer 425 minutes of months of favorable coverage, Boddy shows how the television industry grew to become at least partially accountable to the public and vocal television critics. Like their effects on the economic practices of network television, the scandals hardened industry responses to a half-decade of rising critical attacks on the medium. In the process, the television industry, under the leadership of the three networks, offered new public definitions of its programs, its creative workers, and its audience (234).

*Fifties Television* is a useful book for anybody who wants a detailed account of the rise of television from the perspective of the industry. Boddy succeeds in weaving the complicated social, cultural, and economic milieu in which television was formed into a pervasive medium that it remains today.

--Steve Belletto

**1326.** ---. "Redefining the Home Screen: Technological Convergence as Trauma and Business Plan." *Rethinking Media Change: The Aesthetics of Transition*. Ed. David Thorburn and Henry Jenkins, eds. Cambridge, MA: MIT Press, 2003. 191-200.

This essay examines "the introduction of a new consumer product in the U. S., the digital 'personal video recorder' or PVR in the late 1990s."

Boddy's essay is one of twenty-two chapters by different authors that attempt to improve our "understanding of emerging communication technologies." This volume, which part of a larger series on new media technologies entitled *Media In Transition*, tries to offer a historical and comparative perspective on it subject in a way that is accessible to a wide audience of humanists, social scientists, and policymakers. The editors of this volume describe the chapters in this work as follows: "Challenging the assumption that new technologies displace older systems with decisive suddenness and have a revolutionary impact on society, the essays in this book see media change as an accretive, graduate process, always a mix of tradition and innovation, in which emerging and established systems interact, shift, and collude with one another.

**1327.** ---. "Senator Dodd Goes to Hollywood: Investigating Video Violence." *The Revolution Wasn't Televised: Sixties Television and Social Conflict*. Ed. eds., Lynn Spigel and Michael Curtin. New York and London: Routledge, 1997. 161-83.

Boddy writes that Senator Thomas J. Dodd's intermittent public hearings between 1961 and 1964 produced no new legislation or reform of regulations but "the thousands of pages of testimony and exhibits, including material generated by the unprecedented subpoena of hundreds of confidential business documents, provide a valuable portrait of the commercial television industry and its contested place in American life." This piece is based on published sources and the published hearings, although apparently not on archival research in Dodd's papers or related collections. The author concludes that "Dodd's investigation marks an instance of the tendency of large television institutions to create what John Hartley calls paedocratic regimes, where the presence of children in the television audience is construed to rule all judgments of programmers and regulators.... Whether permissive or censorious, ... discourses construed the television audience as irresponsible and fundamentally childlike."

**1328.** Boden, Margaret A., ed. *Artificial Intelligence and Natural Man*. New York; and Hassocks, Sussex: Basic Books, Inc.; and Harvester Press, 1977.

The author seeks to describe artificial intelligence in a manner that emphasizes its relevance to humans. She attempts to avoid jargon and specialized language. Readers with philosophical or psychological interests in artificial intelligence may find this work most interesting. "Above all," she writes, "I have tried to convey a sense of the relevance of artificial intelligence to the understanding of natural man. Contrary to what most people assume, this field of research has a potential for counteracting the dehumanizing influence of nature science, for suggesting solutions to many traditional problems in the philosophy of mind, and for illuminating the hidden complexities of human thinking and personal psychology. The common view that machine research must tend to display us humiliatingly to ourselves as 'mere clockwork' is false. The more widely this is realized, the less of a threat will artificial intelligence present to humane conceptions of society." (from Preface) The author at the time was a Reader in Philosophy and Psychology at the University of Sussex.

**1329.** ---. "The Social Impact of Thinking Machines." *The Information Technology Revolution*. Ed. Tom Forester, ed. and intro. Cambridge, MA: MIT Press, 1985. 95-103.

Boden offers a sober reflection on research in artificial intelligence, looking at medical diagnosis systems, and legal advice and education in finance. She takes exception to sensationalistic claims for artificial intelligence. This paper was first published in *Futures* (Feb. 1984).

**1330.** ---. "The Social Implications of Intelligent Machines." *The Microelectronics Revolution: The Complete Guide to the New Technology and Its Impact on Society*. Ed. Tom Forester, ed. and intro. Oxford, Eng.; and Cambridge, MA: Basil Blackwell Publisher; and MIT Press, 1980. 439-52.

At the time of the paper, Boden was a professor of Philosophy and Psychology at the University of Sussex, England. Here she provides a review of scholarship on the ethical and social issues raised by artificial intelligence. Microelectronics is likely to make intelligent machines much more widespread, which poses a threat to our concept of self. This piece appeared first in *The Radio and Electronic Engineer*, Vol. 47, No. 8/9 (Aug./Sept. 1977), and is based on chapter 15 in Boden's book *Artificial Intelligence and Natural Man* (Hassocks, Sussex: Harvester Press, 1977).

**1331.** Boeringer, Pierre N. "The Advertiser and the Poster." *Overland Monthly and Out West Magazine* 38.163 (1896): 41-52.

**1332.** Boettinger, Henry M. "Our Sixth-and-a-Half Sense." *The Social Impact of the Telephone*. Ed. Ithiel de Sola Pool, ed. Cambridge, MA: MIT Press, 1977. 200-07.

The author notes that unlike many other inventions that require some expertise in their use lest they be dangerous, the telephone is different. Its "uniquely phenomenal growth and pervasiveness in our lives can in large measure be ascribed to its ease and safety of use."

**1333.** Bogard, William, ed. *The simulation of surveillance: Hypercontrol in telematic societies*. Cambridge, Eng.: Cambridge University Press, 1996.

Bogart explores "the relations between surveillance and simulation technologies, and their significance for issues of control in postindustrial or ... 'telematic' societies at the end of the twentieth century." Theoretically, he relies heavily on poststructuralist or postmodernist writers such as Michel Foucault and Jean Baudrillard. Considering computer profiling, virtual reality, artificial intelligence, and genetic mapping, Bogart builds a "social science fiction" that explains how simulation technology revolutionizes the surveillance at work, in war, in sexuality, and in one's private life.

**1334.** Bohn, Thomas W. and Richard L. Stromgren, ed. *Light and Shadows: A History of Motion Pictures*. Port Washington, N.Y.: Alfred Publishing Co., Inc., 1975.

The author explains the organization of this work as follows: "Although not rigidly defined, the book is divided into three parts. Chapters 1 through 6 present the earliest beginnings of film and continue through the technological improvements and the artistic development that began an industry. The second part (chapters 7 through 11) begins with sound. In this part, the reader is engaged by the problems, frustrations, and inspiration which came from the addition of the new dimension. The final section begins with an international renaissance, the simultaneous arrival of television, a crucial court decision, political pressures, and the beginning of the 'new realism' directly after World War II. The concluding chapters in the three sections are intended to serve as an overview of the period, pulling together the evolution of form and function up to those pivotal periods." (xv-xvi)

In the opening chapter, the author discusses the prehistory and origins of cinema. Five important developments formed the needed theoretical and technology base for cinematography -- 1) persistence of vision; 2) photography; 3) the movie camera; 4) film; and 5) the motion picture projector. During the late 1960s, the author notes, the Cinemobile Mark IV appeared that made it much easier to film on location almost anywhere in the world.

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Chapter 7 in this book is entitled "Sound and Color: A New Beginning." The author takes the position that technology has been essential to the development of the film industry. No artist can transcend the nature of his medium. Especially interesting is the discussion of the ways in which technology directed the movies toward the large mass audience. Among the points made is that technology was extremely expensive, and therefore films needed widespread appeal to recover costs and make money. The point is made that the industry has always turned to technological innovation whenever it has slipped a bit in the affections of the public.

--Gordon Jackson

**1335.** Boliek, Brooks. "Glickman Relishes New Role." *The Reporter (Hollywood Reporter)* (online) July 2, 2004 2004.

This article discusses Dan Glickman who will replace Jack Valenti as head of the Motion Picture Association of America (MPAA). It talks about Glickman's sense of humor and his ability to work with Congress (he was a former congressman from Kansas). "It's always been my style not to be a bomb thrower, but a diplomat," Glickman said. "You have to be able to work both sides of the aisle. At the Agriculture Department, I was often referred to as the red state diplomat." The article notes that Glickman is active as a donor to the Democratic Party (\$20,000 to the Democratic Party, and \$2,000 to Senator John Kerry's campaign). Glickman was Secretary of Agriculture under President Bill Clinton.

**1336.** *La notte brava (aka On Any Street; Les garçons; Bad Girls Don't Cry)*. 1962, 1962 (USA); 1959 (Italy); 1961 (France).

This movie opened in New York City on January 24, 1962, and was one of several foreign films that dealt with themes that were outside Hollywood's Production Code as it was written in 1930. For example, prostitution and homosexuality were subjects that had been permitted with qualifications when the Code was revised in 1956 and 1961 respectively.

Plot summary from American Film Institute Catalog: "Ruggeretto, Scintillone, and Bella-Bella, three indolent young cynics, steal some rifles and pick up two prostitutes on their way to a "fence" on the outskirts of Rome. During the transaction, they pick up a third prostitute who wants a ride back to the city. En route, the youths stop the car, take the women into the woods for the afternoon, and then leave without paying them. They soon discover, however, that one of the women has stolen all their money. Back in Rome, the companions attempt to steal a movie camera from an automobile and get into a brawl with its occupants, three wealthy homosexuals who then treat them to an evening of drinking. At the apartment of one of their newfound friends, Achille, the inquisitive Ruggeretto wanders into a bedroom and finds Laura. He seduces her, although he is unsure whether she is Achille's sister or the maid. Bella-Bella then steals his host's wallet, and the three hoodlums race from the apartment. As Bella-Bella and Ruggeretto argue over the money, Scintillone picks up the wallet and skulks off. He meets an old flame, Rossana, and promises her a night on the town, but he creates a disturbance at a posh restaurant and is led away to jail. Ruggeretto arrives on the scene, grabs the wallet, and takes Rossana to the most expensive club in Rome. When morning comes, he crumples his last bill and tosses it over the side of a bridge."

This film was released in Italy in 1959; running time: 105 min. It was released in Paris in Jan 1961 as *Les garçons*. Also known as *On Any Street*. Re-released in 1965 by Medallion Pictures as *Bad Girls Don't Cry*. English language version credited as a Miller-King production. The original production company was Ajace Cinematografica; Franco London Film.

**1337.** Bolter, J. David, ed. *Turing's Man: Western Culture in the Computer Age*. Chapel Hill: University of North Carolina Press, 1984.

Bolter attempts to assess the computer's impact on western culture. The first couple of chapters are interesting in discussing dominant metaphors of the seventeenth and eighteenth centuries (the clock), and the

nineteenth (the engine). The author writes that "the age of the computer is in some ways a return to the age of the potter's wheel." Chapter 3 ("Principles of Operation") discusses John von Neumann's computer. The remaining chapters (e.g., "Embodied Symbol" and "Electronic Space", etc.) are less oriented toward providing historical perspective. This book was completed before the widespread use of personal computers and the Internet.

**1338.** Bolter, Jay David, and Grusin, Richard, eds. *Remediation: Understanding New Media*. Cambridge, MA: MIT Press, 1999.

Referring to the movie *Strange Days* (1995), about virtual reality, the authors write that "digital technologies are proliferating faster than our cultural, legal, or educational institutions can keep up with them. In addressing our culture's contradictory imperatives for immediacy and hypermediacy, this film demonstrates what we call a double logic of *remediation*. Our culture wants both to multiply its media and to erase all traces of mediation: ideally, it wants to erase its media in the very act of multiplying them.

"In this last decade of the twentieth century, we are in an unusual position to appreciate remediation, because of the rapid development of new digital media and the nearly as rapid response by traditional media."

This book is divided into three parts and mostly concerned with "visual technologies, such as computer graphics and the World Wide Web." Part I considers remediation in the context of cultural and literary theory. Readers not especially interested in theory can skip directly to Part II "which illustrates the work of remediation in such media as computer graphics, film, television, the World Wide Web, and virtual reality. These illustrative chapters should make sense even without the fuller explanations of transparent immediacy, hypermediacy, and remediation provided in Part I." Part III turns back to theory to examine "how new digital media are participating in our culture's redefinition of self." The authors offer references ("the tinted equivalent of hyperlinks") for those who do not wish to read this book in a linear fashion.

**1339.** Bolton, Richard, ed., ed. *The Contest of Meaning: Critical Histories of Photography*. Cambridge, MA: MIT Press, 1989.

This anthology stresses that photography is regarded not only as a form of the aesthetic practice but also a medium of ideology. Photography, according to this volume, should be understood in a larger social, economic and political context. Being aware of the dissatisfaction of traditional photographic history which "emphasizes homogeneity and continuity" (p. x), the writers shift their focus to the disruptions and change within the history of photography. Some writers discuss about the social impact generated by the dual role of photography as a means of serving democracy and promoting social control. Some focus on the photographic technology which is endowed with spiritual value of people's everyday life on the one hand. On the other hand, photographs also make the familiar become strange. Hence, the question in the social consequence of photography and the politics of photographic truth is concerned with the heterogeneous interpretations of photographic images. These essays in this volume attempt to demonstrate the works of power relation behind the representation of photographic images and their contested meanings. Contributors include: Douglas Crimp, Christopher Phillips, Benjamin Buchloh, Abigail Solomon Godeau, Catherine Lord, Deborah Bright, Sally Stein, Jan Zita Grover, Carol Squiers, Esther Parada, Richard Bolton, Rosalind Krauss, Martha Rosler, and Allan Sekula.

--Huai-Hsuan Chen

**1340.** Bonniwell, Bernard L. "The Social Control of Pornography and Sexual Behavior." *Annals of the American Academy of Political and Social Science* 397 (1971): 97-104.

This article was among those written by social, legal, and political conservatives in the aftermath of the 1970 *Report* by the President Commission on Obscenity and Pornography. They warned that pornography dehumanized society, eroded self-restraint, undermined democratic government, and, when disseminated through mass media,

could even destroy civilization. The 1970 *Report* of the President Commission on Obscenity and Pornography argued that pornography and erotica were essentially harmless and that restrictions imposed on them by society should be loosened.

**1341.** Boorstin, Daniel J., ed. *The Americans: The Democratic Experience*. New York: Vintage Books, 1973.

This book was the third volume in Boorstin's trilogy on the American experience. Written for a literate and broad reading public, this work discusses numerous inventions that transformed the United States after the Civil War. Boorstin deals with developments in communication but provides a much broader context of inventions during the Industrial Revolution.

**1342.** ---, ed. *Democracy and Its Discontents: Reflections on Everyday America*. New York: Random House, 1971.

This 124-page book is not one of Boorstin's best works, yet does offer interesting observations. It is a revision of the William W. Cook Lectures on American Institutions which Boorstin delivered at the University of Michigan, Ann Arbor, in April, 1972.

"Perhaps the most important single change in the human consciousness in the last century, and especially in the American consciousness," he argues, "has been the multiplying of the means and forms of what was called 'communications.'..."

Boorstin distinguishes "information" from "knowledge." Information's "most prominent and distinctive characteristic is its randomness. Knowledge is a coherent structure, where each part is related to every other, and where discovery consists of finding these relationships. (William James defined a genius as a person especially adept in this ability)...."

Boorstin's treatment of photography and repeatable experience brings to mind William Ivin's treatise on the significance of prints and photographs. Boorstin also discusses the role of the phonograph in repeatable experience, and argues that "the triumphs of American industry have led to the decline of the miraculous." Photography, the phonograph, motion pictures, instant replay and "done much to remove ... spontaneity."

Boorstin, a critic of 1960s counterculture, worried about the decline of civility and its effect on democracy. "Democracy thrives on selective communication. And to keep the society democratic, the selection must be made not by some outside political agency, but by the self-controlled citizen."

Boorstin advocated better programming to make television "less a solvent and more a cement in our American community."

**1343.** ---, ed. *The Image: A Guide to Pseudo-Events in America, 25<sup>th</sup> Anniversary Edition*. 1961. New York: Atheneum, 1961.

Boorstin's book is an exploration of the culture of the manufactured and artificial event, the pseudo-event in the United States. Boorstin argues that as the demand for information has grown, journalists have been forced to create news that would not have ordinarily been reported. In order to fill the multiple daily editions and hourly news broadcasts, journalists have resorted to new techniques, such as the interview, and new perspectives, such as the news analysis and summary. The trend is apparent in all parts of our culture, as people become more interested in image than reality, and in celebrity over character.

Boorstin traces the history of what he calls the Graphic Revolution. This is the rise of mass print culture, made possible by technological advances in papermaking and printing. It also includes new methods of image reproduction, such as photography and high-quality reproduction, which have filled our print media. As this has happened, Americans, in Boorstin's view, have become enamored of the image, and now have lost touch with reality. All aspects of society have been affected by this change. In the political arena, spin and public relations

have replaced truth and character. Americans now vote for an image rather than a candidate. The same can be said of travel and first-hand experience. A culture that is focused on the image wants travel that is exciting and exotic, but also convenient, inexpensive, and most importantly, conforming to the preconceived idea of the place visited. Boorstin also discusses the decline of literature and serious art in a world where complexity, thoughtfulness and originality are marginalized.

Advertising is the clearest example of this kind of social shift. The advertiser purposely creates the pseudo-event, the public relations image that will focus attention on the product or service out of nowhere. Brand recognition, corporate logos and the like are all artificial, pseudo-events created to shape opinion and reinforce passive conformity rather than critical thinking. Boorstin is highly critical of this shift, and the overall culture that has developed.

This 25th anniversary edition was reprinted in 1987 with little revision. In his introduction, Boorstin explains that the same forces are at work and that even the same examples and illustrations are adequate for his discussion. The book is interesting, though one-sided. Boorstin offers little analysis of the social or economic forces that drive this change, or at the more specific effect it has on public opinion, voting, foreign policy debate, economic policy or consumption decisions.

--Rob Rabe

**1344.** ---. "Political Revolutions and Revolutions in Science and Technology." *America's Continuing Revolution*. Vol. 9. Washington, D.C.: American Enterprise Institute for Public Policy Research, 1975. 161-80.

Boorstin delivered this address in October, 1973 as part of the Distinguished Lecture Series on the Bicentennial, sponsored by the American Enterprise Institute. This, the ninth volume in a series, was edited by Irving Kristol, et al.

"A hallmark of the great technological changes is that they tend *not* to be reversible," he said.

"What is most significant ... about technology in modern times (the eras of most of the widely advertised 'revolutions') is not so much any particular change, but rather the dramatic and newly explosive phenomenon of change itself. And American history, more perhaps than that of any other modern nation, has been marked by changes in the human condition -- by novel political arrangements, novel products, novel forms of manufacturing, distribution, and consumption, novel ways of transporting and communicating. To understand ourselves and our nation, then, we must grasp these processes of change and reflect on our peculiarly American ways of viewing these processes."

**1345.** Bordwell, David, Janet Staiger, and Kristin Thompson, ed. *The Classical Hollywood Cinema: Film Style & Mode of Production to 1960*. New York: Columbia University Press, 1985.

This work has two sections that deal with the technology of cinema. Part Four, "Film style and technology to 1930," have the following essays: **David Bordwell and Janet Staiger**, "Technology, style and mode of production"; **Kristin Thompson**, "Initial standardization of the basic technology"; **Kristin Thompson**, "Major technological changes of the 1920s"; **David Bordwell**, "The Mazda tests of 1928"; and **David Bordwell**, "The introduction of sound."

Part Six, "Film style and technology, 1930-60," is written by Bordwell and has chapters entitled: "Deep-focus cinematography," "Technicolor," and "Widescreen processes and stereophonic sound."

This work also has a useful "Select Bibliography."

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This work takes the position that technological innovation in the movies was strictly governed, and hence restrained to a degree, by the requirement to conform to the classical style of film making and narrative exposition, and to traditional modes of production. Hollywood is presented here as an essentially conservative industry, in which the vested heavyweights systematically grind down the competition. On this reading, technology does not shape the idea content of the movies, but is enlisted to help elaborate the preexisting conventions. The book uses both secondary and primary sources.

--Gordon Jackson

**1346.** Bordwell, David. "Widescreen Aesthetics and Mise en Scene Criticism." *Velvet Light Trap*. 21 (1985): 18-25.

Bordwell writes: "An adequate theoretical account of widescreen filmmaking does not yet exist, but the most important step toward it was taken by a tradition that is usually considered 'Bazinian.' The *Cahiers du cinéma* critics of the 1950s and early 1960s and the *Movie* critics of the 1960s have left us a rich legacy of ideas about the aesthetics of the wide screen. It is worthwhile to glance back at this 'mise en scene' criticism (as I shall call it) in order to assess its theoretical premises and conclusions -- to ask, even, to what extent it is accurately called 'Bazinian.'"

**1347.** Bordwell, David and Kristin Thompson. "Technological Change and Classical Film Style." *Grand Design: Hollywood as a Modern Business Enterprise, 1930-1939*. Ed. Balio, Tino. New York: Charles Scribner's Sons, 1993. 109-41.

This chapter appears in Volume 5 of Scribner's *History of the American Cinema*, Charles Harpole, editor. Much of the material for this chapter comes from trade publications. A more extended discussion of the chapter's theme is found in David Bordwell, Janet Staiger, and Kristin Thompson, *The Classical Hollywood Cinema: Film Style and Mode of Production to 1960* (New York: Columbia University Press, 1985), chapters 19-23, and 27-29.

**1348.** Borst, Arno (English translation), ed. *The Ordering of Time: From the Ancient Computus to the Modern Computer*. Chicago: Verlag Klaus Wegenbach; University of Chicago Press, 1993.

In this 132-page book, Borst argues that "the prevailing notions of time and numbers were little altered even by the invention of the mechanical clock, whose revolutionary influence tends to be overrated by modern scholars."

"The eighteenth century saw the beginning of changes in the European concept of time. These were too uneven, too slow in forming, to be described as part of a revolution, but they finally brought the 1,400-year-old history of the computus to an end...."

"...What is new about the modern age is not the uniqueness of events or the changeability of structures. Each generation has always justifiably felt that what happened to them and was expected of them in their lifetime was without precedent. In the modern age, it is only the acceleration of historical change, far beyond human comprehension, which has increased. Changes no longer occur gradually, between generations and regions, but within a few years and throughout the world. It is no longer just the scholars in their studies who feel the piercing wind of change, but people on the street as well. Most of these upheavals have considerably prolonged and substantially enriched human life; if its very existence is to be ensured, permanent innovations will be needed in the future, too."

**1349.** Boulding, Kenneth E., ed. *The Meaning of the Twentieth Century: The Great Transition*. New York: Harper & Row, 1964.

This book is Volume 34 in the series *World Perspectives*. The thesis of this series, according to editor Ruth Nanda Anshen, is that "man is in the process of developing a new consciousness which, in spite of his apparent

spiritual and moral captivity, can eventually lift the human race above and beyond fear, ignorance, and isolation which beset it today."

Boulding, an economist and leader in the area of conflict resolution, said that "the twentieth century marks the middle period of a great transition in the state of the human race. It may properly be called the second great transition in the history of mankind." That first transition "was that from precivilized to civilized society which began to take place about five (or ten) thousand years ago." That first transition was nearing its end and humans were now making the "transition from civilized to post-civilized society."

One indicator of the magnitude of change, Boulding believed in 1964, was that for many kinds of activities, "the date that divides human history into two equal parts is well within living memory." For example, an equal number of chemical publications appeared between 1950 and 1964, as appeared before 1950. People extracted as much from mines after 1910 as they did in all the years before that date. About 90 percent of all the scientists who ever lived were alive in 1964. While mankind's destructive powers had become unprecedented, so too had its recuperative abilities. The rate of change in society had been accelerated, Boulding believed. He also thought (in 1964), that "we are now on the edge of a biological revolution which may have results for mankind just as dramatic as the nuclear revolution of a generation ago."

**1350.** Bowen, Edward G. "Thomas Alva Edison's Early Motion Picture Experiments." *A Technological History of Motion Pictures and Television*. Ed. Raymond Fielding, ed. Berkeley: University of California Press, 1967. 90-96.

This article originally appeared in *Journal of the Society of Motion Picture and Television Engineers*, 54 (Sept. 1955).

**1351.** Bowers, Q. David. "Souvenir Postcards and the Development of the Star System, 1912-1914." *Film History* 3.1 (1989): 39-45.

This article begins by saying that as late as 1911, the identities of moving picture actors were either kept secret or considered to be relatively unimportant. As the "star system" began to emerge, however, identities became more important and were publicized in such publications as the *Moving Picture World*, *Moving Picture News*, *Motography*, and other trade journals. Souvenir postcards were also used to publicize actors and actresses. The cards were often given away free as a means of advertising and enticing patrons into the theater. Bowers notes that few of these postcards were apparently used to send messages through the postal system. Rather "the vast majority were kept as souvenirs." (40) This article's final pages (41-45) are illustrations of these cards and the personalities they publicized.

**1352.** Bowie, Nolan A. "Voting, Campaigns, and Elections in the Future: Looking Back from 2008." *Democracy and New Media*. Ed. Henry Jenkins and David Thorburn, eds. Cambridge, MA: MIT Press, 2003. 143-67.

This essay was written four years prior to the 2000 U. S. presidential election. Bowie speculates about the consequences new media's impact on politics and culture. He argues that the 2004 election was (would be) a crisis for democracy and lead to fundamental changes in opinion. The public would call for major changes in the political system.

The volume in which Bowie's chapter appears is part of a larger series on new media technologies entitled *Media In Transition*. The volume tries to offer a historical and comparative perspective on its subject in a way that is accessible to a wide audience of humanists, social scientists, and policymakers. As the editors explain, the "essays in this volume capture something of the complexity and disagreement in current discourse about the politics of cyberspace. Some contributors offer us front-line perspectives on the impact of emerging technologies on politics, journalism, and civic experience. What happens when we reduce the transaction cost for civic participation, or increase access to information, or expand the arena of free speech? Other contributors place our shifting understanding of citizenship in historical context, suggesting that notions of cyberdemocracy and online

community must grow out of older models of civic life. Still others expand this conversation to consider the global flow of information and to test our American conceptions of cyberdemocracy against developments in other parts of the world. How, for example, do new media operate in Castro's Cuba, or in post-apartheid South Africa, or in the context of multicultural debates on the Pacific Rim? Some contributors examine specific sites and practices, describing new forms of journalism or community organizing. Some voices here are deeply skeptical; other are optimistic. For some writers the new technologies endanger our political culture; for others, they promise civic renewal.

"Most of the papers on which these chapters are based originated in series of public forums and conferences hosted by MIT from 1998 to 2000 under the title 'Media in Transition.' Funded by the John and Mary R. Markle Foundation and organized by the MIT Communications Forum, these events aimed to nourish a broad civic conversation about the political impact of new media technologies. The essays have been revised for this book."

**1353.** Bowker, Geoffrey C. "Archival Technology in the Historical Sciences, 1800-1997." *History and Technology* 15.1-2 (1998): 69-87.

The author writes: "Taking examples from the science of geology in the 1830s and floristics over the past two decades, it is argued that the technology of information storage and retrieval dominant at the time serves as both means of archiving scientific results and as metaphor for the interpretation of the earth as an archival system. It is maintained that the interplay between means and metaphor provides a site for the importation and exploration of techniques from communities of scientific and work practice both in the ordering of scientific information and in its interpretation. It is further tentatively argued that when the technology infrastructural to information storage changes, this leads to radical discontinuities in scientific models."

**1354.** Bowling, W. H. "The Living Voice with the Living Picture." *Moving Picture World* 6.25 (1910): 1095.

In this article, the Rev. W. H. Bowling talks about moving pictures combined with the phonograph to produce talking films.

**1355.** Bowman, Lisa M. "City May Ask Theaters Not to Screen NC-17 Films." *Los Angeles Times* Sept. 30, 1995 1995, sec. B (Metro): 1B.

This article concerns efforts in the Los Angeles area to persuade theaters not to show NC-17 rated movies such as *Showgirls* (1995).

**1356.** Bowser, Eileen, ed. *The Transformation of Cinema, 1907-1915*. New York: Charles Scribner's Sons, 1990.

This, the second volume in Scribner's *History of the American Cinema* series (Charles Harpole, editor), "is an effort to understand, through a better knowledge of how films were seen and experienced at the time they first appeared to their audiences and of the surrounding circumstances of their production, distribution, and exhibition, and the prevalent cultural and social ideas at the time, just how it was that films and filmmaking were transformed in this period. Film forms changed as drastically in the seven years covered by this volume as at any point in motion-picture history. At the same time, the film business itself changed from a hand-crafted amusement enterprise and sideshow to a gigantic entertainment industry and the first mass-communication medium. One of the goals of this book is to demonstrate that these two phenomena were in certain ways related."

The work's fifteen chapters are devoted to such topics as: "The Nickelodeon"; "The Recruiting Station of Vice"; "Acting: The Camera's Closer View"; "Movie Palaces"; "Detours on the Way to Hollywood"; "The Genre Film"; "The Feature Film"; and "Scene Dissection, Spectacle, Film as Art."

**1357.** Boyer, Jacques. "The Belin Process of Telephotography." *Scientific American* 97.25 (1907): 456-57 (APS Online).

This article describes a process of transmitting images that differs from the one developed by professor Arthur Korn in Germany. "With the apparatus of Prof. Korn, of Munich, described in these columns, only photographs of faces can be transmitted to a distance, since pictures of busts and landscapes give poor results, owing to insufficient distinctness. This problem, however, has been solved in a much more perfect manner by a Frenchman, M. Edouard Bélin, as has been shown by the experiments performed by him in the laboratory of the Société Française de Photographie. The transmitting apparatus of this ingenious inventor is wholly mechanical in all its details. A carbon print of the photograph to be telegraphed is placed on a revolving cylinder, while a stylus traveling over this print imparts to the line conductor by means of a lever current differences corresponding with the differences of relief, through a rheostat."

**1358.** Boyer, Paul S., ed. *Purity in Print: Book Censorship in America from the Gilded Age to the Computer Age*. 2nd ed. Madison: University of Wisconsin Press, 2002.

This book is the second edition of Boyer's well-known and important examination of efforts to censor works that often contained modern themes. Many of those themes were of a sexual nature. Boyer comes down strongly on the side of those who believed that books and other written communications should have greater latitude to deal with the complexities of human existence. The final two chapters in this edition cover developments from the 1960s to the end of the century. Boyer deals with such topics as conservative reaction to the President 1970s Commission on Obscenity and Pornography, the Meese Commission (1985-86), and attempts to censor material in libraries.

**1359.** ---, ed. *Purity in Print: The Vice Society Movement and Book Censorship in America*. New York: Charles Scribner's Sons, 1968.

This well-known and important book deals with efforts to censor works that often contained modern themes. Many of those themes were of a sexual nature. Boyer comes down strongly on the side of those who believed that books and other written communications should have greater latitude to deal with the complexities of human existence.

**1360.** Boyer, Richard O. "Color Nut." *Reader's Digest* 36.213 (1940): 102-05.

This is a condensed version of an article that appeared in *The New Yorker*. It considers the theories of Raymond G. Twyeffort about color and clothes. Twyeffort was a past president of the National Association of Merchant Tailors of America. "The wearing of red, Twyeffort claims, actually makes a man strong and dynamic, just as yellow makes him gay, green makes him amorous and blue soothes him. Dress American businessmen in scarlet, he says, and business will boom...."

**1361.** Brady, Thomas. "Hollywood Wire: Two Studios in Conflict With Legion of Decency Screen Writers Elect." *New York Times* Nov. 20, 1949: X5.

This article indicates that the movie *Beyond the Forest*, starring Bette Davis, was playing in several first-run theaters even though the Roman Catholic Legion of Decency had condemned the film. The movie was based on Stuart Engstrand's novel by the same title. One of the controversial issues from the movie censors' point of view was the treatment of abortion in this film.

**1362.** Brady, Tim and Sonia Liff. "Job Losses Now, Maybe Some Later." *The Information Technology Revolution*. Ed. Tom Forester, ed. and intro. Cambridge, MA: MIT Press, 1985. 381-89.

New information technology may eventually create new jobs but it will be a while before the losses in traditional industries are offset by gains. This is from a British-backed study, *Monitoring New Technology and Employment* (Sheffield, Eng.: Manpower Services Commission, 1983).

**1363.** Brady, Thomas F. "Hollywood Checks: 'Born Yesterday' Controversy Sheds Light On Another Delicate Censorship Issue." *New York Times* Dec. 10, 1950 1950: X9.

This article notes that Joseph Breen, head of the Production Code Administration in Hollywood, regularly intervened in movies thought to have an anti-capitalist tone. Specific films such as "Born Yesterday" and "The Lawless" are discussed.

**1364.** Bragdon, Claude. "An Art of Light." *American Architect* 111.2164 (1917): 363-68.

**1365.** Brand, Stewart, ed. *The Clock of the Long Now: Time and Responsibility*. New York: Basic Books, 1999.

Brand poses two questions: "How do we make long-term thinking automatic and common instead of difficult and rare? How do we make the taking of long-term responsibility inevitable?" One device to help us think about these question is the "Clock/Library." Brand places these question into the context of our modern communication revolution. "The pace of Moore's Law has become the pacesetter for human events," he writes. "According to a rule of thumb among engineers, any tenfold quantitative change *is* a qualitative change, a fundamentally new situation rather than a simple extrapolation. Moore's Law brings such tenfold structural changes every three years or so, thus three revolutions every decade, for five decades straight."

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The Ancient Greeks distinguished between two different types of time. There was the "kairos" which is the opportunity or the propitious moment. The other kind is the eternal or ongoing time, which is called chronos. "While the first...offers hope, the second extends a warning. Kairos is the time of cleverness, chronos the time of wisdom. Our dead and unborn reside in the realm of chronos, murmuring opportunistic, kairotic seizures of the day."

The clock/library serves as a point of reference for humans. It is more of a thesis than a thing but the clock also allows people to think long-term. "The main characteristic of the Clock is its linearity. It treats one year absolutely like another, oblivious of Moore's Law accelerates, national fares, wars, dark ages, or climate changes. In its company there is nothing special about now. While we discount on a sliding scale both the future and the past, the Clock does neither. Far future and near future are the same; distant past and recent past have equal value."

Richard Benson, dean of Yale Art School says the library of the future is not a library but is a museum. "Embed the Clock, as a centerpiece, in a new museum of the history of technology. If technology is to be the future of the living world, then we have to admit that it is at its starting block. We are the Cambrian explosion of technology, and we are at the perfect point in time to gather the fossils as they are being made and discarded..."

--Amanda Novak

**1366.** ---, ed. *The Media Lab inventing the future at MIT*. New York: Viking, 1987.

This work is based on 70 hours of interviews, and by reading papers written by people who worked in the Media Lab at MIT. "The rest of the book explores 'so what?' ... The structure of communications is so fundamental to a society that when the structure changes, everything is affected.... Each time the means of communications advanced, the 'world' metamorphosed." Brand quoted from Peter Drucker's *Innovation and Entrepreneurship* (1985): after World War II the "model of technology" became "the biological process, the events inside an organism. And in an organism, processes are not organized around energy in the physicist's meaning of the term. They are organized around information."

Of interest in this book are Chapter 1, "Demo or Die"; Chapter 2, "New Media 1 -- Receiving"; Chapter 3, "Terminal Garden"; Chapter 5, "The Science of Apparition"; Chapter 8, "The Room Who Will Giggle"; Chapter 11, "The Politics of Broadcast"; Chapter 12, "The World Information Economy"; and Chapter 13, "The Quality of Life."

**1367.** Branigan, Edward. "The Articulation of Color in a Filmic System: Deux ou trois choses que je sais d'elle (Two or Three Things I Know About Her)." *Wide Angle* 1.3 (1976): 20-31.

This article begins with the intriguing statement that "Criticism of film to the present day [1976] has largely proceeded as if all films were made in black and white. Few theorists or filmmakers even comment on the use of color in a film much less consider the structural possibilities that color opens for the filmic text. Jean-Luc Godard through his work is a stunning exception. Scanning his color films one immediately senses an unparalleled rigor in the organization of color. Overall, one might say, the color appears 'artificial' or stylized with respect to the more familiar 'natural' or postcard color of traditional films. But this generalization is unsatisfactory." (20) Branigan then proceeds to analyze the Godard's color strategies in his film *Deux ou trois choses que je sais d'elle* [*Two or Three Things I Know About Her*] (1966-67).

Branigan says that "Almost all color theorists -- even those holding expressionist views of the nature of art -- maintain that color has neither an absolute perceptual base, nor an absolute meaning (emotional or intellectual): color depends on relationships and comparisons, and in this regard its closest analogue may be music." (21)

For Sergei Eisenstein, "the reassembly of color in a text is an explicitly ideological enterprise which reveals, in one light or another, the dominant ideology. There arises then the possibility that a textual system of color -- as a 'discourse' involving repetition, variation, permutation -- may actually propose new ways of reading color and color organizations, and so may recast cultural formulations," Branigan says. (21)

Branigan analyzes Godard's use of color "in terms of four major tendencies: color tends to appear as a certain of *solid* color, in a regular shape, with an arbitrary relationship to the surface of its object, and in primary opposition to other colors. It is important to note that not every color in *Deux ou trois choses* fits these specifications. This demonstrates that pertinent oppositions, when they appear, become structurally significant in terms of Godard's overall color system. In order to throw that color system into relief, I will employ various traditional color 'rules' (conventions, codes) as a background set." (21) Here he draws on the discussion about "traditional rules of color harmony" in Elizabeth Burris-Meyer's *Color and Design in the Decorative Arts* (1935) and Faber Birren's *Principles of Color* (1969) (p. 31, n. 7) Branigan hopes that his approach "will provide a point of entry to a system of representation and ideology radically opposed to that of classic Hollywood film." (21)

Branigan concludes: "The colors of *Deux ou trois choses* cannot be read in terms of character psychology, the exigencies of drama, or of verisimilitude. Instead, color -- divorced from its natural (probable) object through such strategies as the above -- becomes an element of equal significance with the other elements of the text. The consistent use of color strategies means the construction of forms -- positions and differences -- which are the very foundation of the articulation of color in a pictorial system. *Deux ou trois choses* is one of the few color films which, to borrow Eisenstein's phrase, is in color and not merely colored." (30)

**1368.** ---. "Color and Cinema: Problems in the Writing of History." *Movies and Methods: Volume II*. Ed. Bill Nichols, ed. Vol. 2. Berkeley: University of California Press, 1985. 121-43.

Branigan examines how four scholars have dealt with the historical question of why color film stock, which has been available since the early 1900s, but has only been in use widely since the late 1930s, was introduced into Hollywood moviemaking. In each case, he points out, the conclusions reached by the scholar conducting the study have been largely determined by the way in which the question has been asked.

--Matt Lavine

This article was reprinted from *Film Reader* 4 (Evanston, IL: Northwestern University Press, 1979), 16-34.

1369. Brady, Leo, ed. *The Frenzy of Renown: Fame & Its History*. New York: Oxford University Press, 1986.

Brady comments on the way photography changed the nature of fame. **“The emotional intimacy that the photograph helped foster between the famous and their audience was also reflected in the movement away from former standards of how prominence was conveyed. ... But nothing in artistic portraiture really anticipated the almost total break with the traditional look of a European public face expressed in Brady’s photographs of Lincoln. This was a look unadorned by the motifs of fame and glory that even the 494/495 French Revolution had only transformed instead of obliterating (which Napoleon III was spending a good deal of energy from 1852 on trying to revive)....”**(494-95). [my emphasis]

1370. Braun, Ernest. "From Transistor to Microprocessor." *The Microelectronics Revolution: The Complete Guide to the New Technology and Its Impact on Society*. Ed. Tom Forester, ed. and intro. Oxford, Eng.; and Cambridge, MA: Basil Blackwell Publisher; and MIT Press, 1980. 72-82.

An account of development from the invention of the transistor in late 1947 to the microprocessor in 1971.

1371. Braun, Ernest and Stuart MacDonald, ed. *Revolution in Miniature: The history and impact of semiconductor electronics*. Cambridge, Eng.: Cambridge University Press, 1978.

The authors write that “The main impetus for the development of solid state electronics came from three directions: the invention and development of wireless telegraphy and all that it led to in radio and television, the success of valve electronics, which widened the scope of electronics far beyond the original wireless telegraphy applications, and finally pure research in solid state physics which had, from time to time, almost by accident, brought about various solid state devices....”

This is an interesting work on the technical developments leading up to the discovery of the transistor and the industry that grew up in its aftermath. The authors discuss the invention of the transistor and the roles of Bardeen, Brattain, and Shockley. Their interactions often were less than harmonious. The final chapter speculates on the future (as it then appeared to the authors who wrote in 1978). Much of their speculation, of course, has come to pass.

1372. Braun, Marta, ed. *Picturing Time: The Work of Etienne-Jules Marey (1830-1904)*. Chicago and London: University of Chicago Press, 1992.

This biography examines the life of Etienne-Jules Marey, who made contributions to photography, cinematography, aviation, and such other fields as cardiology, physiological instrumentation, and the science of labor. Braun places Marey in the context of nineteenth century positivism and scientific thought. Although Marey’s work is often associated with that of Eadweard Muybridge, the author that there an “enormous difference between Marey’s photographic study of locomotion and the one ... Muybridge carried out in Philadelphia at roughly the same time.” Like Muybridge, Marey’s work was influential in the field of art.

This 450-page book is generously illustrated with many of Marey’s photographs. The work also has a bibliography of Marey’s works, arranged by year (1857-1904).

1373. Braxton, Greg. "200 Christians Protest Universal's Depiction of Jesus." *Los Angeles Times* July 17, 1988 1988, sec. 2 (Metro): 4.

This article reports that 200 Christians protested the scheduled opening of Martin Scorsese's film *The Last Temptation of Christ* (1988). The protest occurred outside Universal Studios.

1374. ---. "Morning Report: TV & Video." *Los Angeles Times* May 21, 1990 1990, sec. F (Calendar): 2F.

This brief piece announces that Jack Valenti, president of the Motion Picture Association of America, will appear on television with film critics Roger Ebert and Gene Siskel to discuss whether adult, non-pornographic movies

deserve rating other than the industry's X. Valenti defended the present system, although later that year the industry adopted the NC-17 rating.

**1375.** Breitrose, Henry. "The New Communication Technologies and the New Distribution of Roles." *The Media Revolution in America and in Western Europe: Volume II in the Paris-Stanford Series. Paris-Stanford Series.* Norwood, NJ: Ablex Publishing Corporation, 1985. 68-79.

Although written before the appearance of the Internet, this piece describes a system of communication not unlike the Internet. "A basic shift in the locus of power is occurring in society, as the new communication technologies are empowering the audience with an active control over the flows of information. This shift is a Communication Revolution. The old media of mass communication, like television, radio, and print, are means by which a relatively few creative individuals prepare and transmit various kinds of expensive messages to a large audience through a relatively few scarce channels. These old technologies will continue, but are increasingly being supplemented with a set of new communication technologies that center around the semiconductor chip, which provides a communication system with low-cost, high-speed memory. As a result, the new technologies have a higher degree of *interactivity*, the ability to engage in an 'conversation' with a human participant who is using the technology. An example is the newer cable television systems, especially their interactive channels through which individuals can make information requests, go 'teleshopping', etc. Such a television of abundance (a) carries the idea of paying for information (which runs counter to the prevailing custom of the past), and (b) raises policy issues concerning privacy." This is the second volume in the *Paris-Stanford Series*, edited by Everett M. Rogers and Francis Balle.

**1376.** Briggs, Asa, ed. *The Birth of Broadcasting: The History of Broadcasting in the U. K.: Volume I.* Vol. 1. London: Oxford University Press, 1961.

**1377.** ---, ed. *The Golden Age of Wireless: The History of Broadcasting in the U. K.: Volume II.* London: Oxford University Press, 1965.

**1378.** ---. "The Pleasure Telephone: A Chapter in the Prehistory of the Media." *The Social Impact of the Telephone.* Ed. Ithiel de Sola Pool, ed. Cambridge, MA: MIT Press, 1977. 40-65.

Briggs notes that many first thought of the telephone as a medium to broadcast entertainment. "Once it became possible to transmit sound along telephone wires in both directions—a very early achievement of 1876 itself—it might have seemed inevitable that the telephone would establish itself mainly as an instrument of person-to-person or organization-to-organization communication rather than broadcast communication. Yet....it continued to be publicized as a device to transmit music and news as much as or more than speech."

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Briggs uses the phrase pleasure telephone to explore one of its uses as it was disseminated across the globe - for entertainment. To understand this use, we must understand the complexity of communication at the time. Briggs writes: "The newspapers and periodicals that prophesied what the future of communications would be like were themselves a part of the same complex within which electronic communications were changing. 'We take it that everything which can knit a community together,' one of the new specialized periodicals put in 1884, 'and which can cause a rapid interchange of sentiment and ideas, annihilate, isolation, and prejudices of the greatest happiness to the greatest number,' ... To consider the history of the 'pleasure telephone,' therefore, we



must first study it in the light of a longer history of communications and then relate it to a cluster of other inventions patented during the last quarter of the nineteenth century."

**--Catharine Gartelos**

**1379.** Briggs, Kenneth A. "Evangelicals Debate Their Role in Battling Secularism." *New York Times* Jan. 27, 1981 1981, sec. A: 12A.

This article deals with critics of secular humanism, many of them Christian evangelicals and supporters of Ronald Reagan. In general, they were interested in changing the tone of modern mass media. Many were also against what they considered to be the high level of pornography in mass media entertainment. This article discusses Rev. D. James Kennedy, a pastor of Coral Ridge Presbyterian Church in Fort Lauderdale, FL, who challenged radio and television broadcasters to fight secular humanism which he said was "the established religion of America." Kennedy said much of the American public had been "brainwashed" by secular humanism.

**1380.** Bright, Charles, ed. *Submarine Telegraphs Their History, Construction, and Working*. London: Crosby Lockwood and Son, 1898.

The author starts this book by saying: "The idea of transmitting thought across the seas by means of the electric fluid -- that wonderful agent [electricity] which reserves fresh surprises for us every day -- dates back to the first years of this century...." Appendix II has interesting material on submarine telephony, and Chapter V, entitled "Recent Developments," has information on types of cable used. Pages 695-702 deal with Marconi's "Wireless" telegraphy. This work has good maps on the cable system worldwide and many illustrations.

**1381.** Brigman, William E. "Politics and the Pornography Wars." *Wide Angle* 19.3 (1997): 149-70.

"The usual legal analysis divides obscenity into three phases," the author writes. "(1) the period prior to 1957; (2) the Roth Period, 1957-73; and the (3) Miller Period, from 1973 to the present. Although such a conceptualization is valid, it is too narrow to convey the nature of the conflict over pornography in the United States during the past forty years. The Supreme Court provided the overall legal framework, or at least set the out boundaries, but the battle over pornography has been inextricably intertwined with the changes in American society for the past half century. Supreme Court decisions have been the highly visible portion of the iceberg: the real struggle has been at policymaking and enforcement level in all levels of government." Brigman's essay attempts to "go beyond the standard legal framework and include the political factors that have impacted on the laws as written and as interpreted by the courts." (150)

**1382.** Brinkley, Joel, ed. *Defining Vision: The Battle for the Future of Television*. New York: Harcourt Brace & Company, 1997.

**1383.** Brittain, James E., ed., ed. *Turning Points in American Electrical History*. New York: IEEE Press, 1977.

This work reproduces seminal articles on a wide range of electrical technologies. Part I covers the Colonial period to 1876. It includes such topics as Benjamin Franklin's experiments, electrochemical batteries and electromagnetism, the telegraph and telephone, and electrical lighting. One selection is an 1858 report in the *American Journal of Science* reporting on the successful completion of the Atlantic cable.

Part II covers the century from 1877 to 1976. Topics include the professionalization of the electrical profession, electric lights and power systems, and electrical communication systems (which includes telegraphy, telephones, radio, the kinescope and early experiments with television, coaxial cable, radar, transatlantic communications by means of telephones and satellites, and advances in antennas). Also included in Part II are sections on electronics, feedback control and computers.

**1384.** Brittan, David. "Being There: The Promise of Multimedia Communications." *Technology Review* 95.4 (1992): 42.

This piece covers virtual reality entertainment and media convergence. It discusses innovations in these areas.

**1385.** Broadbridge, Seymour, ed. *Studies in Railway Expansion and the Capital Market in England, 1825-1873*. London: Frank Cass & Co., 1970.

This book is based on the author's Ph.D. dissertation in economic history completed at the University of London. This work concentrates almost exclusively on the question of railway finance, with a case study on the Lancashire and Yorkshire Railway (main line was completed in 1841). This work is based on primary sources, including traffic receipts and expense reports, gross receipts, data on revenue accounts, and other institutional records. This narrow focus enables the author to show in a detailed manner the flow of capital investment in this period, particularly the tendency in Britain to "over-invest" per mile in comparison with other nations.

--**Nicholas Wolf**

**1386.** Broddason, Thorbjörn, ed. *Television in Time: Research Images and Empirical Findings*. Lund, Sweden: Lund University Press, 1996.

The author summarizes his work in the following manner: "The main theme of this book is the development of television from a position as a newcomer and an outsider in society to its present status as a ubiquitous phenomenon, tightly integrated into the fabric of society. The author maintains that when television became a mass medium during the early post-War era it was variously regarded as a spectacle, as an intruder or even as a menace. Several decades later it had turned into a valued companion, a fixture of our existence, and even an object of worship.

Broddason reviews scholarly literature in an effort "to clarify the development of the image of television." He then "moves on to historical comparisons and concludes with the presentation of empirical results obtained from repeated surveys among young people in Iceland over a period of 23 years. The empirical material is used to test the applicability of basic concepts introduced in the first part of the book. At the same time it is used to throw light on the dynamics in the relationship between television and the rest of society. This is accomplished through an analysis of some survey questions central to the problem of television in society."

Chapter 2, "The Image of Television: The Development of Three Research Perspectives," is an informative and thought-provoking discussion of television's changing image during the latter half of the 20th century. The author notes that the initial reaction to television -- like the reaction to the appearance of virtually all new media since the printing press -- was one of moral panic. This chapter offers a good survey on how researchers and other commentators -- Wilbur Schramm, Marshall McLuhan, Raymond Williams, Paul F. Lazarsfeld, Daniel Boorstin, Joshua Meyrowitz, James Carey, Harold Innis, Karl Erik Rosengren, Neil Postman, and many others -- viewed television's impact on society. The chapter is interesting on the metaphors (intruder, menace, companion, etc.) that have been used to describe television, and it offers an excellent introduction to theoretical research that has been done on this medium.

**1387.** Brode, Douglas, ed. *The Films of Steven Spielberg*. New York: Citadel Press, 1995.

There is some discussion in the work of Spielberg's use of special effects in such films as *Poltergeist* (1982).

**1388.** Broderick, Peter. "Moviemaking in Transition: Digital video cameras and editing equipment are transforming the way movies are made -- and even *which* movies get made." *Scientific American* 283.5 (2000): 61-63, 66-69.

This article discusses the ways in which digital video cameras are changing movie making. This technology has the potential to bring a major transformation in motion pictures.

**1389.** Brodie, John. "NC-17 Threat Highly Rated by Marketers." *Chicago Sun-Times* Sept. 6, 1994 1994, sec. 2: 27.

This article reports that people who market movie find the NC-17 rating helpful. Richard Rush, the director of *Color of Night* (1994), says Disney marketing people used the rating controversy to stir controversy. The film featured full-frontal nudity from its star Bruce Willis. "From the beginning this was a kinky picture," Rush said. "It was Disney's plan all along to use the erotic elements to attract an audience."

**1390.** Broeske, Pat H. "Outtakes: Missing Link." *Los Angeles Times* Sept. 18, 1988 1988, sec. Calendar: 19.

This brief piece covers an eight-page "discussion guide" that Universal Pictures funded that was mailed to religious leaders, teachers, and librarians to counter criticism of Martin Scorsese's *The Last Temptation of Christ* (1988). Approximately 200,000 copies were mailed by the nonprofit Cultural Information Service.

**1391.** Brolin, Don. "Mobile Camera Mount Aids in Filming of High-Speed Ski Sequences for 'Caprice'." *American Cinematographer* 47.9 (1966): 630-33.

This article discusses the use of light weigh mobile cameras to film skiers going 40 mph in the movie "Caprice." It discusses the Arriflex, Model 11-B, equipped with a 50mm lens and a CinemaScope anamorphis lens. It considers the how the camera offers anti-vibration features to make the picture steady. The author says that he used his arms and legs and shock absorbers. He notes that "individual location presented little or no problem." (633)

**1392.** Bromberg, Joan Lisa, ed. *The Laser in America, 1950-1970*. Cambridge, MA: MIT Press, 1991.

The book grew out of the Laser History Project, started in 1982, at the Laser Institute of America. Four scientific societies encouraged the study: the American Physical Society, the Institute of Electrical and Electronics Engineers' Quantum Electronics and Applications Society (now the Lasers and Electro - Optics Society), the Laser Institute of America, and the Optical Society of America. Chapter 2 deals with masers, chapter 3 with the laser, with the next two chapters on the acceleration of laser research and the marketplace. Chapter 6 is "Explaining the Laser," while the final chapter discusses the laser "now and in the future."

**1393.** Bronowski, J., with Gerald Barry, James Fisher, and Julian Huxley, ed. *Technology: Man Remakes His World*. Garden City, N.Y.: Doubleday & Company, Inc., 1963.

This book, part of the *Doubleday Pictorial Library* series, attempts an encyclopedic treatment of technology. The first of its 16 chapters is historical, attempting to give an overview of technology through human history. Subsequent chapters are devoted to techniques of measurement (e.g., time, weights, temperature, etc.); power; natural resources; chemical technology; metals; glass and ceramics; agriculture and food production; textiles; building technology; land, water, and air transportation; military technology; communications, including printing, photography, recording, motion pictures, radio, television, computers, cybernetics, and more. A final concluding chapter explores social consequences. The authors predict that soon "the moon will be covered with semiconductors and photoelements that will convert the sun's energy into power" that can be used on earth. But the social impact of technology is not examined very deeply. The work says that "new discoveries unfailingly bring social changes, and society must adapt to them or die."

**1394.** Bronstein, Carolyn. "Porn Tours: The Rise and Fall of the American Feminist Anti-Pornography Movement." doctoral thesis, University of Wisconsin, 2001.

This doctoral thesis examines the activities of three grassroots feminist organizations, Women Against Violence Against Women (WAVAW), Women Against Violence in Pornography and Media (WAVPM), and Women Against Pornography (WAP). The groups had disparate goals. WAVAW was essential opposed to violence more than to pornography. WAP targeted pornography and exhibited pro-censorship tendencies that alarmed feminist who were advocates of free speech and who were pro-sex. By 1986, the feminist anti-pornography movement had lost

much of its political clout. This work also has a discussion of changes sexual attitudes during the 1960s and 1970s, as well as the role that new media technologies (e.g., cable and video recording) played in these changes.

**1395.** Bronstein, Carolyn , and Vaughn, Stephen. "Willard G. Bleyer and the Relevance of Journalism Education." *Journalism and Mass Communication Monographs* 166 (1998): 1-36.

This article discusses Willard G. Bleyer and the founding of the School of Journalism at the University of Wisconsin, Madison. The context of Bleyer's efforts was the rapidly changing media environment. Electricity, photography and moving pictures (and newsreels), telephones, improvements in transportation, the growth of public relations and advertising, all posed challenges to good journalism. Bleyer believe journalists needed professional training and standards no less than did medical doctors and lawyers.

**1396.** Brook, James and Ian Boal, eds., ed. *Resisting the Virtual Life: The Culture and Politics of Information*. San Francisco: City Lights, 1995.

Is there a *virtual* public? The question is of course quite difficult to answer because, in part, those who study public discourse cannot agree on the existence of an *actual* public. But if one applies the definitions of "the public" offered by those scholars to the activity now observable on the Internet, at least a partial answer can be found.

The premise of *Resisting the Virtual Life* is that public life has already been diminished by television and other technologies, and further erosion of the public sphere is likely with the spread of the global Internet. The book is a collection of essays edited by Ian Boal, who teaches in the Geography Department at Berkeley, and James Brook, a Silicon Valley technician-turned-poet. The editors call virtual technologies "pernicious" because they are substitutes for face-to-face interactions. This is a recurrent theme in the book, and follows closely the arguments of John Dewey, Juergen Habermas and James Carey on the importance of talk and public assembly. If democracy depends upon, and the "public sphere" is created by face-to-face rational-critical discussions, then anything which reduces such contacts could indeed be viewed as "pernicious."

This view is effectively argued in the chapter by Chris Carlsson, a multimedia designer and critic. Carlsson believes the erosion of the public sphere may be responsible for some users' retreat into cyberspace, particularly evident in the proliferation of electronic forums called newsgroups or bulletin boards. But Carlsson says the geographic distance between participants does not allow them to "reclaim the public space essential to a free society." They are engaged in what he terms "empty, pointless verbiage." Carlsson calls them dreamers.

A similar point is made in the essay by Howard Besser, a professor of Information Science at Berkeley. Besser believes that time spent online will necessarily reduce the amount of time spent with real people. For example, Besser says museum attendance will decline as people choose the safe, predictable "virtual" world and shun public spaces where chance encounters could occur.

The Besser and Carlsson essays typify the conceptualization of "the public" found in *Resisting the Virtual Life*. Because time spent in front of a computer screen is not time spent talking with people, "virtual reality" diminishes the public sphere. Democratic life is therefore embodied by face-to-face conversation. This view would not be shared by Michael Schudson. Schudson argues against what he calls this "romance-of-conversation." He emphasizes the contributions made by the printed word and even mass media messages. And it is not, according to Schudson, free, equal and spontaneous discussion which makes conversation democratic, but equal access to the floor, and rules which encourage pertinent speaking, and careful listening. Without this structure, the loudest or most articulate speaker will often dominate the process. The kind of public debate which Schudson proposes can now be found in online chat rooms and discussion groups. Each person, regardless of status, or appearance, or speaking style can post messages to the group. They can spend as much time as needed to express their views, without fear of being interrupted or shouted down. Debate is kept focused by the variety of discussion groups available and the grouping of messages by topic. Do these forums serve no purpose? Are they filled with "empty pointless verbiage?"

One essay in *Resisting the Virtual Life* does address the egalitarian nature of some parts of the Internet. Laura Miller, a freelance journalist, disputes the popular notion that cyberspace is no place for women. While acknowledging that some men will try to intimidate women online, Miller argues that their usual tools of intimidation, physical size, deep voice and threats of violence, are neutralized in virtual reality. Would Schudson's Vermont town meeting where the men spoke twice as often as the women have played out the same way if it had been conducted online? In Miller's view, the playing field is leveled in cyberspace because bodies are absent and only thoughts exist. To think otherwise assumes women's minds are, as Miller puts it "weak, fragile and unsuited to the rough and tumble of public discourse."

The Internet offers one other advantage over the print and broadcast media, the possibility of two-way communication or "interactivity." Several essays in *Resisting the Virtual Life* address, and ultimately reject the potential of this new feature. Most of the essayists fail to see the human-to-human aspects of interactivity, focusing solely on human-to-computer interactive programs. These are criticized as the latest examples of human withdrawal from the "real" world. The book's editors see interactivity as means of "intensifying" passive behavior. However, two contributing authors do address the potential for two-way communication. Jesse Drew, a producer of alternative media and a doctoral student at the University of Texas, predicts interactivity which is now used for real interaction will eventually be limited to home shopping and movies on demand. He says technology usually attends to profit, not to public need. This view is reiterated by Besser who believes the current two-way flow of information will eventually be like a "ten-lane highway coming into the home, with only a tiny path leading back out," and that path will be just large enough to accommodate credit card numbers.

Is this view of the future overly cynical, or are the authors right on track? In reality, the contributors to *Resisting the Virtual Life* don't want to be right. The books' main purpose is one of caution. While sounding quite Luddite, in the end most of the authors ask, actually implore, the users of new technologies to consider the long-term ramifications of their behavior. Drew, while skeptical of "cybermedia," recognizes the communal spirit evident in such developments as "shareware" and free access to the Internet provided by libraries. He wants its users to take what they can from it and try to make a positive difference in the "real" world.

So is there a virtual public? If public life only occurs during face-to-face contact then the answer must be "no." But if we look at the other defining characteristics of the public sphere, the answer might be "yes." Citizens are coming together to engage in rational-critical debate over political and moral issues. Participation is open to anyone who wants to post a message (and can get access to the Internet, certainly a difficulty for some). A code of conduct is even apparent, although enforcement is problematic. The status of the communicator is not important and usually unknown, and any topic is open for discussion. The combination of these factors makes for debate which is more "democratic" than you'll find just about anywhere in the "real" world, but alas, it is not conducted in person, face-to-face. On that basis, *Resisting the Virtual Life* would have us reject it.

--Mark Tremayne

**1397.** Brooker, Floyde E. "Motion Pictures as an Aid to Education." *The Annals of The American Academy of Political and Social Science* (1947): 103-09.

This article discusses the use of film for educational purposes. It considers the history of educational films and factors limiting their use. The author predicts that by 1950, schools will have 100,000 16mm projectors, an increase from the 35,000 sound projectors in use in 1947.

**1398.** Brooks, John. "The First and Only Century of Telephone Literature." *The Social Impact of the Telephone*. Ed. Ithiel de Sola Pool, ed. Cambridge, MA: MIT Press, 1977. 208-24.

The author examines how the telephone has appeared in literature. Such authors as James Joyce, Marcel Proust, Carl Sandburg, F. Scott Fitzgerald, Robert Frost, Dorothy Parker, J. D. Salinger, and several more are surveyed.

1399. ---, ed. *Telephone: The First Hundred Years*. New York: Harper and Row, 1976.

1400. *Blackboard Jungle*. 1955, 1955.

This movie was controversial when it came. Some critics, such as U. S. Ambassador to Italy Clare Booth Luce, would not attend the film when it was to be shown abroad because she felt it cast the United States in a bad light. Dore Schary felt the movie was one of the primary reasons the Kefauver hearings investigated the relationship between movies and juvenile delinquency. The film was based on the novel *The Blackboard Jungle* by Evan Hunter (New York, 1954). The rock n roll music and violence were part of what the film controversial. Songs included: "Rock Around the Clock," words and music by Max C. Freedman and Jimmy DeKnight, performed by Bill Haley and His Comets, Courtesy of Decca Records, Inc; "Go Down, Moses," traditional, arranged by Harry Thacker Burleigh. Music included: "Invention for Guitar and Trumpet" by Bill Holman, performed by Stan Kenton and His Orchestra, Courtesy of Capitol Records, Inc.; "The Jazz Me Blues" by Tom Delaney, played by Bix Beiderbecke and His Gang, Courtesy of Columbia Records.

Plot Summary from American Film Institute Catalog: "As Richard Dadier, a soft-spoken ex-serviceman, accepts his first teaching job in a tough New York City high school, he asks his new principal, Mr. Warnecke, about the school's discipline problem and is assured that at North Manual High, "there is no discipline problem." The other teachers, particularly the cynical Jim Murdock, who calls the all-male school a "garbage can" and cautions Dadier not to turn his back on the students, do not lessen his anxiety. That evening, Dadier celebrates his new job with his wife Anne, who, although deeply in love with her husband, worries not only that her pregnancy will make her unattractive to him, but that she will miscarry as she had once before. Dadier's first day teaching English is discouraging. The pupils, mostly lower-class juvenile delinquents, ignore his requests and call him "Daddy-O," and when he asks Gregory W. Miller, a bright but alienated black student, to use his leadership abilities to promote cooperation in the classroom, the young man just shakes his head. That afternoon, Lois Judby Hammond, another new teacher who seems attracted to Dadier, is nearly raped by one of the students. Dadier severely beats the boy, and the next day, the students greet him with threatening glares and angry silence. After work, Dadier accompanies Joshua Y. Edwards, a new math teacher who passionately loves jazz and swing, to a bar, where they have a drink too many and bemoan the students' hostility. While cutting through an alley to the bus stop, both teachers are brutally beaten by Dadier's student Artie West and his gang of hoodlums. Anne urges Dadier to leave the school, but he declares, "I've been beaten up, but I'm not beaten." While recuperating, Dadier visits his former professor, who assures him that students do want to learn, but that urban schools need more instructors who care. Dadier returns to school, and when the police question him, he refuses to identify his attackers. In class, Artie calls fellow student Pete Morales a "spic," whereupon Dadier remarks that calling one another names, like "spic, mick, and nigger," can lead to big trouble. Later the principal, acting on a confidential student complaint, accuses Dadier of bigotry, but Dadier angrily defends himself. Warnecke finally apologizes and puts Dadier in charge of the Christmas play. Soon afterward, West destroys Josh's prized record collection while his class looks on, leading the discouraged math teacher to resign. Meanwhile, Anne begins receiving anonymous letters and phone calls accusing her husband of infidelity. Unaware of Anne's growing suspicion, Dadier concentrates on his students. He convinces Miller and his singing group to perform their version of "Go Down, Moses" in the Christmas play, and he stimulates an animated class discussion by showing a "Jack and the Beanstalk" cartoon in class. Summarizing the discussion, Dadier encourages the young men to consider the real meaning of what they hear and to think for themselves. Miller later tells Dadier that because black people have limited options, he will drop out of school at term's end, but Dadier maintains that blacks can succeed in the modern world and that some teachers do care. At Christmas, Anne, tormented by the letters, gives birth prematurely, and when Dadier learns what has happened, he assumes the students are responsible for the letters and decides to resign. Defeated, Dadier bemoans that, after everything teachers must endure, they earn less even than cooks. Murdock, cured of his cynicism by Dadier's dedication, and Anne, admitting that she should not have doubted her husband, encourage Dadier to remain, and

he does take heart when the doctor says his baby son is out of danger. Back at school, Dadier orders West to see the principal when the gang leader flagrantly cheats in class. West threatens him with a knife, ordering the other gang members to jump the teacher. To West's surprise, only Belazi obeys his orders. Following a scuffle, Dadier accuses West of having sent the anonymous letters and then drags him and Belazi to Warnecke's office. Later that day, Miller, having heard that Dadier plans to quit, promises to remain in school if Dadier will do the same."

**"Note:** Before the opening credits are given, a rolling written introduction to the film states: "We, in the United States, are fortunate to have a school system that is a tribute to our communities and to our faith in American youth. Today we are concerned with juvenile delinquency--its causes--and its effects. We are especially concerned when this delinquency boils over into our schools. The scenes and incidents depicted here are fictional. However, we believe that public awareness is a first step toward a remedy for any problem. It is in this spirit and with this faith that [H]Blackboard Jungle was produced."

"Evan Hunter's novel was serialized beginning with the Oct 1954 issue of Ladies Home Journal. According to an Apr 1954 NYT news item, M-G-M paid Hunter \$95,000 for the rights to his novel. In May 1962, a HR news item reported that writers Murray Burnett and Frederick Stephani accused Hunter of plagiarizing their work, but their suit was dismissed. According to a modern source, director Richard Brooks was originally hired to direct M-G-M's Ben Hur and William Wyler to direct [H]Blackboard Jungle, but Brooks convinced Wyler to switch assignments with him. In his autobiography, Dore Schary, M-G-M's head of production, recalled that he was urged not to make the film by both Paramount executive Y. Frank Freeman and MPPA head Eric Johnston. Schary dismissed their concerns, but soon was asked by Loew's president Nicholas M. Schenk to reconsider. "I had only one argument for Schenk," Schary wrote. "'Nick, you're suggesting I give up on a film that might earn us nine or ten million dollars.' Nick asked me how much it would cost. I had a rough estimate of \$1,200,000. He said go ahead." Schary added that the final cost of the film was \$1,160,000.

"In a 1983 NYT interview, Brooks recalled that M-G-M wanted one of their contract players, either Mickey Rooney or Robert Taylor, to play schoolteacher "Mr. Dadier." Brooks insisted upon casting new, unknown faces, and as a result, hired unpolished actors with little camera experience for many of the roles, thus infusing a raw realism into their performances. Among the actors making their screen debut in this picture were Vic Morrow, Rafael Campos, Dan Terranova, Danny Dennis and Jameel Farah (who later changed his name to Jamie Farr.) Although the studio wanted the film shot in color, Brooks insisted upon black and white because he feared that "color would beautify everything," according to the interview. A 6 Dec 1954 HR news item adds Victor Paul, Loren James, Bill Chaney, Lennie Smith and Mickey Martin to the cast, but their appearance in the final film has not been confirmed.

"Upon its release, the film was greeted by controversy. According to an Apr 1955 DV news item, the school authorities of New Brunswick, NJ, objected to the depiction of school conditions in the film. As a result, the theater circuit was forced to add a disclaimer stating: "To our patrons, the school and situations you have just seen are NOT to be found in this area. We should all be proud of the facilities provided OUR youth by the Public School of New Brunswick..." According to a Mar 1955 HR news item, the film was banned in Memphis, and a Jun 1955 news item in Var reported that the film was banned in Atlanta because it was deemed "immoral, obscene, licentious and will adversely affect the peace, health, morals and good order of the city."

" According to a 21 Mar 1955 HR news item, the Institute for Public Opinion sent postcards to film critics claiming that the film was "anti-public schools" and denying that the conditions depicted onscreen really existed. M-G-M's Schary responded by citing research and news accounts that supported the film's depiction of certain inner-city schools. Claire Boothe Luce, at the time the U.S. Ambassador to Italy, prevented the film's screening at the Venice Film Festival by threatening to walk out if it was shown. Luce claimed that if she attended a performance of the film, she would be "giving ammunition to Italian Communist and anti-U.S. propaganda."

Finally, Schary wrote in his autobiography, "Senator Estes Kefauver came to Hollywood to investigate movies--he meant one movie, [H]Blackboard Jungle....He called me as his first witness. He explained that he was in Hollywood to learn whether we acted responsibly when making [this] film." Schary related that after providing Kefauver with volumes of data on juvenile delinquency, he asked the senator what he found objectionable about the film. "He admitted he had not yet seen it," Schary wrote. "I suggested that there seemed to be a lack of responsibility in his investigation."

"The picture's soundtrack also created a stir. According to Brooks's NYT interview, a Boston theater ran the first reel in silence for fear that the rock and roll music on the soundtrack would over-stimulate the audience. "Rock Around the Clock," the song played beneath the film's credits, was one of the top ten songs of the year and played an important part in expanding the rock and roll market. In a modern source, Peter Ford, the son of the film's star, Glenn Ford, noted that Brooks borrowed the record from Peter's collection. The article goes on to say that M-G-M purchased limited rights to the song from Decca Records for \$5,000. Under that agreement, the studio was granted the right to use the song only three times in the film. The film was nominated for the following Academy Awards: Best Original Screenplay, Best Film Editing, Best Cinematography (black and white) and Best Art Direction/Set Decoration (black and white). According to a 14 Dec 1954 HR news item, the Producers Theatre was to present a Broadway production based on the Hunter novel, but that production apparently never opened."

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**1401.** Brosnan, John, ed. *Movie Magic: The Story of Special Effects in the Cinema*. London: MacDonald and Jane's St. Giles House, 1974.

This work deals with innovations in special effects and how they increased the ability to show violence and horror in motion pictures. The work is nicely illustrated.

**1402.** Brown, Elspeth H., ed. *The Corporate Eye: Photography and the Rationalization of American Commercial Culture, 1884-1929*. Baltimore: Johns Hopkins University Press, 2005.

This work's four chapters are: 1) "The Physiognomy of American Labor: Photography and Employee Rationalization"; 2) "Industrial Choreography: Photography and the Standardization of Motion"; 3) "Engineering the Subjective: Lewis W. Hine's Work Portraits and Corporate Paternalism in the 1920s"; 4) "Rationalizing Consumption: Photography and Commercial Illustration."

**1403.** Brown, Henry B. "The Twentieth Century." *Forum* (1895): 641-57.

U. S. Supreme Court Associate Justice Henry B. Brown told the graduating class at Yale Law School in 1895 that steam power electricity were among those invention "destined to revolutionize the world, and in comparison with which all the prior discoveries since the Christian era were of minor importance." (642) It had already "profoundly affected the inner life of the people," he said. (642) Brown, who would write the landmark Supreme Court decision *Plessy v. Ferguson* (1896) which justified separate equal facilities for blacks and whites, goes on in this address to discuss universal suffrage (which he linked to "municipal corruption" [650], corporate greed, trusts, "the tyranny of labor" (654, emphasis in original text), railroads.

**1404.** Brown, Julie K., ed. *Contesting Images: Photography and the World's Columbian Exposition*. Tucson: University of Arizona Press, 1994.

**1405.** Brown, Richard D., ed. *Knowledge is Power: The Diffusion of Information in Early America, 1700-1865*. New York: Oxford University Press, 1989.

Brown looks at the ways in which the diffusion of information in America changed from the colonial period to the early decades of the republic. Essentially, those changes moved American society toward a far more egalitarian system of information distribution. The colonial period was characterized by a "top-down" mode of distribution in which information of general concern often came first through conversation or correspondence to elites, who then decided the degree to which it would be promulgated to the public at large. As print culture in the post-Revolution period expanded the ways in which information might be obtained, the general public acquired more ready access to knowledge that previously had been disposed of by the elites. In many ways this helped to realize the republican ideal of an informed and educated citizenry fit for self-government. But it also led to the trivialization and commercialization of information, as well as to a system in which the individual chose what he deemed to be valuable for his own purposes. These latter trends sped up the process of fragmentation and community dissolution that arguably characterize modern American life.

-- Gordon Jackson

Brown writes that at least one implication “jumps out from the evidence assembled here. Colonial society, for all its diversity, had been essentially a collection of local societies in which both a patina and much of the substance of a common, coherent Christian culture was maintained. Reading and oratory were dominated by religious messages, and the themes of order and stability expressed by church and state were mutually reinforcing. Competition, while real, was subordinate to cooperation in community and even, in many instances, in commercial life. But as the 19<sup>th</sup>-century republic developed, coherence was supplanted and competition ruled. Clergymen like Henry Ward Beecher, politicians like Daniel Webster who could win the largest followings, lyceum speakers who could sell the most tickets, authors whose works sold widely became influential not because of any office they held or any prescribed public role, but because of their engaging popular performances. In a competitive environment of regional or national dimensions, where purveyors of each type of information had to compete with others conveying similar information as well as with a multitude of entirely different sorts of information, each individual was invited to discover his or her own coherent culture from within the galaxy of religious sects, political parties, and reform societies that were thriving in the new republic. The new patterns for the diffusion of information were not in themselves responsible for these developments, but they would have been inconceivable without the new configuration of information diffusion that offered many choices to many people.”

**1406.** Brown, Robert M., ed. *The Electronic Invasion*. New York: John F. Rider Publisher, Inc., 1967.

This book provides historical perspective on the use of electronic technology to bug and otherwise invade the privacy of citizens. It describes the state of the art in 1967. The author begins by saying that “despite the protection against insidious invasions of privacy afforded by the Fourth Amendment to the Constitution, electronic bugging is so shockingly widespread and so ingeniously devised that no one can be certain any longer than his home is his castle. Widespread attention to this problem from the President on down testifies to the serious threat many persons feel this situation poses to the society in which we live.”

The opening chapter discusses how electronic snooping evolved. A turning point came in 1960, Brown believes, when then United States ambassador to the United Nations, Henry Cabot Lodge, revealed that the Soviet had bugged the Great Seal of the U.S. Public interest in this topic increased thereafter, as did the efforts by many countries to engage in this activity.

Some indication as to how far miniaturization had proceeded by 1967 is found in this work. One picture shows a thimble containing 8,000 wafers, each a complete circuit. Future amplifiers, the author says, will probably be the size of these wafers. Another picture shows a human tooth that has been bugged.

Brown devotes chapters to buyers and sellers of this technology, telephone bugging, eavesdropping microphones and miniature audio amplifiers, FM wireless microphones and room bugs, bumper beepers, recording devices, spy receivers, electronic bug detection, speech scramblers, and bugging and de-bugging circuits. A chapters also lists who then sold this equipment, and legal restrictions on eavesdropping.

**1407.** Brownlow, Kevin, ed. *Behind the Mask of Innocence*. New York: Alfred A. Knopf, 1990.

This substantial, well-researched book is a study of cinema in the silent era. Brownlow shows that silent pictures dealt with an “astonishing range of subjects.” “While few of these films made history,” he writes, “all of them -- if only for a few moments -- recorded it.” Brownlow show that nudity, adultery, drug addition, abortion, and many other themes were treated in films. An excellent source for the content of moving pictures, many of which are difficult to find, if in fact, they still exist.

**1408.** Brownstein, Ronald, ed. *The Power and the Glitter: The Hollywood-Washington Connection*. New York: Pantheon Books, 1990.

This book examines the growing relationship between movie celebrities and political leaders. It demonstrates how closely woven the movie industry is to American political culture. Early in the twentieth century, movie stars were often regarded with great suspicion by politicians. That began to change during the Franklin D. Roosevelt administration as studio executives such as Jack and Harry Warner courted the president. Brownstein's chapter on John F. Kennedy and Hollywood, especially relation with Frank Sinatra, make excellent reading. Of course, Ronald Reagan, himself a former movie actor, was elected President in 1980. His administration marked a high point in the connection between Hollywood and the corridors of power.

**1409.** Brozan, Nadine. "Chronicle [Richard Heffner, 71, and Open Mind]." *New York Times* Aug. 5, 1996 1996, sec. B: B8.

This article reports that Richard D. Heffner, the former head of the movie industry's Classification and Ratings Administration, turned 71 and celebrates the 40th anniversary of his television program, "The Open Mind."

**1410.** Bruce, Robert V., ed. *Bell: Alexander Graham Bell and the Conquest of Solitude*. Boston: Little, Brown and Company, 1973.

This 497-page biography provides valuable detail on both the invention of the telephone, and on Bell's life before and after the invention.

**1411.** Bruck, Connie. "The Personal Touch." *The New Yorker* (2001): 42-54, 56-59.

This article chronicles the career of Jack Valenti, from his Houston origins, to working with Lyndon Johnson in the White, to his position as head of the Motion Picture Association of America (MPAA). The author is essentially kind to Valenti; little of a critical nature comes through in this piece. She notes the role that Lew Wasserman had in Valenti's selection as MPAA head and in Valenti's subsequent work. This work makes some use (briefly) of Richard D. Heffner Oral History at Columbia University. Heffner was head of CARA. The author is listed as a staff writer for *The New Yorker* and is working on a book about the Music Corporation of America (MCA).

**1412.** ---, ed. *When Hollywood Had a King: The Reign of Lew Wasserman, Who Leveraged Talent into Power and Influence*. New York: Random House, 2003.

This book is based to a large degree on about 250 interviews (including Lew Wasserman and many of his associates) and to a lesser degree on oral histories and other documents. The work is not footnoted and so it is difficult to know the precise location of quotations and other cited materials. There are also errors: "Will Hayes" should be "Will Hays"; the "Motion Pictures Producers Association" should be "Motion Picture Producers and Distributors of America"; Eric A. Johnston retired from the MPAA in 1961. (231)

This work does provide a good deal of information about Wasserman including his political connections with Washington, D.C. Wasserman and Jack Valenti claimed that Lyndon Johnson offered Wasserman the cabinet post of Secretary of Commerce in 1964, but that Wasserman declined. Bruck argues that Valenti and Wasserman are the sources for this story and that other close to the President doubted that Johnson would have made such an offer to Wasserman, feeling that Senate confirmation hearings might have raised possible connections between Wasserman and organized crime.

**1413.** Brusatin, Manlio, ed. *A History of Colors (translated from Italian by Robert H. Hopcke and Paul Schwartz)*. Boston: Shambhala, 1991.

The author opens this book by writing: "The universe of colors is a little jewel box of images, a place where Newton built his theory of modern physics with sunlight and certainty, where Goethe in turn constructed an entire history to enshrine a principle he had sought after madly -- namely, the unpredictability of nature and the natural simplicity of the arts, of knowing how to see and feel."

He then asks: "But what has science proposed concerning this universe of colors?"

Brusatin goes on to write: "In this brief history, we will be noting how much actually is derived from the material aspects of colors, the mode of their manufacture, their use and the fate of these colors, up until the tragic beginning of the industrial age, tracing a history from natural dyes subject to the fading of time and the violet-colored ghosts they leave behind, to strong chemical dyes as violent and basic as poison. Beyond this line of inquiry, this will be a story with many fleeting events, wherein we will draw close to the production of ancient marvels so near themselves to the body and yet not to be confused with mere corporeality, a time capable for the art of knowing, without feeling either the weight or the space of it."

The author devotes a few pages on nineteenth-century colors that were the product of the chemical industry.

"This book is dedicated to the rebirth of painting," the author says.

**1414.** Brzezinski, Zbigniew. "America in the Technetronic Age." *Encounter* 30.1 (1968): 16-26.

Brzezinski in 1968 wrote that "men living in the developed world will undergo during the next several decades a mutation potentially as basic as that experienced through the slow process of evolution from animal to human experience. The difference, however, is that the process will be telescoped in time -- and hence the shock effect of the change may be quite profound. Human conduct will become less spontaneous and less mysterious -- more predetermined and subject to deliberate 'programming.' Man will increasingly possess the capacity to determine the sex of his children, to affect through drugs the extent of their intelligence and to modify and control their personalities. The human brain will acquire expanded powers, with computers becoming as routine an extension of man's reasoning as automobiles have been of man's mobility. ...

"...Cybernetics and automation will revolutionize working habits, with leisure becoming the practice and active work the exception -- and a privilege reserved for the most talented. The achievement-oriented society might give way to the amusement-focused society, with essentially spectator spectacles (mass sports, TV) providing an opiate for increasingly purposeless masses."

**1415.** ---, ed. *Between Two Ages: America's Role in the Technetronic Era*. New York: Viking Press, 1970.

This book was written by the man who later would become President Jimmy Carter's national security adviser. Brzezinski argued in 1970 that the United States and other advanced industrial nations were emerging from the industrial stage of their development and moving into an age of "technetronics" (in which technology and electronics were becoming the primary factors in determining social change, altering values, and creating a global society). Brzezinski's set out these ideas earlier in an article, "America in the Technetronic Age," *Encounter* (Jan. 1968). He acknowledges the influence of Daniel Bell, who later would write about "post-industrial" society.

The book is divided in to five sections. The first considers the impact of the revolution in science and technology on the U.S. and Third World. "A new pattern of international politics is emerging," Brzezinski wrote. "The world is ceasing to be an arena in which relatively self-contained, 'sovereign,' and homogeneous nations interact, collaborate, clash or make war." In America, this revolution, driven especially by computers and communication, was already creating a society unlike the industrial era. New social patterns were appearing. Cybernetics and automation were replacing machines operated by people. Unemployment and obsolete skills plagued blue-collar workers. Barriers to education were falling. People with special skills and intellectual abilities challenged the urban-plutocratic leadership elite of the industrial era. Universities were becoming "think tanks" more political and social planning and innovation. These and other changes promised to make "the technetronic society as different from the industrial as the industrial was from the agrarian."

Brzezinski saw that satellite television would "enable some states to 'invade' private homes in other countries," creating "unprecedented global intimacy." America was the primary disseminator of this global revolution.

Of interest is Brzezinski's assessment of Soviet technological capabilities. They were near the bottom of developed nations in radios, telephones, air communication, cars, highways, and computers. In 1968, he notes that 50,000 to 70,000 computers were in use in the United States (of which only 10 percent were used by the Pentagon). In the USSR, only 2,000 to 3,500 computers were in nonmilitary use.

**1416.** Buchanan, David A. "Using the New Technology." *The Information Technology Revolution*. Ed. Tom Forester, ed. and intro. Cambridge, MA: MIT Press, 1985. 454-65.

The author maintains that one cannot predict what influence new information technology will have on the quality of work simply from the technology's technical features. This work appeared earlier in the *European Management Journal*, Vol 1, (No. 2, 1982). A fuller version of this research is in David A. Buchanan and David Boddy, *Organisations in the Computer Age* (Aldershot, Eng.: Gower Press, 1983).

**1417.** Buchanan, R. A. "Public Utilities." *An Encyclopedia of the History of Technology*. Ed. Ian McNeil, ed. London and New York: Routledge, 1990. 949-66.

This survey deals with such themes as water and power supplies, waste disposal, roads and postal services, and telegraph and telephone services.

**1418.** Buckley, Tom. "Oh! Copenhagen." *New York Times Magazine* (1970): 32-46.

This work discusses the growing popularity of erotica and pornography in mass media, this in the context of the President's Commission on Obscenity and Pornography.

**1419.** Bucknall, Rixon, ed. *Our Railway History*. London: George Allen and Unwin, Ltd., 1970.

This work is more of an enthusiast's history of the railways. Largely nostalgic, this book concentrates largely on the locomotives with brief backgrounds on the industry. The work is grouped thematically by rail lines, and includes railways in Scotland, England, and Wales. Well illustrated, but otherwise lacks cited source material. A bibliography included at the beginning of the book lists railway studies from the late nineteenth- and early twentieth-centuries.

#### --Nicholas Wolf

**1420.** Bucy, J. Fred. "Computer Sector Profile." *Technological Frontiers and Foreign Relations*. Ed. Anne G. Keatley, ed. Washington, D. C.: National Academy Press, 1985. 46-78.

Bucy covers, among other topics, developments relating to software and artificial intelligence. Bucy notes that "although the potential applications of AI are numerous and exciting, much work remains to be done in refining the generic rules of logic (i.e., how the human mind learns and reasons) and in transferring this knowledge to the computer system for each field of application." (56)

**1421.** Bud, Robert. "In the engine of industry: regulators of biotechnology, 1970-86." *Resistance to new technology: nuclear power, information technology and biotechnology*. Ed. Martin Bauer, ed. New York: Cambridge University Press, 1995. 293-309.

This piece surveys efforts to regulate biotechnology in Japan, Europe, and the United States. The author concludes that the "attempt to cope with anxiety over technology has ... not been merely a retarding force, rather it has helped to steer, to power and even, at first, to constitute its development."

**1422.** Buder, Robert, ed. *The Invention that Changed the World: The Story of Radar from War to Peace*. Boston: Little, Brown and Company, 1996.

This book is part of the Sloan Technology Series, which seeks to reach a non-specialized audience. Buder was formerly the technology editor of *Business Week*. This work discusses the scientists “who created the microwave radar systems that not only helped win World War II, but set off an explosion of scientific achievements and technological advances that have transformed our daily lives.” A team of British scientists came to Washington in September, 1940, bringing with them the cavity magnetron, “a revolutionary new source of microwave energy.” This device “triggered the dramatic mobilization of America’s top scientists, who enlisted in the ‘war within the war’ to convert the invention into a potent military weapon....” The author follows these radar scientists into the postwar era “as they applied the knowledge gained from their wartime work in many different fields. Among their numerous accomplishments, these scientists helped to create the field of radio astronomy and discover the transistor, nuclear magnetic resonance, and the maser, all advances that won Nobel Prizes. During the Cold War, others continued to push for the development of early warning systems. Still others came up with discoveries that were the basis for digital computer memories. “In countless ways,” the author maintains, “radar and its spin-offs have changed our world forever.”

Buder writes: “The Radiation Lab, coupled with related microwave radar endeavors in the United States and Britain, emerged as a science and technology incubator on a scale probably unprecedented in history. At least two Nobel Prizes -- for nuclear magnetic resonance and the maser -- can be traced directly to wartime radar work. Every day several thousand commercial air carriers take to the skies. Virtually all the aircraft are tracked continuously by radar, sometimes to and from their gates. It takes more than three hundred radars, backed up by a ponderous array of display screens, communications nets, and personnel, just to keep the U.S. skies organized. Thousands more radar sets provide extra eyes for ships, boats, and pleasure craft. Many vessels also draw on the global navigational network Loran. Virtually all of these sprang directly from the Rad Lab, as do much of the world’s storm-watching systems and the TV weather report.

“The transistor -- via the legacy of the solid-state semiconductor crystals that formed the heart of radar receivers -- is largely a product of work contracted by the Rad Lab to places like Purdue University, the University of Pennsylvania, and Bell Labs, the second largest of the wartime radar houses. Digital computers, including the cathode ray displays and memories, owe a great debt to radar: they are the offspring of World War II systems. Microwave telephones and early television networks got critical boosts from wartime radar. The technology made a huge impact on astronomy by opening a region of the electromagnetic spectrum -- radio as opposed to optical -- that ultimately brought on the discovery of pulsars, quasars, and a plethora of hidden galaxies. And the list hardly stops there. Early particle accelerators owe a great debt to [the discovery of radar]. So does microwave spectroscopy. So, too, do the microwave ovens common in today’s homes, for a secret radar transmitter carried from Britain to America in fall 1940 forms the very core of these time-saving appliances.”

**1423.** Buel, Richard. "Freedom of the Press in Revolutionary America: The Evolution of Libertarianism, 1760-1820." *The Press and the American Revolution*. Ed. Bailyn, Bernard and John B. Hench, eds. Worcester, MA: American Antiquarian Society, 1980. 59-97.

Buel writes that the “breakdown of effective control over the press in America owed something to the demand for printed matter and the increase in printers; it owed more to the geographic diffuseness of American society. Though England had her provincial presses, most publishers, up through the seventeenth century, were in London and therefore the more easily controlled. The colonies lacked both an obvious center for the trade and a common legal system, so that people wishing to publish matter that might offend the authorities in one place could usually find a neighboring jurisdiction which took a more tolerant attitude.”

**1424.** Bulkeley, Rip. "Harbingers of Sputnik: The Amateur Radio Preparations in the Soviet Union." *History and Technology* 16.1 (1999): 67-102.

The author recounts early indications that the Soviet Union was planning to launch a satellite in 1957. He presents new material from the Soviet government's publication for radio amateurs, *Radio*. He describes instructions given to Soviet radio amateurs for tracking satellites. He then considers the fact that western radio amateurs, as well as intelligence agencies and scientists were unsuccessful in picking up clues about Soviet plans. "To complete the picture, contemporary assessments of the scientific values of amateur radio observations of the early satellites are surveyed. The article concludes by discussing the surprise aspect of the first sputniks in the light of the fresh information presented, and by noting some still unanswered historical questions."

**1425.** Bunch, Bryan, and Hellemans, Alexander, eds. *The Timetables of Technology: A Chronology of the Most Important People and Events in the History of Technology*. New York: Simon & Schuster, 1993.

This useful reference work begins with the Stone Age (2,400,000 - 4000 BC) and moves forward rapidly to more recent developments. Chapter 2 deals with the Metal Ages: 4000 BC - 1000 CE. Chapter 3 is "The Age of Water and Wind: 1000-1732." Chapter 4 covers "The Industrial Revolution: 1733-1878." Chapter 5 deals with "The Electric Age: 1879-1946." There follows a chapter that covers the years from 1947-1972 on "The Electronic Age," followed by a chapter entitled "The Information Age: 1973-1993."

The timelines for each year are broken into developments in the following categories: General, Architecture and Construction, Communication, Energy, Food and Agriculture, Materials, Medical Technology, Tools and Devices, and Transportation. The work has both extensive name and subject indexes. It also has occasional short essays on such topics as "The integrated circuit, or chip," "Scientists and defense," to name only two.

**1426.** Burke, Colin, ed. *Information and Secrecy: Vannevar Bush, Utlra, and the Other Memex*. Metuchen, NJ and London: Scarecrow Press, Inc., 1994.

**1427.** Burke, James, ed. *Connections*. Boston: Little, Brown and Company, 1978.

Burke writes that "the more the tools, the faster the rate of change.

"It is with that aspect of change that this book is concerned. Today the rate of change has reached a point where it is questionable whether the environment can sustain it. My purpose is to acquaint the reader with some of the forces that have caused change in the past, looking in particular at eight recent innovations which may be most influential in structuring our own futures and in causing a further increase in the rate of change to which we may have to adapt. These are [1] the atomic bomb, [2] the telephone, [3] the computer, [4] the production-line system of manufacture, [5] the aircraft, [6] plastics, [7] the guided rocket and [8] television." This book attempts to set these developments into a broad historical context dating back hundreds, if not thousands of years. It is nicely illustrated in both color and black and white.

**1428.** Burke, John G. "Bursting Boilers and the Federal Power." *Technology & American History: A Historical Anthology from Technology & Culture*. Ed. Stephen H. Cutcliffe and Terry S. Reynolds, eds. Chicago: University of Chicago Press, 1997. 105-27.

Burke argues that the steam engine changed attitudes toward government regulation. "The introduction of steam power was transforming American culture, and while Thoreau despised the belching locomotives that fouled his nest at Walden, the majority of Americans were delighted with the improved modes of transportation and the other benefits accompanying the expanding use of steam. However, while Americans rejoiced over this awesome power that was harnessed in the service of man, tragic events that were apparently concomitant to its use alarmed them -- the growing frequency of disastrous boiler explosions, primarily in marine service. At the time, there was not even a governmental agency that could institute a proper investigation of the accidents. Legal definitions of the responsibility or negligence of manufacturers or owners of potentially dangerous equipment

were in an embryonic state. The belief existed that the enlightened self-interest of an entrepreneur sufficed to guarantee the public safety. This theory militated against the enactment of any legislation restricting the actions of the manufacturers or users of steam equipment."

**1429.** Burnham, David. "Data Protection." *The Information Technology Revolution*. Ed. Tom Forester, ed. and intro. Cambridge, MA: MIT Press, 1985. 546-60.

Burnham, a journalist then with the *New York Times*, argued that "cheap computing power makes it possible to keep masses of 'transactional information' -- records of phone calls, credit card payments, and so on -- in huge data bases and to transmit it across the country at low cost. The danger... is that these new computer networks increase the power of big organizations over the individual -- and they are wide open to abuse." This piece is the third chapter in the author's book *The Rise of the Computer State* (New York: Random House, 1983).

**1430.** ---, ed. *The Rise of the Computer State*. New York; and London: Random House; and Weidenfeld & Nicolson, 1980.

*The Rise of the Computer State* is well-written. In it, Burnham argues that inexpensive computing power makes it possible to keep enormous amounts of transactional data such as telephone records, credit card transactions, etc., and to transmit such information virtually anywhere at low cost. These new computer networks strengthen the power of large organizations over individuals and this power is easily abused. Chapters include: "Surveillance," "Data Bases," "Power," "The National Security Agency -- The Ultimate Computer Bureaucracy," "Values," and more. Burnham's bibliography also provides a helpful introduction to the topic.

At the time this book appeared, Burnham was with the *New York Times*. Earlier he had published articles on corruption in New York City, based on information from Frank Serpico, and which led to the formation of the Knapp Commission. He also had written about the Kerr-McGee plutonium factory in Oklahoma, was to have interviewed Karen Silkwood, a worker at the plant, the night she was mysteriously killed.

**1431.** Burns, Edward, ed. *The American Idea of Mission: Concepts of National Purpose and Destiny*. New Brunswick, NJ: Rutgers University Press, 1957.

This work details how intellectuals, political, military, and religious leaders, and others have promoted the idea of American mission from the Puritans into the twentieth century. The press played a role in promoting such ideas as manifest destiny. Political oratory, sermons, art, and letters helped build American nationalism.

Burns writes that "Americans have devoted much time and energy to rationalization of their idea of mission . . . . Nearly every speaker and writer, whether liberal or conservative, has assigned the credit for our national superiority to such qualities as initiative, independence, aggressiveness, perseverance, industry, frugality, and enterprise. That a nation might experience a call to greatness for its generosity, humanity, tolerance, or justice seems never to have crossed their minds. Though America is officially proclaimed a Christian nation, it is not the virtues of Christianity that are credited with making her great. It is the ethics of the Book of Proverbs and of the Book of Kings and Chronicles that is exalted above all others. . . .

"There can be no doubt that industry, frugality, ambition, and glorification of material success are deeply imbedded in our folkways, but Puritanism is not necessarily their only source. . . . Among the movers and shakers of American social and intellectual history at least half have had antecedents essentially non-Puritan. . . . They undoubtedly exalted the individual and the virtues associated with ambition and self-assertion. But it was an individualism derived from the Enlightenment, from German Idealism, from Darwinism, and from the humanism fostered by an increasing awareness of man's helplessness in a complex society. It had nothing to do with the Puritan conception of man as the instrument of divine omnipotence."

Burns argues that before the nineteenth century, warfare played a small part in the idea of mission. "Recognition of war as a beneficent institution was almost unknown in America prior to the nineteenth century.



The Puritans and their immediate descendants saw fighting as merely another evidence of the depravity of man. For Roger Williams and the Quakers, war conflicted with the basic principle that all men are brothers, regardless of their nationality, status, or color skin. The men of the Enlightenment conceived of international war as both inhumane and irrational and therefore unworthy of civilized beings who professed to follow the system of nature. But the French Revolution, and to some extent the American Revolution also, introduced into the world a fanatical idealism, which recognized bloodshed as a desirable means of attaining ends. . . Fanatical nationalism was born, and every war became a people's war, with whole nations fighting against each other in self-defense or for some hallowed purpose. Whereas the wars of the eighteenth century had been chiefly wars of maneuver, with limited armies striving to win by superior strategy, the post-Revolutionary conflicts became total wars with annihilation their cardinal object."

**1432.** Burns, J. Christopher. "The Automatic Office." *The Microelectronics Revolution: The Complete Guide to the New Technology and Its Impact on Society*. Ed. Tom Forester, ed. and intro. Oxford, Eng.; and Cambridge, MA: Basil Blackwell Publisher; and MIT Press, 1980. 220-31.

This piece discusses new technology available in 1977 that would enable office manager to improve efficiency. While there may be dramatic changes in store, many problems also have to be worked out. This piece, who at the time was a research for international consultant Arthur D. Little, Inc., first appeared in *Datamation* (April 1977).

**1433.** Burns, Robert, ed. *British Television: The Formative Years*. London: Peter Peregrinus Ltd., 1986.

**1434.** Burrows, William E., ed. *Deep Black: Space Espionage and National Security*. New York: Random House, 1986.

"'I wouldn't want to be quoted on this,' Lyndon Johnson told a small group of local government officials and educators in Nashville in March, 1967, 'but we've spent thirty-five or forty billion dollars on the space program. And if nothing else had come out of it except the knowledge we've gained from space photography, it would be worth ten times what the whole program has cost. Because tonight we now how many missiles the enemy has and, it turned out, our guesses were way off. We were doing things we didn't need to do. We were building things we didn't need to build. We were harboring fears we didn't need to harbor.'" So begins Burrows's book. By 1961, satellite photos were so good that U.S. intelligence could identify practically every car in Red Square in Moscow. Chapter 5 gives an information account of this technology during the Cuban Missile Crisis in 1962. Chapter 6 is entitled "Arms Control and the Acceptance of 'Spies' in the Sky." Chapter 10, "Real Time: The Advent of Instant Intelligence," discusses President Carter's use of information from spy satellites. Chapter 11 considers "killer satellites."

A former reporter, Burrows at the time of this book was teaching journalism at New York University.

**1435.** Bush, Vannevar, ed. *Endless Horizons*. Washington, D. C.: Public Affairs Press, 1946.

This book is a collection of articles and speeches by Bush from 1933 to 1945 (most are from 1943-45). Chapter 1 ("The Inscrutable Past") appeared in *Technological Review* (Jan. 1933) and talks about the typical life of a professor. Here one finds observations about the telephone, radio, television, advertisements, contemporary music. In discussing the library used by the professor, Bush writes that the "idea that one might have the contents of a thousand volumes, located in a couple of cubic feet in a desk, so that by depressing a few keys one could have a given page instantly projected before him, was regarded as the wildest sort of fancy."

Chapter 2 ("As We May Think") is a famous piece that original appeared in *Atlantic Monthly* (July 1945). "The world has arrived at an age of cheap complex devices of great reliability; and something is bound to come of it," Bush said. He discusses the coming of dry photography (instant photos), facsimile transmission, and microfilm. "The *Encyclopedia Britannica* could be reduced to the volume of a matchbox. A library of a million volumes could

be compressed into one end of a desk. If the human race has produced since the invention of movable type a total record, in the form of magazines, newspapers, books, tracts, advertising blurbs, correspondence, having a volume corresponding to a billion books, the whole affair, assembled and compressed, could be lugged off in a moving van."

Bush talks about recording processes, complex calculating machines, and "selection devices" that will aid a person to find specific information buried in a mass of data. "One cannot hope thus to equal the speed and flexibility with which the mind follows an associative trail, but it should be possible to beat the mind decisively in regard to the permanence and clarity of the items resurrected from storage." (See the section "Memex Instead of Index.") "Consider a future device for individual use, which is a sort of mechanized private file and library. It needs a name, and, to coin one at random, 'memex' will do. A memex is a device in which an individual stores all his books, records, and communications, and which is mechanized so that it may be consulted with exceeding speed and flexibility. It is an enlarged intimate supplement to his memory.

"It consists of a desk, and while it can presumably be operated from a distance, it is primarily the piece of furniture at which he works. On the top are slanting translucent screens, on which material can be projected for convenient reading. There is a keyboard, and sets of buttons and levers. Otherwise it looks like an ordinary desk.

"In one end is the stored material. The matter of bulk is well taken care of by improved microfilm. Only a small part of the interior of the memex is devoted to storage, the rest to mechanism. Yet if the user inserted 5,000 pages of material a day it would take him hundreds of years to fill the repository, so he can profligate and enter material freely."

**1436.** ---, ed. *Science: The Endless Frontier: A Report to the President*. Washington, D.C.: Government Printing Office, 1945.

In this seminal work Bush attempted to justify long-term government support for scientific research in the post-World War II era. Of course, linking science to the metaphor of the frontier was a stroke of inspiration. The government had underwritten research and development in science in an unprecedented way during World War II, something that Bush oversaw. But whether that support would remain was questionable. Bush argued that "Government should accept new responsibilities for promoting the flow of new scientific knowledge and the development of scientific talent in our youth. These responsibilities are the proper concern of the Government, for they vitally affect our health, our jobs, and our national security. It is in keeping also with basic United States policy that the Government should foster the opening of new frontiers and this is the modern way to do it. For many years the Government has wisely supported research in the agricultural colleges and the benefits have been great." The time had come, he maintained, to extend such support to other fields, especially medicine and the military.

**1437.** Bushman, Brad J., and Anderson, Craig A. "Media Violence and the American Public: Scientific Facts Versus Media Misinformation." *American Psychologist* 56.6/7 (2001): 477-89.

The authors argue that despite the fact that there are hundreds of studies showing a correlation between violence in mass media and damaging social effects, and that there is a consensus among researchers on this issue, the press has reported a weak correlation and lack of consensus among researchers.

The authors write: "Fifty years of news coverage on the link between media violence and aggression have left the U. S. public confused. Typical news articles pit researchers and child advocates against entertainment industry representatives, frequently giving equal weight to the arguments of both sides. A comparison of news reports and scientific knowledge about media effects reveals a disturbing discontinuity: Over the past 50 years, the average news report has changed from claims of a weak link to a moderate link and then back to a weak link between media violence and aggression. However, since 1975, the scientific confidence and statistical magnitude of this link have been clearly positive and have consistently increased over time. Reasons for this discontinuity between

news reports and the actual state of scientific knowledge include the vested interests of the news, a misapplied fairness doctrine in news reporting, and the failure of the research community to effectively argue the scientific case."

**1438.** Bushman, Brad J. , and Cantor, Joanne. "Media Ratings for Violence and Sex: Implications for Policy Makers and Parents [in press]." *American Psychologist* (2003).

The authors discuss what research has shown about the likely effects of large amounts of violence and sex in mass media and how this knowledge can be applied to rating entertainment.

**1439.** Bushman, B. J. , and Cantor, J. "Media Ratings for Violence and Sex: Implications for Policy Makers and Parents [in press]." *American Psychologist* 58 (2003): 130-41.

The authors discuss what research has shown about the likely effects of large amounts of violence and sex in mass media and how this knowledge can be applied to rating entertainment.

**1440.** Butcher, Lee, ed. *Accidental Millionaire: The Rise and Fall of Steve Jobs at Apple Computer*. New York: Paragon House, 1988.

A biography of Steven Jobs and history of Apple Computer with no notes or bibliography.

**1441.** Butrica, Andrew J. "Telegraphy and the Genesis of Electrical Engineering Institutions in France, 1845-1895"." *History and Technology* 3.4 (1987): 365-80.

This article examines the origins of electrical engineering in France and its connection to the telegraph. "The key figure in the development of French electrical engineering institutions prior to the 1890s was the State Telegraph Administration," Butrica writes.

**1442.** Butterfield, Roger. "Pictures in the Papers." *American Heritage Magazine* 13.4 (1962): 9 pages.

This article provides a history of newspaper illustration beginning with the *Illustrated London News* in 1842. In that year the paper published the first "candid" picture of Queen Victoria. Some critics argued that the picture invaded the Queen's privacy, was unpatriotic, and maybe even illegal. Butterfield quotes William Wordsworth's sonnet "Illustrated Books and Newspapers," and he says that the pictorial press probably reached a peak during the 1880s and 1890s. Butterfield discusses James Gordon Bennett's *New York Herald* and the illustrations it used for Andrew Jackson's funeral. The article also covers other early illustrated publications including *Gleason's...*, *Frank Leslie's Illustrated Newspaper*, the *Daily Graphic*, *Police Gazette*, and the use of cartoons. There is also brief discussion of illustrations in Joseph Pulitzer's *New York World*, and William Randolph Hearst's *New York Journal*. The author says little about the role of photography, jumping from the late nineteenth century to the early 1960s.

**1443.** Buxton, Edwin O. "The Social Evil and Its Remedy." *American Journal of Politics* 3 (1893): 39-50.

The author of this article reveals an anti-urban, anti-modern bias and an admiration for Anthony Comstock. Buxton discusses a number of social evils plaguing society including "Sins committed in the name of pleasure, with an accompaniment of music and wine, and under the shadow of night where the trail of the serpent can easily be covered, attract little attention to their awful character and fearful results. It is the black plague of modern civilization. Yet it flourishes in all our great cities unmolested, and is permitted to grow luxuriant as the passion of many may require." (39) The author goes on to say that "No form of sin writes its language so quickly and indelibly as sensuality." (40)

Buxton argues that "the family is the integral part of the state," and that "Without the family there may be a horde but there can be no nation." (40) Social evil, especially prostitution, "discourages home-making by seducing men and women to sensual indulgence which disqualifies the poor dupes from the holy estate of matrimony." (40)

The house of prostitution is especially deplorable but "Large sections of nearly all our great cities are given over to this vice. The loathsome and degrading French forms of the evil have lately been adopted. These houses, the moral ulcers of municipal life, are the objective points of attack." (40)

Buxton discusses various approaches to social evil -- a policy of "tacit consent" (40), methods of regulation, a license system, methods of suppression (40-43), and then turn to considering the "causes of the social evil." (43) Among the causes are (a) "violation of the hygienic laws (43-44); (b) "Artificial and stimulated life" (44); (c) "Impure literature" (44-45); and (d) "obscene pictures." (45) As for the artificial and stimulated life, much of it is tied to urban living and "the stifling dance house, the crowded theater, the sensuous opera, the beer-garden, saloon, and bawdy house received the inmates. Two articles of commerce are found in or near all these places -- liquor and lust. When passion is inflamed by the former and the judgment dethroned, modesty is stabbed and virtue destroyed." (44) As for impure literature, Buxton reveals himself to be an admirer of Anthony Comstock (44-45). Obscene pictures were apparently at every turn. "In thousands of places in all our large cities, displayed in shop-windows and saloons, may be seen illustrations of vile character. At all hours of the day and evening groups of men and boys are found eagerly feasting their eyes upon this savory dish of wickedness." (45)

Theater advertising -- billboards in color -- were a particular problem. **"The display of theatrical bill-boards is no less an evil. The illustrations are nearly of life size, and with the addition of flesh tone make the appeal to the baser nature still stronger.** [emphasis added] The advertising is so public that he, who would escape the debauch of imagination cannot. If the picture of the stage is such, what must the reality be upon which young men and women gaze, without blushing! Remove all obscenity in language and action from the stage, put actors in clothing suitable to a family parlor, the theater could not live a year. Exposure of the body in immodest attire; suggestions of the vile in language, look, and act; gross familiarity of the sexes upon the stage; these are the chief attractions of the modern theater. In other words, people spend money for the very purpose of inflaming passion!" (45) The author links the house of prostitution to the theater and other urban institutions. **"So long as the shop-windows, bill-boards, and the stage continue to educate the beastly part of human nature, the house of ill-fame will be an essential feature of modern civilization. Inflammable material cannot be thrown upon a fire without flames appearing in some quarter."** (46) [emphasis added] All these things serve to lead young boys astray.

Buxton calls for "organized virtue" (47) and see the church, the ballot-box and the school-house as lines of defense from social evil. "Excessive individualism prevails among good people. They hold themselves aloof from united action." (47) The author says there is a need for "a powerful national organization for the suppression of vice, with branches in every city and town...." (47)

As for women, "the abandoned, lewd woman does more than destroy life, she murders character," Buxton argues. (49) Lust and liquor have become too popular. "Government should make it easy to do right and hard to do wrong. We have faith in human nature, sinful though it be. Give the people a chance to be virtuous and they will be virtuous," the author concludes. (50)

**1444.** Byerly, Greg, and Rubin, Rich, eds. *Pornography: The Conflict over Sexually Explicit Materials in the United States: An Annotated Bibliography*. New York and London: Garland Publishing, Inc., 1980.

The contents of this work are divided into eight categories: books and dissertations; psychological articles; sociological articles; philosophical and religious articles; popular articles; government documents; legal articles; and court cases.

**1445.** Bylinsky, Gene. "Here Comes the Second Computer Revolution." *The Microelectronics Revolution: The Complete Guide to the New Technology and Its Impact on Society*. Ed. Tom Forester, ed. and intro. Cambridge, MA; and Oxford, Eng.: MIT Press; and Blackwell Publisher, 1980. 3-15.

This piece was the first full-length feature on the microelectronics revolution to appear in a nonspecialist publication. "In its impact, the microcomputer promises to rival its illustrious predecessors, the vacuum tube, the transistor, and the integrated-circuit logic chip," Bylinsky writes. The discussion by Everett Rogers and Judith K. Larsen in their book *Silicon Valley Fever's* (1984) on the revolutionary impact of the microprocessor (invented in 1971) draws on this article. Bylinsky's article first appeared in *Fortune* (Nov. 1975).

**1446.** ---. "What's Sexier and Speedier Than Silicon?" *The Materials Revolution: Superconductors, New Materials, and the Japanese Challenge*. Ed. Tom Forester, ed. Cambridge, MA: MIT Press, 1988. 193-202.

Science writer Bylinsky argues that "the strategic importance of the semiconductor industry can hardly be overestimated, so the arrival of new material for making chips will have major implications for manufacturer nations and user nations. The synthetic compound gallium arsenide is being used increasingly in certain types of chips and chip applications," although critics are skeptical about its future application for chips. The growth of optoelectronics, though, is giving a significant boost to this material. This piece appeared originally in *Fortune* (June 24, 1985).

**1447.** Bylinsky, Gene with Alicia Hills Moore. "Flexible Manufacturing Systems." *The Information Technology Revolution*. Ed. Tom Forester, ed. and intro. Cambridge, MA: MIT Press, 1985. 284-94.

The authors argue that the next stage in automating factors is FMS, or flexible manufacturing systems. This development moves society in the direction of a workerless factory, something the Japanese appear to have the lead in. This piece appeared first in *Fortune* (Feb. 21, 1983).

**1448.** Byrnes, Mark E., ed. *Politics and Space: Image Making by NASA*. Westport, CT: Praeger, 1994.

While this work does not have much on the technology of space communication, it does discuss the image-making efforts of NASA. "NASA has used three images -- nationalism, romanticism, and pragmatism -- to build political support over its history....Nationalist statements have emphasized that the space program should be supported because it is good for America as a nation.... Nationalism was NASA's primary image during the late 1950s and into the 1960s.

"Romanticism has played to the emotional aspect of the human character. It has highlighted the excitement and adventure inherent in NASA's activities and described how space exploration fulfills some basic human yearnings....NASA employed romanticism often during the middle to late 1960s.

"Pragmatism has emphasized that the space program produced practical benefits for all citizens, thus appealing to individuals' material self-interest.... According to pragmatism, the space program stimulates technological advances, generates new products and techniques, delivers economic returns, enhances scientific knowledge, offers educational opportunities, and provides a space transportation system. NASA stress pragmatism throughout the 1970s and well into the 1980s."

The book's last chapter, "Transmitting the Images" talks about NASA's use of the media and its effort to control the flow of information about the agency.

**1449.** Cadegan, Una M. "Guardians of Democracy or Cultural Storm Troopers? American Catholics and the Control of Popular Media, 1934-1966." *Catholic Historical Review* 87.2 (2001): 252-82.

Catholics, it should be said, adopted a more complex set of attitudes about movies and American culture after World War II. Whereas during the 1920s and 1930s they often were "almost exasperatingly certain about the rightness of their view of the world," by the late 1950s, when it came to motion pictures and other forms of culture, Catholics assumed an attitude of "confident ambivalence" and believed the outlook was fitting for the world they lived in. This change in attitude reflected, in part, Cold War beliefs in the United States that associated censorship with Soviet communism and totalitarianism, both of which Catholics strongly opposed. As if to keep

pace with changing attitudes among Catholics, the Legion of Decency became more flexible. It altered its classification scheme in 1957 to expand the films that adolescents could attend, and for the first time recommended films for Catholics. It soon abandoned its pledge requirements and changed its name to the National Catholic Office of Motion Pictures.

From the article's Abstract: "The writers examines the roles and strategies of the Legion of Decency and the National Organization for Decent Literature (NODL), two American Catholic organizations involved with the control of popular media. She maintains that although they were separate organizations, they both exemplify the transition in mid-century American Catholicism from 'innocence' to 'maturity,' from defensive complacency to confident ambivalence. Their strategies, she contends, were part of the means by which the Catholic community defined itself economically, socio-politically, religiously, and theologically. The Legion and the NODL ... were frequently motivated by their attempts to reconcile the traditional aspects of such traditions as Neo-Thomism and Mystical Body theology with the American traditions of empirical investigation and individual discernment. The organizations ... ultimately worked in some ways to reinforce dominant cultural values and in others to pose persistent challenges to those values."

**1450.** Calder, Nigel, ed. *1984 and Beyond*. New York: Viking Press, 1983.

The author describes this work as follows: "A book that quotes and evaluates many past predictions about the 1980s, and looks to the decades ahead, is here cast in the form of a dialogue with a perfect retrieval system."

"The tin interlocutor is itself open to appraisal as a part of the foreseeable future. The quest for superhuman intelligence seems to stand on a par with the development of nuclear weapons, as a misapplication of scientific knowledge. The name O'Brien [the retrieval system] is ostensibly an acronym for Omniscient Being Re-interpreting Every Notation. A more sinister meaning emerges as the conversation proceeds, and links O'Brien's name with the writings of George Orwell, to whose percipience this book is an oblique tribute." (7-8)

**1451.** Callenbach, Ernest and Albert Johnson. "The Danger Is Seduction: An Interview with Haskell Wexler." *Film Quarterly* 21.3 (1968): 10.

Wexler was the cinematographer for such movies as *Who's Afraid of Virginia Woolf?* (1966), for which he won an Academy Award, and *The Thomas Crowne Affair* (1968). He was a veteran of cinema-verite and made civil rights and anti-Vietnam documentaries. One of his from Hollywood films was *Stakeout on Dope Street* (Warner Bros., 1958), and he also worked with filmmaker Roger Corman on the movie about racism, *The Intruder* (1962).

**1452.** Calvert, Louis. "Actor and the Stage." *New York Times* March 9, 1919 1919: 46.

This is a condensed version of an article Calvert did for *Equity*, the official publication of the Actors' Equity Association. Calvert says that actors too often have no sense of their responsibilities or of the stage's power for good or evil. "The stage excites massed emotions," he says. He notes, for example, how a performance of the "Merchant of Venice" flamed anti-Semitism. Calvert says that hard work is needed to make actors good craftsmen and he call for greater effort to uplift the theater. "We give our livess for the civilization of the world, and we give our money and our work to feed the starving, but we do not give even a crust or a cup of water to our Modern Art, without whose aid we could not, as actors, live."

**1453.** *Titantic*. 1997, 1997.

**1454.** Campbell, Angela J. "Self-Regulation and the Media." *Federal Communications Law Journal* 51.3 (1999): 711-72.

This article provides an overview of self regulation in radio, television, and advertising. For example, the National Association of Broadcasters (NAB) adopted a Television Code in 1951. It was based on the movie industry's Production Code and the Radio Code that had emerged during the New Deal. The TV Code had its greatest impact on programs, movies broadcast on television, and commercials during the 1950s, 1960s, and into the 1970s. It relied heavily on complaints from viewers, although it never had total participation by all members of the TV industry. Overall, its enforcement was ineffectual. The punishment for violating the Code was that the offending station could not display the NAB's "seal of good practice." Few, if any, stations were denied the seal and only the rare viewer would have noticed even if they had been. After deregulation, the NAB discarded the Television Code in 1983. This article also discusses such topics as cigarette advertising and advertising for children.

From the article's Abstract: "Self-regulation has been portrayed as superior to government regulation for addressing problems of new media such as digital television and the Internet. The literature on self-regulation is reviewed to define what is meant by the term, to identify the purported advantages and disadvantages of self-regulation, and to identify the conditions needed for its success. The effectiveness of self-regulation is then analyzed by examining instances where self-regulation has been employed in connection with the media. It is concluded that self-regulation rarely lives up to the claims made for it, although in some cases, it has been useful as a supplement to government regulation. Five factors are identified that may account for the success or failure of self-regulation: 1. industry incentives, 2. the ability of government to regulate, 3. the uses of measurable standards, 4. public participation, and 5. industry structure."

**1455.** Campbell, Robert, ed. *The Golden Years of Broadcasting: A Celebration of the First 50 Years of Radio and Television on NBC*. New York: Scribner's, 1976.

**1456.** Campbell-Kelly, Martin, ed. *Computer: A History of the Information Machine*. New York: Basic Books, 1996.

This book is part of the *Sloan Technology Series*. It was written for a broad public and provides a good introduction to the history of computing. The book is divided into four sections. Section one deals with the way people handled computing before electronic computers. Chapter 1 shows that sophisticated information processing existed before the twentieth century. Chapter 2 treats the "origins of office machinery and the business machine industry." Such leading firms in the modern computing industry as IBM started in the last decades of the nineteenth century and manufactured business machines. Between World War I and World II such companies were major innovators in the computing field. Chapter 3 discusses Charles Babbage's efforts during the 1830s to build a calculating engine. Babbage failed but a century later IBM and Harvard University realized his dreams.

Sections two and three cover the period roughly from 1945 to 1980, and treats the creation and evolution of computers. Section two focuses on the invention of electronic computing during World War II through the 1960s when IBM established its dominance in this area. Chapter 4 describes the building of ENIAC during the war at the University of Pennsylvania and its successor, the EDVAC, which became the "blueprint" for subsequent computers up to the present. Chapter 5 discusses changes in the computer industry in which computers became more than mere instruments to make scientific or mathematical calculations and reached into the realm of data processing for businesses. Chapter 6 deals with the growth of the mainframe computer industry.

Section three "presents a selective history of some key computer innovations" between the end of World War II and the appearance of the first personal computers. Chapter 7 looks at the technologies of computing in real time (e.g., its use in airlines reservations and at supermarkets). Chapter 8 examines the evolution of software technology. Chapter 9 covers "key features of the computing environment at the end of the 1960s: time-sharing, minicomputers, and microelectronics." This chapter revises the notion that the change from using mainframes to personal computers came abruptly.

The last section covers the origins of personal computers and the Internet, and the new computing environment they have created. Chapter 10 covers events from the mid-1970s and the use of the first “hobby computers” to the arrival of the first personal computers by the end of the decade. Chapters 11 examines the environment of personal computers during the 1980s and the development of “user-friendly” software. Here the rise of Microsoft and other companies are discussed. The last chapter covers the Internet, and the relation between the World Wide Web and the information sciences.

**1457.** Canby, Vincent. "Adult Themes' Head for Screen: Many of Old Taboos Seen Rapidly Disappearing." *New York Times* Jan. 5, 1967 1967: 27.

Canby writes that in the aftermath of the revised movie Production Code of 1966, "the movies, once the mass medium of entertainment, are going through a revolution that could remove all the old taboos concerning subject matter and treatment."

**1458.** ---. "'Alfie' May Speed Film Code Change: Abortion Sequence in British Import Challenges Taboo." *New York Times* July 19, 1966 1966: 33.

This article notes that this movie, *Alfie*, had an abortion (performed off-screen, but described vividly by one of the characters), in direct violation of the U. S. motion picture Production Code. Canby speculates that this film may push the MPAA and Jack Valenti to revise the Code.

**1459.** ---. "Appeal by 'Alfie' Wins a Movie Code Certificate." *New York Times* Aug. 3, 1966 1966: 43.

Canby explains that the British-made film, *Alfie*, has won a seal of approval from Hollywood's Production Code Administration, despite violating the Code's prohibition on treating abortion in films.

**1460.** ---. "'Blow-Up' May Get New Code Review: Picture Shown May Differ from One Disapproved." *New York Times* Feb. 7 1967 1967.

After the MPAA revised the Production Code for a last time in 1966, *Blow-Up* was the first movie to test it. Geoffrey Shurlock, who was head of the PCA, objected to the movie's scenes of intercourse and nudity, first viewed the movie in black-and-white. It was a color film, though, and contain a brief glimpse of pubic hair. Some censors felt that the color magnified the impact of the nudity.

**1461.** ---. "Czar of the Movie Business." *New York Times Magazine* (1967): 38-39, 42, 44, 47, 49, 52, 57, 59.

This article deals with Jack Valenti, the new president of the Motion Picture Association of America. Canby commented that there remained “about Valenti-in-action a good deal of the Houston huckster, tempered by the Valenti-the-small-town-boy-who-made-good-and-enjoys-every-minute-of-it.” The article gives a good deal of background on Valenti and the Motion Picture Association of America. It notes that Valenti, unlike Louis Nizer who had campaigned to be MPAA president, did not have a past connection to the Production Code. Valenti was much more willing to move the industry in new directions.

**1462.** ---. "Film Trade Body May Elect Nizer." *New York Times* March 26, 1966 1966: 14.

This article speculates that an attorney, Louis Nizer, who has represented many of the major studios in legal matters, will be chosen to be the new president of the Motion Picture Association of America. Ralph Hetzel, who had been an economist in the Truman administration, had filled the post on an interim basis since the death of Eric Johnston in August, 1963.

**1463.** ---. "Filmmakers Show Less Fear of Catholic Office." *New York Times* Oct. 13, 1967 1967: 35.



This article notes that even though the Catholic Church had condemned five movies, they were released under the movie industry's 1966 Production Code with a rating of "for mature audiences." The movies included *Blow-Up*, *Hurry Sundown*, *The Penthouse*, and *Reflections in a Golden Eye*.

**1464.** ---. "Films Exploiting Interest in Sex and Violence Find Growing Audience Here." *New York Times* Jan. 24, 1968 1968: 38C.

This article by *New York Times* film critic, Vincent Canby, discusses the growing audiences for movies with sex and violence.

**1465.** ---. "For Better or Worse, Film Industry Begins Ratings." *New York Times* Nov. 1, 1968 1968.

In this article, Canby discusses the new rating system that the motion picture industry had just put into place. It replaced the Production Code. A clipping of this article can be found in the U. S. Senate Committee on Commerce Papers, RG 46, Sen 90A-E6, Box 53, National Archives I, Washington, D. C.

**1466.** ---. "'I Am Curious (Yes)'." *New York Times* March 23, 1969 1969: D1, D16.

In discussing the controversial Swedish film *I Am Curious - Yellow*, film critic Canby says that "a revolution in movie mores of really stunning rapidity and effect" occurred in the United States since 1952 and the *Miracle* case.

**1467.** ---. "A New Movie Code Ends Some Taboos." *New York Times* Sept. 21, 1966 1966: 1, 42.

This article discusses the new motion pictures Production Code, adopted in September, 1966. It gave the PCA more flexibility in determining what was permissible in movies, and for the first time established a classification scheme with a "for mature audiences only" category. Louis Nizer, Geoffrey Shurlock, and Jack Valenti are quoted on the Code.

**1468.** ---. "New Production Code for Films Endorsed by Theater Owners." *New York Times* Oct. 1, 1966 1966: 34.

Jack Valenti tells theater owners that the revised 1966 Production Code "will unleash the creative man from artificial fetters." The National Association of Theater Owners (NATO) endorsed the new Code even though it had a provision they had long resisted -- a form of film classes called "suggested for mature audiences" designed to point out films inappropriate for those under 18.

**1469.** ---. "Public Not Afraid of Big Bad 'Woolf'." *New York Times* June 25, 1966 1966: 20.

This article notes that about 2,000 people attended the first two showings of Warner Bros.'s *Who's Afraid of Virginia Woolf?*, despite its controversial dialogue. Canby speculates that this film may push the MPAA and Jack Valenti to revise the motion picture Production Code so that "it will allow the public morality in films to reflect more accurately the state of private morality."

**1470.** ---. "Talent Appeal Big with Yanks." *Variety* 238 (1965): 1.

As restrictions were relaxed on American productions, foreign films that showed in the United States -- and American -financed) movies that had been filmed in foreign locations -- challenged the Production Code. [note that those after 1966 came after the Code was dead.] Some of them scored "handsome boxoffice returns," film critic Vincent Canby notes in this article.

**1471.** ---. "Valenti Disowns Movie Quotation: Hasn't Seen Bad One Since He Stopped Seeing Any." *New York Times* May 20, 1966 1966: 40.

Jack Valenti, the new president of the MPAA, denies saying that "I don't ever remember seeing a bad movie," a statement attributed to him. He says that he had not seen "any really bad movies recently." The article also

says that Valenti intended to initiative MPAA policy, something that his predecessor Eric Johnston had been criticized for not doing.

**1472.** ---. "Valenti Facing First Film Crisis: Movie Association Refuses Seal to 'Virginia Woolf'." *New York Times* May 28, 1966 1966: 12.

This article notes that Warner Bros. is threatening to withdraw from the MPAA because the PCA has refused to approve *Who's Afraid of Virginia Woolf?*, because of its strong language. The articles notes this brings to mind the reaction to an earlier film, *The Man With the Golden Arm*.

**1473.** ---. "Valenti Suggests Classified Films: Asks a Change Producers Have Long Resisted." *New York Times* Aug. 18, 1966 1966: 27.

Jack Valenti asks the National Association of Theatre Owners (NATO) to revised the Production Code and add a "suggested for mature audiences" classification for films inappropriate from those under 18. Theater owners and movie producers had resisted this form of classification believing that if it failed, it would give the state and local government increased leverage to pass censorship laws.

**1474.** ---. "'Virginia Woolf' Given Code Seal: Industry's Censors Exempt Film from Speech Rules." *New York Times* June 11, 1966 1966: 46.

This article says that the MPAA's appeals board over turned a decision by the industry Production Code Administration rejected *Who's Afraid of Virginia Woolf?* because it violated the Code's rules on profane language. It notes that only 18 months earlier, the appeal board had overturned another PCA rejection of *The Pawnbroker*, which violated the Code's ban on nudity.

**1475.** ---. "What Are We To Think of 'Deep Throat'." *New York Times* Jan. 21, 1973 1973, sec. 2: 1, 33.

*New York Times* film critic Vincent Canby discusses the public reaction to the X-rated film, *Deep Throat* (1972), a film that was being shown in mainstream movie theaters. "For reasons that still baffle me, 'Deep Throat' became the one porno film in New York chic to see and to be seen at," Canby wrote. He went on to say that obscenity laws "are wrong but the film isn't worth fighting for."

**1476.** Canfora, Luciano (translated by Martin Ryle), ed. *The Vanished Library*. Berkeley: University of California Press, 1987.

This brief, 197-page book raises questions about longevity of libraries and knowledge. "Surveying this series of foundations, refoundations and disasters, we follow a thread that links the various and mostly vain, efforts of the Hellenistic-Roman world to preserve its books," the author writes. "Alexandria is the starting point and the prototype; its fate marks the advent of catastrophe, and is echoed in Pergamum, Antioch, Rome, Athens. At Byzantium there was to be one last reincarnation -- a palace library, once again, in the palaces of the emperor ... and the patriarch.

The great concentrations of books, usually found in the centres of power, were the main victims of these destructive outbreaks, ruinous attacks, sackings and fires. The libraries of Byzantium proved no exception to the rule. In consequence, what has come down to us is derived not from the great centres but from the 'marginal' locations, such as convents, and from scattered private copies."

**1477.** Cantor, Joanne. "'I'll Never Have a Clown in My House! -- Frightening Movies and Enduring Emotional Memory.'" *Poetics Today: International Journal for Theory and Analysis of Literature and Communication* 25.2 (2004): 283-304.

Cantor, one of the leading researchers on the effects of violence and fear in mass entertainment, discusses the influence of horror movies, especially on children. She delivered this paper at the International Communication Association meeting, 2003.

**1478.** ---. "'I'll Never Have a Clown in My House!' -- Frightening Movies and Enduring Emotional Memory."

Cantor, one of the leading researchers on the effects of violence and fear in mass entertainment, discusses the influence of horror movies, especially on children. She delivered this paper at the International Communication Association meeting, 2003. The essay was then in press at *Politics Today*.

**1479.** ---, ed. *"Mommy, I'm Scared": How TV and Movies Frighten Children and What We Can Do to Protect Them*. New York: Harcourt Brace & Company, 1998.

This book is by one of the leading scholars of media effects, especially the effects of motion picture and television violence and horror. Here Cantor is looking at fear research, an area that communication researchers have begun to develop – this in addition to an already substantial body of empirical research on the influence of media violence. Cantor examines the reactions of children to such movies as *Jaws* and *Poltergeist* and maintains that such films may have long-lasting and damaging effects.

**1480.** ---. "Ratings for Program Content: The Role of Research Findings." *Annals of the American Academy of Political and Social Science* 557 (1998): 54-69.

This article is by one of the leading scholars of media effects, especially the effects of motion picture and television violence and horror. Here she discusses how ratings systems can be made more effective by using research on media effects.

**1481.** Cantor, Joanne, Harrison, Kristen, and Krcmar, Marina. "Ratings and Advisories for Television Programming: University of Wisconsin, Madison Study." *National Television Violence Study: Executive Summary, 1994-1995*. Studio City, CA: Mediascope, Inc. 41-47.

The authors evaluate the effectiveness of rating systems in light of a study done at the University of Wisconsin, Madison.

**1482.** Cantril, Hadley, ed. *Invasion From Mars: A Study in the Psychology of Panic*. Princeton: Princeton University Press, 1940.

Cantril examined public reaction to Orson Welles' 1938 radio program "War of the Worlds," a program that caused many people to panic. This work is an example of an early effort to measure the impact of radio. Long after the broadcast, people talked about it and newspapers ran stories about the shock of terror. A poll taken by the American Institute of Public Opinion found that about twelve percent of the people said they listened to the show. Cantril estimated that approximately 9,000,000 Americans heard the broadcast. "The panic was clearly a nationwide reaction. The figures dictate the percentage of those who heard the broadcast as a news report and were frightened." In terms of regional averages all but the northeast had more than 69 percent of those polled believed the broadcast was real. In the south, more than 80 percent believed the broadcast was a news report – the highest in the nation. (58)

--**Amanda Novak**

**1483.** Carbonara, Corey Patrick. "A Historical Perspective of Management, Technology, and Innovation in the American Television Industry." University of Texas, Austin, 1989.

A 569-page Ph. D. thesis. See DAI-A 51/02, p. 330, Aug. 1990.

**1484.** Carey, James W., ed. *Communication as Culture: Essays on Media and Society*. Boston: Unwin Hyman, 1989.

Four essays in this book are of special interest. They are: "The Mythos of the Electronic Revolution" (with John J. Quirk); "Space, Time, and Communications: A Tribute to Harold Innis"; "The History of the Future" (with John J. Quirk); and "Technology and Ideology: The Case of the Telegraph."

Carey argues that there are two views in communication research, one emphasizing transmission, the other ritual. Until recently, the research in mass communication emphasized effects but gave less consideration to the ritual view. The whole picture needs to be studied if communication phenomena are to be understood.

In a ritual definition, this work contends, communication is linked to terms such as 'sharing,' 'participation,' 'association,' 'fellowship,' and 'the possession of a common faith.' This definition exploits the ancient identity and common roots of the terms 'commonness,' 'communion,' 'community,' and 'communication.' A ritual view of communication is directed not toward the extension of message in space but toward the maintenance of society in time; not the act of imparting information but the representation of shared beliefs." ...

"If one examines a newspaper under a transmission view of communication, one sees the medium as an instrument for disseminating news and knowledge, sometimes *divertissement*, in larger and larger packages over greater distances. Questions arise as to the effects of this on audiences...."

"A ritual view of communication will focus on a different range of problems in examining a newspaper. It will, for example, view reading a newspaper less as sending or gaining information and more as attending a mass, a situation in which nothing new is learned but in which a particular view of world is portrayed and confirmed. News reading, and writing, is a ritual act and moreover a dramatic one.... Moreover, as readers make their way through the paper, they engage in a continual shift of roles or of dramatic focus. A story on the monetary crisis salutes them as American patriots fighting those ancient enemies Germany and Japan... The model here is not that of information acquisition, though such acquisition occurs, but of dramatic action in which the reader joins a world of contending forces as an observer at a play."

#### – Doobo Shim

**1485.** ---. "The Internet and the End of the National Communication System: Uncertain Predictions of an Uncertain Future." *Journalism & Mass Communication Quarterly* 75.1 (1998): 28-34.

Although the title suggests this piece will deal mostly with the Internet, the best part of it deals with the development of a national communications network that emerged during the 1890s, if not before.

"Roughly a hundred years ago the modern era of communication begins. A precise date is unnecessary but the decade of the 1890s can serve as the approximate moment when, in the United States, space and time were enclosed, when it became possible to think of the nation as everywhere running on the same clock of awareness and existing within a homogeneous national space. This 'communications revolution,' presaged by the growth of the telegraph and the penny press in the decades before and after the Civil War, decisively began in the 1890s with the birth of the national magazine; the development of the modern mass, urban newspapers; the domination of news dissemination by the wire services; and the creation of early, primitive forms of electronic communication. Together these instruments constituted the infrastructure of a nationwide system of signaling tied to a largely local network of telephony. By the 1920s, the dominant tendencies of this revolution were clear, although they continued to work themselves out even into the 1970s."

"Since the late 1970s, we have been undergoing a similar communications revolution but one whose scalar dynamic is at the global rather than the national level, a revolution producing in the words of the former chairman of Citicorp, 'the twilight of sovereignty.' ..."

“The precise dating of the shift from a modern to a postmodern organization of communication can be roughly set in the 1970s when the combination of cable and satellite undercut the network system on which the national hegemony of communication was built. The Internet represents a further development in the integration of this complex of technologies that have withdrawn the coordinates of time and space and with it categories of human identity and structure of social relations.”

**1486.** ---. "Introduction to the Rowman & Littlefield Edition." *Changing Concepts of Time*. Ed. Innis, Harold A. Lanham, MD: Rowman & Littlefield Publishers, Inc., 2004. vii-xx.

In this Introduction to this new edition of Harold A. Innis's book, Carey sets the Canadian political economist's work into historical context. He discusses Innis's participation in a "Values Discussion Group" in 1949 with other University of Toronto faculty that included Marshall McLuhan. With regard to the idea of monopoly of knowledge, a theme in Innis's work, Carey writes: "those in political power exercised a monopoly of knowledge over the public domain. They were exclusively present-minded, seeking the satisfaction of their own interests, driven by shortsighted hatred and desires for revenge that they systematically implanted and exploited in public discourse. Power was indifferent to the long run and the larger interests of humankind. The voice of the scholar was silenced or, even worse, co-opted by power into a tool of the state. This monopoly of knowledge was founded on the media of print and broadcast, which reinforced the tendency to live exclusively in the present, in a world defined by the news cycle: the day or increasingly the hour or quarter-hour. We are kept waiting for the news as a substitute for participation in politics. The temporal horizon collapsed into the present, and forethought, planning for the future, thinking in terms of posterity, became obsolete." (xv)

**1487.** Carey, James W., ed., ed. *Media, Myths, and Narratives: Television and the Press*. Newbury Park, CA: Sage, 1988.

In his Introduction to this anthology, Carey writes: "The essays in this volume attempt two things: to elucidate concepts such as myth, narrative, and story, and, then, to apply them to specific phenomena and episodes in televisions and the press."

Among the essays in this volume are: Roger Silverstone, "Television Myth and Culture," pp. 20-48; Thomas H. Zynda, "The *Mary Tyler Moore Show* and the Transformation of the Situation Comedy," pp. 126-45; and Michael Cornfield, "The Watergate Audience: Parsing the Powers of the Press," pp. 180-204.

**1488.** Carlat, Louis. "'A Cleanser for the Mind': Marketing Radio Receivers for the American Home, 1922-1932." *His and Hers: Gender, Consumption, and Technology*. Ed. Roger Horowitz and Arwen Mohnun, eds. Charlottesville: University of Virginia Press, 1998.

This chapter, based on a paper presented at an April, 1994, conference on gender and technology at the Hagley Library in Wilmington, Delaware, seeks to outline advertising strategies employed by RCA and other radio manufacturers as they marketed radio receivers for the home market in the 1920s and early 1930s. Carlat argues that gender played a deciding factor in both the physical appearance of radio hardware and in the appeals evident in advertisements from the period. Radio in the 1920s underwent a "transition from male toy to a component of domestic space," which required the "recasting of radio hardware as a feminine object and listening as a feminine activity." Part of this transition involve repositioning the radio as an elegant and practical piece of home furnishing, rather than an ugly and erratic contraption that men and boys tinkered with in basements and garages. New radio sets on the market in the 1920s were artfully designed to reflect contemporary styles and were engineered to be as simple to use as turning a single knob, which reflects in many ways the image of the female consumer as motivated by form over function and unable to grasp the workings of anything complicated or mechanical.

As Carlat observes, ads for radios in the 1930s were pitched to the more affluent consumer, who was both more likely to be able to afford the "new luxury" and also served as trend-setters in many communities. Perhaps

more interesting is Carlat's claim that radio advertisements were directed at both men and women. Due to the relatively high cost, the purchase of a radio set was seen as a man's decision, something the woman would not be willing to purchase on her own. Therefore radio ads had to appeal to women in the sense that they created demand among those who controlled the domestic space and also to the men who controlled the household finances. This is described as "cultivating female users as a route to the wallets of male purchasers."

The chapter is based largely on magazine advertisements as primary sources and a smattering of the secondary literature on radio and advertising history. Much of this material was taken from Carlat's PhD dissertation on classical music and radio during the 1920s and 1930s.

-- Rob Rabe

**1489.** Carlebach, Michael L., ed. *The Origins of Photojournalism in America*. Washington, D. C.: Smithsonian Institution Press, 1992.

Carlebach describes the tremendous increase and diffusion of photographs in America between 1839 (the year Daguerre's invention was announced) and 1880. He notes that "long before the establishment of mass-circulation picture magazines like *Life*, *Look*, and *Colliers* in the 1930s, even before the invention of the halftone process and rotogravure printing press in the 1880s, photographs were used to inform the public about events, people, and places in the news." Often pictures were displayed crudely, sometimes even pasted into books and magazines. "Most often, however, artists copied photographs, and they were printed in magazines, books and newspapers as woodcuts or steel engravings; often, only the caption suggested their photographic origin. In addition, early photographic methods made it difficult to record fast-moving events or unposed human activity. Until hand-held cameras and roll film revolutionized photography late in the century, photographers in America performed most camera work indoors, in studios, under conditions they rigidly controlled."

Carlebach says that the "idea that photographs could be printed with words, even crudely printed with words, was epochal and led to fundamental changes in the way information was gathered and disseminated to the public. The combination of text and photographs is, indeed, the guiding principle and single most important characteristic of photojournalism. Wilson Hicks, the redoubtable editor of *Life* magazine from 1937 to 1950, said as much in his classic study, *Words and Pictures*, published in 1952. He rightly contends that the basic unit of photojournalism is not the gritty hard-news picture standing alone, but photographs and text printed together. In this informational mix, picture content matters less than the manner in which the picture is used. Photojournalism does not consist exclusively of those familiar, powerful, and persuasive images of accident and mayhem, death and destruction; its content is really as varied as journalism itself. In photojournalism, words that provide a context for the photograph are vital; so, too, is the publication of the picture.

"The ability of photographs to inform and persuade a mass audience is based upon the public's belief in their infallibility and objectivity. In mid-nineteenth-century America, the photographic process was understood to rely less upon the imagination of the photographer than on the mute precision of solar energy. Photography was a more perfect art not because photographers were more artistic, but because their product was created by light itself. 'No man quarrels with his shadow,' wrote Ralph Waldo Emerson more than a century ago, 'nor will he with his miniature when the sun was the painter. Here is no interference, and the distortions are not the blunders of an artist.'"

**1490.** Carlen, Claudia, IHM, ed. *The Papal Encyclicals, 1903-1939*. Raleigh: McGrath Publishing Company, a Consortium Book, 1981.

This, the third volume in a series, contains papal encyclicals including Pope Pius XI's 1936 encyclical on motion pictures.

**1491.** ---, ed. *The Papal Encyclicals, 1939-1958*. Raleigh, N. C.: McGrath Publishing Company, a Consortium Book, 1981.

This, the fourth volume in a series, contains the Vatican's response to many issues including those raised by modern communications. This volume, for examples, has Pope Pius XII's 1957 encyclical dealing the motion pictures, radio, and television.

**1492.** ---, ed. *The Papal Encyclicals, 1958-1981*. Raleigh, N. C.: McGrath Publishing Company, a Consortium Book, 1981.

This, the fifth volume in a series, has the Vatican's response to many issues including the problems posed by modern communications. This volume contains, for examples, Pope John XXIII 1959 encyclical and Pope Paul VI's 1968 encyclical.

**1493.** ---, ed. *Papal Pronouncements: A Guide: 1740-1978: Volume I: Benedict XIV to Paul VI*. Ann Arbor, MI: Pierian Press, 1990.

This work offers brief summaries of Papal pronouncements from 1740 to 1978, some of which pertain to communication.

**1494.** Carlson, Chester F. "History of Electrostatic Recording." *Xerography and Related Processes*. Ed. John H. Dessauer and Harold E. Clark, eds. London and New York: Focal Press, 1965. 15-49.

Carlson was the primary inventor of electrostatic recording. His essay deals in a straightforward manner with the scientific developments over time. Pages 41-49 concern "Recent Developments, 1950-1962." Carlson provides an interesting look at how this process was viewed just as it was beginning to gain widespread use.

**1495.** Carlsson, Ulla and Cecilia von Feilitzen, eds., ed. *Children and Media Violence: Yearbook from the UNESCO International Clearinghouse on Children and Violence on the Screen*. Göteborg, Sweden: UNESCO International Clearinghouse on Children and Violence on the Screen, 1998.

This work, published by UNESCO, pulls together research that has been done on media effects relating to children and violence in mass media.

**1496.** Carmen, Ira H., ed. *Movies, Censorship and the Law*. Ann Arbor: University of Michigan Press, 1966.

This book offers an informative account of motion picture censorship from early in the twentieth century until the mid-1960s. It discusses the 1952 *Burstyn v. Wilson* case in which films gained freedom under the First and Fourteenth Amendments, and the effect that that and other Supreme Court cases had on state and local censorship. The work is especially good in covers state and local censorship. Among the states covered are Louisiana, Florida, Ohio, Pennsylvania, Massachusetts, New York, Maryland, Virginia, and Kansas. Local censorship boards include discusses of Chicago, Detroit, Memphis, and Atlanta.

**1497.** Carr, Harry. "Blowing Up Movie Town." *Los Angeles Times* July 18, 1913 1913, sec. III: 1.

This article discusses movie special effects. The article's subtitle reads: "Wonderful Moving Picture Reel Played. A Complete Placer Mine Dynamited. Rex Beach's Novel, 'The Spoilers'."

**1498.** Carroll, Noël. "Film/Mind Analogies: The Case of Hugo Munsterberg." *Journal of Aesthetics and Art Criticism* 46.4 (1988): 489-99.

**1499.** Carter, Ian, ed. *Railways and Culture in Britain: The Epitome of Modernity*. Manchester: Manchester University Press, 2001.

As the title suggests, this work examines the railway as an image in culture, particularly in terms of literature and print. The author seeks to understand the railway as a symbol for modernity by measuring its impact on culture. The works of many Victorian novelists and artists, from George Cruikshanks and J.M.W. Turner to Charles Dickens are cited in this argument. Naturally, source material includes the works of these artists, along with historical, sociological, and psychological studies that treat issues of modernity. This project is particularly apt when one considers the relationship of the railway--a means of communication--with other nineteenth-century communications media such as the novel.

--Nicholas Wolf

**1500.** Carter, Paul A., ed. *The Creation of Tomorrow: Fifty years of Magazine Science Fiction*. New York: Columbia University Press, 1977.

**1501.** Casserly, H. C., ed. *Outline of Irish Railway History*. London: David & Charles, 1974.

A survey of the Irish railway system between c.a. 1840 and 1960, organized by railway company with a chapter devoted to each. Most details center on routes, mileage, and train engines. Although an extended work, this book is narrowly focused in terms of information. Only the first chapter explores some of the unique aspects of the Irish Railway, the trajectory of construction, and the impact of government and private interests. Sources are a set of secondary publications (now dated bibliography) and some published institutional records.

--Nicholas Wolf

**1502.** Castells, Manuel, ed. *End of Millennium*. Malden, MA: Blackwell Publishers, 1998.

This is the concluding work in a three-volume study entitled, *The Information Age: Economy, Society, and Culture*. While somewhat redundant, these works represent a major accomplishment by the author. In these three volumes, Castells attempts to document "a new historical landscape, whose dynamics is likely to have lasting effects on our lives, and on our children's lives." He maintains that the last quarter of the twentieth century has been marked by a "transition from industrialism to informationalism, and from the industrial society to the network society, both for capitalism and statism."

In *End of Millennium*, Castells examines the collapse of the former Soviet Union, and notes that the inability of Soviet "statism to manage the transition to the Information Age" played a crucial part in this downfall. The Soviets had attempted to control information flow, regulating everything from paper, to typewriters, to photocopy machines. They failed to keep pace with the information technology revolution of the 1970s, however. "What had been a situation close to parity [with the United States] in computer design in the early 1960s became, in the 1990s, a 20-year difference in design and manufacturing capability." Gorbachev, who attempted to modernize Soviet communism, inadvertently unleashed forces that brought down the USSR. He "will remain the hero who changed the world by destroying the Soviet empire," Castells writes, "although he did it without knowing it and without wanting it."

In addition to treating developments in the former USSR and in post-Soviet Russia, Castells considers other areas of the world: Africa (chapter 2), Japan, China, Taiwan, Singapore, South Korea, Hong Kong, and other Asian regions (chapter 4), and the unification of Europe (chapter 5). He also devotes chapter 3 to the worldwide criminal economy.

A concluding chapter, "Making Sense of our World," pulls together themes developed in this work and in the two previous volumes in his trilogy, *Rise of Network Society*, and *The Power of Identify*. "A new world is taking shape in this end of millennium. It originated in the historical coincidence, around the late 1960s and mid-1970s, of three *independent* processes: the information technology revolution; the economic crisis of both capitalism and



statism, and their subsequent restructuring; and the blooming of cultural social movements, such as libertarianism, human rights, feminism, and environmentalism. The interaction between these processes, and the reactions they triggered, brought into being a new dominant social structure, the network society; a new economy, the informational/global economy; and a new culture, the culture of real virtuality.”

What is “new” about this era? Castells suggests the following “Chips and computers are new; ubiquitous, mobile telecommunications are new; genetic engineering is new; electronically integrated, global financial markets working in real time are new; and inter-linked capitalist economy embracing the whole planet, and not only some of its segments, is new; a majority of the urban labor force in knowledge and information processing in advanced economies is new; a majority of urban population in the planet is new; the demise of the Soviet Empire, the fading away of communism, and the end of the Cold War are new; the rise of the Asian Pacific as an equal partner in the global economy is new; the widespread challenge to patriarchy is new; the universal consciousness on ecological preservation is new; and the emergence of a network society, based on a space of flows, and on timeless time, is historically new.”

**1503.** ---. "High Technology, Economic Restructuring, and the Urban-Regional Process in the United States." *High Technology, Space, and Society*. Ed. Manuel Castells, ed. Beverly Hills, CA: Sage Publications, 1985. 11-40.

Castells wrote in 1985 that “we are in the middle of a major technological revolution that is transforming our ways of producing, consuming, organizing, living, and dying. Cities and regions are also changing under the impact of new technologies.” Two features characterized this technological innovation. One was that “the object of technological discoveries, as well of their applications, is *information*.” The second feature concerned “the fact that the outcome is *process-oriented*, rather than *product-oriented*.” Castells went on to argue that the “*most important global process conditioning the relationship between new technologies and spatial dynamics is the economic restructuring that U.S. capitalism is currently undergoing, superseding the structural crisis of the 1970s.*” (italics in original text)

**1504.** Castells, Manuel, ed., ed. *High Technology, Space, and Society*. Beverly Hills: Sage Publications, 1985.

This collection of original essays samples current research (as of 1985) on “the existence of a web of interactions between technology and space, mediated by economic, cultural and political processes.” The common ground for these essays “is the recognition of the importance of technological change for the evolution of spatial and social forms, *together with an emphasis on the need to integrate technology in a broader framework of social relationships* to understand the diversity of its effects on people’s lives, on institutions, and, ultimately, on spatial forms and processes.” The editors contend that these essays represent a “new frontier of urban studies” but do not attempt to construct “a coherent view” of this phenomenon. Two opening chapters, one by Manuel Castells, the other by geographer Peter Hall, provide an overview of this field, but do not provide a synthesis of the other contributions to this volume. Castells writes that “We are in the middle of a major technological revolution that is transforming our ways of producing, consuming, organizing, living, and dying. Cities and regions are also changing under the impact of new technologies....

“Two features are characteristic of the stream of technological innovation under way. First, the object of technological discoveries, as well of their applications, is *information*....

“The second feature concerns the fact that the outcome is *process-oriented*, rather than *product-oriented*.”

Among the essays in this volume are **Manuel Castells**, “High Technology, Economic Restructuring, and the Urban-Regional Process in the United States”; **Peter Hall**, “Technology, Space, and Society in Contemporary Britain”; **AnnaLee Saxenian**, “Silicon Valley and Route 128 Regional Prototypes or Historic Exceptions?”; **Ann Roell Markusen and Robin Bloch**, “Defensive Cities: Military Spending, High Technology, and Human Settlements”; **Claude Fischer**, “Studying Technology and Social Life.”

**1505.** Castells, Manuel, ed. *The Informational City: Information Technology, Economic Restructuring, and the Urban-Regional Process*. Cambridge, MA: Basil Blackwell Inc., 1989.

This work focuses on the United States, and argues that during the 1970s major changes occurred simultaneously in communication technology and in the restructuring of capitalism to produce societies' "fundamental matrix of institutional and economic organization." The changes in communication led to the "emergence of a new mode of socio-technical organization" which Castells calls the "informational mode of development." At the core of this "new technological paradigm" is microelectronics, and a series of innovations that built on the discoveries of the transistor in 1947, the integrated circuit around 1957, the planar process in 1959, and the microprocessor in 1971. "Computers, spurred on by exponential increases in power and dramatic decreases in cost per unit of memory, were able to revolutionize information processing, in both hardware and software. Telecommunications became the key factor for the diffusion and full utilization of the new technologies by enabling connections between processing units, to form information systems." Applying microelectronic-based informational system in workplaces made for more flexible and integrated systems of management and production. "Around this nucleus of information technologies, a number of other fundamental innovations took place, particularly in new materials (ceramics, alloys, optical fibers), and more recently, in superconductor, in laser, and in renewable energy sources. In a parallel process, which benefitted from the enhanced capacity to store and analyze information, genetic engineering extended the technological revolution to the realm of living matter. This laid the foundations for biotechnology, itself an information technology with its scientific basis in the ability to decode and reprogram the information embodied in living organisms."

Two features characterize the new technological paradigm<sup>1</sup>) the paradigm's most distinguishing features is that "the core new technologies are *focused on information processing*." 2) another characteristic of these technologies, one "common to all major technological revolutions," is that the "main effects of their innovations are on *processes*, rather than on *products*." These points, of course, were also made in *High Technology, Space, and Society* (1985).

Occurring along with these changes in technologies was a restructuring of capitalism during the 1980s. The relation between this restructuring and technology is complex. The social and political system in many ways shapes the technology; at the same time, without the technology, the restructuring of capitalism would have surely taken a different form.

Castells sees three phases of capitalism. The pre-1929 era was characterized by laissez-faire, and was thrown into crisis by the Great Depression and World War II, which triggered a restructuring. What emerged was state-regulated capitalism which flourished from 1945 until the mid-1970s when this system fell into crisis. The oil shortages of 1974 and 1979 help bring on this crisis, although its causes ran much deeper. During the 1980s, another restructuring took place that gave birth to a new model of capitalism, one characterized by "the overpowering of labor by capital, the shift of the state toward the domination-accumulation functions of its intervention in economy and society, and the internationalization of the capitalist system to form a worldwide interdependent unit working in real time." Castells is particularly good in explaining how new communication technologies made possible the internationalization of capitalism.

**1506.** ---, ed. *The Power of Identity*. Oxford, UK,: Blackwell Publishers Ltd., 1997.

Castells presents an account of what he argues are two great and conflicting trends shaping the world at the end of the 20<sup>th</sup> century: globalization and identity. He sees the information-technology revolution restructuring capitalism, which has, in turn, meant the demise of statism. Such instability has changed the notion of national identity and created a "network society" ushering in globalization of strategic economic activities, a workforce dangerously in constant flux, and a culture of "real" virtuality. Castells see the emerging virtual culture as an expression of collective identity. Castells also says the techno-economic forces that use the media to promote their own agenda are in fundamental, ideological conflict with the idea of the nation-state and the notion of

political democracy. During this time of globalization, he asks who regulates powerful multinational corporations that have no clear national boundary or character? Can a nation exist without a state? Castells examines the effect of the feminist and environmentalist movements (and other proactive and reactive movements as he terms them) that have dug the trenches of resistance on behalf of ethnicity, locality, family, God, and the idea of nationhood.

**--Robert Pondillo**

**1507.** ---, ed. *The Rise of the Network Society*. Oxford, UK: Blackwell Publishers Ltd., 1996.

This book develops themes set out in Castells' *Informational City* (1989), and it is the first volume of a trilogy. Volume II, *The Power of Identity*, explores the interaction of the Net and Self in the context of the patriarchal family and the national state, two institutions in crisis. Volume III, *End of Millennium*, pulls together themes in the first two volumes and is more theoretical. Among other themes covered is the collapse of the former Soviet Union.

*The Rise of Network Society* is a *tour de force*. Castells examines the complex interaction between historic changes in communication brought by the microelectronics revolution of the 1970s, and the restructuring of capitalism during the 1980s. "My starting point," he writes, "is that, at the end of the twentieth century, we are living through of these rare intervals in history. An interval characterized by the transformation of our 'material culture' by the works of a new technological paradigm organized around information technologies." We should not underestimate the current revolution in technology, he argues, because it is "at least a major a historical event as was the eighteenth-century Industrial Revolution, inducing a pattern of discontinuity in the material basis of economy, society, and culture."

Castells distinguishes between "information society" and "informational society." The former term "emphasizes the role of information in society. But I argue that information, in its broadest sense, e.g. as communication of knowledge, has been critical in all societies, including medieval Europe which was culturally structured, and to some extent unified, around scholasticism, that is, by and large an intellectual framework.... In contrast, the term informational indicates the attribute of a specific form of social organization in which information generation, processing, and transmission become the fundamental sources of productivity and power, because of new technological conditions emerging in this historical period."

Castells' opening chapter on "The Information Technology Revolution" is informative, thought-provoking, and provides good leads to related literature. Chapter 2 is "The Informational Economy and the Process of Globalization," while chapter 3 is entitled "The Network Enterprise: The Culture, Institutions, and Organizations of the Informational Economy." Chapter 4 explores "the transformation of work and employment." Chapter 5 is "The Culture of Real Virtuality," which discusses the rise of interactive networks and the end of the mass audience. Chapter 6 deals with "The Space of Flows," while the final chapter is "The Edge of Forever: Timeless Time."

Castells, who was born in Spain, is a professor of sociology and planning. This work is based on research in Asia, Latin America, the United States, and Europe.

**1508.** Cate, Phillip Dennis. "The French Poster, 1868-1900." *American Art Posters of the 1890s*. New York: Metropolitan Museum of Art; Distributed by Harry N. Abrams, Inc., 1987. 57-69 (text); 70-96 (posters).

**1509.** Cate, Phillip Dennis , and Hitchings, Sinclair Hamilton, eds. *The Color Revolution: Color Lithography in France, 1890-1900*. Santa Barbara, CA and Salt Lake City, UT: Peregrine Smith, Inc., 1978.

During the 1890s, French avant-garde artists preferred color lithography over other means of printmaking. Cate and Hitchings devotes two chapters to this development. Chapter 1 is "The 1880s: The

Prelude," and Chapter 2 is "The 1890s: Revolution." There follows numerous color illustrations. At the end of this work are short biographies of several artists: Henri de Toulouse-Lautrec, Pierre Bonnard, Henri-Gabriel Ibels, Edouard Vuillard, Maurice Denis, Ker-Xavier Roussel, Alexandre Lunois, Benjamin Jean Pierre Henri Rivière, Charles-Marie Dulac, Georges de Feure, Hermann René Georges Paul, Jean Veber, Théophile Alexandre Steinlen, Eugè-Samuel Grasset, Paul Signac, and Maximilien Luce.

This volume also contains chapters by Sinclair Hamilton Hitchings entitled "Simplicity of Means" and "Eighty Years of an Artist's Medium"; and a reprint of André Mellerios' 1898 short book, *La Lithographie originale en couleurs (Original Color Lithography)*, translated by Margaret Needham. Cate provides a short biography of Mellerios who lived from 1862 to 1943.

Cate and Hitchings have tried to build on the work of Mellerios and others "by documenting the early history of the medium as well as the events in commercial and noncommercial color printing which led up to the 1890s and which helped to set the atmosphere which was favorable to color printing; by revealing the vehicles of support which began to emerge in the mid-eighties – the print and poster dealers, color lithographic printers, independent exhibitions, print albums and journals; by indicating the conflicting printmaking aesthetics of the period, and by discussing the variety of stylistic approaches to the medium.

"Finally, as an epilogue to the color revolution, achievement in color lithography by twentieth-century artists in Europe and the United States are discussed. Though original work in color lithography slowed at the turn of the century, the medium has remained an important means of expression for many artists throughout the last seventy-eight years."

**1510.** Cavell, Stanley, ed. *The World Viewed: Reflections on the Ontology of Film*. New York: Viking Press, 1971.

In chapter 13, "The World as a Whole: Color," Cavell talks about specific films -- *Gone With the Wind*, *The Wizard of Oz*, *Vertigo*, *Rosemary's Baby*, among others -- and about how they establish "a world of private fantasy." The consideration of color technology is disappointing.

"The great example of this combination of fantasy and color symbolism is Hitchcock's *Vertigo*," the author writes. "The film establishes the moment of moving from one color space into another as one of moving from one world into another. In *Rosemary's Baby* this is accomplished by showing the modernizing of one apartment in the Dakota building, then moving between its open chic and the darker elegance. An instance in *Vertigo* is James Stewart's opening of a storage-room door -- the whole car-stalking passage leading up to this moment shot in soft washed-out light -- into a florist shop alive with bright flowers, predominantly red. The moment is almost comic in its display of assured virtuosity."

**1511.** Cawelti, John G. "America on Display: The World's Fairs of 1876, 1893, 1933." *The Age of Industrialism in America: Essays on Social Structure and Cultural Values*. Ed. Frederic Cople Jaher, ed. New York: Free Press, 1968. 317-63.

Cawelti argues that world fairs bring together into one setting many innovations and achievement and give insight into how Americans viewed "the unity of their culture." (319) He examines world fairs held in Philadelphia (1876) and Chicago (1893, 1933-34) and argues that these exhibitions reflect changing political and cultural values. "American culture defined itself in traditional political terms in 1876," he writes, "in terms of leadership of a special business-artistic elite in 1893, and as a system of corporate institutions in 1933." (320)

The discussion of the Century of Progress in Chicago in 1933-34 is interesting. Such people as film censorship Joseph Breen and future U.S. president Ronald Reagan attended this world's fair. The author writes that "in 1933, planning meant not only a conscious rejection of the past, but an acceptance of the impermanence and fluidity of the present. The exposition's designers tried to create a flexible, dynamic, and technologically advanced environment that was capable of continuous change and motion and therefore responsive to the

modern imperative of continuous scientific progress and technological development. The future had become the locus of value." (357)

**1512.** Cawkell, A. E. "Forces Controlling the Paperless Revolution." *The Microelectronics Revolution: The Complete Guide to the New Technology and Its Impact on Society*. Ed. Tom Forester, ed. and intro. Oxford, Eng.; and Cambridge, MA: Basil Blackwell Publisher; and MIT Press, 1980. 244-74.

Offices need to communicate with other offices and sources of information; they are not isolated. The "information revolution" brought innovation in computing, electronics, and telecommunications converge. Cawkell gives a "comprehensive review of the technological forces and social factors shaping the new electronic office information systems," and discusses electronic mail, teleconferencing, and Prestel. It calls for a new type of "sociotechnologists." Some sociologists should be "able to master the technology, and some engineers who are prepared to study the social issues and politics," he writes. This piece originally appeared in *Wireless World* in 1978, in the July and August issues.

**1513.** Cazamian, Louis, ed. *Criticism in the Making*. New York: Macmillan Company, 1929.

Louis Cazamian, who was at the time of this work as professor of English literature at the University of Paris, devotes a chapter (63-80) on "The Method of Discontinuity in Modern Art and Literature." He observes that "in all the arts" there was "a movement away from a need which, whether in the ascendant or not, was always felt and honored: the craving for some sort of continuity in form." (64) The author discusses modern painting (e.g., impressionism and cubism), music, sculpture, literature and psychology (e.g., Joyce's *Ulysses*). He discusses cinema (76-78) and notes its appeal to those people "without the training and refinement of higher culture." (76) The enjoy a film, he says, one need have "only a mood of passiveness; and to such moderate demands, the many were eager to respond." (77) The movie theater provided an "atmosphere in which the principle of literary discontinuity has been able to thrive." (77)

"The spell of discontinuous art, in music, painting, the drama, and writings of all kinds," Cazamian wrote, "works upon us like a hallucination; the intelligence, always exacting and diffident, is set at rest; our senses and imaginations are drowned in the soft-whirling, rippling current of things. A trance seizes our minds and our wills. The audiences in picture palaces know that hypnotic effect well, and are very probably fond of it." (78)

**1514.** Census, U. S. Bureau of the, ed. *Historical Statistics of the United States: Colonial Times to 1957: A Statistical Abstract Supplement*. Washington, D. C.: U. S. Government Printing Office, 1960.

Several categories pertain to communication in this volume. Chapter Q on Transportation, covers railroads, water transit, highways, and air travel. Chapter R, Communications, has data on telephone and telegraphy systems, radio, television, postal service, newspapers and books. Chapter S -- Power -- deals with electrical energy. Chapter W, Productivity and Technological Development, has statistics on copyrights, patents, and research and development.

**1515.** Center for Communication and Social Policy, University of California, Santa Barbara ed., ed. *National Television Violence Study: 2*. Thousand Oaks, CA: Sage Publications, 1998.

This, the second of three volumes, argues that there is a strong consensus in communication research on media effects linking violence on television to real world problems. "While recognizing the complexity in determining the causes of violent behavior," numerous medical and professional associations "have concluded that the mass media bear some responsibility for contributing to real world violence," this national study concluded in 1997. "Viewing media violence is not the only, nor even the most important, contributor to violent behavior." Nor did every violent act shown affect every child or adult who saw it. But "children's exposure to violence in the mass media, particularly at young ages, can have lifelong consequences," this study found. There was "clear evidence that exposure to media violence" contributed significantly to violence in society in at least three ways. First, it

increased aggression toward other because some people imitated what they had learned by watching. Second, it desensitized people, or made them the more callous, to violence toward others. Finally, it elevated people's fear of becoming a victim. These conclusions were "based on careful and critical readings in the social science research collected over the last 40 years." (Quotations from Volume I)

**1516.** ---, ed. *National Television Violence Study: 3*. Thousand Oaks, CA: Sage Publications, 1998.

This, the third of three volumes, argues that there is a strong consensus in communication research on media effects linking violence on television to real world problems. "While recognizing the complexity in determining the causes of violent behavior," numerous medical and professional associations "have concluded that the mass media bear some responsibility for contributing to real world violence," this national study concluded in 1997. "Viewing media violence is not the only, nor even the most important, contributor to violent behavior." Nor did every violent act shown affect every child or adult who saw it. But "children's exposure to violence in the mass media, particularly at young ages, can have lifelong consequences," this study found. There was "clear evidence that exposure to media violence" contributed significantly to violence in society in at least three ways. First, it increased aggression toward other because some people imitated what they had learned by watching. Second, it desensitized people, or made them the more callous, to violence toward others. Finally, it elevated people's fear of becoming a victim. These conclusions were "based on careful and critical readings in the social science research collected over the last 40 years." (Quotations from Volume I)

**1517.** ---, ed. *National Television Violence Study: Volume 1*. Thousand Oaks, CA: Sage Publications, 1997.

This, the first of three volumes, argues that there is a strong consensus in communication research on media effects linking violence on television to real world problems. "While recognizing the complexity in determining the causes of violent behavior," numerous medical and professional associations "have concluded that the mass media bear some responsibility for contributing to real world violence," this national study concluded in 1997. "Viewing media violence is not the only, nor even the most important, contributor to violent behavior." Nor did every violent act shown affect every child or adult who saw it. But "children's exposure to violence in the mass media, particularly at young ages, can have lifelong consequences," this study found. There was "clear evidence that exposure to media violence" contributed significantly to violence in society in at least three ways. First, it increased aggression toward other because some people imitated what they had learned by watching. Second, it desensitized people, or made them the more callous, to violence toward others. Finally, it elevated people's fear of becoming a victim. These conclusions were "based on careful and critical readings in the social science research collected over the last 40 years."

**1518.** Ceplair, Larry & Steven Englund, ed. *The Inquisition in Hollywood: Politics in the Film Community, 1930-1960*. Garden City, NY: Anchor Press/Doubleday, 1980.

The authors note that after the arrival of sound technology in Hollywood, studios had to turn increasingly to screenwriters for their story treatments. While this book does not discuss moviemaking technology per se, it is an excellent treatment of the efforts by writers to use motion pictures for social reform during the Great Depression, World War II and the Cold War. The work is based on substantial research in primary collections and on oral histories.

**1519.** Ceram, C. W., ed. *Archaeology of the Cinema*. London: Thames and Hudson, 1965.

This work deals with the history of cinema up to 1897, and has material on the history of photography in the 19th century. Ceram's purpose "is to make order out of a vast amount of material which has been accumulating for decades: the prehistory and early history of the cinema. What I am really concerned with is the genesis of the cinema as a technique, and my book ends in 1897, the year which saw the birth of the cinema industry." This work is richly illustrated with black and white photographs. It deals with cinema in Europe and Russia, but also deals with Edison and Eastman in the United States.

**1520.** Ceruzzi, Paul. "An Unforeseen Revolution: Computers and Expectations, 1935-1985." *Imagining Tomorrow: History, Technology, and the American Future*. Ed. Joseph J. Corn, ed. Cambridge, MA: MIT Press, 1986. 188-201.

Ceruzzi wrote in 1986 that "there are perhaps half a million large computers in use in America today, 7 or 8 million personal computers, 5 million programmable calculators, and millions of dedicated microprocessors built into other machines of every description.

"The changes these machines are bringing to society are profound, if not revolutionary. And, like many previous revolutions, the computer revolution is happening very quickly. The computer as defined today did not exist in 1950. Before World War II, the word *computer* meant a human being who worked at a desk with a calculating machine, or something built by a physics professor to solve a particular problem,...."

**1521.** Ceruzzi, Paul E. "Moore's Law and Technological Determinism: Reflections on the History of Technology." *Technology and Culture* 46.3 (2005): 584-93.

**1522.** ---, ed. *Reckoners: The Prehistory of the Digital Computer, from Relays to the Stored Program Concept, 1935-1945*. Westport, CT: Greenwood Press, 1983.

Although somewhat technical, this work does have useful information and insights. Chapter 2 deals with "Computers in Germany." Chapter 4 treats computers at Bell Labs, and chapter 5 is on "The ENIAC." Chapter 6 is called "To the First Generation." Chapter 7 (the last chapter) is entitled "The Revolution?"

**1523.** Chafee, Zechariah, Jr., ed. *Government and Mass Communications: A Report from the Commission on Freedom of the Press*. Chicago: University of Chicago Press, 1947.

The Commission on Freedom of the Press, which was made up of several distinguished scholars in addition to Chafee, argued that the "word 'press' should not confine us to newspapers or printed matter generally; the inquiry should include other means of communicating news and opinions such as films and radio broadcasting of news and comment. And 'freedom' must mean more than the traditional conception of immunity from government control."

This work is divided into two volumes. Chafee's Introduction to Volume I is entitled "The Relations of the Government to the Press Today and Tomorrow." This volume considers "Protection of Individual Interests Against Untruthful and Unjustifiable Publications," "Protection of Common Standards of the Community," and "Protection Against Internal Disorder and Interferences with the Operation of Government."

Volume II deals with "Affirmative Governmental Activities for Encouraging the Communication of News and Ideas," and considers: "The Provision of Essential Physical Facilities Accessible to All," "Traffic Regulations," "Applications to the Press of General Legislation," and "The Government as a Party to Communications." An Appendix list the Commission's recommendations and a list of all the Commission's publications is also included.

**1524.** Chamberlain, Stephen C. "Preserving the Present for the Future." *SMPTE Journal* 91.3 (1982): 227-.

Chamberlain is interested in the problems of preserving film and television, sources from which future history can, and should be, written. He writes: "I want to examine the physical record of the process of innovation, and the disposition of those records generated both today and in the future after they cease to have any direct and profitable use." (227) He notes, also, that a March, 1981 editorial in *IEEE's Spectrum*, pointed to this issue as a national problem.

**1525.** Champlin, Charles. "Critic at Large: Lasting Imprint of 'Last Temptation'." *Los Angeles Times* Aug. 16, 1988 1988, sec. 6 (Calendar): 1.

*Los Angeles Times* Arts Editor Charles Champlin writes that the "first and last irony about *The Last Temptation of Christ* is that it is certainly not guilty of blasphemy as charged, but that its honorable and admirable intentions are only intermittently achieved." Champlin offers a favorable portrayal of Martin Scorsese, the film's director.

**1526.** ---. "Critics at Large: MPAA Ratings: A Crisis of Confidence, a System in Disarray." *Los Angeles Times* July 24, 1990 1990, sec. F (Calendar): 3F.

Champlin, a film critic for the *Los Angeles Times*, discusses the criticisms of the motion picture rating system and pressure to adopt a new "adult" rating category, which would become NC-17. Having experts on the rating board such as psychiatrists would be "a nightmare of intrusion in the creative process that would dwarf any of the present cries that the ratings constitute censorship," Champlin writes. The article speculates that legal challenges may result in the ratings being "sued out of existence."

**1527.** ---. "Critics at Large: Scorsese in the Wake of "Temptation"." *Los Angeles Times* Jan. 19, 1989 1989, sec. 6 (Calendar): 1.

In this article, film critic Champlin discusses Martin Scorsese's reaction to attacks on his movie, *The Last Temptation of Christ* (1988), from Christian and other conservative groups. It notes that actress Barbara Hershey had first given Scorsese Niko Kazantzakis' novel on which the movie was based.

**1528.** ---. "Small Screen Takes on the Big Issues -- Again; Show-Biz Star Makers Dazzled by a Luminary from Another Galaxy." *Los Angeles Times* Sept. 17, 1987 1987, sec. 6 (Calendar): 1.

Champlin, a film critic for the *Los Angeles Times*, reports on Pope John Paul II's visit to Los Angeles and his address to members of the entertainment industry. This piece gives a good account of the Pope's views about mass media. The Pope tells his audience that "working constantly with images, you face the temptation of seeing them as reality. Seeking to satisfy the dreams of millions, you can become lost in a world of fantasy."

**1529.** ---. "What Will H. Hays Begat: Fifty Years since His Code Rule Hollywood." *American Film* 6.1 (1980): 42-46, 86, 88.

This is an informative piece on Will H. Hays and the motion picture Production Code. Champlin was a film critic for the *Los Angeles Times*.

**1530.** Chanan, Michael, ed. *Repeated Takes: A Short History of Recording and Its Effects on Music*. London and New York: Verson, 1995.

The author attempts "to provide a general history of the medium from Edison's talking tin foil of 1877 to the age of the compact disc." This work is a "spin-off" of a larger work on Western music, entitled *Musica Practica*.

**1531.** Chandler, Alfred D., Jr., ed. *The Visible Hand: The Managerial Revolution in American Business*. Cambridge, MA: The Belknap Press of Harvard University Press, 1977.

This work, by a major economic historian, has a section entitled "Communication: The Postal Service, Telegraph, and Telephone" in Chapter 6 ("Completing the Infrastructure").

**1532.** Chandler, Russell. "25,000 Gather at Universal to Protest Film." *Los Angeles Times* Aug. 12, 1988 1988, sec. 1: 1.

This article deals with protesters who appeared at the gates of Universal Pictures to protest the movie *The Last Temptation of Christ* (1988).

**1533.** ---. "Protests Aided "Temptation," Foes Concede." *Los Angeles Times* Aug. 14, 1988 1988, sec. 2 (Metro): 1.



This article by the *Los Angeles Times* religion writer is about how protests, especially from religious groups, actually helped the box office for *The Last Temptation of Christ* (1988). The protests generated publicity for a movie that otherwise would have attracted far less attention. Generating publicity, even negative in nature, was often a strategy of studio marketers.

**1534.** Changas, Estelle , and Farber, Stephen. "Insiders Rate Film Code Board as 'Unreformed'." *Los Angeles Times* Aug. 8, 1971 1971, sec. Calendar: 1, 22-25.

The authors were both interns on the Code and Rating Administration (later Classification and Rating Administration). They are critical of the leadership of CARA director, Aaron Stern. They argue that Stern and another board member, Dr. Jacqueline Bouhoutsos, a child psychologist, were repressive. Stern and Bouhoutsos both opposed films about rebellion against the Establishment or movies with the "theme of insurrection," preferring to give them restricted ratings. The repressiveness amounted to making CARA another censorship body. Stern, it should be noted, was a psychiatrist. The authors contend that their psychological theories about the possible damaging effects of movies on children were unproven. However, they warned that psychologists and psychiatrists may well impose controls over movies no less severe than those imposed earlier by the Catholic Church.

**1535.** Charney, Leo and Vanessa R. Schwartz, eds., ed. *Cinema and the Invention of Modern Life*. Berkeley: University of California Press, 1995.

The essays in this volume vary in quality and are divided into four sections. 1) "Bodies and Sensation" contains essays by Tom Gunning, Jonathan Crary, and Ben Singer. "The essays explore such techniques as photography, detective fiction, scientific psychology, Impressionist painting, the mass press, and 'thrilling' entertainments, all of which endeavored to regulate and manage the newly mobilized subject." 2) "Circulation and Consumer Desire" has essays by Marcus Verhagen , Erika Rappaport, Alexandra Keller, and Richard Abel. They "elaborate a culture of market mechanisms that challenged boundaries between private and public spheres and reconstituted gender and national identities. These essays also make clear that cinema participated in but did not create an urban leisure culture that pivoted on women's active participation." 3) "Ephemerality and the Moment" features essays by Margaret Cohen, Jeannene Przyblyski, and Leo Charney. They "suggest that modernity resided in an immersion in the everyday; yet the everyday was, by definition, ephemeral. In response to this problem, such forms as panoramic literature, photography, and film endeavored to freeze fleeting distractions and evanescent sensations by identifying isolated moments in the 'present' experience. In these literary, artistic, and philosophical discourses, the negotiation between ephemerality and stasis emerged as a defining feature of modernity." 4) "Spectacles and Spectators" has essays by Venessa R. Schwartz, Mark Sandberg, and Miriam Bratu Hansen. They "investigate the allure of such diverse phenomena as wax museums, folk museums, amusement parks, and cinema in the development of a mass audience."

These essays identify six elements of "modernity" and ways in which cinema relates to the "modern": 1) "the rise of a metropolitan urban culture leading to new forms of entertainment and leisure activity; [2] the corresponding centrality of the body as the site of vision, attention, and stimulation; [3] the recognition of a mass public, crowd, or audience that subordinated individual response to collectivity; [4] the impulse to define, fix, and represent isolated moments in the face of modernity's distractions and sensations, an urge that led through Impressionism and photography to cinema; [5] the increased blurring or the line between reality and its representations; and [6] the surge in commercial culture and consumer desire that both fueled and followed new forms of diversion."

**1536.** Chatfield-Taylor, H. C. "The 'Movies' Old and New." *The Dial* 59.697 (1915): 17-20.

This article says that during the past 19 years, the movies have become the fifth largest industry in American and that "the motion-picture play -- or the photoplay, as it is technically called, -- far more than the stage play, has become the amusement of the nation." (17) The author goes on to say that "Indeed, the photoplay offers to the

writer his widest means of artistic expression." And, "Better would it be to exclaim: 'I care not who makes the laws of the nation, if I may write its 'movie' plays!'" (17)

Chatfield-Taylor dismisses critics who consider the movies to be only "vulgar clap-trap" for they "know little of the possibilities of this new form of theatrical art. Scarcely eighteen years old, it is only within the last five years -- it might almost be said within the past year, -- that the photoplay has been developed into the multiple reel play, or the feature film, so-called." (18) He then considers the differences in writing a stage play and a photoplay.

The requirements of movie acting differ from those on stage. "The slow, studying actor, whom the stage manager can by patience whip into a part, or the actor who depends upon reading rather than acting for his effects, will fail ignominiously before the camera," the author says. The "actor must possess a face which in the technical language of the 'movie' studio 'registers' effectively; more than one actor who succeeded because of his good looks on the regular stage has failed in the 'movies' because his features do not photograph well." (20)

**1537.** Checkovich, Alex. "Mapping the American Way: Geographical Knowledge and the Development of the United States, 1890-1950." University of Pennsylvania, 2004.

Abstract for this doctoral dissertation is from UMI ProQuest Digital Dissertations: "This dissertation is an environmental history of American cartography. It focuses on a family of applied field scientists who mapped the natural and economic landscapes of their diverse and rapidly developing nation. The geographical knowledge they produced had a dual character. It both facilitated the on-going development of the American landmass, and was itself a concrete development of field scientists' work within particular places, environments, and regions. From 1890 to 1950, a distinctive historical-geographical frontier for this kind of knowledge opened up which the cohort of mappers learned to exploit. The knowledge they created still informs our pictures of American resources, limits, and diversity. The dissertation makes three related historiographical contributions. First, it draws attention to an important kind of fieldwork. Mapping's constitutive practices (traversing, measuring, bounding, classifying) have their own distinctive histories that have gone largely ignored. These practices were in fact career strategies with their own virtues and pitfalls that grew apparent over time and in different places. Second, the dissertation fills a gap in the social history of cartography. Most histories of American cartography focus on the famous expeditions of the nineteenth century, not on the twentieth century's explosion in scientific and commercial maps. Similarly, most focus on maps' aesthetics, not on the environmental and institutional conditions of their production and use. Treating maps as technologies, as specialized social tools with origins in specific physical places, illuminates these neglected themes. Finally, the dissertation makes a contribution to our notions of public works, applied science, and development in general. Numerous spatial transformations unfolded upon American landscapes in this period; road networks, suburbs, airports, and planned regional developments were only a few. Intensive, detailed maps were a crucial component of this historical-geographical package. Indeed, land-use mapping itself evolved as a distinctive form of land use suited to environmental conditions in the post-frontier republic. The knowledge embodied in such maps, while always contingent upon local practices and places, actually played a basic role in the nation's physical and economic development."

**1538.** Chen, Jiunn-Shyong. "The Development of Photography under the Government of Japan in Formosa (Jihchu shichi de Taiwan hsiejan fachang)." Master's Thesis, Catholic Fu-Jen University (Fu-Jen ta hsue), 1995.

Although the history of photography in Taiwan began during the nineteenth century, studies on history and theory of photography in Taiwan are still tenuous. This master thesis seeks to be a history of photography in Taiwan during the Japanese colonization, and attempts to understand how photography (*hsiejan-shiashin*) developed within political, economic, and social perspectives. The study starts with locally published photographic albums as analytical subjects, and then focuses particularly on the work by the Taiwanese photographers. The author finds that during the Japanese colonial period, photographers tended to belong to higher social classes. Many characteristics of contemporary Taiwanese photography have roots in the colonial period, such as collection of photographs by the ruling class and the nature of amateurism. One interesting finding of this study is that the

emergence of salon photography during the Japanese colonial period was due to the escapism from the government's surveillance. Because Japanese photographers residing in Taiwan were sent back to Japan after the second World War, academic or practical photographic techniques during the Japanese colonization gradually disappear. Photography shifted drastically as more photographers arrived from Mainland China, thus creating differences in techniques and aesthetics between the two periods.

-- Amy Chu

**1539.** Chen, Jo-Shui. "A Tentative Discussion of the Application of the Electronic Database of Classical Chinese Texts in the Institute of History and Philology." *Disquisitions of the Past & Present (Ku chin lun heng)* 1 (1998): 53-57.

**1540.** Cheney, Margaret , and Uth, Robert, eds. *Tesla: Master of Lighting*. New York: Barnes & Noble Books, 1999.

This well-illustrated, 173-page work offers a history of Nikola Tesla's life and inventions. It also has a good bibliography (175-78) on Tesla. This book deals with Tesla's work with electricity and other topics such as his attempt to build a particle beam weapon (or death ray) ("A Weapon to End War," the title of Chapter 15).

**1541.** Cherry, Colin, (compiled and edited by William Edmondson), ed. *The Age of Access: Information Technology and Social Revolution Posthumous Papers of Colin Cherry*. London; Dover, NH: Croom Helm, 1985.

Cherry finished only the first three chapters of this work before his death. He argued that "society is currently experiencing a second industrial revolution, consequent upon a widespread adoption of information technology."

Cherry's earlier work included *On Human Communication: A Review, a Survey, and a Criticism* (Cambridge, MA: MIT Press, 1957, 1966).

**1542.** Cherry, Colin. "The Telephone System: Creator of Mobility and Social Change." *The Social Impact of the Telephone*. Ed. Pool, Ithiel de Sola, ed. Cambridge, MA: MIT Press, 1977. 112-26.

Cherry considers how inventions such as the telephone produce change. He wrote that there are rare occasions "in history when, through some remarkable human insight, discovery, creative work, or invention, human life and social institutions take a great leap." Inventions such as the telephone are not in themselves revolutionary, nor do they cause revolutions. "Their powers for change lie in the hands of those who have the imagination and insight to see that the new invention has offered them new liberties of action, that old constraints have been removed, that their political will, or their sheer greed, are no longer frustrated, and that they can act in new ways." The author drew parallels between the early use of the telephone and the computer. Both were at first seen as "adult toys." He noted, though, that person-to-person communication which the telephone enhanced was important to democracy.

**1543.** Cherry, Dick. "The Vietnam War as Filmed by U. S. Air Force Cameramen." *American Cinematographer* 49.9 (1968): 658-61, 706-07.

This article discusses how cameramen were filming the Vietnam War. "Today, the state of the art is nearly as sophisticated as the supersonic airborne weapons systems it serves. To supply 'instant intelligence' on Vietnam missions, for example, color motion pictures shot by Air Force fighter-bombers are being processed in the field." (658) It was possible to produce a print within 45 minutes after a plane returned from a mission. Usually, though, film shot in the morning was available for viewing by commanding officers that evening, and within 24 hours, individual combat pilots could view film shot on their last mission.

This article mentions the "Helivision," "a gyro-mounted camera which eliminates the effect of aircraft vibration during photography." (660) It also discusses the use of a 70mm camera with a rotating prism, used initially for mapping. Formerly film from the 70mm camera took 20 to 30 days to process and was virtually useless for combat situations. Now, a positive print could be made only 40 minutes after technicians in the field get the raw film.

**1544.** Chester, Giraud and Garnet R. Garrison, ed. *Television and Radio: An Introduction*. 1950. New York: Appleton-Century-Crofts, Inc., 1950.

This book is a substantial text aimed at students during the mid-1950s who were interested in radio and television broadcasting. The authors note that when the first edition of the book appeared in 1950, there were 100 television stations broadcasting several hours per day and there were about 5 million sets. By 1956, 450 stations existed, some broadcasting up to 18 hours per day, and there were about 37 million sets. With regard to the technology of radio and television during this era, chapter 16 ("Technical Aspects of Radio") and chapter 17 ("Technical Aspects of Television") are perhaps most useful. These chapters discuss microphones, cameras, radio's relation to the telephone network, color television, recording equipment, transmitters, the studio, and film and slide projectors. The work has a decent, but unannotated bibliography, including a section on "Techniques."

**1545.** Chew, V. K., ed. *Talking Machines 1877-1914: Some aspects of the early history of the gramophone*. London: Her Majesty's Stationery Office, 1967.

This brief, 78-page book, surveys early sound recording.

**1546.** Child, John, Ray Loveridge, Janet Harvey, and Anne Spencer. "The Quality of Employment in Services." *The Information Technology Revolution*. Ed. Tom Forester, ed. and intro. Cambridge, MA: MIT Press, 1985. 419-38.

New information technology is rapidly changing jobs in banking, health care, and retailing. This piece was presented to the annual meeting of the British Association for the Advancement of Science, at the University of Sussex, England, in August, 1983, and appeared in the conference's proceedings *New Technology and The Future of Work and Skills* (London: Frances Pinter, 1984).

**1547.** Chisholm, Brad. "Widescreen Technologies." *Velvet Light Trap*. 21 (1985): 67-74.

This article examines the "technological differences between each of the major widescreen processes that were instituted by the Hollywood film industry between 1952 and 1962."

**1548.** Chiu, Chi-Lin. "Photography and Cinema: The Concept of "Reality" and Its Discursive Transformation (Shaying yu Tianyin: Jangshi gainian de luanshu yangbian)." Master's Thesis, Catholic Fu-Jen University (Fu-Jen ta hsue), 1997.

In the beginning, photography and motion picture aimed to record slices of real life. However, as they were developed into the realm of art, the subjects inevitably departed from reality and gradually became incorporated with verbal language. And motion pictures, through editing processes, offered different imagery worlds. This master thesis studies the development of photography and motion pictures. Based on the emergence of different aesthetic theories and ontology, this research searches for the conversation on the concept of "reality" and explores the relationship between these media in terms of theories, technological innovations, and practices. Within the interaction between the two media, this study also attempts to find the conceptual and empirical reciprocity, and then returns to Hastrup's skepticism of the "truthfulness" of imageries.

--Amy Chu

**1549.** Chiu, Chiung-You. "History and Future of Electronic Publishing." *Information Management for Buddhist Libraries (Fochiao tu shu kuan kuan hsun)* 23 (2000): 6-17.

**1550.** Chomsky, Noam, ed. *Necessary Illusions: Thought Control in Democratic Societies*. Boston: South End Press, 1989.

This book, based on a series of lectures by Noam Chomsky, provides an outline of his theories on the press and press manipulation. Chomsky argues that the mass media should be seen as an instrument by which corporate elites manage information, maintain social control, and retain political and economic power. Chomsky believes that the corporate nature of the mass media ensures that they share the same goals and motivation as other powerful corporations. To Chomsky, the government, a far lesser threat to freedom, is an active supporter of the corporate agenda and acts to ensure that business interests are enhanced at home and abroad. These institutions seek to create the “necessary illusion” of democracy, freedom of information, and informed debate. In actuality, none of these exist in any meaningful form.

Chomsky has described a propaganda model of the press in his previous work, and this book offers more discussion and examples of this model in practice. Scholars looking for a fully detailed explanation of the model should read *Manufacturing Consent*. This book, however, includes a series of updated examples of how the media can shape the range of policy debate by avoiding or playing down certain stories, and how almost all coverage of any issue falls within a narrow, pro-corporate domain. Chomsky argues that the corporate press and the state set the terms of discussion and thus limit democratic deliberation.

Chomsky also discusses ways in which certain leaders or groups are cast as “terrorists” or “leftists” if they are opposed to American corporate initiatives. This often misleading or simplistic representation leads to an artificially constructed understanding of foreign policy. This book, and all of Chomsky’s work, provides excellent examples of this process in the Middle East, Vietnam, and Latin America, as well as domestically. Chapter 1 (pp. 1-20) is entitled “Democracy and the Media.”

--Rob Rabe

**1551.** ---, ed. *On Power and Ideology: The Managua Lectures*. Boston: South End Press, 1987.

Chomsky writes that “the basic question reduces to this: To what extent is the United States a democratic society, in which the general population is able to influence public policy? ... One crucial dimension in terms of which one can evaluate the democratic credentials of some political system has to do with the power of the state to coerce its citizens and protect itself from their scrutiny and control, its power to prevent free expression and free association, to maintain state secrets and conduct its affairs without public awareness and influence.”

**1552.** Christensen, F. M., ed. *Pornography: The Other Side*. New York: Praeger, 1990.

*Pornography: The Other Side* is a response to the common, yet myopic view, that pornography is strictly harmful and nothing else. Christensen, at times a critic of experimental pornography research himself, argues that the increasing power of the feminist and moral-right movements have led to stricter regulations on pornography as well as decreasing public sentiment. He also argues that since the decision-makers, such as those leading the 1986 Final Report on Pornography, entered into the fray with their decision in hand, pornography is bad and we must find ways to regulate it. An additional consideration is the shame and guilt that are levied on those that do use pornography. What is missed, according to Christensen, are the potential positive uses of pornography such as stimulation, use in sexual therapy, and as a tool in sexual relationships.

--Michael Boyle

**1553.** Christie, Ian, ed. *The Last Machine: Early Cinema and the Birth of the Modern World*. London: BBC Educational Developments, 1994.

Commissioned by the BBC to celebrate movie making’s centennial in 1996, this work places film in the context of the larger technological revolution taking place during that century. Particularly noted are the changes

in transportation and the extent to which this encouraged immigration and created the immigrant populations that made up the movies' first large group of customers. Christie is particularly interesting in discussing realism in the movies and its relationship to industrialization. When the modern world finally became too complex and obtrusive as a result of industrialization, the movies served as a refuge and helped create a collective fantasy life for the twentieth century.

--Gordon Jackson

**1554.** Chu, Li. "Re-Examination of the Model of 'Communication and National Development'." *Mass Communication Research (Hsinwenhsue yanjiu)* 46 (1992): 111-29.

**1555.** Churchill, Douglas W. "Hollywood's New Color Scheme." *New York Times* Jan. 31, 1937 1937: 159.

This article discusses the Dunning Process, developed by Carroll H. Dunning, for making color motion pictures. It covers how the Dunning Process works and how it differed from Technicolor.

**1556.** Clapperton, Robert Henderson, ed. *Modern Paper-Making*. Oxford: Basil Blackwell, 1952.

This, the third edition of Clapperton's book, covers then recent advances in wood pulp and pulps from other materials in Great Britain, Scandinavia, and North America. The author notes that "quite revolutionary changes in the methods of preparation of paper-stock have also taken place, and new machinery has been introduced, which in some cases has made obsolete the plant which was in use before the war. [World War II] There have also been important improvements in the use of suction-rolls and vacuum transfer on the paper-machines, and very definite improvements in the paper-finishing equipment, such as slitters and cutters. The book's twenty-seven cover such topics as the history of papermaking and the manufacturing of newsprint. This edition has advertisements for different papermaking plants.

**1557.** Clark, Joel P. and Merton C. Flemings. "Advanced Materials and the Economy." *The Materials Revolution: Superconductors, New Materials, and the Japanese Challenge*. Ed. Tom Forester, ed. Cambridge, MA: MIT Press, 1988. 163-78.

The authors, who at the time were at MIT, argue that "materials science sets limits to the rate of economic growth but that advanced materials have the potential to solve basic problems such as the finiteness of nature resources." Computers can make complicated decisions about which materials and production processes should be used, but using advanced materials may pose hazards to the environment and to health. This article originally appears in *Scientific American*, Vol. 255, no. 4 (Oct. 1986).

**1558.** Clark, Kenneth, et al. *Report of MPAA Subcommittee on Self-Regulation*. Dore Schary Papers.

In early 1956, MPAA president Eric Johnston appointed a committee of four studio executive and himself to make suggestions for revising the movie industry's Production Code. The work was farmed out to a subcommittee chaired by Kenneth W. Clark and composed of J. Raymond Bell, Paul J. Quinn, Robert J. Rubin, Sidney Schreiber, and PCA director Geoffrey Shurlock. On Oct. 11, 1955, they made several recommendations for abandoning social taboos that included miscegenation, abortion, drug addiction, prostitution, and kidnapping. They also made recommendation about streamlining the Code's approach to profanity.

**1559.** Clark, Kate Upson. "A Tainted Drama and Press." *The Independent* 48.2506 (1896): 7.

The author offers a dour assessment of both the theater and the press. She begins by talking about a mother who took her daughters to the theater but they had to leave "blushing all over." Then there was another mother who took her 15-year-old boy to the theater. "The play in question was a dream of color and of art, but its

voluptuous beauty could not cover its sensuality." Another lady is quoted as saying that "'it could not fail to leave foul marks upon the soul of every one who listened to it.'"

Clark then takes on French literature and the modern press. First, "it must be remembered that the whole literature of the French is tainted with moral impurity.... To the wholesome Saxon mind, the very idea of the French drama is repugnant. It revels in a heated and noxious atmosphere which sickens our honest nostrils." But French culture has also infected other parts of modern life. "There are lectures and readings and concerts, tho the echoes of French prurience have largely invaded our music also. Amusement, if it cannot be found without debilitating and debasing us, had better be dispensed with," Clark advises. Then there was the press, the "large daily journals." "These papers stand constantly on the very verge of obscenity, and print every day, in blunt English, tales of shame and crime, elaborated to nauseous detail; tales which, from every possible motive, should be untold, or mentioned only in the coldest and briefest manner. The sole effect of these sensational narratives is to corrupt society. Creatures whom decent people never wish to know or to see, are pictured, with their homes, their relatives, their very cats and dogs, in these widely read pages. Their silly or wicked deeds are recited at length under enormous 'scare-type' heads. Unspeakable men and women, most of them fit only for our prisons and reformatories, are thus often made the topics of town talk." Clark says that the "four or five 'great journals'" in American cities "as now conducted" are "powerful engines, deliberately planned to inflame the lowest curiosity and the basest passions of men, in order that the owners themselves may become rich.... But nothing which these scavengers of vice could do can atone for their salacity, and for the manner in which they search out and unfold demoralizing tales of crime...."

**1560.** Clark, Paul F. *Building More Effective Unions*. Ithaca, NY: ILR Press, 2000. 119-22.

Clark provides examples of the use of computer technology, especially, e-mail for union activity. He noted that the United Food and Commercial Workers used e-mail in 1997 to establish communication between workers trying to organize at a Borders bookstore in West Des Moines, Iowa, and workers who successfully organized a store in Chicago. The same union used e-mail in another organizing campaign in Manhattan and set up an Internet web site on how to organize. The International Association of Machinists also used e-mail and a web site to communicate during a United Airlines organizing campaign in 1998. "An increasing number of unions are mounting \_'cybercampaigns' to get information out about, and mobilize support for, their disputes with employers." He noted that the International Federation of Chemical, Energy, Mine, and General Workers used a cybercampaign in a dispute with General Tire, a multinational company based in Germany.

--Phil Glende

**1561.** ---. "Union Image-Building at the Local Level." *Labor Studies Journal* 14.3 (1989): 48-68.

Clark examines the problem for union public image and suggests approaches, activities and materials that can be used in labor education to address labor's image at the local level. For example, for addressing media in shaping labor's image, Clark recommends use of a slide/tape program entitled *Changing Labor's Image: Unions, the Media, and Public Opinion*, produced at Penn State University, and the UAW pamphlet *The Media Business*. He also recommends using real examples of distorted, biased or inaccurate reporting about such issues as strikes to illustrate the importance of mass media image. Clark argues that national unions are working to shape public image but that it rarely occurs on the local level. "It is at this point that union members have the greatest opportunity, through day-to-day contact, to tell labor's side of the story," Clark writes. Suggestions include a public relations committee in the union local, having designated spokesmen, writing letters to the editor, and using cable and public television to reach a local audience.

--Phil Glende

**1562.** Clark, Ronald W., ed. *The Rise of the Boffins*. London: Phoenix House Ltd, 1962.

The term "boffin" refers to scientists who work with the British government during the 1930s, sometimes defined as "a civilian technician who advises air crew and others on specialized subjects." This book deals with the work of scientists in Britain before and during World War II and their impact on policy. It covers early investigations into stories about death ray weapons that might be built for air defense and notes that the Tizard Committee concluded by 1935 it was not possible with the technology that then existed to build such weapons. However, British scientists did believe that radio waves could be used to locate airplanes and this line of research led to the discovery of radar.

**1563.** Clarke, Arthur C., ed. *The Challenge of the Spaceship: Previews of Tomorrow's World*. 1953. New York: Harper & Brothers, 1958.

This interesting work offers insight into how a visionary writer viewed space exploration during the 1950s, before the transistor and computer had entered the equation. For example, Clarke predicted that only atomic energy would be able to carry large payloads outside the earth's gravitational field. He says that scientists will be able to build "radio tubes miles long" if they so desire.

Clarke said that space exploration was one of four great turning points in human history. The first two were the development of agriculture and the harnessing of fire. The third was the splitting of the atom and the release of atomic energy, dating to 1942. Clarke advocated exploration of the planets and beyond. He believed that the spaceship would become "the ultimate toy that may lead mankind from its cloistered nursery out into the playground of the stars."

Clarke thought that the space exploration might affect thought as profoundly as the Copernican revolution in astronomy, Darwinian evolution, and Freudian psychology. He speculated that artificial satellites would make weather prediction much more accurate and perhaps even lead (together with other technologies) to controlling the weather. A global system of satellite television would give any nation a tremendous advantage in imposing their culture on other parts of the world. He believed that it would make "the more extreme forms of nationalism" less likely. "Interplanetary travel is now the only form of 'conquest and empire' compatible with civilization," he wrote.

The book is interesting, too, in giving some measure of how profoundly intellectual life has changed since the 1950s. It reflects an optimistic, no doubt naive, view about atomic energy's potential to replace fossil fuels. Clarke notes that as late as 1947, it was commonly accepted that life could not have formed spontaneously, but rather its appearance needed some "organizing force," perhaps "the hand of God."

Yet Clarke's work is forward looking. He discusses global warming, and the possibility of melting the South Pole, revealing the Antarctic continent and its rich natural resources buried beneath the surface.

The chapter "The Radio Universe" gives a brief and informative account of the development of radio astronomy. Only in 1931 did Jansky discover radio signals coming from outer space in the general direction of the Milky Way. Clarke also discusses how radio astronomy after World War II used surplus radar equipment from the war.

**1564.** ---. "Extra-Terrestrial Relays: Can Rocket Stations Give World-wide Radio Coverage?" *Wireless World* 11.10 (1945): 305-08.

Clarke argued that satellites and space stations would allow world-wide radio and television communication. While "many may consider the solution proposed in this discussion too far-fetched to be taken very seriously," he wrote, "everything envisaged here is a logical extension of developments in the last ten years -- in particular the perfection of the long-range rocket of which V2 was the prototype." He went on to say that "A true broadcast service, giving constant field strength at all times over the whole globe would be invaluable, not to say indispensable, in a world society." Clarke also thought that atomic power would accelerate space exploration.



"The advent of atomic power has at one bound brought space travel half a century nearer. He predicted that atomic powered rockets would be developed in less than two decades, and that they would make exploration of the planets possible. This interesting piece appeared twelve years before Sputnik.

**1565.** ---. "The Mind of the Machine." *Playboy* 15.12 (1968): 116-18, 122, 293-94.

Clarke looks into the not-too-distant future and sees a time when artificial intelligence will likely surpass human intelligence. "Though we have to live and work with (and against) today's mechanical morons, their deficiencies should not blind us to the future. In particular, it should be realized that as soon as the borders of electronic intelligence are passed, there will be a kind of chain reaction, because the machines will rapidly improve themselves. In a very few generations -- *computer* generations, which by this time may last only a few months -- there will be a mental explosion; the merely intelligence machine will swiftly give way to the *ultraintelligent* machine."

Clarke traces fears about intelligence machines back to the late 19th century. In this piece, he also discusses artificial intelligence and automation, noting that machine may alleviate our need to work. He suggest that automation may have created more jobs than it has destroyed. In the future, Clarke predicted that few towns or cities will exist. "Most homes will be completely self-contained and mobile, so that they can move to any spot on Earth within 24 hours." Much of Earth will have reverted to wilderness and "will be much richer in life forms (and much more dangerous) than today." He concludes: "It may be that our role on this planet is not to worship God -- but to create him." And, in keeping with the *Playboy* ethic of the 1960s, "then our work will be done. It will be time to play."

**1566.** ---. "Prediction, realization and forecast." *Communication in the Space Age: The use of satellites by the mass media*. Ed. UNESCO. Paris: Place de Fontenoy, 1968. 30-38.

This essay was prepared in 1965, on the twentieth anniversary of Clarke's "Extra-terrestrial Relays" article (May, 1945). Here Clarke predicts that "low-powered orbital shuttle vehicles" will be available by 1975 to service communication satellites. He also accepts the view that satellites will help lead to a world community. "'Comsats' will end ages of isolation, making us all members of a single family, teaching us to read and speak, however imperfectly, a single language," he says.

Clarke sees the communication satellites as perhaps more of a new historical development than **Wilbur Schramm**, who also has an article in this volume. No group will "be more than a few milliseconds from any other. The social consequences of this, for good or evil, may be as great as those brought about by the printing press or the internal combustion engine." He predicts much letter writing, "teaching English on a global basis," that we shall argue less and sleep less, and that the city will decline. "The traditional role of the city as a meeting-place is coming to an end; Megapolis may soon go the way of the dinosaurs in now resembles in so many respects."

This volume was produced by the United Nations Educational, Scientific and Cultural Organization (UNESCO).

**1567.** ---, ed. *Profiles of the Future: An Inquiry into the Limits of the Possible*. New York: Harper & Row, 1962.

This book first appeared in 1962 and grew out of essays written between 1959 and 1961. Here Clarke speculates about the future, not to "describe *the* future, but to define the boundaries within which possible futures must lie." Clarke predicts planetary landings and personal radios by the 1980s, colonization of the planets and a global library by the first decade of the twentieth-first century, the control of gravity by 2050, and that during the latter part of the twenty-first century, machine intelligence will have exceeded human intelligence. One might compare this work to Ray Kurzweil's later speculations in *The Age of Spiritual Machines* (1999).

**1568.** ---, ed. *Voice Across the Sea*. New York: Harper & Row, 1959.

Arthur C. Clarke (1917-2008) dedicates *Voice Across the Sea* to a vital engineering achievement: the submarine telecommunications cable. The book telling this story is divided into two sections: the first half is a romantic story about communications pioneering, the second half is purely scientific. Clarke's goals are to entertain as much as to instruct. The entertainment part is by far the most interesting, as the author sheds light on unknown but important key figures of the era in which transatlantic communication systems were established by telling little stories and anecdotes that combine into a complete and pleasant to read history of the establishment of worldwide communications systems.

Clarke wrote: "In 1858 a handful of far-sighted men succeeded in laying a telegraph cable across the North Atlantic, and at the closing of a switch the gap between Europe and America dwindled abruptly from a month to a second." (14)

#### **-Bart Nijman**

**1569.** ---, ed. *Voice Across the Sea*. New York: Harper & Row, 1959.

This book was started soon after the laying of the first transatlantic telephone cable in 1956. It not only discusses the laying of cable, but Chapter 25 is about communications satellites, including Telstar. Clarke, also a science fiction writer, says that "technology may be possible without Civilisation; but Civilisation is not possible without Technology."

**1570.** Clarke, Arthur L. "Report of Big Fight at Napal." *Chicago Tribune* Oct. 14, 1899 1899: 1.

This article reports K. L. Dickson is making moving pictures of the Boer War. "Kennedy L. Dickson, who accompanies General Buller to take moving pictures of the battles, is praised by the papers as a hero, and they say he is doing the people a great service in showing just how the troops act under fire." The sub-title of this article reads: "British Troops Said to Have Repulsed the Boers North of Ladysmith. First Blood of the War. Fifteen English Soldiers Believed to Have Been Killed in Attack on Armored Train. Buller To Sail Today."

**1571.** Clarke, I.F., ed. *The Pattern of Expectation*. New York: Basic Books, 1979.

**1572.** ---, ed. *Prophesying War, 1763-1984*. London: Oxford University Press, 1966.

**1573.** Clarke, Joel P., and Frank R. Field III with John V. Busch, Thomas B. King, Barbara Poggiali, and Elaine P. Rothman. "How Critical Are Critical Materials?" *The Materials Revolution: Superconductors, New Materials, and the Japanese Challenge*. Ed. Tom Forester, \_ ed. Cambridge, MA: MIT Press, 1988. 273-86.

The potential shortage of critical materials (e.g., because of disruptions in politically unstable countries) will not shut down American industries and will, in fact, serve as a catalyst to find completely new materials. Ceramics and plastics, the authors believe, have especially promising potential. This piece appeared first in *Technology Review* (Aug.-Sept., 1985).

**1574.** Claxton, Philander P. "The Booklovers of Tomorrow: Teaching Literature." *The Bookman* 52.5 (1921): 326-29.

The movies were here to stay, acknowledged Philander P. Claxton, the United States Commissioner of Education in 1921, and he thought that they could be used by schools to promote the study of great literature. But the "careless contemplation of the screen" must never be allowed to "supplant the thoughtful reading of a book," he said, not "if we are to avoid national deterioration." (326, emphasis in original text) For Claxton, motion pictures could never be more than an aid to stimulate appreciation for great books and they could not inspire the ideals

that came from "the habit of reading good literature." Movies could not replace reading nor should it be allowed to. "The moving-picture can present to the eye only such things as may be seen without its help. The purpose of literature ... is not so much to present facts as it is to interpret life. The moving-pictures themselves need interpretation of the kind that can be given only through words. Most of the attempts to present literature through the film have not been successful," he said. "Moving-pictures, like still pictures, are necessarily particular and concrete. The spoken word moves from the particular and concrete to the general and abstract." (326)

**1575.** Clemmons, C. J. , and Puzanghera, Jim. "How a Ban Changed All." *Newsday* July 7, 1993 1993, sec. Nassau and Suffolk edition: 7.

In January, 1991, the nation's biggest retailer of videos, Blockbuster, announced that it would not carry movies designated for adults only (the chain later considered unrated movies on a case-by-case basis). Pope John Paul II commended this decision. Blockbuster Video grew rapidly during the early 1990s and altered the dynamics of the video rental business. Between early 1991 and mid-1993, its outlets expanded from 1,600 to 3,000. The chain put many local video rental stores out of business. Many of these smaller concerns had carried NC-17 and X-rated films, and as they disappeared from the scene, speciality shops that offered adult rental entertainment moved in to fill the vacuum. By the end of 1992, K-Mart and Walmart had also refused to handle NC-17 films. These two outlets plus Blockbuster accounted for more than half of the video cassette sales in the United States.

**1576.** Cleveland, Harlan. "The Twilight of Hierarchy: Speculations on the Global Information Society." *Information Technologies and Social Transformation*. Ed. Bruce Guile, ed. Washington, D.C.: National Academy Press, 1985. 55-80.

Cleveland examines five hierarchies and how new information technologies may weaken them. These hierarchies include power grounded in control, influence dependent on secrecy, class requiring ownership, privilege gained by early access, and politics grounded in geography. He concludes that the "informatization of society will force dramatic changes in some long-standing hierarchic forms of social organization."

**1577.** Clifford, C. R. "The Relationship of Decoration to the Illuminating Engineering Practice." *Illuminating Engineer* 5.2 (1910): 62-65.

In this article C. R. Clifford discusses the potential for improving the use of color and lighting in decorating the home and also in the theater. He discusses the "Restfulness of Warm-Toned Light" (63) and the "Danger of Overlighting" (63-64) "The home is the theater of life," he says. (64) He comments on the importance of lighting in the theater in the section "Lessons in Lighting to be Learned from the Theatre." (64) "Go to the mimic stage and observe the great work that is done there. No longer does the orchestra give the key to the emotion. We are not aroused to an extra heart beat by the shiver-music of the strings. It is the man with the light, and why? Because the play is always seen by artificial light, and whether the light simulates nature by daylight or moonlight the colorings on the stage are so selected that they are beautiful under the lights used and are not a discordant element, a sacrifice to the demonstrations of illumination." (64)

In a section entitled "Psychology of Light," (64-65) Clifford argues that color has a greater impact on some people than does music. "Chromotherapy is the science based on the effect of colored lights on the human body. For years Schopenhauer, as well as Herbert Spencer, searched for an explanation of the effects of music on the emotions, and yet the effect of color upon the nerves of nervous people is more distinctly shown than the effects of music." (64) He goes on to maintain that "Nature provides vast fields of green because favorable in its effect upon animals," (65) and that some "men of extreme sensibilities exposed to red light show excitement, giving increased muscular development." (65)

Clifford read this paper before the New York Section of the Illuminating Engineering Society on March 17, 1910.

**1578.** Cline, Victor B., ed., ed. *Where Do You Draw the Line? An Exploration into Media Violence, Pornography, and Censorship*. Provo, UT: Brigham Young University Press, 1974.

The article critical of the motion picture industry's rating system and what he believes to be entertainment that is too promiscuous.

**1579.** Clines, Francis X. "Reagan See U.S. Regaining "Moral Bearings"." *New York Times* March 7, 1984 1984, sec. A: 1.

This article deals with President Ronald Reagan speech to the 42d annual meeting of the National Association of Evangelical in Columbus, Ohio and his hopes to combat pornography and secular humanism, and to raise the general level of national morality. Reagan described the 1970s as a time of rampant drug abuse, sexual promiscuity and abortion. "In recent years, we must admit, America did seem to lose her religious and moral bearings," the President said.

**1580.** Cobb, Irvin S. "'How to Act in Movies' Told by Irvin S. Cobb." *New York Times* July 5, 1914 1914, sec. X: 6.

In this article, Cobb gives an account of his experience as a movie actor. Also under this headline, there is a paragraph saying that Woodrow Wilson had seen d'Annunzio's *Cabiria* at the White House and that "the President pronounced it the most remarkable spectacle he had ever seen, and said it seemed almost unbelievable in its magnitude." Wilson said the film "revealed new and wondrous possibilities in motion photography as a real art."

**1581.** Cobbe, Frances Power. "The Love of Notoriety." *Forum* (1889): 170-79.

This article draws a distinction between fame and notoriety and argues that Americans, much more so than people from Great Britain, are eager to give up their privacy for publicity. The author sees a decline in the classic kind of fame whereby one is recognized for great achievements. In 1890, the poet, politician, or soldier would rarely admit that they sought fame because "to admit that we thirst for fame, and act with a view to winning it, would be to make ourselves the laughing-stock of our contemporaries." (171) Cobbe continues by saying that "Such a change in the common estimate of a once universally-applauded passion is, of itself, noteworthy. It become still more singular when we find, growing up in the vacant place, a bastard-brother sentiment, the love of notoriety, and observe that though no man yet openly avows harboring this last in his breast, multitudes are credited with it both by friends and foes, and not thought much the worse of in consequence. To confess to the ambition for fame would be to fall into mock-heroics and bathos and become the mark of satire. To betray the love of notoriety may be slight vulgar, but readily passes muster as a rather amiable weakness by no means ridiculous, but, on the contrary, possessing many advantage, political and commercial." (171) The author concludes "that men have ceased to avow their desire to be renowned for 'things known to their advantage,' but are not ashamed of being supposed to desire to be renowned for things known to their disadvantage! Notoriety, in short, is fame, *minus* that element of honor and approval of the public conscience which rendered the thirst for it commendable. [emphasis in original text] **Men in our own day, like gluttons, care for the quantity of their celebrity, not, like gourmets, for its quality.**" (172) [my emphasis] Later, the author says that "When we pretend to drop the desire of fame, it is only to fall into the love of notoriety; and of the two there can be no question but that the former is the nobler." (179)

For the British and many old-world Europeans, the idea of giving up privacy for notoriety was repellent. "To the man who inherits the old-world sentiments (or prejudices, whichever we may call them) in favor of privacy, it is impossible that notoriety, even of the most favorable kind, should not bring with it a sense of violence of the *benséances*, of being 'rubbed the wrong way,' of derogation of dignity, almost such as is felt by the poor inmate of an Eastern *zenana* [emphasis in original text] when brought unveiled into the street. **On the other hand, a man or woman brought up with the sense of publicity, for instance, a person connected with the stage, generally accepts any amount of notoriety without roughening a hair.**" (174) [my emphasis]

The author believes there were national differences in attitudes toward publicity. "The difference extend to nations. On no subject do English and American tastes differ more widely than on the pains and pleasures of publicity. The average Englishman, from the highest to the lowest, entertains a profound conviction that privacy is an invaluable privilege for which it is quite worth while to barter, as regards his abode and grounds, light, air, and beauty; and as regards his domestic circle, all the intellectual pleasures of varied society." (174) Cobbe says that "Until the rise of the pestilent 'society papers' in London, no public journal described the homes, furniture, the dress, or the habits of eminent men and women,...." (174) (with the possible exception of the *Morning Post*). By contrast, **"the invasion of a man's privacy, so far from being held to constitute an affront, is rather felt in America to involve a compliment."** (175) [my emphasis] In the United States, "That anybody, young or old, male or female, should entertain an objection to being 'interviewed,' and described at length as to height, weight, complexion, features, dress, voice, manners, and habits, for the benefit of the world at large, or that he or she should shrink from seeing his or her parents, husband, wife, 175/176 brother, sister, son, or daughter exposed in a similar pillory, is an idea which seems never to occur to the contemporary American mind. On the contrary, an impression obviously prevails that to draw a man's portrait in pen and ink, even if it be a caricature, is a tribute of respect which ought to be accepted with gratitude." (175-76) In America, the public loves to hear about the notorious person; **"there exists in the great Republic an all-pervading hunger for elaborate descriptions of human being, great, small, and mediocre, which has no counterpart in the British soul."** (176) [my emphasis] Cobbe says that **"It is the interest in nobodies, in men, women, and children whose achievements, if any, are of a wholly insignificant kind, which is so remarkable among Americans."** (177) [my emphasis]

The author says that there is a connection between attitudes toward privacy and notoriety. "It would lead us too far to attempt to fathom the sources of these correlated sentiments, the indifference to privacy, and the excessive interest in people, which together combine to make the love of notoriety more prominent in America than it is, as yet, in England. A great deal of kindness and genuine human sympathy must assuredly be at the bottom of both sentiments. We attach much importance to privacy only when we have a certain shy mistrust of our fellow-creatures *en masse*. And, ... we can scarcely interest ourselves in ordinary people, unless we are richly endowed with sympathy and warm with the sense of human brotherhood. The manifestations of these feelings may be foolish or absurd or vulgar, but at the root they must be better and more wholesome than exclusiveness or indifference." (178)

If the love notoriety is to be good, it "must be the desire of notoriety for some excellence or bravery." (179) But the pursuit of a notoriety which little more than "the thirst for the applause of fools and scoundrels ... is a weakness deserving, not of the indulgence it commonly receives, but of contempt. (179)

**1582.** Cobbett, W. J. "Personal Magnetism." *The Phrenological Journal and Science of Health* 113.1 (1902): 3-6.

This article attempts to explain what accounts for personal magnetism, a vague and ill-defined term. "Many and varied are the artificial means advertised whereby this enviable acquisition may be cultivated. It has been explained in many ways." (3) Cobbett offers five qualities. 1) "Great individual size or capacity ever attracts," he says. (4) So, too, does "large intellectual capacity: A large head, accompanied by a physiognomy expressing intellect, will, and balanced feelings...." (4) That "commands respect." (4) Cobbett comments on the eyes and facial features: "Intensity: High quality of organism and intellectual acuteness. Another individual, whose intelligent eye and thoughtful face many solicit a second glance, seems to possess but little power of attraction under ordinary circumstances. Yet in conversation and in certain situations his keen judgment, refined eloquence, lofty ideals, raise him in the estimation of those who thus become acquainted with him, and he soon exercises a magnetic influence over them." (5) Other qualities include: 4) "Harmony: A healthy, active organism with sentiments, feelings, and intellect, in harmonious activity." (5) And, 5) "Facility of function producing special talents...." (5) "High quality of personal magnetism ... obviously seems to depend upon the amount of energy conserved in the individual." (5)

**1583.** Cochrun, Crete M. "Cashing In On Color." *Printers' Ink* 140.11 (1927): 150, 153-54.

This article argues that "color is the sex appeal of business" and that "there is hardly a product which sells to the general consuming public that cannot be sold more extensively with the aid of color." (150)

**1584.** Cockburn, Alexander. "Violence Has Become the Pornography of the '80s." *Wall Street Journal* June 19, 1986 1986, sec. 1: 31.

This article notes a growing "militaristic spirit" in America and contrasts the Ronald Reagan's administration attack on pornography with its lack of a similar program against rising levels of violence in society.

**1585.** Cockerill, John A. "Some Phases of Contemporary Journalism." *Cosmopolitan* 13.6 (1892): 695-703.

Cockerill touches on a range of topics in this article. He says that "the most shocking thing about news, it seems to me, is the absolute lack of respect for privacy and decency which must attend its gathering." Despite all the marvelous technical advances in newspapers, it is "astounding" that one "should find nothing more worthy of presentation to the eye of the thoughtful man or woman than the most recent divorce, the most painful death, the most disgusting elopement that can be heard of by fair means or foul...." (697)

Cockerill goes on to say that "'Give the people what they want, and that, too, the very worst of it,'" seems to be "the guiding principle -- if that be so called which is the abnegation of all principle -- of sensational journalism." (698)

Cockerill worried about the growth of illustrated journalism. "Perhaps the most salient phase of contemporary journalism, to the non-expert view, is its illustration. The future of newspaper illustration is a grave problem. It is difficult to see how the better Sunday newspapers can very much more nearly approximate to weekly magazines, and yet there is every reason to believe that cheaper paper and more perfect mechanical processes will render them even more perfect in detail and appearance. **I once heard a millionaire non-resident newspaper owner say: 'Any picture is better than no picture.' If one thinks of what this means, it is easy to see. Just as the sign language and picture alphabet appeal more cogently to the savage mind than any written characters can, so the picture on the front page of a newspaper, which is so folded as to best display that picture, not only catches the eye of the casual observer and buyer, but assists the reader's imagination and excites his curiosity.** [my emphasis] News stand illustration is, indeed, a part of the newspaper business, just as big headlines are. The most attractive picture must be put on the upper fold of the first page, in order to serve its purpose as an advertisement to purchasers at the news stands. A casual comparison of such pictures, as the papers lies on the stands, all the pictures representing the same event or person -- say a prominent criminal who, of course, furnishes the most desirable subject matter of a newspaper illustration, provided the crime is still fresh -- is only necessary to create at once the impression that uniformity in pictures of the same person or thing -- in other words, pictorial veracity -- is absolutely unessential. Five great morning dailies may each have a picture of 'Jack the Ripper,' caught red-handed over one of his victims, and each of the five will represent the wretch in a different costume, with different weapons, of different sizes, different in personal appearance, with different features and widely divergent expressions of animal ferocity. What serious moral or public good can be accomplished by such illustration as this?" (701)

**1586.** Codel, Martin, ed., ed. *Radio and Its Future*. New York: Harper & Brothers, 1930.

Although radio was still in its infancy in 1930, Lee DeForest notes in his essay on "The Future of Radio" in this volume that already there were 600 stations broadcasting to about 50 million Americans, in addition to many daily shortwave broadcasts from around the world.

This volume contains 29 essays divided, somewhat arbitrarily, among five broad themes: Broadcasting, Communications, Industry, Regulation, and Some Scientific and Other Considerations. In addition to DeForest, other contributors include: Martin Codel ("The Radio Structure"), William S. Paley ("Radio and Entertainment"), Major General James G. Harbord ("Radio in World Communications"), E. H. Colpitts ("Radiotelephony"), David

Sarnoff ("Art and Industry"), and more. Other topics covered include radio in U.S. military and naval communications, short waves, long waves, radio and the law, and television.

**1587.** Coe, Brian, ed. *Cameras: From Daguerreotypes to Instant Pictures*. [New York]: Crown Publishers, Inc., 1978.

This well-illustrated book provides a good introduction to different types of cameras. Its 20 chapters are devoted to such topics as "The Evolution of Photography," "Concealed Cameras," "Magazines and Multiple Images," "Roll-Film Box Cameras," "The 35-mm Camera," "Small and Miniature Cameras," "Stereoscopic Cameras," "Lenses," "Flash Equipment," and more.

**1588.** ---, ed. *The History of Movie Photography*. Westfield, N. J.: Eastview Editions, 1981.

This work, one of several books Coe's has written on photography, examines cinema. The work starts in the eighteenth century and examines shadow plays, the camera obscura, and attempts to provide "illusions of reality." Coe then deals with early photography and attempts by Eadweard Muybridge and others to capture movement. Chapter 4 discusses inventors such as Louis Le Prince, who first explored the possibilities of Eastman's paper roll film, Thomas Edison and the Kinetoscope, William Dickson, and others. Chapter 5 treats early moving pictures projected onto screen, and explains such developments as the Lumière Cinématographe show. Subsequent chapters consider the coming of sound in film, color movies, widescreen cinema and 3-D. The final chapters discuss home movie making and deals with 16 mm, 9.5 mm, and 8 mm photography.

This book is richly illustrated with black and white, and color photographs of camera technology. Although it covers developments from the end of World War II up to the early 1970s, it is strongest on the pre-World War II era. The author provides a brief, half-page bibliography at the end.

**1589.** ---, ed. *Kodak Cameras: The First Hundred Years*. Hove, East Sussex, Great Britain: Hove Foto Books, 1988.

The author was Curator of the Kodak Museum between 1969 and 1985. The Museum was located at the Kodak factory in Harrow, England, and much of the research for this work was done there as well as in the Kodak Research Laboratory Library. The book, however, was not sponsored by either Kodak Limited or by the Eastman Kodak Company. This work builds on earlier chronological lists of Kodak cameras – first by Vic Moyes of the Kodak Patent Department Museum in Rochester and then expanded by Don Ryon and later David Gibson. These early lists concentrated primarily on the United States, but Coe notes that many, sometimes different, Kodak cameras were produced in Great Britain, France, and Germany.

This book is more comprehensive than previous works on Kodak. It concentrates "on the 'mainstream' Kodak and Brownie cameras." It begins with a brief history of George Eastman and the Kodak Company. There follow descriptions and remarks about the many different cameras, each illustrated with a photograph.

**1590.** Coe, Lewis, ed. *The Telegraph: A History of Morse's Invention and Its Predecessors in the United States*. Jefferson, NC: McFarland Press, 1993.

This brief book purports to tell the history of the telegraph's invention in the United States. The author argues that for much of mankind's history people have set up systems to signal others at a distance, and that the telegraph is merely an extension of that process. Coe limits his discussion to inventions and devices constructed in America, only briefly touching upon relevant European technology as a means for comparison or refinement.

Coe notes that both Native Americans and ancient Greeks used fire and smoke signals for long-distance communication. Through a system of pre-arranged codes (one fire, two fires, various puffs of smoke), a few simple ideas could be communicated rapidly to others far away, who in turn transmitted that signal to the next signal watchers. In a matter of minutes a simple message, such as "the enemy is on the march toward us," could be sent by fire signal hundred of miles.

Coe's discussion of pre-telegraph signaling methods includes both the semaphore system and the heliograph. The semaphore system usually employed flags displayed in different positions to communicate messages one letter or idea at a time. In late-eighteenth-century France there was a system of semaphores connected by long chains to facilitate automatic signaling. The semaphore system is still in use in the United States Navy and in other maritime services throughout the world. The heliograph is a way to communicate with small mirrors which reflected sunlight to an observer miles away. This system was employed by the U.S. Army in the nineteenth century.

Coe spends a good deal of the book cataloging the numerous improvements on Morse's invention. He provides some detail about the introduction of Thomas Edison's quadruplex telegraph, a device which made it possible to send four messages over the same line simultaneously. Coe spends the better part of two chapters examining the role of the telegraph in the Civil War, relating the exciting story of telegraph-tappers and other special telegraph units. Coe argues that the U.S. telegraph system was much more advanced than that in Europe, something the American signal corps found out upon arrival in France in 1917.

Although this book contains valuable information and fascinating tidbits, from a historian's standpoint it is a problematic book. Coe offers no citations for the many quotations he uses. He overuses block quotes, tossing them in liberally without any introduction or explanation. He reproduces conversations and relays anecdotes as if he heard them himself, an impossibility for someone publishing in 1993. Coe's bibliography is brief and mostly unhelpful for someone interested in tracking references.

In addition to the lack of citations or useable references, the writing itself detracts from the author's presentation. Although the major figures in this book are given some biographical detail in an appendix, Coe introduces many other names without any biographical information at all. This book is poorly written, with awkward sentences, misplaced punctuation and a confusing narrative. In places it reads like a high school history text. Coe states the obvious too much frequently— e.g., "during the Morse era, there were no cassette tape recorders."

This book is of value to students of the telegraph or mass communications, although not a definitive study.

--David Henning

**1591.** Coe, Richard L. "Senator Smith Vs. Violence in Films." *Washington Post* Feb. 4, 1968 1968.

This article covers Maine Senator Margaret Chase Smith's criticism of motion pictures which she believed had become too sexually explicit and violent. In June, 1968, Smith chair a brief Senate hearing on movie classification. A clipping of this article can be found in the Margaret Chase Smith Papers, Margaret Chase Smith Library, The Northwood Institute, Skowhegan, ME.

**1592.** Cohen, Allen. "The *San Francisco Oracle*: A Brief History." *Serials Review* 16.1 (1990): 13-46.

The author was the founder and editor of the *San Francisco Oracle*. In addition to discussing the history and content of this paper, Cohen also recalls how the paper experimented with color. The *Oracle*, like other underground paper during the 1960s, made novel use of color. The *Oracle* avoided color in its advertising but experimented with it to highlight artwork, poems and articles. The editors hoped the paper would be "an agent of mind expansion" (for some readers, the design reminded them of taking drugs), and changed to a bigger printer to expand the application of color, using "the presses like a paint brush" to create "a rainbow newspaper."

**1593.** Cohen, Liz, ed. *Making a New Deal: Industrial Workers in Chicago, 1919-1939*. Cambridge, Eng.: Cambridge University Press, 1990.



Cohen devotes some space (pp. 129-43 and 324-46) to discussing radio and labor. He argues that the rise of radio provided a common, unifying experience for ethnic laborers in Chicago and that this "common ground" was an important factor in the development of unionism. By the 1930s, the CIO unions recognized the importance of unity and attempted to use radio to reach workers with a union message. Before the networks, "all radio programming was local, and radio consequently brought familiar distractions into the homes of Chicago's workers: talk, ethnic nationality hours, labor news, church services, and vaudeville-type musical entertainment by hometown, often ethnic talent. ... Workers discovered that participating in radio, as in mass consumption and the movies, did not require repudiation of established social identities." The growth of radio required financing, and the introduction of advertising led to the creation of networks that could deliver mass audiences. This mass working-class audience shared a common experience that broke down ethnic, racial and geographic boundaries, Cohen argued. "Workers in the 1930s were more likely to share a cultural world, to see the same movies and newsreels in the same chain theaters, shop for the same items in the same chain stores, and listen to the same radio shows on network radio. ... Radio, probably more than any other medium, contributed to an increasingly universal working-class experience." As workers listened to the same programs, they shared an experience that transcended job differences on the shop floor and neighborhood differences off the job. The radio, according to Cohen, made workers feel they were part of a national culture, which helped to establish unionism between plants in isolated cities. "In sum, rank-and-file workers were communicating better in their work groups and factories and feeling more akin to each other within Chicago and across the nation." According to Cohen, the CIO attempted to build on the common experience that radio and other mass culture experiences provided to "cultivate a culture of unity among the rank and file of America's factories."

**--Phil Glende**

**1594.** Cohen, Mary Morley. "Forgotten Audiences in the Passion Pits: Drive-in Theatres and Changing Spectator Practices in Post-War America." *Film History* 6.4 (1994): 470-86.

The drive-in, a postwar novelty, combined movies with privacy, transforming the "motor car into a private theater box." Religious leaders and the League of Women Voters condemned drive-ins as "passion pits" during the late 1940s, and studios were initially reluctant to rent first-run films to them. Drive-ins were places where many different types of people went, including those of varied economic backgrounds and people with disabilities.

**1595.** Cohen, Richard. "Pornography: The "Causal Link" [Op-Ed]." *Washington Post* June 3, 1986 1986: 19A.

This Op-Ed piece questions the assertion made by the majority of Meese Commission members that there was a causal link between pornography and asocial, if not outright criminal, behavior. The Commission's conclusion, "more a wish than a scientific finding, was a foregone conclusion," Cohen writes.

**1596.** ---. "Soft-Core Hypocrisy." *Washington Post* March 22, 1986 1986, sec. A: A27.

In the Op-Ed piece, Cohen criticized the hypocrisy involved in the effort to have 7-Eleven stores remove *Penthouse* from its shelves. He notes that the most recent issue of the magazine runs an excerpt from a book by conservative William F. Buckley.

**1597.** Cole, Gordon H. "The Union's Public Relations." *The House of Labor: Internal Operations of American Unions*. Ed. J. B. S. Hardman and Maurice F. Neufeld, eds. Englewood Cliffs, NJ; Westport, CT: Prentice Hall; Greenwood Press, 1970. 205-08.

Cole argues that union leaders must work to generate favorable news coverage on the radio and in print. "If we are going to get our story to our neighbors outside the labor movement, we must aim at the newspapers and the magazines they read and the radio stations they listen to." Cole, editor of the weekly publication of the International Association of Machinists, noted that labor unions could not afford to compete with management interests through advertising. Union officials must work to "aim our story at the news and feature columns and the

special events broadcasts." Good public relations, he argued, requires labor unions to have good contacts with newspaper and radio reporters. "A union's chance for favorable publicity can be improved by personal contact between union officers and the editor." He urged union public relations officials to work to get positive stories about labor into the paper and on the radio. "As many union leaders have learned, it isn't only what you do that counts, but what people *think* you're doing."

-- Phil Glende

**1598.** Colgan, Christine. "Warner Bros.' Crusade Against the Third Reich: A Study of Anti-Nazi Activism and Film Production, 1933-1941." University of Southern California, 1985.

This two-volume doctoral thesis offer a detailed study of Warner Bros.'s efforts to promote patriotism and military preparedness during the 1930s up to the attack on Pearl Harbor. The work is based on exhaustive research in the Warner Bros. Historical Archives at the University of Southern California. It provides a gold mine of information on the studio's political activities.

**1599.** Collier, John. "Moving Picture Shows." *New York Times* April 23, 1909 1909: 8.

In this letter to the editor of the *New York Times*, the author who is identified as "Secretary Board of Censorship," is responding to an *Times* article on April 20, 1909, entitled "The Perils of the Moving Picture Shows" which reported on the fire hazards at movie theaters. This writer says that "with the exception of two or three large fireproofed theatres, every moving picture show in the city has it machine inclosed [sic] in a fireproof booth: real fireproof -- Chief Beggin of the Fire Department has seen to this."

The subtitle to this article reads: "Most Machines Are Inclosed [sic] in Fireproof Booths."

**1600.** Collini, Stefan. "Introduction." *The Two Cultures*. Ed. Snow, C. P. Cambridge, Eng.: Cambridge University Press, 1993. vii-lxxi.

Collini devotes a few pages to "the micro-electronic revolution" which has taken place since Snow wrote and lectured. Snow's lectures originally were published in 1959, and has been reprinted several times.

**1601.** Collins, Frederick. "'Heroes by Any Other Name'." *New York Times* Oct. 2, 1921 1921: 8, 25.

This article seems to be a tongue-in-cheek reflection on the nature of modern heroes in 1921. "Think most people are hero worshippers, don't you? Only nowadays they do not pick their heroes from the ranks of soldiers and Senators. Five years of war gave us no outstanding figure, but one year of peace gave us Babe Ruth? Foch merely saved the world. The Babe has founded a legend. His is the fame of Ulysses and Charlemagne and Chaplin. His deeds will be told from father to son. His place in history is secure. He's a hero.

"...My sister Minnie, with whom I live in New Rochelle, doesn't agree with me. She says John Barrymore is the greatest American. Minnie is one of those people there seems to be thousands of them who are quite without shame in their attitude toward the people on the bright side of the footlights...." 8/25?

"...Thus is hero worship spread from Broadway to Main Street.

"But it wasn't until they found a way of putting up heroes in cans and shipping them all over the world that the truly universal character of this emotion was thoroughly demonstrated...."

"... Several fat men with bald spots may think they had something to do with the popular success of the motion picture, but it was little Mary [Pickford?] the first of the celluloid heroines projecting her personality from the silver screen to the public heart that first institutionalized the movies by giving the world a new thing to worship. She and her contemporaries have made a permanent place for the screen by bringing hero worship within the

reach of all. They may not have cornered heroism, but they certainly have trade-marked it. The movie has revived the Heroic Age and made it pay!"

This is list as starting on page 47 (APS Online) although the copy indicates pages 8 and 25 in the original paper/

**1602.** Collins, Francis A., ed. *The Camera Man: His Adventures in Many Fields, With Practical Suggestions for the Amateur*. New York: The Century Co., 1916.

This book's sixteen chapters deal with a number of interesting topics. Chapters are devoted to "War Stuff," "Aero-Photography," "The News Photographer," "Motion News Pictures," "Commercial Photography," "Government Work," "Scientific Research," "Travel and Adventure," and "The Future."

This work says that by 1919 "Actual moving pictures of events of public interest may be seen in the motion - picture theaters almost as quickly as the news itself can be reported and printed in the newspapers." (82)

It also predicts that "in a few years the transmission of photographs by wireless electricity, even across the Atlantic Ocean, will probably be a commonplace. An actual photograph taken in London or Paris of some important news event will be transmitted by this unseen force and appear in the newspapers in American within a few hours. We will have a wireless telegraph picture service just as to-day the cable service knits the entire world so closely together. In other words, the camera man will in effect enable us to see across the Atlantic, or to the furthestmost corners of the world." (226)

**1603.** Collins, Glenn. "Guidance or Censorship? New Debate on Rating Films." *New York Times* April 9, 1990 1990, sec. C: 11C.

Film makers were unhappy in 1990 that no rating existed for serious adult films that were not pornographic. The uncensored X, originally designed for such adult pictures (e.g., *Midnight Cowboy* and *Last Tango in Paris*), had become synonymous with the hard-core industry. To be X-rated, or unclassified, had several drawbacks. Many newspapers would not take advertising for such movies. It meant being excluded from desirable theater locations because some theater chains would not play X-rated films, and many malls had real estate contracts that prohibited their showing. Television stations often would not carry such entertainment. All this amounted to economic coercion and it was nothing less than censorship, movie makers complained. This article runs about 2,300 words.

**1604.** ---. "Judge to Rule in July on X Rating for 'Tie Me Up!'" *New York Times* June 22, 1990 1990, sec. C: 4C.

This article deals with the suit challenging the X-rating given to the movie *Tie Me Up! Tie Me Down!* (1990).

**1605.** ---. "Judge Upholds X Rating for Almodovar Film." *New York Times* July 20, 1990 1990, sec. C: 12C.

This article deals with the suit challenging the X-rating given to the movie *Tie Me Up! Tie Me Down!* (1990). The Motion Picture Association of America found Judge Charles E. Ramos's ruling troubling. Although he upheld the X rating and agreed that Miramax had brought the suit, in part, to gain publicity, he questioned the system's integrity. The ratings amounted to "censorship from within the industry" and they failed to shield children from inappropriate images. "The industry that profits from scenes of mass murder, dismemberment and the portrayal of war as noble and glamorous apparently has no interest in the opinions of professionals, only the opinions of its consumers," the judge concluded. He criticized the lack of medical and psychiatric professionals to advise CARA. The MPAA's more lenient approach toward violence was inexcusable, and he urged the industry either to revise the system or to abandon it. Ramos did not rule out future legal challenges. "My hands were tied," he remarked after releasing the opinion, "but I left open the door ... for a case to be made of discrimination against foreign film makers, or against certain types of film makers."

**1606.** Comer, Edward A., ed. *The Global Political Economy of Communication: Hegemony, Telecommunications and the Information Economy*. New York: St. Martin's Press, 1994.

This volume is a collection of essays by political scientists and economists about the deployment of new communication technologies and international political economy (IPE). Contributors see recent developments as but "the latest manifestation of a much older pattern. For a century and a half -- at least since the perfection of the electrical telegraph -- technology has promised the abolition of distance and the globalisation of everyday life. Twice before -- in 1865 with the creation of the International Telegraph Union and in 1906 with the creation of the Radiotelegraphy Union -- international agreement to encourage and then to regulate new international communication technologies have marked the beginning of generation-long conflicts over the boundaries of new, larger (but certainly less-than-global) economic orders....

"Perhaps some future historian will look back on the creation of the International Telecommunication Satellite Organisation (Intelsat) in the mid-1960s not only as the beginning of a third generation-long conflict over the shape of the global economic order, but as the vanguard of the globalised, co-operative world order that actually may take shape in the 1990s. But, right now at least, the communication revolution of which Intelsat was part looks more like a harbinger of world disorder and a real contributor to today's global uncertainties." (from Craig N. Murphy's Foreword)

Essays include: Comer's "Introduction: The Global Political Economy of Communication and IPE"; Ian C. Parker, "Myth, Telecommunication and the Emerging Global Informational Order: The Political Economy of Transitions"; Martin Hewson, "Surveillance and the Global Political Economy"; Adam Jones, "Wired World: Communications Technology, Governance and the Democratic Uprising"; and James D. Halloran, "Developments in Communication and Democracy: The Contribution of Research."

**1607.** Commager, Henry Steele, ed. *The American Mind: An Interpretation of American Thought and Character since the 1880s*. New Haven: Yale University Press, 1950.

This well-known intellectual history of American thought is extraordinarily well-written. Commager was not writing a history of technology per se, but he does consider the major changes in the currents of American thought. He saw the 1890s, for example, as a watershed. Such developments were made possible by the great technological changes brought by the Industrial Revolution which made possible the expansion of newspapers and magazines. This work provides context to the changing technological landscape in the United States during the late nineteenth and first half of the twentieth century.

**1608.** Comments, "Spectator's". "The Motion Picture Field." *New York Dramatic Mirror* May 14, 1910 1910: 18.

This article discusses the hypnotic or magnetic power that moving pictures seem to have on their audiences. "It is the opinion of the 'The Spectator' that every individual connected with the production or exhibition of motion pictures should consider carefully the thought presented last week in this column, vis.; that the strange power of attraction possessed by motion pictures lies in the semblance of reality which the pictures convey; that by means of this impression of reality the motion picture exerts on the minds of the spectators an influence akin to hypnotism or magnetism by visual suggestion; that this sort of limited hypnotic influence is capable of more powerful exertion through the medium of motion pictures than is possible in any sort of stage production or in printed fact or fiction, and that it is therefore the part of wisdom to cultivate absolute realism in every department of the motion picture art. Artificial drama and artificial comedy appeal to have no attraction for the public mind when displayed in motion pictures, no matter how satisfactory they may be on the stage or in printed literature."

This article offers advice about how actors can appear more realistic. Don't face the camera or let on that you know you are being filmed. Advice for actors not to play to the "front": "Realism being the chief end of motion picture acting and directing, just as probability is the thing most to be desired in framing the original story, we may now turn to some of the details. The most conspicuous offense committed by motion picture producers and

players against this quality of reality is the tendency that nearly all of them have at times to play to the front, thus betraying unconsciously that they know they are being pictured, and giving the impression to the spectators that they are going through their parts before an audience which is not seen in the picture but which appears to be located in front of the scene. The arrangement of interiors almost invariably accentuates this impression. The chairs almost always face the camera, sometimes reminding one of a minstrel first act. The actor almost always sits at a table sideways so that he can show his full face front. Sometimes he will seat himself with his back squarely to the table located behind his chair while he faces the camera trying to eat, write or talk by occasionally twisting his neck and body into unnatural positions. Two people conversing will deliberately walk down front and instead of facing each other as in real life will face the camera, turning only occasionally to look at the person addressed. An entire room full of people may be seen facing front we see nothing but a sea of white faces with never a back or side view.

“Many actors and directors will contend that it is necessary to get the facial expressions over to the spectators and that this continual and monotonous facing front is there unavoidable. How weak this contention is must be apparent after a moment’s thought. When the movement or attitude of the player is obviously unnatural in turning his face toward the camera he betrays by the act the fact that he is acting that there is some one in front unseen by the spectators to whom the actor is addressing himself. Immediately the sense of reality is destroyed and the hypnotic illusion that has taken possession of the spectator’s mind, holding him by the power of visual suggestion, is gone. It is as if the hypnotist were to snap his finger in the face of the subject and say ‘[Light!?’] The motion picture spectator does not realize and analyze this shock, but he experiences it, and the subtle charm of the picture action is weakened. It therefore follows, and this writer advances it as fundamental, that no player should face the front except when his movements and attitudes may be made to appear to consistently permit it. Be natural above all things, and it will be found that the face may be presented to the front quite frequently enough for all real purposes of perfect expression.”

“There are other ways to convey expression than by making faces to the front. Side views should be just as expressive when the situations call for them. Even the back may be eloquent if the actor knows his business. Indeed, the player who can only express his emotions by contortions of the face is no real picture player at all, and he should get out of the profession....”

**1609.** ---. "The Motion Picture Field." *New York Dramatic Mirror* June 18, 1910 1910: 17.

This article answers newspapers that denounced “the way the common people continue blindly and ignorantly to attend these ‘vicious,’ ‘degrading,’ ‘demoralizing,’ ‘hell holes,’ and ‘dens of iniquity,’ especially in face of the repeated warnings of certain good clergymen and jurists, ably assisted by those great moral agents, the cub reporters....

“The whole evil of the motion picture, therefore, lies in its cheapness. They are so cheap that people flock to see them. That is the real curse and no other. Pay \$2 on Broadway and you could see Maud Odell stark naked or the Duncan woman and a score of others nearly so, and you can hear nasty jokes that will make your face burn red for a week, but pay 5 or 10 cents to see a picture show of Pippa Passes or the Life of Moses and you’re eternally damned by the cub reporters for the daily press.”

**1610.** ---. "The Motion Picture Field." *New York Dramatic Mirror* May 28, 1910 1910: 20.

This article offers advice to actors to act natural and not look directly at the camera. “The tendency to be theatrical is perhaps the most difficult thing the stage player has to overcome in working before the camera. Formerly nearly all picture players raved and posed on all occasions, ... The remedy lies in the simple rule already laid down in this discussion: Be natural! ....

....

“To make a picture appear real every detail should be carefully watched, not alone in the manner of the acting but also in the properties and settings, and in the general directing of the scene....

“...Too many people know that picture shows are not ‘hell holes,’ as one clergyman called them, nor are they ‘the principle cause for young people going astray,’ as a city magistrate alleges....”

**1611.** Comments, "Spectator's". "The Motion Picture Field." *New York Dramatic Mirror* June 25, 1910 1910: 17.

This article gives advice on how actors can project realism control eyes and not let on that you know that you are being observed. “Another word about this business of actors playing to the front, since the matter of realism is again under discussion. Improvement can be discovered in the work of nearly all film makers in this respect, especially since *The Mirror* in this department has taken the matter up for treatment. But there is great room for still further improvement. Not until the motion picture players learn to make their eyes behave entirely will the fault be even measurably eliminated. And making a player’s eyes behave is a difficult matter, beyond doubt. This Spectator has in mind an excellent picture of recent issue that was marred by the leading lady’s frequent tendency to glance momentarily toward the camera, as if she knew there was an audience in front. The situation in the picture did not suppose any such audience to exist. No motion picture drama or straight comedy supposes an unseen audience to be located out in front looking at the action. We, the spectators, are not a part of the picture, nor is there supposed to be a camera there making a motion photograph of the scene. And yet this young actress, and many others like her, male and female, just can’t make their eyes behave. Many of them try, but few succeed.

“...Let the motion picture players endeavor to imagine themselves out in front looking on and then ask themselves this question: Are we making this action appear like reality or are we betraying by the slightest glance or movement the fact that we are actors, and that we know we are being observed?”

**1612.** Comments, "Spectator's". "The Motion Picture Field." *New York Dramatic Mirror* April 9, 1910 1910: 17.

This article comments on the importance of having a "big idea" in making a compelling motion pictures. “Second, we may inquire how one may be able to decide on the qualities necessary to the popularity of the individual film, and it is here that we come to the meat of this entire matter.... Let us call it the big idea not commonplace or trivial, but novel or unusual and always logical, telling a story that make a lasting impression. Therefore it follows that the first essential is the big or unusual logical idea....”

**1613.** ---. "The Motion Picture Field." *New York Dramatic Mirror* May 7, 1910 1910: 18.

This article discusses how moving picture acting differs from the live stage and the importance of projecting realism before the camera. “The picture play also differs from the stage play in this: There is no hint of footlights, nor an audience, nor even outside spectators. This writer has before now pointed out this fact as constituting one of the chief charms of motion pictures and at the risk of tiresome repetition....

“It should therefore be the aim of the picture producer and the picture player to strive all the time to give the impression of reality and to avoid, above all other things, the slightest intimation to the spectator that what he is looking at is not the genuine record of actual events. Any action or situation that betrays to the spectator that the players know they are being looked at destroys or weakens the advantage that has been gained by the illusion of the motion picture. The appreciation of the art value and the psychological influence of the motion picture should encourage producers, players and exhibitors to join in doing their utmost to maintain throughout the element of reality. It is the foundation of motion picture effect the secret of motion picture power. It is the reason why the inanimate reflection on the on the screen appears sometimes to exert personal magnetism on the spectators, like the magnetic actor or speaker. It is, in short, a species of hypnotism by visual suggestion. Then why not make the most of it?”

**1614.** ---. "The Motion Picture Field." *New York Dramatic Mirror* May 21, 1910 1910: 19.

This article, one of a series, gives advice to actors. Don't face the camera, avoid pantomime, and don't talk to yourself on camera. "...The camera must be made to see, as with the eyes of spectators who are to be, all that take place, but that which the camera sees and records should appear truthful and natural and should not bear on its face the stamp of counterfeit. It is no doubt a difficult matter to arrange a scene so that it shall appear to be the real thing and yet permit the camera to record clearly all that occurs, and this is precisely where superior directing and acting comes in. As for facial expression, too much dependence is placed upon it by the average picture player. The face is only one small part of the body, and with a great majority of players when the face is turned toward the front it has about as much real expression as a wooden Indian. Either this or it is distorted into a unnatural grimace that defeats the very purpose of the player.

"... The chief purpose of the good player being to further the impression of reality, he should avoid rather than make use of pantomime, except where pantomime is legitimately called for...."

**1615.** Commission, Chicago Motion Picture, ed. *Report: Chicago Motion Picture Commission*. Chicago: np, 1920.

This Commission emphasized the negative impact that movies had on the education of young people. The report asked why should the community turn over this important function of educating the young to amoral movie makers? The work assumed that movies had a much more powerful effect on children than books. As Carl Roden, Librarian of the Chicago Public Library said: "'We do not approve of putting books out without restriction. We want to feel that the books on the shelves will not harm any one. A film can be absolutely absorbed merely by seeing it. It is probably the easiest way to receive impressions that the world has yet discovered.'" (17)

This work comments on the powerful appeal that movie actors had on children. "Emphasizing the great interest that school children take in the movies, it may be well to give the experiences of Principal Stephenson, of the Lincoln 19/20 Public School, Chicago, during the Liberty Loan Drive. Mr. Stephenson appeared before the Commission, and explained the incident of the visit to his school of Charley [sic] Chaplin, Mary Pickford and Douglas Fairbanks. He said in part:

"I simply marvel at the power of the movies. It was my school which Miss Pickford, Mr. Chaplin and Mr. Fairbanks came to visit last year. You will remember that they "blew in" here and went to a school and spoke to the children. That happened to be the school of which I am principal. I never have in all my life seen the electrical, wonderful grasp that those people had over a school. Why, they seemed to take it right off of our hands. We were nothing when these people came along. Their power was marvelous. It interfered with our studies completely. Everybody was as light as though they had inhaled some laughing gas.'" (19-20)

Speaking of the government's use of film during World War I, the Report says that "No such publicity power has ever been known to the world." (20)

**1616.** Commission, Federal Communications. "The V-Chip: Putting Restrictions on What Your Children Watch". 2002. (April 25, 2002). Nov. 7, 2005. <<http://www.fcc.gov/cgb/consumerfacts/vchip.html>>.

This explanation of the V-chip, and how it works is on the website of the Federal Communications Commission. Congress mandated that new television sets must have the V-chip which allowed parents to block violent or other types of entertainment they felt to be inappropriate for their children. For the V-chip to work, of course, depended on the television industry adopting a rating system to which the V-chip could be calibrated.

**1617.** ---. "V-Chip: Viewing Television Responsibly". 2002. (April 3, 2002). Nov. 7, 2005. <<http://www.fcc.gov/vchip/>>.

The Federal Communications Website explains the V-chip and the television rating system. It discusses the TV Parental Guidelines and the TV Parental Guidelines Monitoring Board.

**1618.** Commission, Federal Trade. "Excepts from the Violence Report." *New York Times* Sept. 12, 2000 2000, sec. A: 24.

These are excerpts from a Federal Trade Commission report that revealed that movie studios, music producers, and video game makers marketed graphically violent entertainment to very young children. Such studios as MGM/United Artists, Columbia TriStar, Disney, frequently targeted children, some as young as 10, for violent, adult-oriented movies, music, and electronic video games, the FTC discovered. They used advertising, comic books, and cartoon programs to reach children. Both President Bill Clinton and Vice President Al Gore threatened to support strong regulatory legislation unless such advertising stopped.

**1619.** ---. "Marketing Violent Entertainment to Children: Self-Regulation and Industry Practices in the Motion Picture, Music Recording, and Electronic Game Industries: A Report of the Federal Trade Commission". 2000. (Sept. 11, 2000). Nov. 7, 2005. <<http://www.ftc.gov/opa/2000/09/youthviol.htm>>.

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**1620.** ---. "Marketing Violent Entertainment to Children: Self-Regulation and Industry Practices in the Motion Picture, Music Recording, and Electronic Game Industries". 2001. (July 20, 2001). Nov. 7, 2005. <<http://www.ftc.gov/os/2001/07/violencetest.htm>>.

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**1621.** Committee on Pornography and Prostitution, Department of Justice of Canada, ed. *Pornography and Prostitution in Canada*. Ottawa, Ontario: Communication and Public Affairs, Department of Justice of Canada, 1985.

Due to the increasing concern with pornography at the time, 1983, a Special Committee on Pornography and Prostitution was formed by the Department of Justice of Canada. This committee was similar to the committees formed in the United States (1970 & 1986) in that experts were called on to speak at hearings on the uses and impacts of pornography and prostitution. Of particular concern to this committee was the issue of access to pornographic materials and what the ultimate effects of those materials are. These areas were accentuated in the committees concern with the beginning of the proliferation of video-taped pornography into the general public. The committee puts an emphasis on classification of videos so that users, or potential users, are aware of the content of such videos. Additionally, the committee is against prohibition or censorship of pornographic materials, however, they stress the need to keep these materials out of the hands of minors. This report gives an indication of how the change to video as a viable form of pornographic media acted as a catalyst for much of the discussion and research on pornography.

--Michael Boyle



**1622.** Comolli, Jean-Louis. "Technique and Ideology: Camera, Perspective, Depth of Field." *Movies and Methods: Volume II*. Ed. Nichols, Bill, ed. Vol. 2. Berkeley: University of California Press, 1985. 40-57.

Comolli, a Marxist film theorist and historian, focuses on how film style and technology create and sustain relationships between individual works and society that reflect capitalist ideology. Comolli draws on Louis Althusser's ideas about the nature of ideology. In this essay, Comolli considers how one particular aspect of style, depth of field (the extent to which a filmed image conveys a sense of three-dimensional depth, often by keeping several planes within the image in focus at the same time) has developed throughout history to articulate and reinforce a capitalist worldview. After briefly discussing how film scholars have defined ideology in the cinema, Comolli moves to a historical account of the invention of cinema. He argues that the birth of cinema can be linked to economics more than pure scientific inquiry. Hence, film ideology is largely a matter of the capitalist principles in accordance with which the medium was invented.

--Matt Lavine

**1623.** Compaine, Benjamin. "The New Literacy: Or How I Stopped Worrying and Learned to Love Pac-Man." *Understanding New Media: Trends and Issues in Electronic Distribution of Information*. Ed. Benjamin M. Compaine, ed. Cambridge, MA: Ballinger Publishing Company, 1984. 329-42.

This piece originally appeared in *Daedalus*. Compaine argues that it is likely that "society is on the verge of a new step in the evolution of its concept of literacy. Early indicators of the change are the 7 million people [as of 1984] in the work force who use video display screens attached to computers for reading and interacting with information; the rapid proliferation and use of video games at home and in arcades, and the growing application of personal computers at home and in the schools; and the trend of higher costs for paper and physical delivery contrasted to growing availability and lower costs for electronic delivery of information. Thus the skills required to store, retrieve, and manipulate information using a computer are becoming increasingly requisite proficiencies to be added to the existing bundle of skills we call literacy."

**1624.** Compaine, Benjamin M. "Shifting Boundaries in the Information Marketplace." *Understanding New Media: Trends and Issues in Electronic Distribution of Information*. Ed. Benjamin M. Compaine, ed. Cambridge, MA: Ballinger Publishing Company, 1984.

This piece originally appeared in *An Information Agenda for the 1980s* (pp. 67-89), published by the American Library Association in 1981. According to Compaine, "It describes the need for each of the traditional pieces of this business to refine its role in view of fundamental policy questions raised, including: Who will pay? Who will have access? Who will profit? How will conflicts be resolved?"

**1625.** Compaine, Benjamin M., ed., ed. *Understanding New Media: Trends and Issues in Electronic Distribution of Information*. Cambridge, MA: Ballinger Publishing Company, 1984.

This work contains research reports and papers that Harvard University's Program on Information Resources Policy previously published. The book seeks to help policymakers and strategic planners identify issues and problems that are likely to be most significant during the 1980s. The work is divided into three parts. Part I provides an overview of the information industry. Part II looks at trends and factors influencing information distribution. Part III examines strategic implications of changes that have taken place in media formats and processes. Articles in this part include **William H. Read**, "The First Amendment Meets the Second Revolution"; **Benjamin M. Compaine**, "Videotex and the Newspaper Industry: Threat of Opportunity?"; and **Benjamin F. Compaine**, "The New Literacy: Or How I Stopped Worrying and Learned to Love Pac-Man."

**1626.** Comstock, Anthony, ed. *Traps for the Young*. New York: Funk & Wagnalls, 1884.

This book was written by a man whose name became synonymous with censorship during the late nineteenth and early twentieth centuries. Already by 1884, there was much in modern communication that Comstock feared

would damage children and weaken the morality of adolescents. The work has ten chapters and Comstock devoted chapters to "Household Traps ---- Newspapers" (13-19), "Half-Dime Novels and Story Papers" (20-42), and "Advertisement Traps" (43-55). The newspapers, of course, were filled with stories of crime. The cheap novels traded in romance and violence. As for the ads: "Millions of copies of daily and weekly papers contain tens of thousands of advertisements. Along this great highway of communication the vendors of obscene and infidel publications, the lottery and policy gamblers, the quacks, the frauds, the poolsellers, the liquor-saloon keepers, the managers of low theatres display their fingerboards. Here are thousands upon thousands of traps set to ruin youth and rob the unwary." (43) He goes on to talk about "vile books, papers, novels; and the headquarters of men and women engaging in most shameful practices -- all these and more are posted here with flaming colors." (43)

**1627.** Comstock, Daniel F. , and Troland, Leonard T., eds. *The Nature of Matter and Electricity: An Outline of Modern Views*. New York: D. Van Nostrand Company, 1917.

The 203-page book discusses the state of knowledge about electricity. Readers who are interested in Leonard Troland and his work with Technicolor will find a brief discussion of "Color and the Absorption and Reflection of Light" (157-59). The authors write that "Physics as such offers no explanation of the fact that light of one wave-length gives us a sensation quality almost wholly different from that produced by light from another wave-length. Neither does it account for the fact that a mixture of lights of many different wave-lengths gives white. These are problems in physiology although their solution is, of course, closely connected with the physics of light." (158)

**1628.** Comstock, George A., Eli A. Rubinstein, and John P. Murray (eds.). Rockville, MD: National Institute of Mental Health.

The U. S. Congress funded the Surgeon General's Scientific Advisory Committee on Television and Social Behavior, and, in 1972, the investment yielded a five-volume examination of TV's effects on social learning, adolescent aggressiveness, and daily life. Several of the studies in this report indicated that what children learned from television could be good or bad, and that the effects of this learning could be strongly influenced by parents. The studies showed that even though parents were uneasy about what their children learned from TV, they often failed to provide supervision for even the youngest child. In this, the fifth volume, it is reported that the thrust of research conducted in experimental settings confirmed that "more overt aggressive behavior follows exposure to violent content than to nonviolent content or no content."

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**1630.** Conant, Michael, ed. *Antitrust in the Motion Picture Industry: Economic and Legal Analysis*. Berkeley: University of California Press, 1960.

This book provides an analysis of the legal and economic dimensions of antitrust problems in the motion picture industry.

**1631.** ---. "The Paramount Decrees Reconsidered." *The American Film Industry (Revised Edition)*. Ed. Tino Balio, ed. Madison: University of Wisconsin Press, 1976. 537-73.

In this chapter, Conant re-examines the 1948 *Paramount* case in which the U. S. Supreme Court required studios to divest themselves of their large theater chains. This case helped to weaken the industry's system of self-regulation as exercised through the Production Code Administration.

**1632.** Conconi, Chuck. "Personalities." *Washington Post* March 30, 1990 1990, sec. B: 3.

This article discusses Jack Valenti and his relationships with Lyndon B. Johnson and Ronald Reagan. Valenti was highly critical of Robert Caro's biography of Johnson.

**1633.** Congress, Library of, ed. *Papermaking: Art and Craft*. Washington, D.C.: Library of Congress, 1968.

This nicely illustrated work resulted from a Library of Congress exhibition on papermaking that opened in late April, 1968. It provides an excellent introduction to this topic.

**1634.** Connolly, Charles B. "The Ethics of Modern Journalism." *Catholic World, A Monthly Magazine of General Literature and Science* 75.448 (1902): 453-62.

This article discusses the impact of "mechanical advancements" on the modern newspaper, and provides a critique of yellow journalism. "Modern journalism, in its yellow form, represents a decline either in the moral and tone of the reading public, or a degeneration in the editorial profession; or, perhaps, both." (453)

The author provides a definition of "yellow journalism": "A daily publication wherein news is featured, not 453/454 according to its objective truth or public interest but with a view of bringing out some novel, unique, or hitherto underdeveloped phase; which aims rather to present an attractive appearance than to give the happenings of the day; which appeals to the eye and prejudices of the reader than to his intellect; which introduces, colors, and suppresses facts in conformity with its own editorial policy, the orders of its business office, and the dictates of its proprietor; and which never misses an opportunity to chronicle its own achievements for the benefit of humanity, and to boast of its extensive circulation as compared with its competitors." (453-54) Another "essential for every would-be yellow journalist" was an "irrepressible desire to search for uninteresting and unimportant details..." (461) Connolly quotes a "well-known [but unnamed] journalist" who characterized these papers as "picture books for children." (quoted, 462)

Connolly argued that yellow journalism had been made possible "by the progress of photography, the invention of the linotype, the introduction of stereotyping, color press-work, zinc etching, the absolute freedom from restraint conceded to press utterances here, and the well-known facility with which the American people take to anything new." (454) The origins of yellow journalism traced back to "the circus poster and patent medicine 'ad' of the last generation," he writes. (455) How can the modern newspaper which is produced so hurriedly "be a power for good?" (459)

The author ends by speculating that yellow journalism will be replaced by more responsible news reporting and that the "American reporter will become a professional man, a scholar and a gentleman, and not a professional meddler, amateur detective, and inventor of plausible impossibilities all in one." (462)

**1635.** Connors, Joanna. "Real Erotica More than Skin Deep; Many Hollywood Movies Fail to Flesh Out Spiritual, Truly Human Side of Sex." *The Plain Dealer [Cleveland]* Jan. 24, 1993 1993, sec. H: 1H.

This article notes that "after a brief -- but heralded -- pause during the ascendancy of both the Reagan era and AIDS" in the exploitation of explicit sex, the movie "industry went right back to the business of merchandising sex. In 1992, it raced to make up for lost time" with such movies as *Basic Instinct*, *The Lover*, *Damage*, and *Body of Evidence*.

**1636.** Connors, Michael, ed. *The Race to the Intelligent State: Charting the Global Information Economy into the 21st Century*. Oxford, UK: Capstone, 1997.

One useful feature of this book is an appendix entitled "The Infostructure Index." It ranks nations' use of mass communication. Categories include literacy rate, newspapers, radios, TV sets, and telephones per 1,000 people.

This work "describes the evolution of information infrastructures in the past, considering the role of technology and other factors, and predicts the course of events up to the year 2005. Its principal messages are that technology, the major drive of the process, is essentially predictable in that time frame, that the information revolution will have marked negative, as well as positive consequences and that, perhaps contrary to popular perception, it will be the developing world, not the developed nations, which will be its major beneficiaries." Among these so-called "info-tigers" in the developing world are India and Thailand. This work as a brief, two-page bibliography, and no notes.

**1637.** Conroy, J. C., ed. *A History of Railways in Ireland*. London: Longmans, Green, and Co. Ltd., 1928.

This book is an extended study of the development of the railway industry in Ireland largely reconstructed from the legislation that shaped its course. This work is based extensively on Parliamentary papers and committee reports starting from the 1840s and extending to the 1920s. Though an older work, this book still holds merit for detail and completeness in considering the business and policy side of the subject. An interesting early chapter considers the relationship between food distribution during the Great Famine and the push for railways.

--Nicholas Wolf

**1638.** Conway, Paul, ed. *Preservation in the Digital World [report]*. Washington, D. C.: Commission on Preservation and Access, 1996.

This report notes the central dilemma of modern media and its preservation: "Our capacity to record information has increased exponentially over time while the longevity of the media used to store the information has decreased equivalently." This report sets out a plan for action, speaks to priorities that should be given in preserving digital materials, and notes the differences and similarities between preservation as it is currently practiced and future needs. The report "suggests that many of the basic tenets of preservation management can be applied in a highly technological environment, but that some long-held principles may not longer apply." The report also addresses where it will be difficult to bring change.

**1639.** Conway, Paul and Shari Weaver, ed. *The Setup Phase of Project Open Book: A Report to the Commission on Preservation and Access On the status of an effort to convert microfilm to digital imagery [report]*. Washington, D.C.: Commission on Preservation and Access, 1994.

"Digital image quality, indexing structures, and production workflow" were the three primary issues examined in this report. "In 1993 Yale set up and evaluated the components of an in-house production conversion facility, converted and indexed 100 volumes in a test run, and prepared for the conversion from preservation microfilm of the next 3,000 volumes of a projected 10,000 volume digital library. The setup phase built upon the first phase of the project -- the organizational phase -- in which Yale conducted a formal bid process and selected Xerox Corporation to serve as the principal partner in Project Open Book."

**1640.** Cook, David A, ed. *Lost Illusions: American Cinema in the Shadow of Watergate and Vietnam, 1970-1979*. New York: Charles Scribner's Sons, 2000.

In this, the ninth volume in the *History of the American Cinema* series, David Cook writes about major developments during the 1970s. Chapter 9 is devoted specifically to "Technological Innovation and Aesthetic Response," and covers cinematography, lens technology and aesthetics, lighting and film stock, camera technology, stabilization systems and camera mounts (e.g., the Steadicam), Video-assist technology, special effects and motion control, Dolby stereo optical sound, sound design and post-production (e.g., attempts at electronic editing), projection technology, and the relationship between technology and narrative form.

This book, for course, deals with other topics including the manufacturing of blockbuster movies, auteur cinema, different film genres, and the rising cost of film making, agents, and movie stars. In addition to Cook, three other authors contribute chapters. Douglas Gomery writes about American movie exhibition during the 1970s (chapter 10). William Rothman deals with documentary films during the decade (chapter 11), and chapter 12 by Robin Blaetz is about avant-garde cinema. It also has an avant-garde cinema filmography.

Appendices cover annual box office receipts, average weekly attendance, inflation figures, ticket prices, number of theaters, marketing data, top rental films, and major academy awards.

--SV

Cook looks at the period of American film making when a European-style cinema of social criticism and emphasis on the creativeness of the auteur gave way to the blockbuster mentality. Between 1967 and 1975, due largely to Vietnam and Watergate, American movie making was far more introspective and socially critical than it ever was before or has been since. This was, of course, supplanted in the mid-1970s by the Lucas/Spielberg genre of expensive blockbusters centering around dazzling special effects. This trend in the movies mirrored the political culture, which was withdrawing altogether from the progressive tradition and embracing an ascendant Reaganism. The blockbuster frame of mind discredited the modest though respectable earnings of early 1970s movies, and meant that the idea content would once again center around a mythos directed at the masses. This lengthy book uses mostly secondary sources.

--Gordon Jackson

In *Lost Illusions*, David A. Cook shows how the 1970s changed the nature and production of modern American cinema. The greatest and most visible change came in the form of the blockbuster. Up until that time, movie producers believed that Hollywood stars were the engine that drove a movie's profits; that it was folly to believe that any customer would pay to see a movie more than once; and movie elements such as sound quality and special effects were secondary to a movie's box office appeal.

"Jaws" and "Star Wars," changed every concept of what it took to make a movie profitable, much less a 'blockbuster.' "The Godfather" was the first movie to use the 'event' idea- the notion that a customer wasn't going to see a movie, they were participating in an important 'event.' But "Jaws" took it to a whole new level with its combination of proven plot devices, new camera technologies and a clever marketing strategy meant to maximize interest by reducing it to one image, the familiar shark icon from shirts and posters.

Then George Lucas took it one step farther when he made sound and special effects key aspects of his Star Wars franchise and unleashed a barrage of toys and other products to go with the films. Few films viewed 'licensing' as a viable means to money making, but Lucas millions more in licensing the Star Wars brand to products than he did on the movie itself.

But it wasn't just these two films that characterized the decade's movies. Several directors released edgy, counter-culture films in a variety of formats. Martin Scorsese gave Americans a hard-edged urban world in films such as "Taxi Driver"; Robert Altman invented overlapping dialogue for his counter-culture films, such as "M\*A\*S\*H"; and William Friedkin showed that horror and vulgarity could equal big money with "The Exorcist."

The decade introduced many other film styles to American culture. It was the decade that all but invented the horror film with classics like "The Omen" and "Halloween"; established the cult followings for blaxploitation (such as "Shaft"), kung-fu and martial arts (i.e. "Enter the Dragon"); created a new style of film called "Vietnam

Westerns" (such as "Little Big Man"); and showed new ways of presenting old styles, such as film noir (i.e. "Chinatown").

When the directors weren't making history with their movies, they were doing it with their movie technology. Advances in movie-making technology led to the invention of Dolby sound systems for theater and the Steadicam, which allowed directors and cinematographers to shoot films while standing next to actors or from moving vehicles.

Although the book does an excellent job of outlining the decade in movie making, it serves more as a categorical look at the movies, people and technology that made the decade historic. Rarely, does the book delve into how Watergate and Vietnam influenced the plots and stories of those movies.

#### **-Patrick Wright**

**1641.** Cook, E. Wake, ed. *Anarchism in Art: Chaos in Criticism*. London: Cassell and Company, Limited, 1904.

This book contains series of article which the author had previously published in *Vanity Fair*. Ebenezer Wake Cook was a critic of Impressionism, post-Impressionism, and degeneracy art. He drew parallels between what he consider to be degenerate art and degenerate politics which produced anarchy. Cook, who himself was an artist, insisted on "truth to nature." In this book, Cook writes in his opening chapter ("The Situation") that "the goddess of Vulgarity is ousting the modest must of Painting; and some of the narrowest doctrines that ever gained a moment's credence of the unthinking are preached as saving evangels." ([p. 9]) In chapter 4 ("Impressionism"), he begins: "'The Impressionist,' it has been wittily said, 'is a man with an independent income!'" (38)

In chapter 10 ("The Future of Art"), Cook writes: "The democratisation of Art by reproductive processes is the new factor which differentiates the present state of things from anything every known. The plethora of pictures caused by over-production and reproduction, and the consequent jading of the aesthetic faculties of those having most to do with them, created a desire for change which led to blind experimenting. The newly-discovered power of advertising, and the introduction of something closely resembling the claque to support new men or cliques, led to anarchy. The confusion created by the new 'criticism' resulted in a set of circumstances which a quick-witted student planning his career might have thrown into this series of propositions: (69)

"(a) A picture unusually good, or unusually bad, will look 'distinguished.' The attainment of unusual excellence is increasingly difficult, while its antithesis is easy enough. (b) Insanity is allied to genius; in the absence of genius, may not assumed insanity be mistaken for it, at least by the new critics? (c) Notoriety brings the emoluments of fame; it is easier of attainment, and may be mistaken for fame itself. (d) In Realism the criterion of excellence is always at hand, and shortcomings are sure of detection. Then, why not adopt Impressionism with its arbitrary criteria, by which incompetence may pass as genius?" (69)

Cook is also discussed in S. K. Tillyard, *The Impact of Modernism: The Visual Arts in Edwardian England* (New York: Routledge, 1988), 106-08.

**1642.** ---. "Progress or Decadence in Art?" *Eclectic Magazine of Foreign Literature* 143.6 (1904): 701-13.

This article attempts to access the impact of mechanical reproduction -- printing, photography, sound recording -- on art. "What might be called the democratization of Art, or art-products, by cheap printing and various reproductive processes is quite revolutionary," Cook writes. (701) The author notes that the "rapid rise of photography has revolutionized the reproductive printing processes," and that the camera has become a "toy; everything is snap-shotted, and photographs are becoming like visible memories, recording the multitudinous impressions of the roving eye." (701) This article discusses color photography and also mechanical sound reproduction such as the hand organ and mechanical piano. The phonograph, it argues "does for the ear what photography does for the eye.... The photograph gives form truly, but translates a colored world into black and white, or a monochrome; there is no such translation in the phonograph, which records time, tune and words of a

song -- its form and color." (702) Cook notes that the gramophone puts good music with reach of those who are not wealthy. When we "think of this magic little disc which, operated by Nature's own nerve fluid -- electricity -- can not only speak but sing with full 702/703 orchestral accompaniment, we see what a marvel it is." (702-03) In addition to describing electricity as "Nature's own nerve fluid," there are other descriptions: the phonograph as "mechanical witchery" (703); "the cinematograph, recording and reproducing in lightning flashes moving objects" (703); the cinematograph is a "magic mirror." (703) Understanding the true nature of these modern innovations is liberating: "A flash of insight causes us to break our earthly bonds and burst into a larger life." (703)

Cook discusses the "demand for novelty" and how many of these seemingly miraculous inventions now seems commonplace. "This wearying of the faculty of appreciation and wonder is a prime factor in the decadence of Art..." (701) Cook says that many "writers who deal only with the pictorial and plastic arts have shown singularly little insight into the real nature of these new departures." (711) Cook complains about "the glut of Art, and the wearying of faculty which has caused a cry for change, and a revolt against nearly all forms of accepted excellence. A divine melody and a soul-stirring symphony may sicken us if done to death on street pianos or gramophones, but they do not cease to be beautiful tone-poems because our taste is vitiated by surfeit. Yet this elementary fact is continually overlooked in current criticism, the writers failing to realize the personal equation." (711)

Cook sees several characteristic in modern life and art: 1) "an utter relaxation of the artistic conscience"; 2) lessening demands on the artist; 3) making art less attuned to "Nature's subtle methods....."; 4) a "blasé revolt against things hitherto considered good, and the invention of new forms of bad work, or the return to primitive blundering." (712) Cook believes that "this new fever is the sign of Art sickening to its death rather than of birthpangs; and that the 'advanced' artists and their friends on the Press have mistaken decadence for progress, and are judging largely by inverted criteria....." (713)

This article, under the same title, appeared in *Living Age*, 243, No. 3148 (Nov. 5, 1904), 321-33.

**1643.** Cook, James. "The X-Rated Economy." *Forbes* 122.6 (1978): 81-88, 92.

*Forbes* reported in 1978 that pornography grossed \$4 billion a year, "about as much as the conventional motion picture and record industries combined." This figure included not only movies but also magazines, adult book stores, peep shows, and commercial ventures. The industry in pornographic movies developed outside the auspices of mainstream Hollywood and the Motion Picture Association of America. By the end of the 1970s, there were about 780 adult movie theaters in the United States (out of 16,827 theaters) that took in more than \$365 million annually.

**1644.** Cook, T. D. , Kendzierski, D. A., and Thomas, S. V. "The Implicit Assumptions of Television Research: An Analysis of the 1982 NIMH Report on Television and Behavior." *Public Opinion Quarterly* 47 (1983): 161-201.

The authors maintain that "the evidence indicates that a small association can regularly be found between violence on television and later aggression when individual differences in aggression are controlled at one time. But is the association causal? If we were forced to render a judgment, it would be: Probably yes.

"What's missing in the NIMH report [1982], as in nearly all television research, are mechanisms for going from the evidence produced by television researchers to changes in television practice."

**1645.** Cook, Timothy E., ed. *Governing With the News: The News Media as a Political Institution*. Chicago: University of Chicago Press, 1998.

Timothy Cook uses this book to explain his vision of the press as an instrument of government. He believes that the idea of an independent press, operating outside of the government, is inaccurate. Instead, he sees the press as a social institution that is used by the government to manage the population. It plays an intermediary role in providing selected information and opinions. He goes further to argue that our system of constitutional government could not exist today without the media playing this role.

The heart of this argument is that the press enjoys a special relationship with the state. It is protected by the First Amendment and receives various kinds of subsidies. It is also given special access to information through press releases and news conferences. Journalists are allowed to follow military campaigns, election campaigns and any number of behind-the-scenes situations. In return, the press comes to rely on these official sources of news as the most accurate or authoritative. The press naturally focuses on the government as the source of news.

Cook argues that this leads to "government by press release" in which leaders relate to the public indirectly through the media. Both those in power and those seeking recognition use the media to set agendas and publicize programs or achievements. In effect, this democracy is played out in the media, and it is not clear how it relates to real life situations.

Cook is not entirely critical of this development, but he does suggest that there are problems. He believes that the Internet may evolve into a means for citizens to reclaim a voice in the process and become involved in direct democracy. He also argues that journalists need to become more aware of their role and take it more seriously.

--Rob Rabe

**1646.** Cookman, Claude, ed. *A Voice Is Born*. Durham, N. C. (?): National Press Photographers Association, 1985.

This book attempts to document the founding of the National Press Photographers Association and the early years of its history under the leadership of Joseph Costa. The book is based on Costa's papers (about 90 file boxes) at Syracuse University, the first decade of the *National Press Photographer* magazine, and interviews with Costa and about 35 other people. The work is illustrated with black-and-white pictures and is indexed primarily by people rather than by topics. A brief "Chronology" (174-75) covers events each year from 1945 to 1956.

**1647.** Cooper, Gail. "Custom Design, Engineering Guarantees, and Unpatentable Data: The Air Conditioning Industry, 1902-1935." *Technology & American History: A Historical Anthology from Technology & Culture*. Ed. Stephen H. Cutliffe and Terry S. Reynolds, eds. Chicago: University of Chicago Press, 1997. 239-69.

**1648.** Cooper, Richard N. , and Hollick, Ann L. "International Relations in a Technologically Advanced Future." *Technological Frontiers and Foreign Relations*. Ed. Anne G. Keatley, ed. Washington, D. C.: National Academy Press, 1985. 227-65.

Among the "key technological developments" (230) Richard N. Cooper and Ann L. Hollick consider are energy, new materials, computers, telecommunications, aviation and aerospace, and biotechnology. They attempt to assess the likely future political, social, and economic implications of these technologies, and their significance of national policy. The authors cite four secondary sources in their bibliography.

**1649.** Cooper, Thomas W. "New Technology Effects Inventory: Forty Leading Ethical Issues." *Journal of Mass Media Ethics* 13.2 (1998): 71-92.

Cooper says that new technologies create hidden effects in their environments, altering the social order that they penetrate. These changes are tied closely to ethical issues such as free speech and censorship. But other problems "have new names and dimensions, and may even be new issues. Forty of these issues pertaining to the new communication technologies of the 1990s and next millennium are catalogued here. The author argues that each new communication technology either retrieves, amplifies, transforms, obsolesces, or mixes ethical issues from the past or creates new issues for the future." It is likely, moreover, that issues as yet unknown will emerge as new technologies are combined.



**1650.** Coopersmith, Johnathan, ed. *The Electrification of Russia, 1880-1926*. Ithaca, NY: Cornell University Press, 1992.

Coopersmith's study looks exclusively at the development of an electricity industry in Russia between 1880 and 1926. This span of years is broken up into three period of electrification: under the tsarist government, 1880-1917; during the Revolutions and civil war, 1917-1920; and under communism and the New Economic Policy (NEP) of 1921-1926. Coopersmith relies on technical journals and state archives, as well as some secondary studies of Russian industrialization and development.

The author argues that the "paucity of commercially successful inventors is a striking aspect of Russian electrification and indicative of the societal and economic weaknesses that hindered its development. Russian engineers and scientists were not passive recipients of foreign technologies; they invented and developed their own equipment too . . . Yet only three Russian inventors received national and international recognition in the late nineteenth century . . . Why did invention not translate into success in innovation and application? Responsibility falls on two intertwined causes: a systematic failure of the Russian economic and social environment to support and foster domestic inventions, and technological prematurity, the development of an idea before its supporting materials and components attain technological and economic feasibility."

Coopersmith sees World War I as a turning point. "World War I was the single most important factor in the transition from electrification in Russia to Russian electrification. The war drastically worsened the environment for utilities, which lost their technology, financing, and fuel just as military requirements sharply increased demand for electricity. This inability to satisfy wartime needs brought electric power to the attention of state officials and industrialists more effectively than a score of prewar petitions. The war forced the government to recognize the economic importance of electro-technology, but the state's response was too little, too late, and too disorganized to forge an accommodation with the private sector and electrical engineers."

After the war, Lenin was an enthusiastic proponent of electrification.

#### – Nicholas Wolf

This text explores the process in which Russia became electrified during the last years of tsarist Russia through the revolutions, the period of Civil War, and finally the first years of Soviet Russia. According to Coopersmith's evidence, Russia's progress lags far behind the West in its production, invention and implementation of electrification. This was due in part to many reasons, but most evident was the crippling bureaucracy that plagued the country and stifled invention and new ideas. Russian's inventors often went abroad to produce their ideas instead of working at home. Russia required foreign work, and investment in order to implement electrification, but was plagued by poor ideas, centralization to such a scale that most cities got little or no electric power, or failure of implementation to such a level that cities such as St. Petersburg were wired with a system that was different in each region of the city, and completely incompatible with each other.

The coming of World War I, forced changes to the country as modernization was required in order to fight the war. During Soviet times, electrical engineers, encouraged by Lenin took new precedence in the country. The grand GOELRO plan was to be implemented using the same framework of previous Russian plans, centralized through St. Petersburg and Moscow, and then to be extended out to other areas. But, the engineers attempted to bite off more than they could chew, as the effort was plagued by lack of resources. Foreign dollars were limited after the Bolshevik revolution. It took until 1924 before the great cities of Russia began to turn the corner and reach their pre-war levels. With Lenin's death in 1924, Stalin's industrialization plans began to take precedent over the work of the engineers, and the country traded its focus from giving power to the people, instead to power for heavy industry. The moment available for Russia to catch up to the West in electric power during the NEP years,

was lost. The Soviet Union would constantly battle issues with power output throughout the rest of its history, despite bountiful natural resources.

In the second chapter, Coopersmith looks at the invention that did occur in Russia by Russians. Most of the best work done by Russians were done abroad, due to the restrictions and tsarist bureaucracy that crippled new ideas. Russia's best work was done by its military that encouraged new ideas, but the government scared of rivals to its throne, prevented any wide-scale work. Instead the foreign looking court, turned to more expensive foreign ideas and investments, due to its suspicions of its own people. This was situation that set Russia far behind the west infrastructure-wise a gap evident by World War I.

Chapter 3 focuses on how electrification was implemented in Russia prior to World War II. Coopersmith uses numerous statistics as evidence of just how much Russia lagged. Here facts about the cities of Russia show how poorly electrification was implemented and how disastrous the coming war would be due to the poor infrastructure.

Chapter 4, "The Rise of Electrification, 1914-1917," focuses on how electrification was implemented in Russia prior to World War II. Coopersmith uses numerous statistics as evidence of just how much Russia lagged. Here facts about the cities of Russia show how poorly electrification was implemented and how disastrous the coming war would be due to the poor infrastructure.

The fifth chapter looks at electrification during the Civil War and the War Communism period. With the country suffering from strife, depression and starvation, electrification took a back seat as the Bolsheviks struggled to keep their foothold on power in the country. But, the engineers, admired by Lenin, gained a foothold and began planning a much more centralized and promoted from the top plan to fully electrify Russia. Electrification was one of the first steps toward the planned communist economy.

Chapter 6 focuses on the development and implementation of the GOELRO plan for Russian state electrification. It would be put along the lines of Regional plans in the past with the focus being Moscow and St. Petersburg. It also allocated plans for the development of new power stations, and the development of Russia's first massive hydroelectric facilities. GOELRO's ideas were beyond what was possible given the resources, but Lenin's encouragement gave the engineers clout to implement such a plan. In the end GOELRO was hardly as successful as expected due to the lack of foreign investment and resources and failure to come up with long term solutions, but rather to implement short term ideas.

"The NEP Years, 1921-1926" is a look with statistics at GOELRO's work with implementation of its plans. GOELRO succeeded to an extent of getting the country back on its feet and improving conditions for the major cities. However, the program never had the resources or the know how to electrify the countryside. GOELRO was able to be as successful as it was due to the power of its leaders, whose ideas were propaganda for the forward and technologically thinking Bolsheviks, and encouraged by Lenin. After Lenin's death in 1924 and the end of the NEP in 1926, any plans to move beyond the strict regionalization of work were abandoned in favor of the 5-year plans of the Stalinist period for rapid industrialization. This took away from countrywide electrification, as resources were allocated for industry. Stalin's reduction of electrification's role was a reversal of Lenin's ideas.

Coopersmith's short conclusion notes that the high point of electrification certainly came during the NEP, and by 1926 Russia's electrical production had finally exceeded pre-war levels and were steadily improving. Though GOELRO was never as successful as intended, it provided the network that allowed for Russia's industrial boom of the 1930s. But, like other sectors, the independence engineers enjoyed during the 1920s, was reduced under Stalin's suspicions and implementation of the of a statewide plan that controlled all sectors of the economy. Electrification became subordinate as opposed to the focal point it was in the 1920s.

**-Jason Karnosky**

**1651.** Copp, David , and Susan Wendell, eds., eds. *Pornography and Censorship*. New York: Prometheus Books, 1983.

The editors at the time of the book's publication taught in the philosophy department at Simon Fraser University in British Columbia. This anthology grew out of a conference on pornography during fall, 1979. The editors describe the orientation of the work's essays as follows: "The essays are by contemporary philosophers in the Anglo-American tradition, and the issues are approached from a number of theoretical points of view. It is worth mentioning, though, that the essays are secular; those whose thoughts on the morality of pornography are based on a theological position, or on faith, will not find their underlying viewpoints discussed here.

Part One of the book is devoted to philosophical essays: Ann Garry, "Pornography and Respect for Women"; Lorenne M. G. Clark, "Liberalism an Pornography"; Fred Berger, "Pornography, Sex, and Censorship"; Joel Feinberg, "Pornography and the Criminal Law"; T. M. Scanlon, "Freedom of Expression and the Categories of Expression"; Susan Wendell, "Pornography and Freedom of Expression"; Committee on Obscenity and Film Censorship, Chairman, Bernard Williams, "Offensiveness, Pornography, and Art"; and Bonnelle Strickling, with David Copp and Susan Wendell, "Selected Bibliography of Academic and Popular Philosophy."

Part Two contains essays from social scientific research. Authors include: Diana E. H. Russell, Edward Donnerstein, Donnerstein and Leonard Berkowitz, Neil M. Malamuth and James V. P. Check, Dolf Zillman, Jennings Bryant, et al., Berl Kutchinsky, and a select bibliography compiled by Bonnelle Strickling.

Part Three contains Judicial Essays on *Regina v. Hicklin*, *Shaw v. Director of Public Prosecutions*, *U. S. v. Roth*, *Miller v. California*, *Paris Adult Theatre v. Slaton*, *Regina v. Pink Triange Press*, and a select bibliography.

**1652.** Corliss, Richard. "He Lost It at the Movies." *Time* 139 (1992): 64.

This work mentions the movie *Basic Instinct* (1992) and the ratings controversy it stirred.

**1653.** ---. "Murder Gets an R; Bad Language Gets NC-17." *Time* (1994): 68.

This article criticizes the motion picture rating system which appeared to be more willing to give a severe rating (NC-17) to films with bad language and non-violence sex, than it to movies with high levels of violence.

**1654.** ---. "Stone Crazy." *Time* 144.9 (1994): 66.

This article's subtitle is "Oliver Stone's *Natural Born Killers* is wild and demonic -- and the work of a virtuoso." This violent 1994 movie, according to Stone and Warner Bros. marketers, was a satire on media violence. Corliss says of the film: "The ride is fun, too, daredevil fun of the sort that only Stone seems willing to provide in this timid film era."

**1655.** ---. "Taking the Hex out of X." *Time* 136 (1990): 70.

Many film critics, including Richard Corliss, and movie makers were dissatisfied with the NC-17 and believed the system remained inconsistent, providing no clear distinction between the R and the new rating category. The NC-17 had merely taken movies out of the "forbidden zone" and placed them in "limbo," said Corliss.

**1656.** ---. "What Ever Became of NC-17?" *Time* 139 (1992): 64.

Richard Corliss of *Time* called *Basic Instinct* a "cop-and-copulation thriller" with a climatic scene "drenched in violence." It had, he said, "courted scandal" from the start. Other critics of this movie, which starred Michael Douglas and Sharon Stone, argued that the producers had exploited the movie rating system in order to gain publicity.

**1657.** Corn, Joseph J., ed., ed. *Imagining Tomorrow: History, Technology, and the American Future*. Cambridge, MA: MIT Press, 1986.

An interesting collection of essays on several media including radio (Susan J. Douglas); X Rays (Nancy Knight); computers (Paul Ceruzzi); and electric lights (Carolyn Marvin). It also has pieces on "The Home of Tomorrow, 1927-1945" (Brian Horrigan); World's Fairs during the 1930s (Folke T. Kihlstedt); and "The Technological Utopians" (Howard P. Segal). See also under individual authors.

**1658.** Corn, Joseph J. and Brian Horrigan, ed. *Yesterday's Tomorrows: Past Visions of the American Future*. New York: Summit Books, 1984.

A nicely illustrated (color as well as black and white) book prepared by the Smithsonian Institution Traveling Exhibition Service with interesting discussions of several topics including death rays (one illustration, dated about 1920, shows such a ray knocking a plane out of the sky and is attributed to the Germans), and the "Electronic Battlefield of the Future." The book has a short but useful bibliography on related works. The work was edited by Katherine Chambers, and was part of the Smithsonian Institution's Traveling Exhibition Service.

**1659.** Cornwell-Clyne, Adrian, ed. *Colour Cinematography*. London: Chapman & Hall, Ltd., 1936.

This 780-page book, first published in 1936, is a broad survey of color cinematography, a subject for which at the time there was, in the author's view, "a woeful lack of knowledge of fundamental principles" among those who made motion pictures. The objective here was not so much a detailed history of the subject but rather "to give the reader a reliable description of processes now being worked, and to give a simple outline of the principles upon which all systems have been based." In the Prefaces to the different editions of this work, the author provides a brief discussion on what he feels are effects of color on audiences and how color on a movie screen differs from our vision of color in the real three-dimensional world.

The book is divided into three parts. Part I, the longest (580 pages), provides a history of color cinematography; a lengthy discussion of the theoretical basis for this technology; two long chapters, one on additive processes, another on subtractive processes; a chapter on color camera and beam-splitting processes, and a chapter on the bipack which had an important role as a way of recording negatives for color cinematography.

Parts II and III are shorter. Part II has chapters on process projection, color film sound tracks, toning, processing of two-color prints by deep tank methods, color stereoscopic motion pictures, make-up, and color sensitometry. The chapters in Part III deal with "The Phenomena of Colour Vision and the Making of Films in Colour," color harmony, and color standards (with a consideration of the future of color film).

The book has several appendices. One contains a chart of color film (35-mm and 16-mm) sound tracks characteristics. Another is a complete list of British patents "containing every patent having some bearing on colour cinematography."

**1660.** Corry, John. "'Open Mind' Speaks of Ideas." *New York Times* April 26, 1987 1987, sec. 2.

This article deals with the public television program "The Open Mind," hosted by Richard D. Heffner, who was also then head of the motion picture industry's Classification and Rating Administration. "The Open Mind" interviewed leading intellectuals and political leaders.

**1661.** Cortada, James W., ed. *Before the Computer: IBM, NCR, Burroughs, and Remington Rand and the Industry They Created, 1865-1956*. Princeton: Princeton University Press, 1993.

Complex mechanical devices gradually found their way into business offices and government agencies. The typewriter, adding machines, tabulating machines, cash registers, and keypunch systems evolved during decades of development. These basic machines became the foundation for computers. The tasks performed by

each were incorporated when technology had progressed. The lesson of these machines was that information had to be processed for analysis and that control of any business or entity depended on the accurate and timely generation of relevant data.

Cortada writes that “Like typewriters, adding and calculating machines became permanent fixtures in organizations of any size. They also came closer than the typewriter to fitting the image of a precursor for the modern computer because they computed and handled numeric and, later, alphabetic data. These devices were the direct ancestors of computers. Their evolution led to the creation of computers capable of work that could not be done by calculators. In short, adding machines and calculators contributed to the foundation of the American data-processing industry while they introduced thousands of office workers and scientists to the possibilities presented by mechanical aids to data calculation and handling.”

According to Cortada, such technology, to use James R. Beniger’s phrase, “reflected part of the ‘Control Revolution,’ in which technology was employed to support the flow of greater amounts of information in ever-larger organizations. Most contemporary writers and historians lean toward the economic interpretation of the development of adding and calculating machines.

“As organizations evolved in size and were characterized by multiple layers of management or locations, such structures provided economic incentives to generate cost-effective, useful information. Statistical reports and numerical data, in particular, made it possible for middle and upper management to carry out one of their most vital functions: to inspect performance. The information-handling process directly contributed to the expansion of the managerial class that Chandler called the new mandarins of the economy.”

Cortada discusses the importance of calculating machines to the government, in collecting taxes, and also during World War I and World War II.

--James Landers

1662. ---, ed. *Making the Information Society: Experience, Consequences, and Possibilities*. London and New York: Prentice Hall, 2002.

Cortada maintains that contemporary discussions of the so-called “information society” frequently fail to appreciate that this development is the process of “historical evolution” that has been centuries in the making. “I have concluded that our relationship with information is a far more pervasive feature of American life than journalists, historians, sociologists, or political scientists have told us before. Until now, when they discussed the Information Age, many observers treated it as if it were something new, an emerging world of connectivity through the Internet with vast quantities of information. The discussion is normally all about computers. As you will see, they basically missed the big point, namely that we have been at this for a long time and that it is about much more than computers. As a result, information and its technologies have been a greater part of who we are than otherwise has been acknowledged. New waves of technology are part of a larger pattern making up the American experience.”

The book’s twelve chapters are organized into three groups. Chapters 1-4 offer a general discussion of information technologies over three centuries. Chapters 5-9 look at information technology’s relationship to different aspects of American life: work, leisure, religion, public policy, and democracy. Chapters 10 (“The Future of Information in America”), 11 (“Leveraging Information for Fun and Profit”), and 12 (“Learning More About Info-America”) deal with the question of “so what?” A prominent theme in this work “is the profound influence information technologies have on how information is used.”

Cortada describes himself as a trained historian who spent most of his adult life working for IBM “selling, managing, and consulting on computer-related issues.”

**1663.** Cortissoz, Royal, ed. *The New York Tribune: Incidents and Personalities in Its History*. New York: New York Tribune, 1923.

This brief 78-page history of the *New York Tribune* seeks to recount the most significant people and dates in the paper's history, starting with its founding in 1841 by Horace Greeley. In addition, the author discusses the paper's use of new innovations such as the linotype during the 1880s (52-53) and the use of half-tone photographs by the paper beginning on January 21, 1897. The author, drawing on his own personal experiences, tells of Stephen Horgan's proposal to James Gordon Bennett, Jr. of the *New York Herald* (53-54) to handle "the half-tone in such wise that it could be printed from the curved stereotyped plates of a newspaper." (54) Bennett's expert mechanic thought Horgan was "merely an idiot" and as a result Horgan was fired. He presented his idea to Whitelaw Reid of the *Tribune* who in early 1897 published a half-tone of Thomas C. Platt who had just been elected to the U.S. Senate. The paper continued to refine Horgan's process "making a substantial contribution toward the universal adoption of the half-tone as a means of newspaper illustration. It still flourishes," the author says in 1923, "holding its own even beside those developments, exemplified in the rotogravure supplements of The Tribune to-day, for which it pave the way." (54)

**1664.** Costigan, Daniel M., ed. *Electronic Delivery of Documents and Graphics*. New York: Van Nostrand Reinhold Co., 1978.

**1665.** ---, ed. *Fax: The Principles and Practice of Facsimile Communication*. Philadelphia: Chilton Book Co.

**1666.** Cotterell, Arthur, ed. *Advanced Information Technology in the New Industrial Society: The Kingston Seminars*. New York: Oxford University Press, 1988.

This work is a collection of addresses delivered during autumn, 1986, to British businessmen, government officials, journalists, and others. They were designed to encourage thinking about the impact of "fifth generation" computers. In 1982, Britain's Alvey Committee on Advanced Information Technology had issued a report responding the Japan's Fifth Generation Computer Programme.

The addresses in this volume include: Brian Oakley, "An overview of research and co-operation in Advanced Information Technology"; Chris Humphries, "Implications for education and training"; Sir Geoffrey Allen, "The experience of corporate users: Experience of Information Technology at Unilever"; Derek Seddon "Experience of IT innovations in ICI"; Derek Barker, "Directions for research and development: Directions for Information Technology research and development"; John Taylor, "Expert Systems -- where do we go from here?"; Bill Jordan, "Implications of Advanced Information Technology: a trade union view: Social effects of IT -- past and future"; Dave Rogers, "The problems of IT and their solutions"; and Igor Aleksander, "The Management of Advanced Information Technology." An Appendix is entitled "The Bide Report."

**1667.** Council], [National Research, ed. *The Digital Dilemma: Intellectual Property in the Information Age*. Washington, D.C.: National Academy Press, 2000.

This work explains the important changes that have been brought to publishing and the creation of intellectual property by digital media. These media poses major problems for copyright law, much of which were formulated in an predominantly analog world and before the digital revolution. The developments affect libraries, the entertainment industry, and other major parts of the economy.

**1668.** Council], [National Science and Technology, ed. *Strategic Planning Document -- Information and Communications*. [Washington, D. C.?]: [National Science and Technology Council?], 1995.

This planning documents builds on the work of the interagency High Performance Computing and Communication program, and "sets forth a high level strategy for the Federal government's research and development investment in information and communications technologies." It includes an "Executive Summary" and an "Implementation Plan" (in four sections), plus Appendices A-G, and a Bibliography. The bibliography has interesting citations.

**1669.** Court, J. H. "Pornography and Sex Crimes -- Re-Evaluation in Light of Recent Trends Around the World." *International Journal of Criminology and Penology* 5 (1977): 129-57.

Court, an Australian researcher, argues that pornography seen through mass media has damaging effects on society. His conclusions disagreed with those of the 1970 President's Commission on Obscenity and Pornography that held there were few harmful effects from pornography and that legal restrictions should be eased.

**1670.** Courtwright, David T., ed. *Violent Land: Single Men and Social Disorder from the Frontier to the Inner City*. Cambridge, MA: Harvard University Press, 1996.

Courtwright, a historian of violence, has some discussion in this book on motion pictures and television programs and the possible effects on those who watch them.

**1671.** ---. "Way Cooler Than Manson: *Natural Born Killers*." *Oliver Stone's USA: Film, History, and Controversy*. Ed. ed., Robert Brent Toplin. Lawrence, KS: University Press of Kansas, 2000. 188-201.

Courtwright, a historian of violence, compared director Oliver Stone and his movie *Natural Born Killers* (1994) to a baseball batter who had just "beaned some kids in the cheap seats" with a "low," hard, line drive. This essay also discusses the film and copycat killers.

**1672.** Cousins, Norman. "Let's Look at the Message." *Saturday Review of Literature* 33.9 (1950): 12-13, 28.

In this article, Cousins responds to Eric Johnston's article in the same issue ("Messengers from a Free Country") in which the MPAA president defends American movies abroad. Johnston was replying to three pieces that Cousins had written attacking the impact of American film abroad. Johnston in his piece listed many movie titles that he said projected a good image of America. Cousins says that the films Johnston's cited "are in fact the 'good-will ambassadors' referred to by President Truman." But he goes on to say that "I seriously doubt, however, that the President has seen reports from American public servants in the field concerning the effects of the preponderance" of American films abroad. (13) Of the movies, Cousins goes on to say that "no medium of communications or entertainment in the world exercises the power -- actual or potential -- of the motion picture. No medium can claim the attentions of as many millions of people for such interrupted periods of time each week or each month. And, as it concerns the war of ideas today, no medium is as effective in projecting America for foreign audiences. Which leads to the basic question: is its sense of public responsibility comparable with its position of public power?" (28)

**1673.** Couvares, Francis G. "The Good Censor: Race, Sex, and Censorship in the Early Cinema." *Yale Journal of Criticism* 7.2 (1994): 233-51.

This article by one of the leading historians on film censorship discusses efforts to regulation race and sex in early motion pictures. "The purpose of this essay," Couvares writes, "is to explore efforts to control cinematic representations of sexuality and ethnicity earlier in this century and to suggest that little has changed over time in the arguments pro and con, in proposals for the control of such representations, and even in the nature of the political coalitions that have assembled on both sides of these issues. In particular, the question of harm was always at the center of critiques of movies and mass culture. Whether children, women, or racial and ethnic minorities themselves was seen to be an undeniable justification for action to prevent or punish assaultive expression. Moreover, the effect of movies on potential aggressors was just as strong asserted: some movies, it

was argued, aroused while to mistreat, even physically assault blacks; other movies aroused men to assault women, or, at the very least, to view them with contempt."

**1674.** Couvares, Francis G., ed., ed. *Movie Censorship and American Culture*. Washington, D. C.: Smithsonian Institution Press, 1996.

This book is a collection of essays by several historians of cinema. Among the topics included in this volume is blacklisting and the Hollywood Ten.

**1675.** Cowan, G., C. Lee, D. Levy, and D. Snyder. "Dominance and Inequality in X-Rated Video Cassettes." *Psychology of Women Quarterly* 12 (1988): 299-311.

This study used a content analysis of popular X-rated videos to examine them for prevalence of dominance and exploitation of women. A total of 45 movies released between 1979 and 1985 were used in this analysis yielding a total of 443 sex scenes. The authors found that 54 percent of the sexually explicit scenes coded had dominance and exploitation as themes. Typically, male characters were presented as dominating or exploiting female characters. There was also some evidence for objectification of women in that the majority of scenes containing self-gratification were of women. Moreover, women were more likely to be the subjects of close-up shots. The authors conducted this research from a feminist perspective. They argue that the evidence demonstrates that there is a great deal of material presenting sexual inequality and objectification of women. Moreover, they argue, this could lead to disastrous consequences.

--Michael Boyle

**1676.** Cowan, G. and R. R. Campbell. "Racism and Sexism in Interracial Pornography: A Content Analysis." *Psychology of Women Quarterly* 18 (1994): 323-38.

Critics and scholars alike have long considered the content of pornography to be sexist, demeaning to women, and to result in negative effects. There has also been speculation that the content of pornography has similar implications for race. Cowan and Campbell examine the prevalence of racist and sexist themes in 54 X-rated videos. Each instance of a sexually explicit scene involving two characters was coded yielding a total of 476 characters. Each characters gender, race, level of aggression, and other behaviors were coded. They found that male characters were more likely to engage in aggressive acts, with women often being the target of that aggression. Furthermore, black females were more likely than white women to be the targets of aggressive acts. Racism was present in that black characters were more often shown in lower status than were white characters. However, there were differences in how racism and sexism were presented. White women for instance, were more likely to have a male character ejaculate on their face. Black women, on the other hand, were more likely to perform fellatio from their knees, a subordinate position. Furthermore, black women were the targets of a "greater number of different acts of physical and nonphysical aggression than were white women, regardless of the race of the perpetrator" (335). The authors indicate that these findings have implications for how sex and race is viewed in society and that continual exposure to images that portray gender and race in a negative light are deleterious to racial and sexual attitudes.

--Michael Boyle

**1677.** Cowan, Ruth Schwartz. "The 'Industrial Revolution' in the Home: Household Technology and Social Change in the 20th Century." *Technology & American History: A Historical Anthology from **Technology & Culture***. Ed. Stephen H. Cutcliffe and Terry S. Reynolds, eds. Chicago: University of Chicago Press, 1997. 321-43.

**1678.** Crabbe, John, ed. *Hi-Fi in the Home*. London: Blandford Press, Ltd., 1968.



This book attempts to explain high fidelity and its impact on listening to music and home entertainment. While it is not a history, this work does offer insight into the state of sound recording during the mid- to late-1960s. The book contains a glossary of audio terms and a bibliography that include audio books and pamphlets, audio magazines and annuals, test records, record libraries, as well as a list of manufacturers and retailers. It also has an index.

**1679.** Crafton, Donald, ed. *The Talkies: American Cinema's Transition to Sound, 1926-1931*. New York: Charles Scribner's Sons, 1997.

This is a richly detailed and carefully argued study of Hollywood's transition to sound. "This book emphasizes the longevity -- not the suddenness -- of the transition to sound. Instead of focusing on one personality, event, studio, or single strand of technological development," Crafton addresses "several interlaced aspects of film production, reception, and, to a lesser extent, distribution."

He goes on to say that like "much of our general knowledge about Hollywood, the concept of a dividing line between antediluvian silent cinema and the *modern* talkies was conscripted by the industry and the media...." The first four chapters in Part 1 are: 1) "A New Era in Electrical Entertainment"; 2) "Electric Affinities"; 3) "Virtual Broadway, Virtual Orchestra: De Forest and Vitaphone"; and chapter 4: "Fox-Case, Movietone, and the Talking Newsreel." Chapter 18, "The Voice Squad" (from Part 3: "Hearing the Audience"), deals with censorship of sound films.

While the acceptance of sound technology was by no means a certainty during the 1920s, the movies did link themselves and sound with science and electricity.

"Science was often considered progressive in the 1920s, and anything associated with electricity tended to generate awe and respect, as it combined intellectual complexity, the promise of a better future, and the risk of mishandling. The talkies were readily plugged into this popularly constructed circuit that connected new developments in transportation (electric trains and elevators), communication (telephone and radio), and labor-saving and leisure-time appliances (the phonograph). Like other electrical technologies, the sound film was on the cusp of modernity. More specifically, it was the newest application of electrical science, thermionics, which was proffered to explain the 'origins' of the talkies and to create an aura of modernity and inevitability. This was the name for the far-flung applications based on the vacuum tube, which include the modern sound cinema." Chapter 2 on "Electric Affinities" is especially informative. There is discussion here of the connection between movies and radio, the telephone, phonograph, and also television. Crafton also discusses the importance of the microphone and loud speaker.

"The zesty fast-paced era of the 1920s known as the Jazz Age could just as readily be called thermionic Age.... (*Thermionics* was the predecessor to the word *electronics*, which was coined in the 1920s but not used widely until after the invention of the transistor in 1947.)..."

There is much more here -- the text of this book runs 546 pages. This work is Volume 4 in Scribner's *History of American Cinema* series, Charles Harpole, editor.

**1680.** Craig, J. Robert. "Establishing New Boundaries for Special Effects: Robert Zemeckis's *Contact* and Computer-Generated Imagery." *Journal of Popular Film & Television* 28.4 (2001): 159-65.

See filed under *Film & Television* articles (2001).

**1681.** Crain, Patricia. "Children of Media, Children as Media: Optical Telegraphs, Indian Pupils, and Joseph Lancaster's System for Cultural Replication." *New Media, 1740-1915*. Ed. Lisa Gitelman and Geoffrey B. Pingree, eds. Cambridge, MA: MIT Press, 2003. 61-89.

"Originally fashioned to teach the London poor, [Joseph] Lancaster's 'monitorial' system was widely adopted for missionary projects, particularly those of the American Board of Commissioners for Foreign Missions. And in 1821 the Bureau of Indian Affairs, then a branch of the war department, promoted it for teaching American Indians," Crain writes. (61-62)

Crain's essay appears in a volume that is part of a larger series on new media technologies entitled *Media In Transition*. This volume offers a historical and comparative perspective on it subject in a way that is accessible to a wide audience of humanists, social scientists, and policymakers. These ten essays examine media that were new in the eighteenth, nineteenth, and early twentieth centuries. They explore "moments of transition when each new medium was not yet fully defined, its significance in flux..." They attempt to put these media into their "specific material and historical environment" and explain the "ways in which habits and structures of communication are naturalized or normalized." (viii)

**1682.** Crandall, Robert W. and Kenneth Flamm, eds., ed. *Changing the Rules: Technological Change, International Competition, and Regulation in Communications*. Washington, D.C.: The Brookings Institution, 1989.

"In 1984," this work begins, "a federal antitrust suit against the American Telephone and Telegraph Company was settled when AT&T consented to a breakup that allowed it to enter businesses other than regulated communications. This settlement was predicated on two beliefs: first, that competition should discipline market participants in telecommunications whenever possible, and second, that AT&T should be free to pursue the potentially convergent technologies of computers and telecommunications.

The Brookings Institution organized a conference in 1987 "to examine the changes brought about by procompetitive policies in the U.S. telecommunications industry, the degree to which those changes were spreading to other developed economies, and the convergence in technologies between computers and communications." American, European, and Japanese business people, government officials, and university researchers attended the conference. This volume consists of revised versions of the papers given there.

Among the essays of interest is Eli M. Noam's "International Telecommunications in Transition." (257-97). Page 299 has a table on large exporters of electronics products in 1979, and from 1983 to 1985.

**1683.** Crane, Gregory. "Historical Perspectives on the Book and Information Technology." *Rethinking Media Change: The Aesthetics of Transition*. Ed. David Thorburn and Henry Jenkins, eds. Cambridge, MA: MIT Press, 2003. 117-36.

Crane writes that "as a specialist in classical Greek literature and especially as a classicist at a university [Tufts University] largely dominated by engineers, MD-Ph.D.s, social scientists and 'humanists' deeply suspicious of the label 'humanism' and of all traditional culture, I understand the position of marginalized intellectual all too well, but I am, in many ways, more interested in the general public than I am in my professional colleagues." (118) Later he says that "as a humanist, I see little to lose from electronic media. ...Artificial dichotomies between paper and electronic media only distract us from the question of who does what." (136)

Crane's essay is one of twenty-two chapters by different authors that attempt to improve our "understanding of emerging communication technologies." This volume, which is part of a larger series on new media technologies entitled *Media In Transition*, tries to offer a historical and comparative perspective on it subject in a way that is accessible to a wide audience of humanists, social scientists, and policymakers. The editors of this volume describe the chapters in this work as follows: "Challenging the assumption that new technologies displace older systems with decisive suddenness and have a revolutionary impact on society, the essays in this book see media change as an accretive, gradual process, always a mix of tradition and innovation, in which emerging and established systems interact, shift, and collude with one another.

**1684.** Crane, Walter, ed. *Of the Decorative Illustration of Books Old and New*. London: George Bell and Sons, 1896.

Crane devoted a few pages to the influence of photography. He wrote in 1896 that "Indeed, the photograph, with all its allied discoveries and its application to the service of the printing press, may be said to be as important a discovery in its effects on art and books as was the discovery of printing itself. It has already largely transformed the system of the production of illustrations and designs for books, magazines, and newspapers, and has certainly been the means of securing to the artist the advantage of possession of his original, while its fidelity, in the best processes, is, of course, very valuable.

"Its influence, however, on artistic style and treatment has been, to my mind, of more doubtful advantage. The effect on paintings palpable enough, but so far as painting becomes photographic, the advantage is on the side of the photograph. It has led in illustrative work to the method of painting in black and white, which has taken the place very much of the use of line, and through this, and by reason of its having fostered and encouraged a different way of regarding nature -- from the point of view of accidental aspect, light and shade, and tone -- it has confused and deteriorated, I think, the faculty of inventive design, and the sense of ornament and line; having concentrated artistic interest on the literal realization of certain aspects of superficial facts, and instantaneous impressions instead of ideas, and the abstract treatment of form and line.

"This, however, may be as much the tendency of an age as the result of photographic invention, although the influence of the photograph must count as one of the most powerful factors of that tendency."

**1685.** Crary, Jonathan, ed. *Techniques of the Observer: On Vision and Modernity in the Nineteenth Century*. Cambridge, MA: MIT Press, 1990.

Crary says that "this is a book about vision and its historical construction. Although it primarily addresses events and developments before 1850, it was written in the midst of a transformation in the nature of visuality probably more profound than the break that separates medieval imagery from Renaissance perspective. The rapid development in little more than a decade of a vast array of computer graphics techniques is part of a sweeping reconfiguration of relations between an observing subject and modes of representation that effectively nullifies most of the culturally established meanings of the terms *observer* and *representation*. The formalization and diffusion of computer-generated imagery heralds the ubiquitous implantation of fabricated visual 'spaces' radically different from the mimetic capabilities of film, photography, and television. These latter three, at least until the mid-1970s, were generally forms of analog media that still corresponded to the optical wavelengths of the spectrum and to a point of view, static or mobile, located in real space. Computer-aided design, synthetic holography, flight simulators, computer animation, robotic image recognition, ray tracing, texture mapping, motion control, virtual environment helmets, magnetic resonance imaging, and multispectral sensors are only a few of the techniques that are relocating vision to a plane severed from human observer. Obviously other older and more familiar modes of 'seeing' will persist and coexist uneasily alongside these new forms."

Crary's attention, though, is focused earlier. "By outlining some of the 'points of emergence' of a modern and heterogeneous regime of vision, I simultaneously address the related problem of when, and because of what events, there was a rupture with Renaissance, or *classical*, models of vision and of the observer. How and where one situates such a break has an enormous bearing on the intelligibility of visuality within nineteenth- and twentieth-century modernity...."

The author sees photography and the scientific realism of the mid-nineteenth century as important developments. But he suggests "that a broader and far more important transformation in the makeup of vision occurred in the early nineteenth century. Modernist painting in the 1870s and 1880s and the development of photography after 1839 can be seen as later symptoms or consequences of this crucial systemic shift, which was well under way by 1820." Crary sees "the camera obscura as paradigmatic of the dominant status of the observer in the seventeenth and eighteenth centuries, while for the nineteenth century I discuss a number of optical instruments, in particular the stereoscope, as a means of detailing the observer's transformed status."

Crary admits that he is not seeking to write "a 'true history,' or to restore "to the record 'what actually happened.' The stakes are quite different -- how one periodizes and where one locates ruptures or denies them are all political choices that determine the construction of the present."

This 150-page book is based on published sources, and is often heavily theoretical and filled with jargon. The Bibliography divides work published before 1900 and after that date, and is helpful.

**1686.** ---. "Unbinding Vision: Manet and the Attentive Observer in the Late Nineteenth Century." *Cinema and the Invention of Modern Life*. Ed. Leo Charney and Vanessa R. Schwartz, eds. Berkeley: University of California Press, 1995. 46-71.

Crary's essay is part of a collection that attempts to show cinema's connection to modern life. "It may be unnecessary to emphasize that when I use the word 'modernization' I mean a process completely detached from any notions of progress or development, one which is instead a ceaseless and self-perpetuating creation of new needs, new production, and new consumption." Elsewhere Crary writes that "Even before the actual invention of cinema in the 1890s, though, it is clear that the conditions of human perception were being reassembled into new components."

**1687.** Crawford, T. C., ed. *The Disappearance Syndicate and Senator Stanley's Story*. New York: Charles B. Reed, Publisher, 1894.

This story talks about "a central receiver of sound and light," which gives a person the ability to "see and hear what is taking place at a distance. It is also a medium of thought-transference, and a constant radiator of electrical force." It also mentions electrical lights that do not have wires. One character in this novel talks about a device that brings together the principles of the phonograph, telephone, and Edison's kineotograph. Chapter IX is entitled "The Revelations of the House of Light," and says that the "whole world is bare to the gaze of inspectors, who watch the globes that are in our sub-telegraph stations."

**1688.** Crawford, Walt, ed. *Being Analog: Creating Tomorrow's Libraries*. Chicago and London: American Library Association, 1999.

This book follows an earlier work that Crawford co-authored with Michael Gorman entitled *Future Libraries: Dreams, Madness, & Reality* (American Library Association, 1995). It warned about the accepting "digital utopias" in constructing future libraries.

"The glory days of the all-digital brigade are in the past," Crawford writes in *Being Analog*. Within librarianship, the peak may have been 1990-1994. Since *Future Libraries*, visions of virtual libraries seem to be fading away. Some futurist voices continue to argue for the death of print and the convergence of all media, computing, and communication. The narrowness and emptiness of these projects are becoming apparent to most people."

The chapters in this book are divided into four parts: Part I is "Being Analog"; Part II, "Libraries and Librarians"; Part III, "Resources and Users"; and Part IV, "Creating Tomorrow's Libraries." The concluding chapter is entitled "Revolution through Evolution." The work has a brief, one-page bibliography.

**1689.** Creighton, Donald, ed. *Harold Adams Innis: Portrait of a Scholar*. Toronto: University of Toronto Press, 1957.

This brief 146-page biography covers Innis life from his birth in 1894 and death in 1952. Creighton devotes attention to the formative influences of Innis's rural upbringing and his participation in the Great War of 1914-1918 during which he was wounded. He notes that Innis developed a dislike of the United States in the aftermath of World War I. The biography then discusses Innis's work at the University of Chicago and his development as a historian and political economist. It is not until the last twenty-five pages that the author turns to Innis and his study of communication. Creighton notes that by the end of World War II Innis "had ceased spiritually to be a North American," and that he had become a critic of specialization and "present-mindedness" in

economics. By then Innis had come to see communication as a key to understanding history. He insisted upon the necessity of the 'broad approach'. He valued, above everything else, the truth of synthesis. And he was driven inevitably into a stupendous comparative investigation of the interrelations of communications with politics, economics, and religion, throughout history and over the entire world."

This work lacks notes, bibliography, and index.

**1690.** Cressey, Paul G. "The Community -- A Social Setting for the Motion Picture." *Children and the Movies: Media Influence and the Payne Fund Controversy*. Eds. Jowett, Garth S., Jarvie, Ian C. and Fuller, Kathryn H. New York: Cambridge University Press, 1996. 133-216.

This unpublished study of movie theaters and the community was original to have been part of the Payne Fund Studies. It is published here in a volume devoted to the theme of movies, children, and the Payne Fund Studies. The editors of this work attempt to rehabilitate the Studies which were the target of a major effort to discredit them by the Hays Office during the 1930s. The Payne Fund Studies were also strongly criticized by such intellectuals as Mortimer Adler in *Art and Prudence* (1937). Here Cressey gives a fascinating picture of the role that movie theaters had come to occupy in the community.

**1691.** Cressey, Richard. "The Cinematographer as On-the-Spot Journalist." *American Cinematographer* 48.1 (1967): 36, 68.

In this article, Cressey discusses portable camera technology that allows one person to film and record sound on location. This technology made it possible "to film double-system, split-screen, man-on-the-street interviews." (36) Avoiding vibration and bouncing pictures is determined by how the cameraman wears the camera. This system is still relatively heavy, although Cressey notes that he has "shot continuously for a half hour without the slightest fatigue." (68) He argues that this portable technology offers the non-theatrical cinematographer "long overdue emancipation ... from antique equipment" designed for other purposes. "It beats me," he said, "why we have had to put up with these fossilized tools and procedures for so long." (68) He notes that this camera technology often allows him to cover "news events unobtrusively (except that when I'm finally spotted the 'one-man band' effect causes something of a sensation)." (36)

Cressey was Director of Photography at WNYS-TV in Syracuse, NY, and owned his own production company, "Ideas on Film." Trained as a sociologist, for the previous decade he had been making documentary films, commercials, and newsreels for TV.

**1692.** Crevier, Daniel, ed. *AI: The Tumultuous History of the Search for Artificial Intelligence*. New York: BasicBooks, a Division of HaperCollins Publishers, Inc., 1993.

Writing in 1993, the author concludes that over "the decade or two ... AI will gradually seep into all human activities, with mostly beneficial effects. Since, during that period, machines will remain less intelligent than people, we should keep the upper hand on them without too much difficulty.

"In the longer term, however, AI remains immensely threatening. The machines will eventually excel us in intelligence, and it will become impossible for us to pull the plug on them.....

"When machine acquire an intelligence superior to our own, they will be impossible to keep at bay.....

"At the very least, human society will have to undergo drastic changes to survive in the face of artificial intelligences. Such changes may be for the best, but the possibility of evil will always be lurking in the silicon innards of our new allies. Their arrival will threaten the very existence of human life as we know it. Whatever the outcome, we will have to radically re-examine our values and ask ourselves such questions as: Is intelligence what humanity is about? Whether it is or not, where do our loyalties belong -- to humanity or to evolution? Can non-biological life achieve a higher spiritual evolution than humanity can?

"It is neither possible nor desirable to outlaw AI. We should not, however, expect the main battles of the twenty-first century to be fought over such issues as the environment, overpopulation or poverty. No, we should expect the fight to be about how we cope with the creations of our own human ingenuity; and the issue, whether we or they -- our silicon challengers -- control the future of the earth." (340-41)

**1693.** Cripps, Thomas, ed. *Hollywood's High Noon: Moviemaking and Society Before Television*. Baltimore: Johns Hopkins University Press, 1997.

Thomas Cripps *Hollywood's High Noon: Moviemaking and Society Before Television* (1997) is a captivating study that considers movies as social phenomena and locates its analysis in the period between the two world wars. Cripps, also the author of what Stanley Kutler calls the "authoritative history of African Americans in films, is interested in charting the classist implications of the Hollywood film industry in the first half of the twentieth century. This is a valuable study because it does not simply examine Hollywood from the point of view of the big studios, but it rather from that of the American movie-going population, with particular concern for the ethnic and working-class contingents that have so often been over-looked in social histories of the film industry.

Cripps begins his study about Hollywood's social effects on the United States by first explaining how Hollywood became the center of the American film industry. Considering *The Birth of a Nation* (1915) for its stylistic qualities that came to define Hollywood cinema, Cripps writes it is a "key document in the history of Hollywood's becoming HOLLYWOOD." (29) Cripps not only notes the innovative style of *The Birth of a Nation* (which included such features as the close-up, the cross-cut, and the wide-angle shot), but also suggests that its glitzy advertising campaign foretold the future glamour of Hollywood. In addition to this exploration of Hollywood's stylistic beginnings, Cripps demonstrates how World War I helped the movie industry into leveraging national prominence: "with the onset of World War I in the summer of 1914, the American cultural hegemony that had already begun stealing over Europe mushroomed. The war quickly gave birth to a diplomacy that calculatedly entwined American ideology with Hollywood profiteering. . . . The gain for Hollywood was incalculable." (32) With the growing power and influence of Hollywood during and after World War I, Cripps also shows how a sort of self-standardization emerged, so that trade publications codified every stage of production and distribution." (34)

After he establishes how Hollywood became HOLLYWOOD, Cripps shifts his focus to the everyday American citizen who consumed Hollywood's products. In order to begin discussing the position of the moviegoer relative to the film industry between the two world wars, Cripps emphasizes the fact that movies were marketed along distinct class lines. He explores the reasons for and effects of having 1st-run showings of movies in palatial theatres in white neighborhoods distinct from 4th-run movies shown in the grind houses of the poorer neighborhoods. With such top-down class distinctions in mind, Cripps moves on to explain how ethnic and working-class moviegoers negotiated the differences between first-run theaters and the fourth-run grind houses, both of which played movies that were largely exclusionary to anyone but a middle-class WASP audience. Cripps argues that the segregation of American movies along race and class lines, coupled with the rise of television, led to the dissolution of the massive movie-going audience of the inter-war period. He writes: "With the passing of the great movie audience and of the movies as an oligopolic medium of entertainment, there passed a form of expression that had simultaneously provided a prismatic spectrum of the politics of entertainment and spoken as though on behalf of a mythic universal American. Classical Hollywood had come to its end, perhaps victim of its own part in the very myth--that of a white bread America--it helped to create, by means of its narrative form and gilded downtown palaces." (67)

Where Cripps' study differs from other histories of Hollywood and the film industry is that he devoted serious attention to what he calls "Others" Movies--films that existed outside this myth of a "white bred America." After a discussion of how Hollywood self-censorship under the Hays office tended to reinforce the white bread myth, Cripps looks at films made by and for minority audiences, particularly African American. Cripps discusses, for example, *The Birth of A Race* (1918), which was a response to the racist *The Birth of a Nation* that was intended to explore American race relations from an African-American perspective (132). In addition to explications of

particular films, Cripps' study argues that organizations such as the NAACP and others spearheaded campaigns which, in combination with minorities purchasing power, led Hollywood to revise its production code.

Following such discussions about ethnic alternatives to mainstream Hollywood films, Cripps uses a similar socio-political lens to examine the role of Hollywood during the Second World War, and, finally, to chart the collapse of the studio system in the post-war years. In the end, *Hollywood's High Noon* is a nuanced, well-argued study that would be useful for anyone interested in how Hollywood affected America's multi-ethnic and economically diverse population.

--Steve Belletto

**1694.** Crofts, J. "Color-Music." *Eclectic Magazine of Foreign Literature* 42.5 (1885): 635-47.

The author of this article is Rev. J. Crofts, although what denomination he is (Presbyterian?) is unclear. Crofts begins by discussing color sense in lower animals and quotes extensively from Charles Darwin's *Descent of Man* (e.g., Part I, chapter iii). Bird and insects often use color as a form of sexual attraction. Here, quoting Darwin: "'Why certain bright colors should excite pleasure cannot, I presume, any more than why certain flowers and scents are agreeable.'" (emphasis in original text) But man differs from lower animals. His senses are not as keen as a dog's, for example. Yet man has a more highly developed sense of beauty. Color is a source of pleasure because "it is when to the glories of light is added the boundless wealth of color" that man's "heart truly rejoices." (638) He maintains that "**There is scarcely anything more widely spread, or more commonly strong, than the love of color....**" (643) (my emphasis)

Crofts observes that three kinds of people seem to object to color, or are at least indifferent-- those who are color blind, those for whom color doesn't make a difference, and those who are hostile to it perhaps because of religious values. He writes that "That what people are pleased to call 'quiet colors' have something about them savoring of piety, whilst brighter colors are allied to profanity and godlessness, is by no means an uncommon notion amongst people of mature habits...." (639) He offers a story of one person, a member of the Society of Friends, who waged a campaign against colored dyes in 1720. But such people constitute a small minority, Crofts argues. (640)

Croft says that in Darwin's theory it is usually the female who is attracted to the bright colors of the male. Over time, this color sense "would become what we might call a peculiarly feminine faculty." (641) But, he maintains, "it is not ... only in modern times that a special love for color has been attributed to the feminine mind." (641) He gives examples from Virgil to prove this point. (641-42)

Crofts says that "there is, in nature, great wealth of color-harmonies, and abundant suggestions of a pure color-art" (642) but we do not have yet an art comparable to the creations of Beethoven, Handel, or Haydn in music. There "**exists, as yet, no color-art as a language of pure emotion.**" (H. R. Haweis quoted, 642) (my emphasis) He writes that "Color, then, has hitherto only been used as an accessory, however important, to form." (642)

The author is inclined to be optimistic about the possibility of color music, and agreeing with H. R. Haweis (who wrote *Music and Morals* [1872]), says "we are already on the threshold of an age in which color-music will take its place as an emotional art on equal terms with its elder sister, and vie, in the magnificence of its results, with sculpture, architecture, painting, and music." (643) Quoting Haweis: "**What a majestic symphony might not be played with orchestral blazes of incomparable hues!**" (643) (my emphasis) And again quoting Haweis: "But the color-art must first be constituted, its symbols and phraseology discovered, its instruments invented, and its composers born. Up to that time, music will have no rival as an art-medium of emotion." (643)

This article says that "It is surprising what absurd theories have been propounded and conclusions arrived at in the matter of color," (644) and Crofts attempts to debunk them. (644-45) He notes that the colors of nature are often discordant. "As a matter of fact, neither are the sounds of nature nor the colors always harmonious. Even

the colors of flowers are sometimes discordant; and the best and truest guide in nature, and the only one to be trusted, is the natural taste of man." (645) Crofts points out that while there may be analogies to be made between music and color, they also "differ in so many points...." (646)

Electricity held the key to color art, Crofts believed in 1885. "**We have, as it were, just opened the door of an inexhaustible treasure-house, and taken a stupefied glance at its contents.**" (647) (my emphasis) Electric light offers "the means of expressing variety, velocity, intensity, form, elation, and depression -- in short, all the complex properties of emotion; and it only requires a master mind to direct and adapt and reduce to system and order what is already in our hands as raw material, for the world to possess a **new art-medium of emotion** in all respects capable of rivaling music itself." (647) (my emphasis)

This article was originally published as J. Croft, "Colour-Music," *The Gentleman's Magazine*, CCLIX (July 1885), 251-271.

**1695.** Crone, Robert A., ed. *A History of Color: The Evolution of Theories of Lights and Color*. Dordrecht/Boston/London: Kluwer Academic Publishers, 1999.

The author writes that "this book gives a survey of color theories between 500 BC and 2000 AD." (1) Among the ideas explored is the limitations of language in commenting on color. Crone notes that "the number of simple, abstract, color terms is small. In their *Basic Color Terms* (1969), Brent Berlin and Paul Kay come to the rather unexpected (and not universally accepted [33]) conclusion that in all civilized languages there are exactly eleven: three achromatic (white, grey, black) and eight chromatic (red, yellow, green, blue, brown, purple, orange and pink). ... There is little purpose in enquiring into the physiological process by means of which we can categorize colors. We do not know nearly enough about the neurophysiology of color vision to be able to answer that question...." (236)

**1696.** Crouch, David, Jackson, Rhona, and Felix Thompson, eds., eds. *The Media and the Tourist Imagination: Converging Cultures*. New York: Routledge, 2005.

The book is a collection of essays which study the significance of the consumption of images in different approaches to illuminate the interactions between media practices and tourism. Some chapters disclose the institutional power of the media to constraint tourist experience; some, on the contrary, present ethnographic examples of how tourists play active roles in negotiating the meaning of space. Also, there are other chapters which intend to indicate the close relationship between an entertainment industry and tourist development. The collection thus explores the connection between tourism and the media with diverse angles and provides stimulating ideas for thinking of the images and tourist imagination in the notion of consumption. This work is a volume in the *Contemporary Geographies of Leisure, Tourism, and Mobility* series.

--Huai-Hsuan Chen

**1697.** Crouthamel, James L., ed. *Bennett's New York Herald and the Rise of the Popular Press*. Syracuse, NY: Syracuse University Press, 1989.

This book recounts the rise of James Gordon Bennett and the *New York Herald*, one of the pathbreaking newspapers of the nineteenth century, and one of the early successful penny papers. Bennett and other penny press editors, exploited new technology such as the telegraph and steam ships to gain an advantage on competitors. Bennett initiated a form of investigative reporting in the sensation Robinson-Jewett murder case. Here was a paper that exploited sex and violence, used sensationalism, and helped create an early form of mass culture. Nationalism was also a strong theme in Bennett's paper.

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This is the most useful of the modern studies of James Gordon Bennett, the man often associated with the development of "modern journalism" in the form of the penny newspaper of the antebellum years. Bennett has been the subject of a great deal of scholarship over the years, beginning with several flattering biographies and histories that were penned by his colleagues and friends and continuing with a recent debate over the "mythology" of the penny press. Crouthamel here gives us a more objective and focused account of Bennett himself as a journalist. To a lesser degree, the book is an examination of the rise of a new means of mass communication, the cheap urban newspaper, supported by advertising and circulation rather than party patronage and displaying political independence rather than partisan ties. The penny press is described as a revolution and Bennett, in this account, is the leading revolutionary.

Crouthamel spends the first couple of chapters describing Bennett's innovations, including the aggressive gathering of news, the use of technology like the rotary press and the telegraph, hiring foreign correspondents, and similar developments that opened the way toward a more modern, timely, and event-centered journalism. Bennett was also, of course, known for unleashing a torrent of sensationalism and dramatic coverage of crime, scandal, and the mysteries of the new urban life. As Crouthamel makes clear, Bennett was largely reviled by his competitors and "respectable" New Yorkers because of this style, but other newspapers were quick to imitate, or at least adapt, some of the more profitable tactics. Regardless of how widely hated he was, there is no question that Bennett showed editors that journalism could be a lucrative enterprise.

The bulk of the book, however, is more of an examination of Bennett's editorial position, such as it was, on a wide variety of issues. The book, in fact, might be more aptly titled "Bennett's Opinion on the Issues Affecting American Life," which perhaps is due to Crouthamel's track record as a political biographer of editors (he is the author of an early volume on James Watson Webb, who is maybe best known today for having attacked Bennett and beat him with a cane on several occasions). The New York *Herald* was one of the first independent newspapers, but it was by no means apolitical. Bennett outlined his strongly held if erratic opinions in paper and his large readership made him a force to be reckoned with, even though Crouthamel ultimately argues that people read the *Herald* despite, rather than because of, its editorial page. Bennett was non-partisan, but tended to support Democratic positions. This did not prevent him from endorsing Whigs and Republicans as they suited his purposes. However, it was Bennett's strong pro-Southern ideology and his hatred of abolitionists that define him today. Crouthamel also outlines Bennett's typical use of conspiracy theories to explain policies or developments that displeased him and his vacillation on complicated issues. He was, to say the least, "politically erratic and inconsistent."

Crouthamel's book is even-handed and generally well-written if a little bit dry. He also is frank in his acknowledgement of his work's limitation. Scholars who wish to examine the penny press have very little material aside from issues of the papers and Crouthamel's argument is based almost entirely on his reading of the *Herald*. Bennett left very few personal papers and the *Herald's* records are not available. This probably explains why it is easier to write about what was in the paper than why the paper was the way it was. Bennett's political opinions, such as they were, are easily studied from microfilm copies of the *Herald*. Despite this, *James Gordon Bennett and the Rise of the Popular Press* is a good study of an innovative journalist and the editorial positions of the nation's largest circulation newspaper of the mid-nineteenth century. If you are looking for more discussion of the penny press's non-political content or its popularity with readers, a book like Andie Tucher's *Froth and Scum* would be more useful.

-- Rob Rabe

**1698.** Crowther, Bosley. "Changing the Script: Welcome Revisions Made in Production Code." *New York Times* Dec. 16, 1956 1956: X3.

This article discusses the 1956 revision of the motion picture Production Code which relaxed restrictions on treating drug addiction, abortion, prostitution, and kidnapping. Crowther says that the streamlined Code made it "a body of instructions to producers rather than laws." He notes that the appeals process is still flawed what with only executives from the nine studios that were MPAA members. These people passed judgment on their competitors product. Crowther looked forward to the day when the entire Code would be eliminated.

**1699.** ---. "Delicate Subjects: A Sober Consideration of the Use of Sensitive Material in Films." *New York Times* Oct. 29, 1961 1961: X1.

This article discusses the state of movie censorship in Hollywood following the MPAA's decision on October 3, 1961, to relax its restrictions under the Production Code and permit treatment of homosexuality in films.

**1700.** ---. "Dishing the Dirt: A Blast at Mercenary Sordidness in Films." *New York Times* Sept. 25, 1960 1960: X1.

This piece begins: "Something unsavory is happening in the motion-picture realm that demands the exercise of utmost vigilance and responsibility on the part of those who are truly interested in the future of films. This is the tendency of producers, made evident in any number of recent films, to go for licentious stories and/or inject extreme and gross sex details in their works." He goes on to say: "Such pictures as 'Suddenly, Last Summer,' 'From the Terrace,' 'Strangers When We Meet,' and even 'Elmer Gantry,' to mention only a few, have betrayed a concentrated predilection on the part of major producers with the abnormal and crass aspects of sex."

**1701.** ---. "Drugging the Code: Film Company Heads Put Clamp on Change." *New York Times* Dec. 11, 1955 1955: 149.

In November, 1955, the *New York Times* reported that United Artist would release the movie, *The Man with the Golden Arm*, with or without the PCA's seal. It was the first time that a major studio had announced its intention to exhibit a controversial film before submitting it to the PCA. The studio did submit the film to the PCA but the PCA refused to approve it. Johnston and the MPAA's Appeals Board upheld this decision on December 6, 1955, but the studio heads were divided. Only five voted to uphold the appeal while four other abstained. The following day, Arthur Krim announced that United Artist would withdraw from the MPAA in protest. This episode contributed to Johnston's decision to revise the Production Code in 1956. The revised Code permitted treatments of narcotics use in movies.

**1702.** ---. "Festival Frustration: Removal of 'Blackboard Jungle' at Venice Raises Grave Questions." *New York Times* Sept. 4, 1955 1955: X1.

Crowther criticizes the decision by U.S. Ambassador to Italy, Clare Booth Luce, not to attend the Venice Film Festival if the movie *Blackboard Jungle* is shown. This decision smacks of government censorship, Crowther argues, something not practiced except in wartime. Crowther says this decision will only increase foreign curiosity about the movie and make it more likely that more people will see the film. Crowther, though, also questions the process by which American films are chosen to play in foreign film festivals.

**1703.** ---. "Ingenious Paradox: 'Never on Sunday' Puts a Wry Idea on Screen." *New York Times* Oct. 23, 1960 1960: X1.

This article discusses *Never on Sunday* (1960), the Greek film comedy by blacklisted writer-director Jules Dassin. Written and directed by Dassin, the movie was about an American tourist (played by Dassin) in Greece who attempts, unsuccessfully, to reform a prostitute (played by Melina Mercouri). The movie was made for about \$150,000 and made about \$5 million in the United States alone. When Dassin's film played in Atlanta, censors tried to ban it for being obscene, but ban was overturned when the Fulton County Superior Court held the city's censorship law to be unconstitutional. By that time, the film had played in more than 2,000 theaters in 175 American cities

**1704.** ---. "Lesson for Today: Expanded Bible Story in De Mille's New Film." *New York Times* Nov. 11, 1956 1956: 141.

Making films abroad sometimes offered movie makers freedom to deal with topics in ways that might not have been possible in the United States. Cecil B. DeMille shot much of his epic film, *The Ten Commandments*, in Egypt where new movie making technologies such as 70mm film, CinemaScope, and VistaVision allowed him to emphasize the area's spectacular settings. DeMille took inspiration from classical painters and paid much attention to the use of color in the film. In Egypt, DeMille found it possible to create, according to historian Peter Lev, "a level of sexual display scanty costumes and suggestive scenes which would have otherwise encountered censorship problems in the United States and many other countries," concludes one film historian. There were other matters with which religious purists might have quarreled. DeMille's movie dealt with thirty years of Moses's life not chronicled in the Bible. And in it "emphasis on freedom and the blending of religious and political discourses," it reflected contemporary American Cold War values. When Eric Johnston, president of the MPAA, negotiated a film exchange with the USSR in 1958, the Soviets declined to take this movie as part of the package. Here, Crowther says that DeMille "has plainly made Moses a hero by all the standards of modern-day success. This hero is played by Charlton Heston with muscular arrogance."

**1705.** ---. "The Little Picture: Arguments for Sense Over Physical Size." *New York Times* Oct. 1, 1961 1961: X1.

This article discusses several films including *Never on Sunday* (1960), the Greek comedy by blacklisted writer-director Jules Dassin. Written and directed by Dassin, the movie was about an American tourist (played by Dassin) in Greece who attempts, unsuccessfully, to reform a prostitute (played by Melina Mercouri). The movie was made for about \$150,000 and made about \$5 million in the United States alone. Although not discussed in this article, when Dassin's film played in Atlanta, censors tried to ban it for being obscene, but ban was overturned when the Fulton County Superior Court held the city's censorship law to be unconstitutional. By that time, the film had played in more than 2,000 theaters in 175 American cities

**1706.** ---, ed. *Movies and Censorship: Public Affairs Pamphlet No. 332*. New York: Public Affairs Committee, 1962.

This pamphlet provides an intelligent history of motion pictures censorship, both by state and local governments, and by the movie industry. Crowther see television bringing important changes in the entertainment patterns of Americans and changing the audience for motion pictures. TV took away the family audience and hence Hollywood had to come up with more engaging and mature films if it was to survive economically. Crowther explains the significance of the *Miracle* case. Several states -- Ohio, Pennsylvania, Massachusetts -- soon overturned their movie censorship laws. This work ends with a discussion of the merits and disadvantages of a classification system in which films are rated according to their appropriateness of youth and a discussion of the British classification system which rated films U, A, or X. Crowther notes that in Britain, already the X rating was being used as an advertising lure -- e.g., "the X-iest film on the screen." The author argues for a system in which parents decide what films their children will watch. He maintains that there was already enough information about movies (e.g., *The Green Sheet*, reviews, etc.) to give parents all they needed to know in making decisions.

**1707.** ---. "New Czar on the Job." *New York Times* May 1, 1966 1966: 125.

This article notes that Jack Valenti's selection as the new MPAA president was like a "bolt out of the blue." Valenti is described as "an exceptionally eager and vigorous" leader who "is known to be a human dynamo a tangle of nerves and muscles who likes to get things done." He is quoted as saying "I don't ever remember seeing a bad movie."

**1708.** ---. "New Decision Due on Movie Nudity: Industry Panel Weighs Case of 'The Pawnbroker'." *New York Times* March 9, 1965 1965: 30.

The movie that first caused the motion picture industry Production Code's barricades against nudity to give way was a black-and-white film called *The Pawnbroker* (1965). The movie was filmed on location in Harlem and starred Rod Steiger who played a Holocaust survivor. Shurlock initially rejected the film because it had two scenes showing fully exposed women's breasts, but because of the important theme, he thought the Appeals Board should decide if the movie deserved special treatment. Although the film got the PCA seal on appeal, the MPAA tried to uphold its nudity ban by making this picture an "exception."

**1709.** ---. "A New Responsibility for Films." *New York Times* Aug. 28, 1966 1966: 1, 14.

Crowther talks about the fact that film has become so sophisticated, "aimed at such a wide range of intellects and tastes," (14) that the MPAA should abandon its efforts to dictate which movies it feels are morally pure for specific audiences. The new MPAA president, Jack Valenti, Crowther says, "has a great chance to reevaluate and revolutionize its [Hollywood's] thinking about moral responsibility." (14)

**1710.** ---. "On Places and Faces: New Films Offer a Variety of Views of Geography and History." *New York Times* Aug. 21, 1955 1955: 97.

This article discusses several motion pictures, including *To Catch a Thief* (1955), starring Cary Grant and Grace Kelly, and their use of such technology as CinemaScope, VistaVision, and color. *To Catch a Thief*, by Alfred Hitchcock, was filmed on the French Riviera. Crowther says the picture gives Cannes "a spaciousness and beauty that makes you feel now and then that it is real." Of the love story between the Grant and Kelly characters, it is made more believable by "the romantic look made more vivid by color and CinemaScope."

**1711.** ---. "Probing Foreign Films: Large Crop of New Ones Runs to Sex Themes and Low-Grade Comedy." *New York Times* Nov. 3, 1957 1957: 137.

Crowther writes about eight foreign-made films, the notable being Brigitte Bardot's *And God Created Woman*. The movie was "so frankly and fragrantly carnal," and but one of several European-made films that had recently opened in America, that it suggested that sex was "obsessing foreign minds," said Crowther.

**1712.** ---. "The Screen: 'World of Suzie Wong'." *New York Times* Nov. 11, 1960 1960: 36.

Filmed in Hong Kong and England, *The World of Suzie Wong* was a movie about a prostitute (played by Nancy Kwan) and part of the story was set inside a brothel, despite the Code's explicit restrictions against showing such establishments. The advertising referred to Kwan's character as a "yum-yum girl," and Crowther in his review says that Kwan played her "so blithely and innocently" that even women in the audience should like her.

**1713.** ---. "Screen: Cat Man Out 'To Catch a Thief'." *New York Times* Aug. 5, 1955 1955: 14.

In this review of Alfred Hitchcock's film *To Catch a Thief*, Crowther discusses the use of such technology as VistaVision and color. The film was one of the so-called "runaway" or American-interest films of the 1950s, film in France along the French Riviera. Crowther says that "Hitchcock has used that famous coast to form a pictorial backdrop that fairly yanks your eyes out of your head. Almost at the start, he gives you an automobile chase along roads that wind through cliff-hanging seaside villages." However, the camera man had "a bad time with slow dissolves and fades. He has not mastered VistaVision. It has almost mastered him."

**1714.** ---. "Season of Madness: Strange Things Happen in Local Film Realm." *New York Times* July 19, 1959 1959: X1.

This article discusses the fuss over the French film *Lady Chatterley's Lover* (1957), which New York State censors tried to ban and a ban which the U. S. Supreme Court later overturned. Crowther says the love scenes in this film are "strangely tepid" for a French film and cannot "hold a candle to the ones" in the British film, *Room at the Top*, which was a smash hit when it played in the United States.

**1715.** ---. "What's the Dingbat For?" *New York Times* April 9, 1967 1967: 97.

This article notes that "close to half of the movies released in the United States every year are not even submitted for approval of the Production Code." Most people don't know about the Code or care, Crowther writes. Audiences around the U. S. and especially in New York, do "not give two hoots as to whether a picture has passed the Production Code."

**1716.** Crowther, J. G. [James Gerald], ed. *Discoveries and Inventions of the 20th Century*. 1914? New York: E. P. Dutton & Company, Inc., 1955.

This work is the fourth edition of a book originally published by Edward Cressy entitled *Discoveries and Inventions of the Twentieth Century* (1914?). This edition attempts to retain Cressy's original structure. Cressy began, as does this book, "the revival of water-power, economy in the use of fuel, modern steam engines, gas, oil, and petrol engines, and the generation and distribution of electricity." Then follow chapters on electrical lighting and heating, new processing in producing steel, changes in engineering workshops, and electrical furnaces. Then the work deals with refrigeration, and improvements in farming and raising livestock. Subsequent chapters cover railroads, electric traction, motor cars, ships, aircraft, radio and radar, photography, and atomic energy (in the 1955 edition). (Cressy had also considered "recent marvelous discoveries relating to radium, electricity, and matter.")

**1717.** Cubitt, Sean, ed. *Timeshift: On video culture*. London and New York: Routledge, 1991.

**1718.** Cumberland, Sharon. "Private Uses of Cyberspace: Women, Desire, and Fan Culture." *Rethinking Media Change: The Aesthetics of Transition*. Ed. David Thorburn and Henry Jenkins, eds. Cambridge, MA: MIT Press, 2003. 261-79.

"The subject of this essay," the author says, "is fiction writing on the Internet, specifically, the erotica written by women in the context of fan culture..... I examine the way in which women are using the paradox of cyberspace -- personal privacy in a public forum -- to explore feelings and ideas that were considered risky or inappropriate for women in the past. I will suggest that the protection and freedom of cyberspace is enabling these writers to defy many of the social taboos that have inhibited self-exploration and self-expression before the emergence of the Internet." (261)

Cumberland's essay is one of twenty-two chapters by different authors that attempt to improve our "understanding of emerging communication technologies." This volume, which part of a larger series on new media technologies entitled *Media In Transition*, tries to offer a historical and comparative perspective on it subject in a way that is accessible to a wide audience of humanists, social scientists, and policymakers. The editors of this volume describe the chapters in this work as follows: "Challenging the assumption that new technologies displace older systems with decisive suddenness and have a revolutionary impact on society, the essays in this book see media change as an accretive, graduate process, always a mix of tradition and innovation, in which emerging and established systems interact, shift, and collude with one another.

**1719.** Current, Richard N., ed. *The Typewriter and the Men Who Made It*. Urbana, IL; Arcadia, CA: University of Illinois Press; Post-Era Books, 1988.

This 149-page book examines the invention of the typewriter and is informative about efforts to construct a workable machine before Christopher Sholes patented a successful device. About twenty different inventors in the United States, Great Britain, and France had tried to make writing machines before Sholes. "One might think that the technique of printing with types, widespread before 1500, would soon have suggested the possibility of writing with types. However, no such effort was made, so far as is know, for over two centuries, and no really successful effort for about four centuries. Even the steel pen, a humble enough device, was hailed as a marvelous

improvement when it finally began to replace the quill, around 1800." Pages 144-49 included a reprint of the 1875 trade catalog put out by Densmore, Yost & Co., entitled "The Typewriter."

**1720.** Curry, Michael, ed. *Digital places: Living with geographic information technologies*. London: Routledge, 1998.

This abstract was provided by the author on his website at UCLA: "The last twenty-five years have seen major changes in the nature and scope of geographical information. This has happened in one way in society at large, where computers, satellites and global positioning systems have made geographical information more extensive, more detailed and more available. It has happened in another way within the university, where rapidly evolving geographic information systems have been touted as tools useful in a wide range of disciplines, tools that will resolve problems as different as the nature of global climate change and the routing of mail. In both settings the move from manual to computer-based systems is viewed as having a natural trajectory, from less powerful to more powerful technologies. These systems are held to be increasingly able to model and represent all that is important in geographical knowledge and behaviour. They are seen as fitting into and supporting traditional scientific and social practices and institutions. *Digital Places: Living with Geographic Information Technologies* shows that on each score the systems have been misunderstood and their impacts underestimated. By offering an understanding of Geographic Information Systems within the social, economic, legal, political and ethical contexts within which they exist, the author shows that there are substantial limits to their ability to represent the very objects and relationships, people and places, that many believe to be most important. Focusing on the ramifications of GIS usage, *Digital Places* shows that they are associated with far-reaching changes in the institutions in which they exist, and in the lives of those they touch. In the end they call for a complete rethinking of basic ideas, like privacy and intellectual property and the nature of scientific practice, that have underpinned public life for the last one hundred years."

#### "Table of Contents

Introduction Part I: The World According to Geographic Information Systems I. Reason and language in geographic information systems II. On space in geographic information systems III. Optical consistency, technologies of location, and the limits of representation Part II: Geographic Information Systems in Practice IV. On the roots of geographic information systems V. The reshaping of geographic practice VI. Who owns geographic information? VII. The digital individual in a visible world Part III: Living with Geographic Information Systems VIII. Place, practice, and the ethics of complex systems IX. Beyond PaleoGIS."

**1721.** Curtain, Michael. "Dynasty in Drag: Imagining Global TV." *The Revolution Wasn't Televised: Sixties Television and Social Conflict*. Ed. Lynn Spigel and Michael Curtin, eds. New York and London: Routledge, 1997. 245-62.

This work deals with the possibilities of satellite television envisioned by the Kennedy administration after the 1962 launching of Telstar. The author has done research in the Kennedy Presidential Library. Curtain says that this new communication technology is striking in part because of "its profoundly contradictory nature. Global television seemed to offer the prospect of enhancing both global community and superpower struggle. The new medium was characterized as a technology that would encourage mutual understanding, but also as a means of strategic persuasion. It was envisioned as a collective undertaking that would lead to a free exchange of ideas, and yet it was also a technology developed with proprietary corporate interests in mind. In these contradictions, we find important links between television policy and the foreign policy of the New Frontier. For the discourse that emerged with the new technology did not simply produce statements about the national agenda for television, the land of the vast wasteland, it also generated discussions about forging a Free World alliance under the leadership of the United States."

**1722.** ---, ed. *Redeeming the Wasteland: Television Documentary and Cold War Politics*. New Brunswick, NJ: Rutgers University Press, 1995.

Michael Curtain's *Redeeming the Wasteland: Television Documentary and Cold War Politics* (1995) takes its title from FCC chair Newton N. Minow's famous 1961 speech in which he called television "a vast wasteland." Partly as a reaction to Minow's charge, in the early 1960s the television industry developed many documentaries that it saw as serving the public good. By first fitting the television industry into a distinct cultural and political climate and then performing close readings of various Cold War television documentaries, Curtain shows that such documentaries were carefully constructed to garner public support for the governments aggressive stance on foreign policy. Curtain writes: "This book is . . . about a distinctive and complicated moment when political and corporate leaders as well as network officials embraced the television documentary in an explicit attempt to mobilize public opinion behind a more activist foreign policy." (3) In order to prove this assertion, Curtain does not organize his book chronologically, but rather around a series of relationships--such as, for example, mass media and "the national imaginary," and government institutions and broadcasters. (11) Because the book operates relationally, it is more theoretical than a historical work that sticks to a linear narrative, but in the end Curtains arguments are quite convincing.

Following chapter one, in which Curtain introduces the general climate of New Frontier America, he focuses his discussion on the results of industry-imposed television reform; namely, documentaries that were designed to educate the public against the Communist menace. In chapter two, Curtain focuses on specific documentaries such as "Who Goes There? A Primer on Communism" and "The Death of Stalin" to finally abstract key characteristics that relate to U.S. foreign policy: "In each of these programs the central narrative conflict revolves around the Communist challenge to the Free World." (40) By analyzing particular aspects of these documentaries (such as editing technique and angle-choice), Curtain demonstrates that many television documentaries in the early 1960s served as visual arguments for the opposition of Communism worldwide.

After analyzing how particular documentaries worked, Curtain expands his discussion to think about how American documentaries functioned on a global scale. Noting the advent of such new communication technologies as the transistor and the communications satellite, Curtain argues that "many government and broadcast executives considered documentary to be one of the most promising ways to use television to bring together the community of the Free World." (86) Television documentary, then, not only functioned to strengthen opposition to Communism in the United States, but was also used to yoke other countries into a ideological union with America.

In the chapters in which Curtain is not analyzing particular documentaries, he demonstrates how such documentaries were related to television news in general. Through a discussion of the three networks--NBC, ABC, CBS--Curtain shows that they created a discourse of objectivity so that the analyses of television news programs--and, by extension, their longer documentaries--were rarely challenged by the public (150). Despite the fact that challenges were rare because "communists and foreigners were specifically denied standing before the FCC," Curtain does not think that television documentaries of the early 1960s were necessarily homogenous. He writes: "Although none of these efforts produced fundamentally radical critiques of the status quo, they do point to the fact that even though the genre may have been constrained by powerful economic and institutional forces, the programs were far less predictable than one might imagine." (151)

Curtains study is an important supplement to books such as William Boddy's *Fifties Television: The Industry and Its Critics* (1990) because it focuses on documentaries, a genre that enjoyed a relatively large amount of air time in the 1960s, but which has subsequently received little scholarly attention. Curtain also sees his book as augmenting studies of the Cold War period that simply document changes in, for example, gender roles--by examining how television networks purposively shifted their programming in the early 1960s, Curtain attempts to get at *how* such changes came about, an attempt that is on the whole successful.

*Redeeming the Wasteland* is useful for anyone who is interested in the specific ways in which the privately-owned television industry produced cultural documents designed explicitly to stir public support for governmental policies. The strength of Curtains book is that he demonstrates how such a relationship worked

through close analysis of particular programs, which he then links to larger cultural, economic, and political realities.

--**Steve Belletto**

**1723.** Curtis, James, ed. *Mind's Eye, Mind's Truth: FSA Photography Reconsidered*. Philadelphia: Temple University Press, 1989.

James Curtis uses well known, widely circulated photographs by four FSA photographers--Walker Evans, Dorothea Lange, Arthur Rothstein, and Russell Lee--to address the topic of manipulation in FSA photography. Originally created as part of the New Deal program to alleviate rural poverty, the Resettlement Administration, and its successor the Farm Security Administration, produced images of rural America during the Great Depression that were often perceived as factual documents of the era. Consequently, the images were effectively used as powerful tools for creating social awareness and affecting social change due to their dynamic compositions and expressive statements. In this fine study, Curtis challenges the notion of FSA photographs as realistic and truthful documents of the Depression, and provides visual evidence showing how the photographers deliberately posed and arranged their subjects and surroundings to promote and publicize New Deal relief efforts. Moreover, Curtis emphasizes that Roy Stryker and the photographers sought to convey a specific idea of what America should look like during the Depression, resulting in socially constructed, highly contrived depictions of reality.

-**Michele Kroll**

**1724.** Curtis, Scott. "The Taste of a Nation: Training the Senses and Sensibility of Cinema Audiences in Imperial Germany." *Film History* 6.4 (1994): 445-69.

This article appears in an issue of *Film History* devoted to audiences. Curtis examines the German "cinema reform movement as it dealt with the relation between cinema, children and the masses, taste and nation, education and the body." It looks at how reformers sought to protect children from the dangers of cinema. Curtis focuses on the work on one reformer, Hermann Hälker.

**1725.** Cusack, Diane D. "Statement of Diane D. Cusack." *Final Report of the Attorney General's Commission on Pornography*. Nashville, TN: Rutledge Hill Press, 1986. 486-87.

Diane D. Cusack was a member of the Meese Commission during 1985-86. President Ronald Reagan had appointed the Commission to study pornography and to make recommendations for regulating it. Cusack had served on the City Council of Scottsdale, AZ, and was convinced that pornography, if left unchecked, would "undermine our social fabric." She favored vigorous prosecution of pornographers.

**1726.** Cutcliffe, Stephen H., and Terry S. Reynolds, eds., ed. *Technology & American History: A Historical Anthology from Technology & Culture*. Chicago: University of Chicago Press, 1997.

This anthology consists of articles that appeared in *Technology & Culture* between 1963 and 1996. Included in this collection are: **Cutcliffe and Reynolds'** introduction, "Technology in American Context"; **John G. Burke**, "Bursting Boilers and the Federal Power"; **Gail Cooper**, "Custom Design, Engineering Guarantees, and Unpatentable Data: The Air Conditioning Industry, 1902-1935"; **Ruth Schwartz Cowan**, "The 'Industrial Revolution' in the Home: Household Technology and Social Change in the 20th Century"; **Claude S. Fisher**, "'Touch Someone': The Telephone Industry Discovers Sociability"; **Richard F. Hirsh and Adam H. Serchuk**, "Momentum Shifts in the American Electric Utility System: Catastrophic Change -- or No Change at All?"; **Reese V. Jenkins**, "Technology and the Market: George Eastman and the Origins of Mass Amateur Photography"; **Bruce Seely**, "Research, Engineering, and Science in American Engineering Colleges, 1900-1960"; **George Wise**, "A New Role for Professional Scientists in Industry: Industrial Research at General Electric, 1900-1916."



**1727.** Cutler, Martha. "The Secret of Harmony in Color." *Harper's Bazaar* 39.8 (1905): 762-63.

The author says that "Unconsciously our eyes drink it in [color] from our birth, but unfortunately the eyes are too often blind and the senses dulled to the natural beauties surrounding them. It is indeed a mystery why the lessons which are a part of our very life should not in time become an instinct to us all, instead of to the favored few to whom the genius of color insight and feeling is an unstudied as it is unsought...." (762)

"Where instinct is absent study, observation, and experiment must take its place. The color artist needs no rule or law to tell him what is beautiful, but in time he inevitably forms certain well-defined theories as to the means of obtaining certain color effects. Color, after all, is physical, and mystical and elusive though its charms may be, natural laws undoubtedly underlie its combinations as well as its composition, and in time we will have as clearly defined scales and laws of harmony in color as in music, its sister art. **Color has been aptly called 'the music of light.'**" (762) [my emphasis] As for harmony in color: "**The truest harmony surrounds us on all sides, for Nature is full of it and Nature never makes a mistake.**" (762) (my emphasis)

Cutler says that "all the color have certain definite qualities." (762) She also notes that psychological studies, or experiments, have been done to see what effects color light has upon the retina. (763)

**1728.** Cutlip, Scott M., comp., ed. *A Public Relations Bibliography*. Madison and Milwaukee: University of Wisconsin Press, 1957.

The second edition of this unannotated bibliography has 5,949 entries. One section of this work deals with "Communications, Tools, and Media," and covers works dealing with film, newspapers, books, magazines, radio, television, and advertising as they are related to public relations. Another section covers public relations and the military. Cutlip was one of the early advocates of studying public relations as both a profession and as a social force in American culture.

**1729.** Cutlip, Scott M. "A Public Relations Footnote To the Pete Rose Affair." *Public Relations Review* 15 (1989): 46-48.

This article discusses the creation of the Motion Picture and Distributors Association (MPPDA), which hired Will H. Hays as its president, in the wake of the Fatty Arbuckle scandal. It draws parallels to the creation of the MPPDA and the establishment Major League Baseball Commissioner's office created after the Black Sox Scandal of 1919.

**1730.** ---, ed. *The Unseen Power: Public Relations. A History*. Hillsdale, NJ: Lawrence Erlbaum Associates, 1994.

This work provides a comprehensive history of public relations. The author, who taught many years at the University of Wisconsin, Madison, was one of the pioneers in public relations education and in writing the history of this field. This large work attempts to be a comprehensive history of the field. It discusses public relations in the context of various media.

**1731.** Czitron, Daniel, ed. *Media and the American Mind: From Morse to McLuhan*. Chapel Hill: University of North Carolina Press, 1982.

This informative survey is good on how such theorists as John Dewey, Charles Cooley, Robert Park, Harold Innis and Marshall McLuhan viewed communication as well as on individual media such as the telegraph, wireless, and television.

The telegraph, movies and radio wrought significant changes in American society after their introduction. Initially, the public enthusiastically welcomed each invention as beneficial to society. Gradually, concern developed regarding the cultural influence each medium had, especially the supremacy of commercialism and its consequent determination of media content. Also, control of each medium by a limited number of corporations caused worry

among some libertarians, scholars and social activists. Later, philosophers and sociologists would assess the effects of each medium, would analyze the process of communication via mass media and would theorize about the possible impact of new media on society. The study of mass communications would benefit researchers, who learned to refine their techniques and to evaluate the variety of factors that affected recipients of messages from the mass media.

– James Landers

**1732.** Daily, Film and Television, ed. *The 1966 Film Daily Yearbook*. New York: np, 1966.

This Yearbook as a great deal of information about the motion picture industry -- the rating system, international markets, agents and other public relations data.

**1733.** ---, ed. *The 1969 Film Daily Year Book of Motion Pictures*. 51st ed. New York: Film and Television Daily, 1969.

This volume, for 1969, was apparently the last published in this series. It has a great deal of information about the motion picture industry including media relations, overseas markets, television, and more.

**1734.** Daingerfield, Elliott. "Color and Form -- Their Relationship." *Art World* 3 (1917): 179-80.

The author, Elliott Daingerfield (1859-1932), was a well-known Southern landscape painter during the late 19th and early 20th centuries, and was one of small number of artists commissioned Sante Fe Railroad to paint the Grand Canyon. In this article he discusses the relation between drawing, or form, and the use of color. "Drawing defines form, color reveals it," he says. (179) "We may then reach almost an axiomatic statement that color without form is chaos. No haphazard assemblages of the palette, no flowing together of chance tones may rightly be considered color when we are considering the art of Painting." (179)

Daingerfield comments on color's impact on psychology. "Color is sensation, and because of this curious and powerful effect upon the nerves of man, it is possible for him to become inebriate, a color inebriate, and when that happens he loses all or nearly all sense of form. A study of the works of Monticelli will show beautiful drawing in his earlier things, progressing then through various changes, as the power of color took hold upon him, until at the last he had become so heavily 'doped' with color sensation that form is lost, and we have a jumble of colors, each lovely in itself perhaps, but contradictory when considered as painting. And so the mind asks, what is it all about?" (179)

Daingerfield discusses the harmonious use of color and its relation to Nature. "We are not ready to return to the barbaric excitement of a spot of red or yellow or to enter the mad-house from a suffusion of yellow and purple. For this we cannot give up the exquisite delicacy of nature, her sumptuousness of color and the magic of her grays.

"Everywhere in God's world, indeed, we find the Master Worker using from, color; color, form. Nor is it out of doors alone that this law is at work; the delicacy of a child's face reveals it quite as entirely; and always the color must express the form. There has been much of rhapsody written about colorists. We are told their going made in the glory of it, and then we see their things 179/180 and no longer wonder; indeed, the only wonder is that any who have seen the works remain sane." (179-80)

This article was part of a symposium on color in this issue of *Art World*.

**1735.** Dale, Edgar, ed. *Children's Attendance at Motion Pictures*. New York: Macmillan Company, 1935.

This volume in the Payne Fund Studies is an early effort to document attendance of motion pictures by children. In *Children's Attendance at Motion Pictures* (1935), Dale argued that the number of children attending the movies was much greater than the industry acknowledged. He called on parents to be more active. Preferably they should attend films with their children, and failing that, they should at least help them interpret what they

had seen. In 1929-1930, he had used Columbus, Ohio as a case study, and also sent out more than 50,000 questionnaires to collect movie attendance data on school children in fifty Ohio communities and several localities in one North Dakota county. From that data, he extrapolated that throughout the United States, perhaps a third of motion pictures audiences were made up of youth under the age of twenty-one, and that parents were accompanying their children to the theaters less and less frequently. Because children lacked adult experience, they were unable to make mature judgments about what they watched, and could "only acquiesce" in what they had seen.

**1736.** ---, ed. *The Content of Motion Pictures*. New York: Macmillan, 1935.

This volume in the Payne Fund Studies was an early attempt to analyze the content of motion pictures. Dale analyzed several hundred feature films released at five-year intervals between 1920 and 1930. His method involved using plot summaries in *Harrison Reports*; he actually watched 115 of these pictures, and selected forty to study in detail. The social values embedded in movies worried him. In *The Content of Motion Pictures* (1935), he analyzed about 1,500 movies between 1920 and 1930, and discovered that sex, love, and crime dominated. Half the movies that treated love emphasized sex. The considerations of problems confronting singles over thirty or the difficulties encountered in marriage were so unsatisfactory that Dale doubted if young people gained any insight to what that they might later encounter. Rarely did films explain why people turned to crime -- its causes and remedies were neglected. Criminals sprang "Minerva-like...from the head of Jupiter" in the movies, and were not always shown to be punished. In an age of prohibition, alcohol was featured in seventy-five percent of the films, and tobacco was used in almost ninety percent of the pictures. Movies that dealt with history, travel, or children's themes accounted for only a minuscule percentage of the pictures that Dale studied.

**1737.** ---. *First Symposium on Elements Out of Which a Program Looking Towards National Film Policies in Motion Pictures Can Be Selected*. Motion Picture Research Council Papers.

Edgar Dale wanted a national policy regarding motion pictures that would protect free expression in order that real artists could get the chance to put their visions on screen. As with great writers or painters, it did not matter that the movie maker's vision might be "incorrect," or that it might conflict with society's conventions. In fact, he acknowledged that his plan might lead to pictures which were "flatly opposed to prevailing notions about things." Dale wrote three volumes in the Payne Fund Studies.

**1738.** ---, ed. *How To Appreciate Motion Pictures: A Manual of Motion-Picture Criticism Prepared for High-School Students*. New York: Macmillan Company, 1933.

This volume in the Payne Fund Studies was an early effort to teach media literacy -- in respect of motion pictures -- to high school students. He wanted the public to be educated about film's power. As an art form cinema was comparable to drama, literature, painting, and music, "too fine an instrument to be used only for passing entertainment or to kill time." The public needed to learn how to discriminate between good and bad films just as they might discern the difference between great literature and pulp fiction: "to enjoy with understanding," as he put it. To that end, he prepared a manual, *How To Appreciate Motion Pictures* (1933), to help high school students. It covered the gamut of film making, from cameras, to acting, directing, and settings. He ended with controversial recommendations. One advocated doing away with the star system and celebrity culture that was growing up around it. Another called for creating a "new point of view regarding the place of motion pictures in our scheme of living," so that cinema could better speak to such problems as abolishing war, crime and punishment, "the more satisfactory distribution of wealth," and understanding democratic government. He challenged Hollywood to produce movies for adults and different films for children.

**1739.** Dale, Robert. "An Introduction to Artificial Intelligence." *Arms and Intelligence: Weapon and Arms Control Applications of Advanced Computing*. Ed. Allan M. Din, ed. New York: Oxford University Press, 1987. 33-46.

This paper grew out of a 1986 workshop sponsored by the Stockholm International Peace Research Institute. The abstract for Dale's piece describes it as follows: "The research area of artificial intelligence is described in terms of its programming languages, like Lisp and Prolog, and of various techniques, such as search and knowledge representation. A number of application areas are discussed with particular mention of some important expert-system techniques and their practical relevance."

**1740.** Dallek, Robert, ed. *Flawed Giant: Lyndon Johnson and His Times, 1961-1973*. New York: Oxford University Press, 1998.

This biography of Lyndon B. Johnson has information about Jack Valenti, who after leaving the Johnson administration in 1966, became president of the Motion Picture Association of America.

**1741.** Dana, Charles A. "Journalism. A Lecture Delivered to the Students of Union College." *McClure's Magazine* 4.6 (1895): 555-63.

In this address to Union College student, the *New York Sun's* editor, Charles A. Dana, discusses what it takes to become a good journalist and also the state of the newspaper business in 1895. He expressing skepticism about the creation of schools of journalism which was happening in some universities then. A for the new journalism departments, he said "I have never found that a student or graduate who had pursued that department, instead of pursuing other studies, was of any great value as a practical worker in the newspaper work ...." (556) He was in favor of a general education, though, that included Greek and Latin. "I had rather take a young fellow who knows the Ajax of Sophocles, and who has read Tacitus, and can scan every ode of Horace, I would rather take him to report a prize-fight or a spelling match, for instance, than to take one who has never had those advantages." (556)

The first requisite of a good journalist was "a thorough knowledge of English." (558) The second was "a knowledge of politics" (558). Studying the U. S. Constitution was essential to understanding American government, he said. (559) In addition "the newspaper man should know the Bible, Shakespeare, and Milton." (560)

Dana thought that transmission of news by electricity had revolutionized newspapers and journalism. "What a wonder, what a marvel it is, that here, for one or two cents, you buy a history of the entire globe of the day before!" he told students at Union College in 1895. "It is something that is miraculous, really, when you consider it." (563) It would give the newspaper profession "a higher dignity" than ever before, he said. (563)

**1742.** Daniel, Eric D., Mee, C. Denis, and Mark H. Clark, eds., eds. *Magnetic Recording: The First 100 Years*. New York: IEEE Press, 1999.

This work provides an excellent introduction to the history and development of magnetic recording, a field that by the end of the twentieth century had become a \$100 billion industry employing a half million people. The book is organized around three broad areas: audio recording which constituted magnetic recording from 1898 to the end of World War II; video recording, which began in the early 1950s; and data recording, which also began to take form during the early 1950s.

The editors of this volume maintain that only four generic design formats, each pioneered 30 to 60 years prior to this book's appearance (1999), have endured over the long-term. They are: 1) the Magnetophon audio recorder developed in Germany during the 1930s and 1940s, and which used magnetically coated plastic tape. It created the format for later magnetic tape recorders that used stationary heads. 2) The quadruplex video recorder, introduced by Ampex in 1956, set the standard for all video recorders that used heads that scanned moving tape. 3) The random access method of accounting and control (RAMAC) disk file, developed by IBM also in 1956. This development followed the appearance of electronic computers and it met an urgent need for data storage devices with much more rapid access than tape. The RAMAC set the format for "hard" disk drives. 4) The diskette, which IBM developed in the late 1960s which permitted random access to any recorded track and which

became a removable, low-cost storage apparatus. This invention provided the basic format for all later “floppy” disk drives.

The creators of this volume predict that in the future digital magnetic recording will increase, that the storage capacity on magnetic media of all kinds will continue to grow, and that magnetic recording in some areas will be challenged by optical disk recording – e.g., audio compact discs (CDs), CD-ROMs, and DVDs (digital versatile disks).

This work has more than 100 illustrations and more than 90 photographs.

**1743.** Daniels, William H. "The Drawing Room Comedy *Marriage on the Rocks*." *American Cinematographer* 46.9 (1965): 567-69.

This article discusses the problems of shooting on location for the movie "Marriage on the Rocks," produced by Sinatra Enterprises. The cost for perhaps 100 people would have been about \$175,000.

**1744.** Danko, George M. and Friedrich B. Prinz. "An analysis of lathe development using artificial intelligence techniques." *History and Technology: An International Journal* 5.1 (1988): 1-29.

The authors show how the lathe's historical development can be represented and analyzed by employing the techniques developed in artificial intelligence programming, especially in the realm of expert systems. The article discusses the lathe's history over 22 centuries, and then how the expert systems approach can be used as a model to study this historical change.

**1745.** Darnton, Robert, ed. *The Forbidden Bestsellers of Pre-Revolutionary France*. New York: W. W. Norton and Company, 1995.

Robert Darnton argues that to understand the attitudes that lead to the French revolution, we must not just look at canonical philosophical works (like those written by Rousseau), but we must also examine the bestsellers that were banned by the government, the books that the public was actually reading. By examining three banned best-sellers in depth -- *Therese philosophie*, *L'An 2440*, and *Anecdotes sur Mme la comtesse du Barry* -- he is able to detail the purposes each served the general public. *Therese* could also be read as a contraception manual and a book that promoted masturbation at a time when it was thought to cause disease. *L'An 2440* provided an indictment of the condition of eighteenth-century France through a futuristic story set in 2440. It focused on the power of books and the printed word. *Anecdotes* fed the public's appetite for gossip; it was a "true" story of Louis XV's mistress and her ability to arouse the impotent king. *Anecdotes* was similar to the *National Enquirer* of today, providing scandalous stories about actresses and political luminaries that people eagerly devour.

Although the banned bestsellers were powerful, they did not cause the revolution, Darnton argues. They were part of a larger movement; they caused the general public to lose faith in the monarchy, by portraying Louis XV and XVI as buffoons, and the government as corrupt. Ultimately, it is difficult for us to understand the power books had in the 1700s, Darnton says, because we have television, movies, and radio -- media that did not exist during the French revolution.

Darnton, who is a student of both the French Revolution and also the history of the book, examines here a genre of book that provides insight into French cultural history prior to the Revolution. He also looks at the book during this period as a communication system. The producing, distributing, and consuming books can be viewed as a "communications circuit which runs from author to reader -- and ultimately back to the author again."

**-Hallie Lieberman**

**1746.** Dart, John. "Age Old Problem: Portrayals of Christ Tempt Controversy." *Los Angeles Times* July 30, 1988 1988, sec. 1: 1.

This article surveys the ways in which motion pictures and television programs have portrayed Jesus. It came as a controversy arose over the movie *The Last Temptation of Christ* (1988). Dart notes that religious critics denounced movies during the 1970s -- *The Passover Plot* (1976), Franco Zeffereilli's television mini-series, *Jesus of Nazareth* (1977), and Monty Python's *Life of Brian* (1979). The article discusses Nikos Kazantzakis' (1883-1957) novel, *The Last Temptation of Christ*.

**1747.** ---. "Church Declares 'Last Temptation' Morally Offensive." *Los Angeles Times* Aug. 10, 1988 1988, sec. 2 (Metro): 3.

This article reports that the Catholic bishops' Department of Communication in New York had rated Martin Scorsese's movie *The Last Temptation of Christ* (1988) "morally offensive." This rating "couched in relatively mild criticism," went to 53,000,000 Catholics.

**1748.** ---. "Church Likely to Condemn 'Temptation,' Mahony Says." *Los Angeles Times* July 20, 1988 1988, sec. 2 (Metro): 3.

This article reports that Los Angeles Archbishop Roger M. Mahony says that the Roman Catholic Church is likely to declare Martin Scorsese's movie *The Last Temptation of Christ* (1988) to be "morally offensive."

**1749.** ---. "Evangelist Offers to Buy All Copies of Christ Movie." *Los Angeles Times* July 16, 1988 1988, sec. 2 (Metro): 3.

This article is about evangelist Bill Bright's offer to Lew Wasserman of Universal Pictures to buy all copies of the movie *The Last Temptation of Christ* (1988).

**1750.** ---. "'Last Temptation' Views Still Coming In; Boycott of 'E.T.' Among Religious Reactions to Controversial Movie." *Los Angeles Times* Aug. 27, 1988 1988, sec. 2 (Metro): 6.

In reaction to Universal Pictures' controversial movie *The Last Temptation of Christ* (1988), fundamentalists and other religious critics urged a boycott of the video release of the popular Universal movie *E. T.* (1982).

**1751.** ---. "Some Clerics See No Evil in 'Temptation'." *Los Angeles Times* July 14, 1988 1988, sec. 6 (Calendar): 1.

This article is about religious leaders such as Daniel Berrigan, Robert E. A. Lee (a former movie review for *Lutheran* magazine), and others who saw little or knowing that was morally offensive in the film *The Last Temptation of Christ* (1988).

**1752.** ---. "'Temptation' May Lead to Examination and Renewal of Faith." *Los Angeles Times* Aug. 13, 1988 1988, sec. 2 (Metro): 6.

*Los Angeles Times* religion writer John Dart says that "despite the vociferous religious opposition to *The Last Temptation of Christ*, the film that was released Friday, many churches may use the occasion to examine anew and proclaim their beliefs about Jesus -- especially the doctrine that he was truly tempted yet sinless." The article goes on to discuss possible misrepresentations of the movie's final scenes.

**1753.** ---. "'Temptation, with a New Cover, Due at Bookstores, Publisher Says." *Los Angeles Times* Aug. 19, 1988 1988, sec. 6 (Calendar): 6.

This article is about a new edition of Nikos Kazantzakis's 1960 novel *The Last Temptation of Christ*. The novel was the basis for the 1988 film by Martin Scorsese.

**1754.** Dart, John , and Chandler, Russell. "Full Theaters, Protests Greet 'Temptation'." *Los Angeles Times* Aug. 13, 1988 1988, sec. 1: 1ff.

This article notes that despite peaceful protests and efforts to boycott the movie *The Last Temptation of Christ* (1988) (or perhaps because of them), the movie played to generally large in the cities where it opened.

**1755.** *Never On Sunday (aka Pote Tin Kyriaki)*. 1959, 1959.

*Never on Sunday* (1960), a comedy filmed in Greece, and written and directed by a notable member of the Hollywood blacklist, Jules Dassin, was about "the strong sexuality of a modern 'free' woman," a prostitute played by Melina Mercouri, and the unsuccessful efforts by an American tourist (played by Dassin) to reform her. Despite not having a PCA seal, the movie was a financial hit. Made for about \$150,000, it earned at least \$5 million in the United States alone. When the film played in Atlanta, censors tried to ban it as obscene, but the ban was overturned when the Fulton County Superior Court ruled that the city's censorship law was unconstitutional. By that time, the movie had played in more than 2,000 theaters in 175 American cities.

**1756.** Daugherty, Frank. "Chromos in Hollywood." *New York Times* Sept. 19, 1937 1937: 179.

This article talks about using mass-produced color still photographs to publicize movies and their stars that appear in Technicolor films. It says that "Perhaps a dozen newspapers throughout the country are equipped to reproduce colored photographs in their daily editions, but a great many more use colored rotogravure on Sunday. There are also innumerable fan, fiction and photographic magazines, and a few dealing with the stage and motion pictures as graphic arts, which no doubt will welcome the revolution" that the photographers who make these stills are bringing about.

**1757.** Davenport, Gorianna. "Your Own Virtual Storyworld: True interactive entertainment will arise once engineers and artists create virtual realities that can unfold improvisationally." *Scientific American* 283.5 (2000): 79-82.

This work discusses the possibilities presented by digital cinema and computers. As movie makers gain the ability to improvise virtual reality, entertainment will become much more interactive.

**1758.** Davidson, Randall, ed. *9XM Talking: WHA Radio and the Wisconsin Idea*. Madison, WI: University of Wisconsin Press, 2006.

Randall Davidson traces the history of Wisconsin Public Radio from 1909 to 1979. The network has its origins in a license for the experimental radio broadcaster 9XM that was granted to a professor in the University of Wisconsin-Madison's electrical engineering department, Edward Bennett, in 1914. This frequency was later "borrowed" by a professor in the physics department, Earle M. Terry, for experiments with "wireless telegraphy" (p. 8). Terry would lead the station throughout its early years as it continued to be housed within the physics department.

Davidson focuses on the individuals that were influential in the development of the station in the early and mid-1900s, as well as the development and expansion of its programming. Early broadcasts of 9XM included weather reports aimed helping rural farmers plan their crop production. In 1922, the station switched to the call letters WHA.

Early radio started as a wireless method to transmit telegraph messages. There was increasing interest in wireless transmission after the sinking of the Titanic. The first radio broadcasters, such as 9XM at the University of Wisconsin, started out sending "point-to-point" telegraphic messages to experiment with the technology. These transmissions could then be overheard by anyone between the two points who had a radio receiver. This eventually developed into the idea of using the technology to broadcast to the general public.

The station's educational focus included extension and outreach to the state's rural residents with the notion of making the university accessible to listeners across the state through the "Wisconsin Idea."

Notably Davidson debunks the myth that 9XM/WHA is the "oldest" radio broadcaster in the United States and concludes that WHA is in fact the second "oldest" station in the United States. However he does find that it is the oldest educational radio station in the country.

--Jill Hopke

**1759.** Davies, Duncan S. "The Computer Revolution, Industry and People." *The Microelectronics Revolution: The Complete Guide to the New Technology and Its Impact on Society*. Ed. Tom Forester, ed. and intro. Oxford, Eng.; and Cambridge, MA: Basil Blackwell Publisher; and MIT Press, 1980. 334-44.

Davies, at the time of this piece, was Chief Scientist and Engineer at the Department of Industry, London. He raises questions about the impact of the microprocessor on employment. This piece originally appeared in *Chartered Mechanical Engineer* (June 1978).

**1760.** Davies, K. A. "Voluntary Exposure to Pornography and Men's Attitudes Toward Feminism and Rape." *Journal of Sex Research* 34 (1997): 131-37.

This study examined the relationship between X-rated video rentals and attitudes toward feminism and violence toward women. The author gathered data from "194 men who rented X-rated videos of their choosing from a single pornography establishment in a large metropolitan county during 1988" (131). The renters attitudes were assessed by asking whether or not they supported the Equal Rights Amendment, whether they supported a law against marital rape, and length of sentence for both marital and date rape. Davies found no relationship between any of the dependent measures and number of videos rented. This study used non-experimental methods due to some of the criticisms leveled at experimental research, particularly pornography research (see Childress, 1991). A strength of this research, then, is that it introduces a new and useful method for examining the relationship between pornography use and attitudes and behaviors. A caveat, however, is that other media are not considered in the analysis/

--Michael Boyle

**1761.** Davies, Lawrence E. "Reagan Promises to Rid Campuses of 'Anarchists'." *New York Times* Jan. 8, 1969 1969: 36.

In addition to Reagan's comments about keeping classes open on California campuses, Governor Reagan asked the state legislator for a "drive against pornography and narcotics."

**1762.** Davis, Bette, ed. *Lonely Life: An Autobiography*. New York: Putnam.

In this autobiography, Bette Davis discusses her film career and such movies as *Beyond the Forest*, a film based on a 1948, that dealt with abortion, a topic then forbidden under the motion picture Production Code.

**1763.** Davis, Charles Thomas, ed. *The Manufacture of Paper: Being a Description of the Various Processes for the Fabrication, Coloring, and Finishing of Every Kind of Paper...* Philadelphia; New York: Henry Carey Baird & Co.; Arno Press, 1972.

This 1886 history of paper was reprinted in Arno Press's Technology and Society series. This work is informative on the technology and processes of nineteenth-century paper making.

**1764.** Davis, Henry B. O., ed. *Electrical and Electronic Technologies: A Chronology of Events and Inventors from 1900 to 1940*. Metuchen, N. J. and London: Scarecrow Press, Inc., 1983.

This 168-page work continues the earlier *Electrical and Electronic Technologies* which covered events up to 1900. This work deals with the first four decades of the twentieth century. Each chapter treats a decade and



within each chapter there are brief descriptions by year of major inventors and innovations. Two appendices follow. One is an "Index to Vacuum Tubes"; the other is an "Index to Radio Stations."

**1765.** Davis, Melton S. "Public Opinion -- the Court of Last Resort." *Labor and Nation* 3.1 (1947): 24-27.

Davis outlines a 10-point program to help organized labor modernize its public relations efforts to manage its public image. Among the recommendations: Create a national strategy board to coordinate labor public relations and create a unified voice; provide more training for union leaders in modern methods of public relations; make use of sociologists on union research staffs to develop better appeals to laborers; improve polling methods to ensure more representation of the rank and file; create labor-oriented metropolitan newspapers and modernize the weekly and monthly labor press.

**--Phil Glende**

**1766.** Davis, Robert Edward, ed. *Response to Innovation: A Study of Popular Argument About New Mass Media*. New York: Arno Press, 1976.

This 1965 University of Iowa Ph. D. thesis (Department of Speech and Dramatic Art) is here republished by Arno Press. The author is interested in people "suspicious of ... new influences" who "predicted that the mass media would damage culture, subvert values, and overturn respected institutions. Innovation, they said, would cause the evils society most feared. The effects of motion pictures, radio, and television, both real and predicted, have been the cause for lively and persistent controversy for some six decades."

**1767.** Davis, Watson. "The New Radio Movies." *Popular Radio* 4 (1923): 436.

**1768.** ---. "Seeing by Radio." *Popular Radio* 3 (1923): 266.

**1769.** Dawson, Ashley. "Documenting Democratization: New Media Practices in Post-Apartheid South Africa." *Democracy and New Media*. Ed. Henry Jenkins and David Thorburn, eds. Cambridge, MA: MIT Press, 2003. 225-44.

The author writes that "during the transition to democracy after 1990, South Africa faced the pressing question of how to transform" the South African Broadcasting Corporation, "this organ of racist ideology into a forum for the advancement of national unity and equality." (225)

The volume in which Dawson's chapter appears is part of a larger series on new media technologies entitled *Media In Transition*. The volume tries to offer a historical and comparative perspective on its subject in a way that is accessible to a wide audience of humanists, social scientists, and policymakers. As the editors explain, the "essays in this volume capture something of the complexity and disagreement in current discourse about the politics of cyberspace. Some contributors offer us front-line perspectives on the impact of emerging technologies on politics, journalism, and civic experience. What happens when we reduce the transaction cost for civic participation, or increase access to information, or expand the arena of free speech? Other contributors place our shifting understanding of citizenship in historical context, suggesting that notions of cyberdemocracy and online community must grow out of older models of civic life. Still others expand this conversation to consider the global flow of information and to test our American conceptions of cyberdemocracy against developments in other parts of the world. How, for example, do new media operate in Castro's Cuba, or in post-apartheid South Africa, or in the context of multicultural debates on the Pacific Rim? Some contributors examine specific sites and practices, describing new forms of journalism or community organizing. Some voices here are deeply skeptical; others are optimistic. For some writers the new technologies endanger our political culture; for others, they promise civic renewal.

"Most of the papers on which these chapters are based originated in series of public forums and conferences hosted by MIT from 1998 to 2000 under the title 'Media in Transition.' Funded by the John and Mary R. Markle Foundation and organized by the MIT Communications Forum, these events aimed to nourish a broad civic conversation about the political impact of new media technologies. The essays have been revised for this book."

**1770.** Day, David T. "Light: The Civilizer." *American Illustrated Magazine* 61.6 (1906): 654-64.

This article, written by a leading geologist in 1906, says that "the Invention of Bright, Steady Light has revolutionized history" and had been a great "civilizer." (654) "For with the advent of a bright light, for the first time in history people began to read at night.... The bright light made reading a universal habit." (656) Day discusses various types of light made possible by oil and kerosene, gas, and electricity.

**1771.** Day, Lance. "Language, Writing, Printing and Graphic Arts." *An Encyclopaedia of the History of Technology*. London and New York: Routledge, 1990. 665-85.

An introduction to this area. Ian McNeil is the *Encyclopaedia's* editor.

**1772.** Day, Lance and Ian McNeil, ed. *Biographical Dictionary of the History of Technology*. London and New York: Routledge Reference, 1996.

This 844-page biographical dictionary contains almost 1,300 names. The overwhelming majority are white, European and North American males. An effort was made to include important Asian, African Americans, and women. The work has three indexes -- by subject area, by topic, and by name. Entries usually have brief suggestions for further reading.

**1773.** Dayan, Daniel and Elihu Katz, ed. *Media Events: The Live Broadcasting of History*. Cambridge, MA: Harvard University Press, 1992.

The authors write that this "book is about the festive viewing of television. It is about those historic occasions--mostly occasions of state--that are televised as they take place and transfix a nation or the world. They include epic contests of politics and sports, charismatic missions, and the rites of passage of the great--what we call Contests, Conquests, and Coronations. In spite of the differences among them, events such as the Olympic Games, Anwar el-Sadat's journey to Jerusalem, and the funeral of John F. Kennedy have given shape to a new narrative genre that employs the unique potential of the electronic media to command attention universally and simultaneously in order to tell a primordial story about current affairs. These are events that hang a halo over the television set and transform the viewing experience.

We call them collectively 'media events,' a term we wish to redeem from its pejorative connotations. Alternatively, we might have 'television ceremonies,' or 'festive television,' or even 'cultural performances'.... These telecasts share a large number of common attributes which we shall attempt to identify. Audiences recognize them as an invitation--even a command--to stop their daily routines and join in a holiday experience. If festive viewing is to ordinary viewing what holidays are to the everyday, these events are the high holidays of mass communication. Conceptually speaking, this book is an attempt to bring the anthropology of ceremony ... to bear on the process of mass communication."

**1774.** De Angelis, Gina, ed. *Motion Pictures: Making Cinema Magic*. Minneapolis: Oliver Press, Inc., 2004.

The text of this brief book runs 129 pages. There are not notes but there are sidebars, a Glossary, short bibliography, and an Index. The work is broken into seven chapters, each devoted to a leading innovator in the field of motion pictures: W. K. L. Dickson and the Kinetograph; Auguste and Louis Lumiere; Lee de Forest and Optical Sound; Herbert Kalmus and Technicolor; Linwood Dunn and the Optical Printer; Mike Tode and Todd-AO; and Garret Brown and the Steadicam. The chapter on Kalmus (63-75) notes that "Although almost every color movie made between 1925 and 1950 used Technicolor, these were only 12 percent of the total number of

Hollywood films made during that time. Even into the 1960s, at least half of all movies were still shot in black and white. Hollywood did not convert entirely to color until the advent of color television made it a competitive necessity. By 1970, 94 percent of American feature films were made in color, and today [2004] it costs more to film in black and white than it does to use color." (75)

**1775.** De Forest, Lee. "Our Changing Communications." *New Frontiers of Knowledge: A Symposium by Distinguished Writers, Notable Scholars & Public Figures*. Washington, D.C.: Public Affairs Press, 1957. 113-15.

De Forest, who invented the vacuum tube, here observes that some have compared the electron tube's impact on civilization to that of the discovery of the wheel and early use of fire. While De Forest does not go that far, he does say that "the 3-electrode tube and its descendants have made possible in spreading over the entire face of the globe an invisible network of international, inter-continental, telephonic communication, whereby the ancient barriers of unlike languages no longer persist. Coupled with this all important development comes now radio's sister development, television, linking distant sight with the voice."

Interestingly, De Forest notes that 1957 may be the year that the first man-made satellite will be put into orbit. However, he says, "to place a man in a multi-stage rocket and project him into the controlling gravitational field of the moon, where the passenger can make scientific observation, perhaps land alive, and then return to earth -- all that constitutes a wild dream worthy of Jules Verne." Only a dozen years later, of course, that became a reality.

**1776.** ---, ed. *Television: Today and Tomorrow*. New York: Dial, 1942.

**1777.** De Grazia, Edward, ed. *Girls Lean Back Everywhere: The Law of Obscenity and the Assault on Genius*. New York: Random House, 1992.

The author writes: "In historical perspective, it can be remarked that under Justice Brennan's leadership the Supreme Court interpreted the First Amendment's guarantees of speech and press in ways that permitted authors and artists, their publishers and promoters, to communicate on the subjects of sex, religion, politics, and anything else in almost limitless ways -- much as the Court (equally controversially, and again following Brennan's lead) privileged this xiii/xiv country's newspaper press. Here admittedly is a degree of freedom or license that many people prefer to deny themselves and others. The liberty asserted by American artists and writers is nothing less than the right to upset the basic assumptions upon which our family, social, political, religious, and cultural life is based." (xiii-xiv)

**1778.** De Grazia, Edward, and Newman, Roger K., eds. *Banned Films: Movies, Censors and the First Amendment*. New York: R. R. Bowker Company, 1982.

This book is divided into two parts. The first discusses motion picture censorship and legal/constitutional developments that led to the breakdown of regulation and protection under the First Amendment. The second part then discusses specific films that were important in censorship battles. This solid, informative book is an excellent reference for those interested in learning about benchmark cases in motion picture censorship. The individual cases involving specific films are discussed in some detail.

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Motion picture, no less than literature and art, are means for the circulation of ideas and for the carrying out of the nation's dialogue. And yet, the authors observe, the movies were censored by police, prosecutors, customs officials, and all sorts of city, state boards and federal censors; by mayors, governors, fire, safety and

health commissioners, educators and librarians as well. For much of the twentieth century – certainly during the first two-thirds of it – “people were prevented from seeing on the movie screen what was happening around them, unless the censors considered it safe. The censorship interfered with the communication of political as well as sexual information and ideas. Movie critical of the courts or the police were frequently condemned.” (xvi) In this book, the author use “censorship” to mean “ any government or industry practice that has interfered with or changed the content of the movies as determined by its creators – from criminal prosecutions and governmental censor boards to private industry self-regulation, including war-time “voluntary cooperation” with the military.” (xvii-xviii)

--Amy Chu

**1779.** De Lauretis, Teresa and Stephen Heath, eds., ed. *The Cinema Apparatus*. New York: St. Martin's Press, 1980.

These essays came from a conference on 'The Cinematic Apparatus' held in February, 1978, by the Center for Twentieth Century Studies of the University of Wisconsin-Milwaukee. The conference coordinating committee included David Bordwell, Kristin Thompson, and Douglas Gomery.

The essays in this volume are of mixed value. Among the best chapters of a historical nature are those by **Peter Wollen** (“Cinema and Technology: A Historical Overview”); **Dudley Andrew** (“The Post-War Struggle for color” [in France]); and **Kristin Thompson** (“Implications of the Cel Animation Technique”). Many other papers are more theoretical than historical.

**1780.** de Navarro, Mary Anderson. "My Early Days on the Stage." *Ladies' Home Journal* 13.2 (1896): 1-2.

Mary Anderson de Navarro here paints a bleak picture of what it takes to be successful on the stage. Of her early performances, she says that "All I had gained by a week of hard work was a sad heart and a very sore throat." (1) She ends by saying: "Indeed, I would not wish 'my dearest enemy' to pass through the uncertainties and despondencies of those early days." (2)

**1781.** De Vinne, Theodore L. "Perfecting the Press." *Current Literature* 30.5 (1901): 533-35.

This article surveys improvements in printing methods. It discusses the work of Earl Stanope, the Konig press, the Bullock press, and the rapid printing machinery made possible by the "cylindrical inking rollers made of glue and molasses." The improvements in printing technology would have been relatively insignificant, though, had not cheap paper become available. The author notes that by 1880, photoengraving was replacing woodcuts for illustrations in books and magazines.

**1782.** ---. "The Printing of 'The Century'." *Century Illustrated Magazine* 41.1 (1890): 87-99.

This excellent article explains how the printing process worked at *The Century* in 1890. The magazine became one of the leading illustrated periodicals during the 1890s. When the magazine's large presses were at work, the author says, "the air trembles with their busy hum." (96)

De Vinne discusses the improvements in the printing of the magazine that occurred between 1870 and 1890. He notes that before 1890, cylinder presses were considered to be "type smashers" and likely to damage fine engraving. (87) The "stop-cylinder printing machine" (87) was a major improvement. It "did better presswork, but at slower speed and at greater cost, yet its capacities were often seriously overtaxed by the close and shallow engraving furnished by engravers who were striving to reproduce with picks or lines the effective tints of designs made entirely with the brush." (88) The stop cylinder machine used to print fine woodcut illustrations was smaller and slower than the magazine's web presses. It printed "sixteen pages only on one side of a sheet at a rate of about 750 impressions an hour. One machine can produce in one month but a small portion of the illustrations required for the magazine. It follows that there are many of these stop-cylinders, and that the printing plates

[electrotype plates] are made in duplicate and sometimes in triplicate, and, to get out the edition on time, that these duplicates go to press on different machines." (94)

Among the challenges to producing higher quality illustration were the need for better ink and inking systems (87) and the uneven surface of the paper on which the illustrations were printed. De Vinne describes a process for smoothing paper, which was probably not noticed by most people, but which was critical to reproducing quality illustrations. (88)

De Vinne describes the type-setting process. "Printing begins with type-setting, which is done now as it was four hundred years ago. Every letter must be picked up by hand and adjusted by human fingers to its fellows." (88) Even though type-setting machines were being used more and more, "they have not curtailed the employment of the four thousand compositors who set type by hand in this city [New York]. Type-setting by hand is slow work. A quick workman can set five columns of *The Century* in a day of ten hours; but the performance of the average compositor does not exceed, hardly reaches, two pages a day." (88) The composition work is usually done by young women who "are paid the same rates as men." (88)

De Vinne says that the woodcut illustrations are considered to be "the jewels of the magazine." (89) The magazine used electrotype plates and the process of creating these plates is explained (90-91). The electroplate used for both the printed page and illustrations is much cheaper than earlier methods of printing. "Unlike the type, or the frail woodcut which may be in the page, this electrotype plate can receive a hundred thousand impressions, or more, without loss of beauty or sharpness. It can be handled, packed, and transported with more ease and greater safety than the type or the wood. The page of type costs, composition included, about seven dollars; a full page of woodcut costs from one hundred to two hundred dollars. The electrotype of either costs less than one dollar. These are the reasons why electrotypes are made." (91)

This article points out that by 1890 the magazine could shape illustrations to fit onto a cylindrical press, thanks, no doubt, to the electrotype plates, but that illustrations from woodcuts still were not usually printed on both sides of the same page. De Vinne describes the "shaping machine, with its gas heater and air blast, which curves a flat plate to fit the periphery of the printing cylinder of the web press...." (92) This was "another novelty" in 1890, he says. (92) Special plates with special coating with a film of nickel or a film of steel were often used. (92) "Encouraged by the success of the web press in magazine presswork, the printers of *The Century* have applied the rotary principle to a new machine for fine illustrations, expressly made for them by Messrs. R. Hoe & Co. and but recently put to work. Sixty-four plates of *The Century*, truly bent to the proper curve, are firmly fastened on one cylinder sixty inches long and about thirty inches in diameter; sixteen inking rollers, supplied with ink from two ink fountains, successively ink these sixty-four plates with a delicacy and yet with a fullness of color never before attained.... The performance of the machine could have been more than doubled by adding to it other cylinders which would print on both sides of the paper; but careful experiment has proved that the finest woodcuts cannot be properly printed with this rapidity. To get the best results the ink on side of the paper must be dry before it is printed on the other side." (94) De Vinne notes the difficulties that remained in trying to print images with different shades. (95)

For advertising and good book work, De Vinne writes, a special hoe press was used. He then describes the process as the paper unrolls during printing through the loading of the magazine onto trucks for delivery.

The "web press" used by the magazine was "not so fast as the web press of daily newspapers, but it performs more operations and does more accurate work," the article says. (93) The web press had limitations: it was "not at all an economical machine for small editions" nor could "it be successfully used for the fine woodcuts" of the magazine's illustrated articles. (93) For the pages using the woodcuts, the magazine turned to a slower and smaller stop cylinder machine, described above.

De Vinne discusses the national and worldwide distribution of the magazine. (98-99)

By 1890, moderately priced, smooth-surfaced paper was readily available. "Easy working and durable black inks are as common now as they were scarce twenty years ago. Electrotype plates are made of smooth surface, and are curved with unharmed lines, to fit the cylinders of rotary printing machines on which they produce presswork that fully meets the most exacting requirements," De Vinne write. (99)

The author concludes by speculating on how these technological changes might have altered John Milton's dream in *Areopagitica*: "In the literary workshop of which John Milton dreamed, 'the pens and heads, sitting by studious lamps, musing, searching, revolving new notions and ideas,' were those only who thought and wrote. Now, the thinkers have mechanical helpers. In machine shops and paper mills, in printing houses and electrotype foundries, are other studious men equally busy in mechanical devices that aid writers in realizing this dream of the 'Areopagitica.'" (99)

**1783.** Dead, Gribayedoff, and Illustrator, Noted. *New York Times* Feb. 17, 1908 1908: 7.

This article recounts the career of the noted illustrator, Valeian Gribayedoff. Gribayedoff was born in Russia, educated in England, and worked in the United States as an illustrator until the late 1890s. He died in Paris. He also took the only photographs as the re-trial of Captain Alfred Dreyfus. This article says that Gribayedoff was "the originator of newspaper illustration in New York." He worked in New York for several years. Among the subjects of his drawing were Charles A. Dana and William Jennings Bryan. Gribayedoff's work appeared mainly in weekly and monthly magazines and his work was especially prominent in *Leslie's Weekly*.

**1784.** *Victim*. 1961, 1961 (Great Britain); 1962 (USA).

This film was turned down by the U. S. movie industry's Production Code Administration because of its theme of homosexuality. However, it played without the PCA seal, opening in New York, Feb. 5, 1962.

Plot summary from the American Film Institute Catalog: "'Boy' Barrett, a young English construction worker, is arrested for stealing a large sum of money from his firm. When he learns that the police know he used the money to pay a ring of blackmailers who threatened to expose him as a homosexual, he hangs himself rather than endanger the career of Melville Farr, a successful barrister with whom he had become emotionally, but not sexually, involved. Farr does become implicated, however, when the police discover that the blackmailers were using a photograph of them together to extort money from Barrett. Filled with remorse and angered by the existence of a law that makes homosexuals criminals, thereby making them easy prey for blackmailers, Farr decides to jeopardize both his marriage and his career by bringing those responsible for Farr's suicide to justice. Before his marriage Farr had admitted to his wife, Laura, that he had homosexual tendencies; now, forced to confess that these tendencies still exist, he offers Laura her freedom. Despite pressure from both the blackmailers and their victims, Farr cooperates with the police in tracking down the blackmailers--a sadistic young hoodlum, Sandy, and an embittered spinster, Miss Benham. Though fully aware that the scandal will ruin him, Farr insists upon prosecuting; as he prepares his case, Laura, who still loves him, realizes that her husband's need for her is stronger than any passing emotion he may feel, and she intimates that she will return to him when the trial is over."

This movie, made in the United Kingdom, starred Dirk Bogard and open in London in Aug., 1961. Its New York opening was on 5 Feb 1962.

**1785.** Decherney, Peter. "Copyright Dupes: Piracy and New Media in *Edison v. Lubin* (1903)." *Film History* 19.2 (2007): 109-24.

IPeter Decherney writes about efforts of such studios as those controlled by Thomas Edison to copyright films as photographs. The central question he asks is "Was film really a new medium or was it just the latest extension of photography?" (109) Decherney covers the before 1912, the year that motion pictures were incorporated into

copyright law in the Townsend Amendment. The Edison Manufacturing Co. began copyrighting films as photographs in 1894 with a moving picture of Fred Ott, a laboratory assistant, sneezing.

Decherney points out that piracy was a major problem from the invention of photography. The duping of films, he says, "was only one part of a much larger culture of copying." (113) The motion picture industry was "built on duping." (121) Siegmund Lubin among the most "prodigious" (121) dupers and was sued on several occasions by Edison. In 1903 in *Edison v. Lubin*, Judge George Mifflin Dallas sided with Lubin and agreed that films and photographs were "different, and it is just too complicated for the law to consider them to be equal." (118) Film, he concluded, was a new technology. Although Dallas did not endorse piracy, the result of his decision was to make film duping legal for a brief time. (118) The appellate decision in this case, handed down by Judge Joseph Buffington in 1903, overturned Dallas' judgment and essentially took Edison's side. "Buffington argued that motion pictures advanced the art of photography rather than creating a new medium." (120) For copyright purposes, films were photographs. This view seemed reasonable for "single shot, panoramic films" such as *Christening and Launching Kaiser Wilhelm's Yacht 'Meteor'* (1902). But between 1902 and 1904, more complicated story films were developed. Even so, "the legal doctrine that defined films as photographs became broader and more entrenched." (122)

Decherney concludes that although *Edison v. Lubin* clearly set a legal precedent, ... the quick fix declaring film to be a new form of photography rather than a new medium didn't solve any of the existing problems. On the contrary, the decision exacerbated the problems. Duping continued and the confusion over how to implement the new standard contributed to the monopolization of the film industry." (122) The case was "a fascinating example of what happened when courts try to explain a new medium using the terms of an old one: their decisions are ineffectual and generally delay true grappling with the newness of the new medium. Piracy is an integral element of the development of new media; it reveals the new functions and dimension of the new medium. Courts are left with the difficult job of separating the innovations revealed by piracy from the theft facilitated by piracy. But forcing new media to labor exclusively under the rules of old media inevitably fails." (123)

Decherney also discusses an interesting case involving circus posters and other commercial advertisement, *Bleistein v. Donaldson Lithographic Company* (1903) in which U. S. Supreme Court Justice Oliver Wendell Holmes concluded "neither mass reproduction, nor commercial use, nor lowbrow or risqué subject matter, could disqualify a work from copyright protection." (119) This case, Decherney argues, influenced Judge Buffington's appellate decision in *Edison v. Lubin*.

**1786.** ---, ed. *Hollywood and the Culture Elite: How the Movies Became American*. New York: Columbia University Press, 2005.

This, the author's first book, examines the collaboration between Hollywood and American cultural institutions between 1915 and the mid-1960s. The author makes two arguments. This first is "that museums, universities, and government agencies embraced film and the film industry to maintain their hold on American art, education, and the idea of American identity itself. They formed partnerships with Hollywood in order to expand their reach to the swelling and increasingly diverse mass audience for art and entertainment -- the audience, that is, that had already been captured by Hollywood. This expansion entailed neither a one-directional reassertion of traditional values nor a wholesale adoption of popular culture. Instead high and low culture, ethnic minorities and WASPs, and movie producers and university professors mixed in unpredictable patterns." (2) The second argument is "that the leader of the film industry welcomed the opportunity to join forces with established institutions, because they saw it as a means of stabilizing their industry and retaining their new and tenuous hold on 2/3 American culture. Together, these two arguments reconnect intertwined histories that have previously been considered parallel." (2-3)

Decherney's book has six chapters plus a Conclusion. In chapter 1, "Vachel Lindsay and the Universal Film Museum," the author discusses Lindsay's book *The Art of the Moving Picture* (1915; revised 1922) and Lindsay's

"vision for a film library or film museum that would have recaptured an ideal public sphere 6/7 of democratic debate and representation." (6-7) This book was especially influential with some faculty at Columbia University. Chapter 2, "Overlapping Publics: Hollywood and Columbia University, 1915," examines the establishment of Columbia's programs for film education. Chapter 3 is "Mandarins and Marxists: Harvard and the Rise of Film Experts." It "argues that the emphasis on skilled evaluation and the extension of connoisseurship to popular culture were part of a larger move within the field of art history to replace the paternalism of cultural stewardship based on lineage with a new model of art appreciation defined by professional skills and credentials. The new professional standards allowed Jews in particular and anyone not born to the genteel class more generally to enter the ranks of art historians and curators." (9)

Chapter 4 is entitled "Iris Barry, Hollywood Imperialism, and the Gender of the Nation." It examines the work of "Ezra Pound's protégé" and "her influence on the reception and international definition of American film. Barry was an important British film critics of the 1920s, and in that role she articulated one of the strongest positions against the global spread of Hollywood films and American culture.... Barry theorized film in gendered terms. She diagnosed Britain's emasculation by U. S. cultural imperialism on the one hand, and, on the other, she speculated about film's ability to transport women out of their culturally prescribed gender roles." (10)

In Chapter 5, "The Museum of Modern Art and the Roots of the Cultural Cold War," the author looks at the effort to mobilize film during World War II and the Cold War. It "charts the points of contact between commercial public relations and war propaganda since World War I, controversies over the presentation of Nazi and Soviet films in the United States during the 1930s, and the long arm of the Rockefeller Foundation in the brokering of Hollywood-government-cultural organization interaction from the 1930s to the 1950s." (10)

Chapter 6 is called "The Politics of Patronage: How the NEA (Accidentally) Created American Avant-Garde Film," and the Conclusion is subtitled "The Transformation of the Studio System." This book has Endnotes (213-51) and an Index (253-69) but no Reference section.

**1787.** Dede, Christopher. "Educational and Social Implications." *The Information Technology Revolution*. Ed. Tom Forester, ed. and intro. Cambridge, MA: MIT Press, 1985. 242-57.

This piece appeared first in *Programmed Learning and Educational Technology* (Nov. 1981). The author, then a professor of Education and Futures Research at the University Houston, analyzes the changes, intended and unintended, brought by computer technology.

**1788.** Dee, Jonathan. "Playing Mogul." *New York Times Magazine* (2003): 36-41, 52-53, 66-68.

The author argues that video games are where motion pictures were during the 1930s -- "on the verge of become *the* popular entertainment." (p. 36) This piece notes that in 2002, video games were a \$28 billion-dollar industry and that the American market for these games was growing about 20 percent annually. People spent more time playing video games in 2002 than that did watching rented videos or DVDs. The article also notes the concerns that parents and researchers have expressed about the possible effects of violence video games. The author notes that "unlike movies or music or almost any other form or popular entertainment -- or drugs, for that matter -- games are virtually impossible to consume anywhere outside someone's home." (p. 52)

**1789.** Deibel, Mary. "Court Supports Laws to Prevent Porn Using Kids." *Denver Rocky Mountain News* June 27, 1995 1995, sec. A: A21.

This article is about the U. S. Supreme Court clearing the way for enforcement of the Child Protection and Obscenity Enforcement Act of 1988. The law required people who produced explicit sex films, book, magazines, and videotapes to maintain records of all actors including their names and nicknames. Such groups as the American Library Association, the Right to Read Foundation, and the American Booksellers Association said the record keeping provisions of this law violated the First Amendment.



**1790.** Deibert, Ronald J., ed. *Parchment, Printing, and Hypermedia: Communication in World Order Transformation*. New York: Columbia University, 1997.

This work argues that the “landscape of world politics is undergoing rapid and fundamental transformations related to the advent of digital-electronic telecommunications,” what the author calls the “hypermedia environment.” Diebert maintains that the best way to understand these changes is by using “medium theory,” something first set out by the Canadian political economist and historian, Harold A. Innis, and later popularized by his University of Toronto colleague, Marshall McLuhan. Medium theory holds that “changing modes of communication have effects on the trajectory of social evolution and the values and beliefs of societies.” It “traces these effects to the unique properties of different modes of communication – to the way information is stored, transmitted, and distributed through different media at different times in history. It focuses on the material properties of communication environments rather than on the content of the message being conveyed,” a view captured in McLuhan’s well-known phrase, “the medium is the message.” Diebert attempts to ground his views in what he calls a “historical-materialist perspective” reflected in the work of such scholars as Innis, Lewis Mumford, and Fernand Braudel, more so than in the work of such post-modernist theorists as Michel Foucault, Jacques Derrida, and Jean François Lyotard.

This 329-page book is divided into two parts. Part 1, “Printing and the Medieval to Modern World Order Transformation,” examines the parchment codex and the Roman Catholic Church’s rise to power during the Middle Ages. It also looks at the changes brought by the printing press and its role in the changing political authority from a medieval to modern outlook. Part 2, “Hypermedia and the Modern Postmodern World Order Transformation,” deals with the emerging hypermedia environment and how it has changed distributional patterns and social epistemology.

The work has notes, a 30-page bibliography, and index. The author at the time of the book’s publication taught in the political science department at the University of Toronto.

**1791.** Delbourgo, James. “Electricity, Experiment, and Enlightenment in Eighteenth-Century North America.” Columbia University, 2003.

This Abstract from UMI ProQuest Digital Dissertations: “This dissertation pursues recent themes from the historiography of early modern science in early North American history to explore the ways in which North Americans sought enlightenment through electrical experiment between roughly 1745 and 1810. Including, but moving beyond the figure of Benjamin Franklin, it examines interactions between electricity and the human body in the construction of natural philosophy, the presentation of electrical knowledge through public demonstrations, the development of the lightning rod, political discourse during the era of the American Revolution, and a variety of programmes for manipulating electricity as a resource for medical therapy. It describes a North American Enlightenment made through material-cultural practice, and the interaction of bodies and artificial machines, as described by a variety of eighteenth-century discourses: technical (principally natural philosophy, physiology and therapeutics), social (from polite self-improvement to revolutionary republicanism and the humanitarian dissemination of useful knowledge), and religious (from physico-theology to Providentialism and Protestant millenarianism). The dissertation thus addresses not only the question of how North Americans understood the relationship between electricity and the body, but also why they believed this relationship to be important. In addition, it elucidates the ways in which electrical knowledge and practice functioned across the ostensibly distinct realms of science, medicine and technology, by attending to the reciprocities between heterogeneous fields and practices and their common dependence on philosophical apparatus (scientific instruments).”

**1792.** Delery, Henry C. “Coloring Post Cards.” *American Annual of Photography: 1908* (1907): 65-68.

This short piece provides an interesting account of the process used in coloring post cards in 1907-08.

**1793.** Delgado, Alan, ed. *The Enormous File: A Social History of the Office*. London: John Murray, Ltd., 1979.

A well-illustrated history of the office through history, designed for a non-specialized reader (the text runs only 113 pages). The author discusses such innovations as pens and writings instruments, the typewriter, photocopying, dictating and duplicating machines, the computer -- and their impact on office work.

**1794.** Deloria, Vine, Jr. "The Confusion of History: A Review Essay." *Historical Magazine of the Protestant Episcopal Church* 46 (1977): 349.

Deloria comments on a "collapse of history" that risked "losing all sense of orientation toward our ... traditions," and that placed us at the mercy of "the ephemeral fads of modern society."

**1795.** *Ten Commandments*. 1956, 1956.

Making films abroad sometimes offered movie makers freedom to deal with topics in ways that might not have been possible in the United States. Cecil B. DeMille shot much of his epic film, *The Ten Commandments*, in Egypt where new movie making technologies such as 70mm film, CinemaScope, and VistaVision allowed him to emphasize the area's spectacular settings. DeMille took inspiration from classical painters and paid much attention to the use of color in the film. In Egypt, DeMille found it possible to create, according to historian Peter Lev, "a level of sexual display scanty costumes and suggestive scenes which would have otherwise encountered censorship problems in the United States and many other countries," concludes one film historian. There were other matters with which religious purists might have quarreled. DeMille's movie dealt with thirty years of Moses's life not chronicled in the Bible. And in it "emphasis on freedom and the blending of religious and political discourses," it reflected contemporary American Cold War values. When Eric Johnston, president of the MPAA, negotiated a film exchange with the USSR in 1958, the Soviets declined to take this movie as part of the package.

**1796.** Denevan, William M., ed., ed. *The Native Population of the Americas in 1492*. Madison: University of Wisconsin Press, 1992.

This work has interesting material on how satellite photography has been used to recover the past.

**1797.** Denning, Michael, ed. *Mechanic Accents: Dime Novels and Working Class Culture*. London and New York: Verso, 1987.

Denning comments on the significance of dime novels, an early form of mass communication and mass marketing. "A century later, the controversies over this literary movement are as faded as the decaying dime novels themselves. But the questions surrounding the dime novel, one of the first mass media, one of the first culture industries, remain central to contemporary cultural politics. ... Thus the book will weave together an economics and a poetics of the dime novel, an account of the novels as commodities, of the relations between author, publisher and reader within the dime novel industry, and of the relations between these commodities and the culture industry as a whole." (2)

Denning contends that "these popular stories, which are products of the culture industry 'popular', 'mass', or 'commercial' culture can be understood neither as forms of deception, manipulation and social control nor as expressions of a genuine people's culture, opposing and resisting the dominant culture. Rather they are best seen as a contested terrain, a field of cultural conflict where signs with wide appeal and resonance take on contradictory disguises and are spoken in contrary accents." (3)

This work notes the connection and similarities between dime novels and journalism. Like journalism, "dime novels are best considered as essentially anonymous, 'unauthored' discourse. ... Indeed dime novels and newspapers are linked by more than the coincidence of new technologies and new reading publics. Many dime novelists were newspaper reporters and editors. Moreover, as Bok's testimony about the fiction factory demonstrates, dime novel plots were often constructed out of the events reported in the daily and weekly newspapers of cities around the country." (24)

**1798.** Derian, Jean-Claude, ed. *America's Struggle for Leadership in Technology (translated from French by Severen Schaeffer)*. Cambridge, MA: MIT Press, 1990.

Derian argues that there are two distinct technical cultures. The first "is the 'exposed' culture of competitive activity, of government support for basic science and higher education in support of innovative new ventures: Silicon Valley, Route 128, and the Research Triangle. The second is the 'sheltered' culture of high-technology multinational companies whose growth was ensured by the protection of a vast domestic market and by support through military and space procurement (or, in the case of telecommunications, by the warm blanket of status as a public monopoly)." Derian contends that the Japanese are proficient and competitive in the exposed culture, while France and the United Kingdom (and other European countries) are better in the sheltered culture.

In the United States, these two cultures are, in effect, "two universes, foreign to each other, operating on different bases, with different objectives and motivations."

In contrast to the French economist Christian Stoffaës, who in *Fin de Mondes* used the hypothesis of Russian economist Kondratieff to argue that American hegemony would decline during the last phase of Kondratieff's fourth cycle, Derian concluded in 1990 that "American industry is not declining but is in transition, probably in the process of adapting to a world that is radically new to it."

The author also discusses the value of the space shuttle to communication and mentions the strategic computing initiative.

This work, originally published in French, was translated by Severen Schaeffer.

**1799.** Dertouzos, Michael L., ed. *What Will Be: How the New World of Information Will Change Our Lives*. New York: HarperEdge, 1997.

Dertouzos, head of the MIT Laboratory for Computer Science, here tries in 336 pages to give a "preview of the inventions that will usher in a Third Revolution to rival the Agricultural and Industrial Revolutions."

**1800.** Dery, Mark, ed. *Escape Velocity : Cyberculture at the End of the Century*. New York: Grove Press, 1996.

This book focuses on what some would call the fringes of Internet culture and others would place more centrally—the so-called computer counterculture—"cyberpunks, cyberhippies, and technopagans." Dery's work examines the appeal of cyberspace and potential downsides of the new technologies. The work is based primarily on secondary sources, particularly the work of Marshall McLuhan.

--Mark Tremayne

**1801.** ---, ed. *The Pyrotechnic Insanitarium: American Culture on the Brink*. New York: Grove Press, 1999.

This book resides somewhere in between a scholarly monograph and work of journalism. Dery is a cultural critic who has written for *Wired*, *Rolling Stone*, and *New York Times Magazine*. He writes of this book that it "rewards nonlinear reading and welcomes readers at ease with mental hyper-links -- far-flung, associative leaps of logic. It's tuned to the keynote assumption of our age of Nets and Webs and massively parallel Connection Machines -- namely, that information exists not in discrete atoms of fact but in synergistic meshworks and unexpected juxtapositions."

Dery's Introduction points to how fact and fiction converge in modern American culture. These pages provide examples of how conspiracy theories and paranoia infuse our society, from Chris Carter's *The X-Files*, to speculation about the Kennedy assassination, to Noam Chomsky, to fears about high-tech spying. "Conspiracy theory is a magic spell against the Information Age, an incantation that wards off information madness by organizing every scrap of the free-floating data assaulting us into an impossibly ordered scheme," Dery says. "In

the Luna Park we now inhabit, the permeable membrane between fact and fiction, actual and virtual, is in danger of dissolving altogether.”

Dery's work is divided into five sections: 1) "Dark Carnival" treats such themes as "psycho-killer clowns and Jim Carrey's "excremental excess." 2) "Dead Meat" contains chapters entitled "Mad Cows and Englishmen," "Mysteries of the Organism: The Operation" and "Formaldehyde Photography and the New Grotesque." 3) "Main Street, U.S.A.: The Public Sphere" has chapters on "Past Perfect: Disney Celebrates Us Home," and "Trendspotting: I Shop, Therefore I Am." 4) "The Parent Trap" offers chapters entitled "Grim Fairy Tales: Renée French's *Kinderculture*," "*The Unheimlich* Maneuver: *The Doll Hour*," and "Empathy Bellies: Cloned Sheep and Pregnant Men." 5) "Riding Shotgun with the Doom Patrol" includes "Wild Nature, Wired Nature: The Unabomber Meets the Digerati," and "Space Oddities: Heaven's Gate and *Home Cyber* -- Strange Alliances on the Level Above Human."

**1802.** Dessauer, John H., ed. *My Years with Xerox: The Billions Nobody Wanted*. Garden City, N.Y.: Doubleday & Company, Inc., 1971.

Dessauer was executive vice-president of Xerox Corporation, vice-chair of its Board of Directors, and head of its Research and Engineering Division. He was with Xerox from 1935 until he retired in 1970. This book is surprisingly informative and contains good material on the growth of Xerox during the 1960s after the introduction of the 914 Model around 1960. The author also gives a good portrait of Chester Carlson. Other interesting pieces of information concern Xerox's decision to sponsor a series of TV programs on the UN; the use of facsimile copies; and the acquisition of University Microfilms in 1962.

**1803.** Dessauer, John H. and Harold E. Clark, eds., ed. *Xerography and Related Processes*. London and New York: Focal Press, 1965.

This book is largely a collection of essays dealing with the scientific developments leading to xerography. The opening chapter is by **Chester F. Carlson**, the primary inventor of this process "History of Electrostatic Recording."

**1804.** Desser, David and Garth S. Jowett, eds., ed. *Hollywood Goes Shopping*. Minneapolis: University of Minnesota Press, 2000.

This collection of essays explores the relationship between the motion picture industry and American consumer culture. The essays are organized under three broad themes: "Creating Consumers," "Consuming Creators," and "Hollywood: The Dreamscape." Part I, "Creating Consumers," examines how the movie industry built its audience and how the movies encouraged the consumption of goods. In this process, the movies were often part of a larger complex that included newspapers, magazines, and books. Part II, "Consuming Creators," considers how movie stars promoted consumption. Part III, "Hollywood: The Dreamscape," deals with the importance of a specific place (i.e., Hollywood, Los Angeles, California) in this culture. As David Desser and Garth Jowett note in their Introduction, cinema "even as an entertainment medium ... inaugurated vast shifts in social life" and provided "educational lessons ... about what it means to be American." One lesson strongly emphasized consumption. The editors explain their goal as follows: "From the influence of cinema on society to the influence of society on cinema, the contributors to this book seek to highlight these relationships through the lens of consumerism and consumer culture." Of special interest in these pages has been the effects that this culture has had on women, how they are often targeted by consumer culture and how they are presented in the movies. Several essays are devoted to exploring this theme.

This book contains fourteen essays by involving nineteen different writers. Contributors to the work include: Heather Addison, Barbara Wilinsky, Sara Ross, Cynthia Felando, Sarah Berry, Rick Worland and David Slayden, Gaylyn Studlar, Rebecca L. Epstein, Aida A. Hozic, Angela Curran, Jeffrey Charles and Jill Watts, Josh

Stenger, Thomas E. Wartenberg, Larry W. Riggs and Paula Willoquet-Maricondi. This volume is part of the University of Minnesota Press's *Commerce and Mass Culture Series*.

**1805.** Detenber, Benjamin H., Robert F. Simons, and Gary G. Bennett, Jr. "Roll 'em!: The Effects of Picture Motion on Emotional Responses." *Journal of Broadcasting & Electronic Media* 48 (1988): 113-27.

The authors found that "picture motion significantly increased arousal, particularly when the image was already arousing. Both skin conductance and self-report data supported this finding. Picture motion also tended to prompt more heart-rate deceleration, most likely reflecting a greater allocation of attention to the more arousing images." The author report that for this study, "the influence of picture motion on affective valence was evident only in the self-report measures; positive images were experienced as more positive and negative images as more negative when the image contained motion."

**1806.** Detenber, Benjamin H. , Simons, Robert F., and Reiss, Jason E. "The Emotional Significance of Color in Television Presentations." *Media Psychology* 2 (2000): 331-55.

The effects of color images on viewers merits additional research. This article is one of the relatively few studies that considers what impact color moving images in films and on television have on attention. The authors write: "Results indicate that the influence of color appears in the self-reports of emotional experience, but in none of the physiological measures. These results suggest that people feel, or consciously believe they feel, that color pictures are more pleasing and exciting than monochrome versions of the same images, yet there is no difference in their physiological responses. The implications of this dissociation of emotional responses are discussed."

**1807.** Detenber, B. H. , and Winch, S. P. "The Impact of Color on Emotional Responses to Newspaper Photography." *Visual Communication Quarterly* 8.3 (2001): 4-14.

This research maintains that color depictions of blood and violence in news photographs are more disturbing to viewers than the same pictures in black-and-white. The authors explain that this study "was designed to explore the emotional impact of black and white versus color in news photographs. Given that there seems to be some kind of color-content interaction, we chose to assess the emotional impact of color using three particular categories of images: those that depict bloody violence, those that show fire and destruction, and images of tragedy and grief." Among the conclusions they draw: "In general, the influence of color on all dimensions of emotions was greatest for the images depicting bloody violence."

**1808.** Detenber, Benjamin H. and Byron Reeves. "A Bio-Informational Theory of Emotion: Motion and Image Size Effects on Viewers." *Journal of Communication* 46.3 (1996): 66-84.

"The human brain is not specialized to deal with 20th-century media," Detenber and Reeves write. "It is possible to do things with pictures that have no counterpart in natural experience, and these special properties could potentially change emotional response. This experiment has examined two such qualities of media form as predictors of emotional response to pictures: (a) the ability to significantly change the physical size of stimuli (by changing the size of media displays), and (b) the ability to represent an image as either a stationary or moving picture. Each of these formal features is important in media, especially for newer forms of display and representation."

The authors note that "the best summary of prior research is that larger image sizes indeed can intensify viewers' evaluations of content."

One conclusion from this study suggests "that emotional responses are affected by the form a message takes, as well as by its content. This means that mediated presentations, such as film and television, should not be regarded as solely symbolic communication. In terms of the bio-informational theory of emotion, the significance of media messages to an individual resides not only in their content, but also in the nature of their presentation."

The authors call for "further inquiry into the psychological effects of home theaters. The trend for larger and larger television screens in the home may be altering the viewing the viewing experience."

**1809.** Development, Organisation for Economic Co-Operation and, ed. *Power System Operation in the U.S.A.: Report of the "Ingrid" Mission*. [Paris]: Organisation for Economic Co-operation and Development, Electricity Committee, 1961.

This report by the OECOD, made up of mainly European nations plus Canada and the United States, gives a good summary of American electricity supply industry around 1961. Part I discusses the characteristics of supply and demand in electricity in the U.S., plus power pools and the interconnected network in operation. Part II discusses eight power pools visited. Part III deals with items related to high voltage interconnection and load dispatching. Part IV presents the conclusion and Part V includes appendices (including members of the mission that filed this report). Among the conclusions of this short work (40 pages) are that per capita consumption in the United States was about twice that of most European countries. The report also noted the willingness among American electrical engineers to cooperate among themselves.

**1810.** Development], [Organisation for Economic Co-Operation and, ed. *Social Assessment of Technology*. Paris: Organisation for Economic Co-operation and Development (OECD), 1978.

There is little history in this work and it is poorly written and organized. One chapter of interest, though, deals with the video-telephone and its anticipated impact on society.

**1811.** di Brazza, F. Savorgnan. "Seeing by Telegraph." *Living Age* 258.3351 (1908): 818-19.

This article begins by saying: "To be able to see by electricity! This sounds quite an impossible idea. But however extraordinary the things appears to be, the realization of it is not so very far off. Telephotography, or the transmission of pictures by means of electricity, which has already been accomplished, seems to have paved the way towards the solution of a far vaster problem, that of seeing distant objects by means of the telegraph." The article mentions a "fresh solution," although one "not yet perfect" by a French engineer named L'Armengaud.

The article goes on to say that "Theoretically, to be able to see objects at a distance it is necessary to manufacture by means of selenium, a kind of artificial eye, sensitive to the different degrees of light and shade, the same as our own eyes which perceive an object by means of the contrast between its dark and light parts.... Without going into too many details, we may state that the phenomenon of the *persistency of sight* forms in vision by telegraph, as in a cinematograph, a useful ally."

"In vision by telegraph the picture is taken, not in its entirety, but in minute parts, and put together again on the screen like a mosaic. This is done so rapidly that the result is practically instantaneous, the time taken to produce the whole picture being less than one-tenth of a second. The tremendous velocity and the minute precision required have hitherto been the chief obstacles to success in the realization of vision by electricity. These have now been successfully overcome, so that **before very long we may be able to see the most distant objects by means of electricity. With all these astonishing new discoveries one wonders 'What next?'**" (my emphasis)

**1812.** Diamond, Jared, ed. *Guns, Germs, and Steel: The Fates of Human Societies*. New York: W. W. Norton & Company, 1998.

Chapter 13 in this Pulitzer-Prize winning work is entitled "Necessity's Mother," and deals with the process technological invention. Occasionally, new technologies are developed to meet specific needs. The Manhattan Project during World War II to create an atomic weapon before Nazi Germany is one such example. But far more frequently, inventions are created and at first society has little or no idea of how they might be used. It is only later that society discovers uses for the new inventions. Thomas Edison's phonograph and the development of the motor vehicle are two such examples. (Edison, for example, at first doubted the commercial values of the phonograph and did not see that its primary purpose would be to record music.) "Thus," the author writes,

"invention is often the mother of necessity, rather than vice versa." Diamond also sees the process of invention as usually incremental, not the result of a bold stroke of genius. While inventors such as Edison, Eli Whitney, and Samuel Morse made great improvements over the technology that went before them, they nevertheless built on earlier work.

Diamond's two primary conclusions "are that technology develops cumulatively, rather than in isolated heroic acts, and that it finds most of its uses after it has been invented, rather than being invented to meet a foreseen need." These conclusions are especially true, he says, for ancient technologies.

**1813.** Dick, Bernard F., ed. *Radical Innocence: A Critical Study of the Hollywood Ten*. Lexington, KY: University Press of Kentucky, 1988.

This book is an informative study of the political and social ideas of the blacklisted writers and directors known as the Hollywood Ten. While much attention was focused on these men's ties to the Communist Party, they also wrote extensively on labor, race, and foreign relations, as well as offering a critique of mainstream American history.

**1814.** Dickson, Antonia. "Wonders of the Kinetoscope." *Frank Leslie's Popular Monthly* 39.2 (1895): 245-51.

This article, written by W. K. L. Dickson's sister, Antonia, explains the purpose of the kinetoscope. "Its functions are to give us the representation of life, not as the painting, the photograph or the statue represents it, frozen into a single attitude, but exhibiting all that wealth of movement and expression which makes up the sum of our restless existence." (245) "The kinetophonograph," she says, "goes a step further. It is the union of the kinetoscope with the phonograph, the blending of visual impressions with their kindred sounds. The combined effect is life, with all its eloquent and insistent appeals to the sense of man." (245)

The author is interesting in describing the "motley possession" that can "be seen winding its way toward the Kinetographic Theatre." (250) It included "Boxing cats, performing monkey, terriers, and rats...." The human subjects are equally diverse." (250)

**1815.** Dickson, Edward M., ed. *The Video Telephone: A New Era in Telecommunications*. Ithaca, NY: Cornell University Press, 1973.

**1816.** Dickson, Keith. "Petfoods by Computer: A Case Study of Automation." *The Microelectronics Revolution: The Complete Guide to the New Technology and Its Impact on Society*. Ed. Tom Forester, ed. and intro. Oxford, Eng.; and Cambridge, MA: Basil Blackwell Publisher; and MIT Press, 1980. 174-83.

This article examines what happens when a factory converts to microcomputer-controlled production. It helped productivity but had a large impact on management, maintenance works, and the employment of assembly-line workers who were not unionized and who were unskilled.

**1817.** Dickson, Paul, ed. *Sputnik: The Shock of the Century*. New York: Walker & Company, 2001.

This very readable book deals with the impact that the Soviet Union's launching of Sputnik in 1957 had on the United States. President Dwight Eisenhower welcomed this event because it believed it would strengthen the principle of "freedom and space." He was most interested in the surveillance possibilities of satellites, believing that they could give the United States an accurate picture of Soviet power.

In the author's view, Sputnik is a seminal event in modern history, as evidenced by the following quotation from physicist Lloyd V. Berkner in October 1957: "From the vantage point of 2100 A.D., the year of 1957 will most certainly stand in history as the year of man's progression from a two-dimensional to a three-dimensional geography. It may well stand, also, as the point in time at which intellectual achievement forged

ahead of weapons and national wealth as instruments of national policy. The earth satellite is a magnificent expression of man's intellectual growth – of his ability to manipulate to his own purposes the very laws that govern his universe.”

This work has a bibliography and index. There is also a "Notes" section that discusses the literature used in each chapter but no numbered endnotes.

The author has worked as a reporter and has several other popularly oriented books dealing with such topics as baseball and slang. He has also written books entitled *Think Tanks* (1971), *The Electronic Battlefield* (1976), and *Out of This World: American Space Photography* (1977).

**1818.** Dickson, W. K. L. , and Dickson, Antonia, eds. *Life and Inventions of Thomas Alva Edison*. New York: Thomas Y. Crowell & Co., 1892.

This book presents a laudatory biography of Edison and discusses his inventions up to the early 1890s. Of the early projection of moving pictures, the authors, who worked with Edison, write: “...On exhibition evenings the projection-room, which is situated in the upper story of the photographic department, is hung with black, in order to prevent any reflection from the circle of light emanating from the screen at the other end, the projector being placed behind a curtain, also of black, and provided with a single peep-hole for the accommodation of the lens. The effect of these sombre draperies, and the weird accompanying monotone of the electric motor attached to the projector, are horribly impressive, and one's sense of the supernatural is heightened when a figure suddenly springs into his path, acting and talking with a vigor which leaves him totally unprepared for its mysterious vanishing. Projected stereoscopically, the results are even more realistic, as those acquainted with that class of phenomena may imagine, and a pleasing rotundity is apparent, which, in ordinary photographic displays, is conspicuous by its absence.

“Nothing more vivid or natural could be imagined than these breathing, audible forms with their tricks of familiar gesture and speech. The inconceivable swiftness of the photographic successions, and the exquisite synchronism of the photographic attachment, have removed the last trace of automatic action, and the illusion is complete....” (311-12)

**1819.** Dickson, W. K. L. and Antonia. "Edison's Invention of the Kinetophone." *The Century Illustrated Monthly Magazine* 48 (New Series Vol. 26) (1894): 206-14.

Thomas A. Edison in his Introduction (p. 206) to this article on the Kinetophone wrote: “I believe that in coming years by my own work and that of Dickson, Muybridge [,] Marié and others who will doubtless enter this field, that grand opera can be given at the Metropolitan Opera House at New York without any material change from the original and with artists and musicians long since dead.” (206)

In this article, W. K. L. Dickson commented on this invention's importance to history: “The advantages to students and historians will be immeasurable. Instead of dry and misleading accounts, tinged with the exaggerations of the chroniclers' minds, our archives will be enriched by the vitalized pictures of great national scenes, instinct with all the glowing personalities which characterized them.” (214)

**1820.** Didsbury, Howard F., Jr., ed. *Communications and the Future: Prospects, Promises, and Problems*. Bethesda, MD: World Future Society, 1982.

This work contains more than forty-five essays speculating about communications and the future. The volume was put together in conjunction with the World Future Society's Fourth General Assembly held in Washington, D. C., July 18-22, 1982. The papers herein are a selection of those submitted to an editorial review committee. The World Future Society: An Association for the Study of Alternative Futures, based in Bethesda, Maryland, then claimed 30,000 members in more than 80 countries, and described itself as a non-profit scientific



and education organization for people interested in how social and technological innovations might influence the future.

Among the essays in this volume is John N. Pelton's speculation about "The Future of Global Satellite Communications"; William E. Halal writing about "Information Technology and the Flowering of Enterprise"; and Richard M. Neustadt on "Politics and the New Media." Several essays see problems with the new media including Howard F. Didsbury, Jr.'s "The Serpent in the Garden"; Tony M. Lentz's "The Medium Is the Madness: Television and the Pseudo-Oral Tradition in America's Future"; and Gerald M. Phillips, "The Decay of Purposive Communication."

**1821.** Diebold, John, ed. *Beyond Automation: Managerial Problems of an Exploding Technology*. New York: McGraw-Hill Book Company, 1964.

Diebold was a specialist in automation and at the time of this book, president and chairman of the board of the Diebold Group, Inc. Of special interest is chapter 3, "The High Promise of Information Technology-- and Four Problems it Raises for Business." Diebold believed that information technology was creating "entirely new families of machines, of which the electronic computer is only one." He discusses the computer, electronic circuitry, advances in long-distance communication, improvement in data storage, networks of machines that retrieve information, and satellites. Such technology was not two decades old when he wrote in 1964, but "already over 15,000 computers and 2,500 tape controlled machines" were at work in the United States. He predicted that this new technology would create new kinds of organization and new businesses. The most significant consequences of automation, though, would be tremendous social change. "Buying patterns, consumption habits, and other social attitudes will be radically affected by the technology," he contended.

Diebold saw four critical issues confronting business: 1) Businesses must replace their piecemeal approach to information technology with "an organized discipline of information systems." 2) New professional classifications must be established to achieve these disciplined systems. 3) Future managers must receive education in information systems. 4) Business leadership must be aware of changes brought by automation.

In chapter 4, Diebold attempts to refute four myths about automation: 1) that it is usefully primarily as a labor-saving device; 2) that oil refineries and other process plants had already realized the ultimate in automation; 3) that because automated machinery was highly complex that most of the decisions regarding it should be left to experts -- technicians and engineers; 4) that only wealthy companies can afford to take advantage of automation and information technology.

**1822.** Dietz, Park Elliott. "Statement of Park Elliott Dietz, M.D., M.P.H., Ph.D." *Final Report of the Attorney General's Commission on Pornography*. Nashville, TN: Rutledge Hill Press, 1986. 487-92.

Park Elliott Dietz, an M.D. and Ph.D., was a member of the Meese Commission in 1985-86. He taught courses at the University of Virginia on Law and Psychiatry, and Crimes of Violence, and had published research in the *Journal of Forensic Sciences* about sexual sadism in detective magazines, a theme he traced back to the 17th century. Dietz thought most forms of pornography were "immoral" and corrupted the family and society's moral fabric. But he stopped short of supporting a Commission resolution that called the family society's most important unit because he believed that the government should not try to dictate ideal living arrangements. Attached to this Statement is Dietz's article on "Detective Magazines: Pornography for the Sexual Sadists?" (Jan. 1986).

**1823.** Dietz, P. E., Harry, B., and Hazelwood, R. R. "Detective Magazines: Pornography for the Sexual Sadists?" *Journal of Forensic Science* 31 (1986): 197-211.

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Dietz thought most forms of pornography were "immoral" and corrupted the family and society's moral fabric. A copy of this article appears in *Final Report of the Attorney General's Commission on Pornography* (1986), pp. 492-504.

**1824.** Din, Allan M., ed., ed. *Arms and Artificial Intelligence: Weapon and Arms Control Applications of Advanced Computing*. New York: Oxford University Press, 1987.

This collection of papers by experts from six countries grew out of a 1986 workshop sponsored by the Stockholm International Peace Research Institute. The editor of this volume outlines this book in the Preface: "The importance of information technology in modern weapon systems is constantly growing. Since the beginning of the 1980s, artificial intelligence has become a significant part of this trend because of its potential applications in military decision-making. This book is a first attempt to present a broad overview of the prospects for information technology in general, and a machine intelligence in particular, in the context of international security.

"As it is often the case with a new and rapidly developing area, relevant material is quite scattered and inaccessible to non-specialists...."

"An overview of this prospects of artificial intelligence in weapon and arms control applications is presented in Part I. The workshop papers constitute Part II, III and IV of the book and provide a technical, strategic and political analysis of the dangers and promise underlying weapon and arms control applications of computers and artificial intelligence. Part II gives an introduction to basic aspects of artificial intelligence concepts and computer hardware. In Part III, military and strategic implications are discussed, including the Strategic Computing Program of the US Defense Advanced Research Projects Agency, the automated tactical battlefield, strategic defence systems and political perspectives. Finally, in Part IV, there is a description of arms control applications of information technology, and artificial intelligence, including verification, simulation, modelling and negotiation." (p. [iii])

The work has abstracts of each paper following the Table of Contents.

**1825.** Din, Allan M. "The Prospects for Artificial Intelligence in Weapon and Arms Control Applications." *Arms and Artificial Intelligence: Weapon and Arms Control Applications of Advanced Computing*. Ed. Allan M. Din, ed. New York: Oxford University Press, 1987. 3-29.

This opening chapter offers an overview of artificial intelligence. "Most of this technology is new and many of its consequences, either beneficial or potentially dangerous, still await detailed assessment," Nin says. Nin discusses the connection with the civilian sector and the weapon applications. He then covers computer hardware and software, and expert systems and AI. Nin notes that in 1986 that computer research was progressing much faster in the United States and NATO countries than in the USSR and Warsaw Pact nations. Advanced microelectronics accounted for this trend. In discussing weapon projects, Nin notes with the Strategic Computing Initiative, which in 1983 was to have a budget of \$600 million, there were hopes that AI "could completely change many concepts of land warfare and the army force structure." (15) Nin also discusses AI relationship to the strategic defense initiative, weapons verification, and modeling and simulation programs. Nin's 72 endnotes give readers a good introduction to other published literature that existed in 1987 on artificial intelligence.

**1826.** Dinello, Daniel, ed. *Technophobia!: Science Fiction Visions of Posthuman Technology*. Austin: University of Texas Press, 2005.

With alarmist but insightful passion, Daniel Dinello traces society's relationship with technology through the thinkers and scientists who made the world as we know and imagine its possibilities; and through the dreams and fears expressed in science fiction. Dinello confronts the techno-utopian possibilities continuously espoused by those who with full faith in the power of technology to make lives easier and humanity better prophesy a post-human transcendence out of nature and into immortal cyborgs and/or fully synthetic humanoids. Drawing

extensive parallels between technophiles and (fundamentalist) Christians, Dinello like the sci-fi dystopia warns strongly against blind dependence on technology developed and controlled by military, corporate and government interests. He explores issues of control and dominance in the relation of humans to their technology, including science fiction parallels to real world slavery, racism, sexism and political oppression. Detailing current biological and mechanic human enhancements, he wonders where the lines are drawn to determine what constitutes human. *Technophobia!* explores the warnings of science fiction in regard to particular technological developments, including robotics, medical technology, gene manipulation (such as genetically engineered crops), replication (via cloning or nanobots) and infection (via biological or technological viruses); and, in an impressively wide-ranging cultural-literary analysis of popular works, Dinello reveals just how far from far-fetched science fiction has become.

--Dale Erlandson

**1827.** Dinsdale, Alfred, ed. *First Principles of Television*. New York: Arno Press, 1932.

**1828.** Divine, Robert A., ed. *The Sputnik Challenge*. New York: Oxford University Press, 1993.

"The panicky response to *Sputnik* had long-lasting effects on American life," diplomatic historian Robert Divine writes. "It opened a debated over the state of education, science, space exploration, and national security that lasted well into the 1960s. ...In a sense, the anxiety raised by *Sputnik* did not end until Neil Armstrong and Buzz Aldrin took their historic steps in July 1969." Yet President Dwight Eisenhower was not particularly impressed by the Soviet's accomplishment in 1957. Eisenhower counseled "prudence and restraint" but failed to understand the uneasiness caused by *Sputnik*. This book focuses on Eisenhower's response to the Soviet satellite. It is based to a large degree on papers in the Dwight D. Eisenhower Library in Abilene, Kansas.

**1829.** Dixon, Wheeler Winston, ed. *Disaster and Memory: Celebrity Culture and the Crisis of Hollywood Cinema*. New York: Columbia University Press, 1999.

Taking the death of Diana Spencer, Princess of Wales, as a starting point, examines the roots of celebrity culture. The book is "a series of extended meditations" about "the cult of celebrity, the nature of public surveillance, the role of the print and television media in shaping the words and images that form the fabric of our shared communal consciousness, and the role of the public as a coproducer of the wave of emotion surrounding Diana's death." The obsession that both members of the media and the public had over Princess Diana "are grounded in a cult of personality which has gradually overtaken the world as a congruent whole, brought together yet separated by global cable, broadcast and satellite networks, and international print publications which can service many different markets around the world simultaneously." (Preface)

Dixon examines this topic from the 1950s, when television became a major presence in the lives of most Americans. He treats in depth the careers of "two somewhat marginalized" movie and TV personalities, Ida Lupino and Richard Carlson, and the efforts these two people made to recast their images. Dixon also attempts to assess how "televisual media (cable, videocassettes, instant print magazines and newspapers, pictures stored in digital memory and then recalled with the push of a button)" influence the way the public saw Prince Diana.

This 182-page book as a "Selected Bibliography" and Index, but no footnotes.

**1830.** ---, ed. *The Second Century of Cinema: The Past and Future of the Moving Image*. Albany, N. Y.: State University of New York Press, 2000.

This uneven book argues that "as a production medium, 16mm film is dead; 35mm may well follow within the next ten to fifteen years, signaling a significant shift in the production and reception process" of cinema. Film will be replaced by "a high-definition matrix of dots and pixels laser-projected onto a conventional theater screen," a development readily accepted by audiences. Dixon believes that the multiplication of new movie making

technologies – videos, film, tv programs, the Internet – will help to crumble international image boundaries and will in the near future lead to “an explosion of voices from around the globe, in a new and more democratic process that allows a voice to even the most marginalized factions of society.” These developments will challenged, if not overwhelm, Hollywood control over the narrative structure of entertainment.

Dixon’s opening chapter, “Voices from the Margins, and the New Digital Cinema,” discusses several out-of-the-mainstream films – e.g., *Sex, Lies and Videotape* (1989), Darren Aronofsky’s 16mm black-and-white film *Pi*, Steven Soderbergh’s color 16mm, low budget movie, *El Mariachi* (1992), Lisa Cholodenko’s *High Art* (1998), and others. Dixon’s treatment of some of these films (although not all) considers the movie technology used. “A new generation of video cameras may make conventional 35mm cinematography, if not obsolescent, at least a luxury, or perhaps an aesthetic choice for the filmmakers of the twenty-first century,” he writes. This chapter also includes discussion of nanotechnology and advances in surveillance cameras, and how the latter, in particular, has already started to challenge Hollywood narratives.

Chapter Two is entitled “Visions of the Gothic and Grotesque,” and Chapter Three is “Images of Conquest and the Colonialist Instinct.” Chapter Four, “The Commodification of Desire, ...” looks at the film career of black actor Paul Robeson and argues that Robeson’s films during the 1930s and 1940s failed to take advantage of his true talents, binding him instead to “a rigid social and racial stereotype.”

The final chapter, “The Past and the Future of the Moving Image,” covers several interesting themes. Dixon notes that Shakespeare’s *Richard III* is much more effective on film than on videotape (which gives the play an “immediate” look). A section is devoted to 16mm and 35mm industrial short films between the 1930s to the 1970s (now on CD-ROM). Another section deals with Roberto Rossellini color docudrama *India* (1958). Still other pages cover digital cinema and virtual reality. Increasingly works that had been marginalized are gaining a wider viewing. Dixon maintains that “it is impossible to hold back the flood of images created by these new technologies, and in the coming century, these images will both inform and enlighten our social discourse.”

**1831.** Dizard, Wilson P., ed. *The Coming Information Age: An Overview of Technology, Economics, and Politics*. New York: Longman, 1989.

This book, though slightly out of date, is a fine resource for understanding the infrastructure and technology of new media, in addition to the political and economic system which supports it. Dizard begins by arguing that the key to political or economic security in the future is linked to information, and specifically being able to control and command the new information technologies. The United States gains much of its dominant position in the world from its advantage in this area. He believes that governmental support is a key to ensuring this position in the future.

One useful section of the book examines the physical makeup of the new computing and networking systems. Though the book is several years old, most of it is still relevant. The discussion of this technology is introductory, but thorough. Dizard also discusses the role of governmental regulation. He uses the example of the Bell system breakup to show that regulation can increase service and open the system to profitable competition. The major role of the government, however, is in promoting US interests overseas. American telecommunications businesses dominate the global market, often with help from government programs and incentives. Chapter 8 of this book is an excellent discussion of various means that are used to promote these businesses and the extent to which they have penetrated every market.

Dizard also provides a nice summary of the economics of the telecommunications industry. He discusses growing conglomeration, and argues that this is often needed to generate the large amount of capital that goes into research. Increased concentration of power and government assistance will help the US maintain this dominant position. He does recognize the social costs and the implications for the citizen, but downplays them.

--Rob Rabe

**1832.** ---, ed. *Television: A World View*. Syracuse, NY: Syracuse University Press, 1966.

Dizard saw television as a "truly revolutionary" form of communication, one that was global in its reach. In 1966, he wrote: "By 1975, television will be an integral part of a vast international communications network built around computers and space satellites. These machines will provide any kind of data instantaneously in all parts of the world to meet the needs of the new information explosion. They will carry a dialogue of experts speaking the international language of technology, and that dialogue will affect the prospects for a more stable world order. Television can be the sight-and-sound interpreter of the dialogue, making it understandable to everyone. Properly used, television can be the forum of a new age of interdependence, the only mass medium fully capable of crossing geographical, cultural, and political barriers to link men and nations in an evolving world community.

The alternative is a world struggling to meet its informational needs largely through traditional means. This is a losing race. Books and other written materials reach no more than half the earth's population. The other half is still functionally illiterate. Outside Europe, Japan, and the United States, newspapers are an insignificant media factor. The film medium has developed primarily as an entertainment spectacle. Only radio is still expanding at a rate which begins to match present-day mass communications needs."

**1833.** Dizard, Wilson P. and S. Blake Swensrud, ed. *Gorbachev's Information Revolution: Controlling Glasnost in a New Electronic Era*. [Washington, D.C.]: Center for Strategic and International Studies/Westview Press, 1987.

This work, completed before the collapse of the Soviet Union, might be read in conjunction with other books that explore the relation between the fall of the USSR and new media such as Scott Shane's *Dismantling Utopia* (1994), Gladys Ganley's *Unglued Empire* (1996), and Manuel Castells' *End of Millennium* (1998).

**1834.** Doane, Mary Ann, ed. *The Emergence of Cinematic Time: Modernity, Contingency, the Archive*. Cambridge, MA: Harvard University Press, 2002.

The author writes: "This book is about the representability of time in the late nineteenth and early twentieth centuries. Photographic and cinematic technologies played a central role here precisely because they were so crucial to thinking that representability. Although popular accounts tended to endow the cinema with determinant agency -- that is, cinematic technology made possible a new access to time or its 'perfect' representation -- in fact the emerging cinema participated in a more general cultural imperative, the structuring of 3/4 time and contingency in capitalist modernity. Although the rupture here is not technologically determined, new technologies of representation, such as photography, phonography, and the cinema, are crucial to modernity's reconceptualization of time and its responsibility. A sea change in thinking about contingency, indexicality, temporality, and chance deeply marked the epistemologies of time at the turn of the last century. The reverberations of this break are still perceptible today in the continual conjunction of electronic technologies and questions of instantaneity and the archievability of time. As Andreas Huyssen points out, 'the issue of media ... is central to the way we live structures of temporality in our culture.' Film, television, and video are frequently specified by the term *time-based media*." (3-4) (italics in original text)

**1835.** Dobrow, Julia R. "Patterns of Viewing and VCR Use: Implications for Cultivation Analysis." *Cultivation Analysis: New Directions in Media Effects Research*. Ed. Nancy Signorielli and Michael Morgan, eds. Newbury Park: Sage Publications, 1990. 71-83.

This piece contains useful information of VCR use from the 1960s through 1980s. The author seeks to answer the question whether VCR use, like television viewing, "tends to cultivate mainstream perspectives." The author does not define "mainstream." The study is based on two sets of interviews with VCR owners in the greater Boston area--one yielded a "total of more than 50 viewer profiles," the other of more than 500 people "interviewed through a random digital telephone survey, stratified by exchange." This is a rather thin piece, although the bibliography is of some value.

**1836.** Dobson, James. "Personal Comments by Commissioner James Dobson." *Final Report of the Attorney General's Commission on Pornography*. Nashville, TN: Rutledge Hill Press, 1986. 504-09.

James C. Dobson, who held a Ph.D. in child development, was a member of the Meese Commission in 1985-86. He was a licensed psychologist and family counselor, and president of Focus on the Family, a California-based organization that produced a syndicated radio program. Dobson had written several books including *Dare to Discipline* (1970) and *Hide or Seek* (1979), the latter about self-respect in children. A devout Christian, he considered pornography harmful in many ways and felt that it threatened the "future of the family itself."

**1837.** Dobson, James C., ed. *Dare to Discipline*. Wheaton, IL: Tyndale House Publishers.

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**1838.** ---, ed. *Hide or Seek*. Old Tappan, NJ: Revell, 1979.

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**1839.** Doheny-Farina, Stephen, ed. *The Wired Neighborhood*. New Haven: Yale University Press, 1996.

This work is a personal exploration and critique of the "virtual world." Doheny-Farina urges the reader to stay connected to their real communities instead of abandoning it for virtual ones. The author does not believe technology to be necessarily detrimental, but believes its effects weaken the ties that individuals once had for the communities, families, co-workers, and friends.

--Mark Tremayne

Doheny-Farina argues that digital technology has been a destabilizing force in community life. So far, Internet communications have led to a lessening of connection with geophysical space, and that digital communications are being substituted for public meetings in neighborhoods or localities. Citizens must search for ways to use technology to enhance public life rather than diminish it.

--Phil Glende

**1840.** Doherty, Thomas. "Documenting the 1940s." *Boom and Bust: The American Cinema in the 1940s*. Ed. Schatz, Thomas. New York: Charles Scribner's Sons, 1977. 397-421.

This chapter is in Volume 6 in the *History of American Cinema* series, Charles Harpole, ed. Doherty discusses documentary films and also newsreels during the 1940s. In addition, he considers World War II and the use of 16mm cameras.

**1841.** Domhoff, G. William, ed. *The Higher Circles: The Governing Class in America*. New York: Random House, 1970.

The author describes his purpose as follows: "This book of empirically based essays is intended to deepen, extend and defend the picture of how America is governed that I presented in two previous works [*Who Rules America?* and *C. Wright Mills and the Power Elite*]. After a short introduction in which I show from our study of the

social stratification literature that only a small percentage of it concerns the highest level of society, the four essays in the first section attempt to extend our understanding of the upper class as a social class. The three essays which compose the second section attempt to deepen our understanding of the upper class as a governing class; they explore the involvement of members and organizations of the upper class in the governing mental process. The third and final section, consisting of two essays, defends my views by contrasting them with those of pluralists and ultra-conservatives." (vii-viii)

Domhoff says that "the power elite ... try to influence public opinion through the formation of publicity committees composed of prominent private citizens.... In early 1958, President Eisenhower asked corporate executive, Eric Johnston, ... founder of CED [Committee for Economic Development] and a former president of the US Chamber of Commerce, to head a special White House meeting to convey information to the public on foreign policy aspects of national security. Johnston and his staff invited over 1,000 corporate, organizational, community and labor leaders to a one-day conference of meetings and speeches. Out of the conference came a new citizens' committee, the Committee for International Economic Growth (CIEG), charged with the responsibility of carrying the conference's message to the entire populace." (152-3) Johnston was also at the time president of the Motion Picture Association of America.

**1842.** Donnelly, William J., ed. *The Confetti Generation: How the New Communications Technology Is Fragmenting America*. New York: Henry Holt and Company, 1986.

This work is on the order of Bill McKibben's *The Age of Missing Information*. It is not footnoted, although it does have a bibliography. The author draws on Marshall McLuhan and David Riesman, among others. His focus starts with television. He discusses cable, the VCR during the 1960s and 1970s, and the VCR revolution which was underway during the mid-1980s. He also gives space to video games and the home computer. This "new media will cause a new kind of individualized cultural segmentation," he says.

"The result will be the Confetti Generation, for the current Autonomy Generation does not possess the cultural tools to absorb such an explosion of information and entertainment, such an implosion of speed and remoteness.... We will witness an aggravated version of today when all ideas are equal, when all religions, life-styles, and perceptions are equally valid, equally indifferent, and equally undifferentiated in every way until given value by the choice of a special individual. This will be the Confetti Era, when all events, ideas, and values are the same size and weight....

"New technology in all of its forms will simply aggravate the confusion. Information will rain on us like confetti and become just as meaningless. The information we receive, isolated with our television sets, will be increasingly incomprehensible."

Donnelly's pessimism brings to mind Landon Winner's chapter on "Mythinformation" in *The Whale and the Reactor* (1986).

--SV

Donnelly, a rare combination of academic and former vice president of Young & Rubicam, takes all of the emerging electronic technologies of communication and finds a similarly fragmenting effect. The overall impact of these technologies is to isolate Americans as individual consumers unable to form a conception of the common good, or even to identify issues of common concern. He works in some interesting notions about David Riesman's "outer-directed" man of the second half of the twentieth century ironically seeking self realization and lapsing into a "culture of narcissism." Television and related technologies, while having the potential to form a public of common interests, serve instead to exacerbate this tendency to turn inward.

--Gordon Jackson

**1843.** Donnerstein, Edward , Linz, Daniel, and Penrod, Steven, eds. *The Question of Pornography: Research Findings and Policy Implications*. New York: The Free Press, 1987.

This book synthesizes research on media effects and pornography, and discusses implications that those findings might have on policy making.

**1844.** Donnerstein, Edward and G. Barrett. "Effects of Erotic Stimuli on Male Aggression Toward Females." *Journal of Personality and Social Psychology* 36.2 (1978): 180-88.

Pornography and aggression have oft been linked by scholars and critics alike. As a result, they are often examined in tandem. This study looks at the effects exposure to erotic films has on subjects likelihood to aggress against a confederate (a pseudo-participant planted by the experimenters). A total of 72 male subjects were used in this procedure. The subjects were part of a 2 x 2 x 2 design manipulating anger (anger or no anger), film-type (erotic or neutral), and target of aggression (male or female). To facilitate anger subjects were graded either favorably or poorly on a mock writing assignment. Donnerstein and Barrett found that subjects who were angered prior to exposure to the erotic stimuli indicated the likelihood to aggress toward the confederate. Non-angered subjects did not demonstrate this effect. The major implication of this study is that an individual's cognitive or behavioral state *before* exposure to pornography is an indicator of how they will act after exposure. These findings corroborate the findings of Malamuth and Check (1983 & 1985) in that there are conditions that exist prior to exposure that may indicate post-exposure behavior. Furthermore, this study demonstrates the impact of exposure to filmed sexual acts whereas the Malamuth and Check studies utilized audiotapes.

--Michael Boyle

**1845.** Dougherty, D. Cardinal. *D. Cardinal Dougherty Papers (?)*. Archdiocese of Philadelphia, Archives and Historical Collections.

These papers are helpful in studying the response of the Roman Catholic Church in Philadelphia, and more generally in the United States, to motion pictures. Cardinal Dougherty was highly critical of movies he deemed to be immoral, and he played an important role in the creation of the Roman Catholic Legion of Decency which asked the faithful to pledge that they would boycott offensive films.

**1846.** Dougherty, Philip H. "Hill & Knowlton to Buy Gray, the Lobbyists." *New York Times* June 4, 1986 1986, sec. D: 1D.

This article gives background to the public relations firms of Hill & Knowlton and Gray & Co. Opponents of the Meese Commission, which had been created during the Reagan administration to study pornography, used Gray & Co. to discredit the Commission's *Report* and recommendations. Part of the strategy involved portraying the Commission members as moral vigilantes and enemies of the First Amendment.

**1847.** Douglas, Susan J. "Amateur Operators and American Broadcasting: Shaping the Future of Radio." *Imagining Tomorrow: History, Technology, and the American Future*. Ed. Joseph J. Corn, ed. Cambridge, MA: MIT Press, 1986. 35-57.

Many predictions about radio at the turn-of-the-century did not come true, Douglas says. "They had been based on a misunderstanding of how the invention worked, and they assumed that radio, by itself, could change the world. Yet even dreams that do not come true can have an effect. By encouraging and romanticizing the amateurs' hobby, these visions fostered experimentation among members of a subculture who had neither a corporate nor a political agenda. The predictions also articulated and reinforced the belief that this technology could and should be accessible to the greatest number of Americans."

**1848.** ---, ed. *Inventing American Broadcasting, 1899-1922*. Baltimore: Johns Hopkins University Press, 1987.



This book grows from the author's interest in American studies and the history of technology. She examines the origins of the American broadcasting system. She looked first to the 1920s, but realized that this decade "was hardly the beginning; nor was this era, in the end, the most interesting to me. As I kept going back in time ... I was struck by how the basic questions surrounding broadcasting's role in society were raised decades before radio broadcasting as we know it began. It was also struck by how many precedents were set before KDKA ever went on the air. Thus, I chose to examine in detail what has sometimes been dismissed as broadcasting's 'pre-history,' and to argue that it was during this period between 1899 and 1922 that the basic, technological, managerial, and cultural template of American broadcasting was cast."

The author's nine chapters are entitled: "Marconi and the America's Cup: The Making of an Inventor-Hero, 1899," "Competition over Wireless Technology," "The Visions and Business Realities of the Inventors, 1899-1905," "Wireless Telegraphy in the New Navy, 1899-1906," "Inventors as Entrepreneurs... 1906-1912," "Popular Culture and Populist Technology: The Amateur Operators, 1906-1912," "The *Titanic* Disaster and the First Radio Regulation, 1910-1912," "The Rise of Military and Corporate Control, 1912-1919," and "The Social Construction of American Broadcasting, 1912-1922."

**1849.** ---, ed. *Where the Girls Are: Growing Up Female with the Mass Media*. New York: Times, 1994.

**1850.** Douglas, Sara U., ed. *Labor's New Voice: Unions and the Mass Media*. Norwood, NJ: Ablex Publishing, 1986.

Douglas examines the public relations efforts of the AFL-CIO and four key unions: the UAW, IAM, AFSCME, and the ILGWU. Douglas also outlines three pro-labor media campaigns: the UFW's grape strike, the ACWA's boycott of Farah, the United Labor Committee's right to work campaign; and she provides a detailed study of the ACTWU's campaign against J.P. Stevens. The Stevens campaign is examined using a protest communications model to offer a strategy of how labor might be more effective in public relations. Douglas briefly describes the efforts of the unions using the labor press and some radio public affairs programming before the merger in the mid-1950s. She noted that unions grew more assertive in issue and advocacy advertising after the merger. "Few avenues have been overlooked in labor's attempt to inform and persuade its audiences. Newspapers, radio, and television utilization is regarded as essential by many labor leaders today. And although a few unions have used various new communications technologies almost as soon as they became available, many labor officials remain disappointed in the quality and results of labor's communications programs." In the late 1950s, the AFL-CIO sponsored two network news programs, with hosts Edward P. Morgan and John W. Vandercook. In addition, broadcast rules gave unions access to free air time for public service announcements. The federation increased its public relations budget in 1957 in response to adverse publicity from a congressional investigation of union leadership. Spending for television was increased from under \$10,000 in 1955-56, to more than \$250,000 in 1957-58. A series of 15-minute films, *Americans at Work*, were produced for weekly use on television. Even with a budget cut for radio programming, the AFL-CIO spent nearly twice as much for radio that year. A total of 104 films were produced between 1958 and 1960 and they were shown on television until 1967. No comparable television production effort occurred until the Labor Institute for Public Affairs was created in 1982. LIPA created a 12-part television series, *America Works*. LIPA also began producing spot television advertising, started a videocassette news service, distributed an information bulletin on electronic media, and invested in cable television. Douglas noted that ILGWU also produced a "Hollywood-type" film, *With These Hands*, in 1950 using the same writer who produced the successful play *Pins and Needles* in the 1930s. The IAM also produced public relations films for general audiences, such as *My Dad J.R.*, as well as films for lodge meetings, such as *Anatomy of a Lie*, a documentary intended to counter an anti-union film about a strike. The IAM also pioneered in cable television, using a satellite in 1979 for a nationwide showing of a labor film followed by an audience call-in program. AFSCME used a satellite transmission service in 1980 for the Labor News Network, which distributed news and features to television and radio stations and cable systems. Douglas concludes that organized labor has become more active and more aggressive in public relations, and that labor is improving its chances of communicating its message.

-- Phil Glende

**1851.** Douglas, William O. William O. Douglas Papers.

The Papers of U. S. Supreme Court Justice William O. Douglas have drafts of opinions that related to freedom of expression, motion pictures, and other media. These papers are in the Container 1182 of the Douglas Papers, Library of Congress, Washington, D. C.

**1852.** Dow, J. S. "The Effect of Light of Different Colors on Visual Acuity." *Illuminating Engineer* 4.6 (1909): 315-19.

**1853.** Downey, Greg. "Telegraph Messenger Boys: Crossing the Border Between History of Technology and Human Geography." *The Professional Geographer* 55.2 (2003): 134-45.

Downey writes that "historians of telegraphy have traditionally focused on the system-builders who invented wire communications technologies and incorporated them into profit-making enterprises. Geographers of communication have traditionally traced the changes that the telegraph network wrought on the rank-size of cities and the speed of business. Both have ignored the history of the telegraph messenger boys and the 'lived geography' of the telegraph network. This article summarizes a study of telegraph messengers as both active components of technological systems and laboring agents within produced urban spaces, bringing together the fields of both history of technology and human geography."

**1854.** ---. "Virtual Webs, Physical Technologies, and Hidden Workers: The Spaces of Labor in Information Internetworks." *Technology and Culture* 42.2 (2001): 209-35.

Downey writes that "paradoxically, the more the Internet grows in scale and scope, the more its virtual attractions obscure its physical foundation. Those crucial internetworkers become visible in the historical record only when three separate processes – technological innovation, the production of space, and the daily performance of labor – are considered simultaneously. Thus, revealing such work offers a unique opportunity (and challenge) for interdisciplinary cooperation between historians of technology, human geographers, and sociologists and anthropologists of work. In this article I hope to illustrate the possibilities offered by such collaboration by again juxtaposing two apparently different but fundamentally related images: the analog internetwork of a century ago and the digital internetwork under construction today. The crucial question, though, is not whether the telegraph, telephone, and Post Office were equivalent to today's Internet, but rather whether analyzing those three networks as an internetwork – in which the whole is more than the sum of its parts – can lead to a better understanding of today's Internet." (211)

**1855.** Downey, Gregory J., ed. *Telegraph Messenger Boys: Labor, Technology, and Geography, 1850-1950*. New York and London: Routledge, 2002.

Downey examines the critical importance of messenger boys in the spread and use of the telegraph in the United States. "Information networks are inevitably socially constructed technological systems," Downey says. He argues that "the technological network of the telegraph was more than just a combination of electromechanical systems; it was also a combination of systems of labor, in which messenger boys served different functions at different moments – sometimes working as technological components themselves, sometimes being sold as commodities along with the telegrams they carried, and sometimes acting as agents of change within the technological network itself. Messengers were not simply rendered obsolete by the slow and steady advance of technology – whether in telegraphy, telephony, or airmail. Instead, over the course of a century, they both cooperated in maintaining their usefulness to the telegraph, and fought to change their relationship to the telegraph in a way that would ultimately bring about their own exit from the industry." (7) This book grew out of a 2000 doctoral thesis in two separate departments – the Department of History of Science, Medicine and Technology, and the Department of Geography and Environmental Engineering – at the Johns Hopkins University.

**1856.** Downing, J. Spencer. "What TV Taught: Children's Television and Consumer Culture from *Howdy Doody* to *Sesame Street*." University of North Carolina, Chapel Hill, 2003.

Abstract for the Ph. D. thesis from UMI ProQuest Digital Dissertations: " This dissertation traces the history of children's programming during the first two decades of commercial television broadcasting. Children's programming serves as a lens through which to see interactions between industry, critics and audience as they grappled over television's proper approach to children. It complicates our understanding of the television industry by showing how broadcasters and marketers struggled to make children's audiences commercially viable. It also examines the complex responses to the medium among a public growing increasingly uneasy about children's use of television even as it became more entrenched in everyday American life. The history of children's television illuminates the changing nature of American childhood, too. Whereas Victorian ideals once constructed children as removed from the pressures of the market, by the late 20th century most Americans considered market participation to be a natural part of childhood. Television accelerated this transformation. The medium gave marketers unprecedented ability to teach children the manners and mores of consumer culture, awakening in them previously unfelt needs and coaching them in specifying their desires. Television taught businesspeople to cultivate children as a market segment. Likewise, the industry's critics went through a learning process as they discovered means for understanding and attempting to counteract what they perceived as television's dangers. The analysis proceeds chronologically. Early chapters discuss the rationale behind 'loss leader' children's programs such as *Howdy Doody*, *Kukla, Fran and Ollie*, *Ding Dong School* and *Captain Kangaroo* in television's infancy. They also examine high hopes parents, educators, government officials and others concerned with children's issues placed on television. Later chapters explain how children's programming became profitable, especially with the rise of low-budget cartoons, and examine how children's advocates struggled to come to terms with the ubiquitous medium. The final chapters give extended attention to the creation of *Sesame Street*. Arguably the world's most important children's program, *Sesame Street* holds special interest because its creators believed advertising techniques had become the most effective means to educate children. Just as toy companies used television to sell toys, *Sesame Street* used it to 'sell' knowledge."

**1857.** Downing, Michael, ed. *Spring Forward: The Annual Madness of Daylight Saving*. Washington, D. C.: Shoemaker & Hoard, 2005.

This 202-page book examines the contentious political controversies in the United States and Europe surrounding the adopting of daylight saving time. The author uses congressional hearings, newspaper accounts, records of town meetings, and letters to editors to look at the arguments of both proponents and opponents of daylight saving. The work, written for a popular audience, has a brief essay on sources (171-3), notes, and index.

**1858.** Downs, Donald A., ed. *The New Politics of Pornography*. Chicago: University of Chicago Press, 1989.

This book is both a legal analysis of First Amendment law with regard to the censorship of objectionable materials and also a historical analysis of attempts in the United States to limit pornography without violating basic First Amendment protections. Downs specifically studies the attempts of Minneapolis and Indianapolis to pass city anti-pornography ordinances during the 1980s. Downs observes that these ordinances marked a new kind of censorship. In the past, according to Downs, almost every attempt to censor came from the right of the political spectrum. Conservatives have often used this kind of law to block objectionable or "radical" material. However, the motivation behind the censorship discussed in this book came from the left, opening up the concept of "progressive" censorship. Much of the philosophy and terminology in these cases came from left feminist activists who viewed pornography as harmful to women and as a means of subjugation. They believe that it would be fair to censor such material because it caused harm. In his analysis, Downs correctly notes that the restrictions on the First Amendment can only be applied in a content-neutral manner and he is highly critical of the Minneapolis and Indianapolis ordinances and the implications such laws would have for freedom of expression.

Much of the book is dedicated to legal theory and First Amendment philosophy. Downs explains carefully the way in which the courts have interpreted the First Amendment and how it should be applied in cases like these. He also discusses the possibility of creating a class of materials which would fall outside of First Amendment protection. The Supreme Court has already established certain categories of speech and expression which are not protected, including libel, obscenity and "fighting words." Downs sums up some of the recent scholarship on the links between pornography, sex crimes and harassment. Ultimately, he argues that the relationship between general, non-violent pornography and violence toward women is unclear, but that a clear link does exist between the violent pornography and sexual violence toward women. It is this kind of pornography that arguably could be censored, but it cannot be done with ordinances of the kind discussed in this book. As he notes, it is very difficult to craft a law that bans one kind of expression without endangering the constitutionally protected freedoms we all cherish. This book provides background to the legal aspects of censorship and to interpreting the political motivations behind attempts at censorship. This study of the development of pornography law in the United States is useful to historians and other scholars.

--Rob Rabe

This book examines pieces of legislation, one in Minneapolis, the other in Indianapolis, to suppress pornography. The legislation was authored by prominent feminist activists, Catharine MacKinnon and Andrea Dworkin. In Minneapolis, the mayor vetoed the legislation; in Indianapolis, a local federal judge struck down the law on grounds that it violated the First Amendment.

The Minneapolis ordinance "represented a new approach to the restriction of erotic materials, defining pornography as 'the sexually explicit subordination of women, graphically or in words.' Treating pornography as 'discrimination against women,' it was to be administered by the city's Civil Rights Commission rather than by the Criminal Justice Division, the traditional unit of enforcement. This approach departed from the legal treatment of sexual materials that has prevailed for more than a century in the United States. Where previous 'obscenity law' focused on alleged moral harms wrought by certain sexual materials, the new ordinance postulated a social relationship between pornography and the systematic oppression of women. And where obscenity doctrine held back from designating sexually explicit materials as obscene if its dominant theme gave it 'serious literary, artistic, political, or scientific value,' the new ordinance admitted no such delimitation in determining whether a work was pornographic."

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**1859.** Doyle, Jon , and Thomas Dean, et al. "Strategic Directions in Artificial Intelligence." *ACM Computing Surveys* 28.4 (1996): 653-70.

The authors note that "AI has undergone a sea-change in the general character of its research methodology since about 1980, partly through progress on its problems of formulation, and partly through increasing integration with related areas of computing research and other fields." (655) They conclude: "As a field, AI embarks on the next fifty years excited about the prospects for progress, eager to work with other disciplines, and confident of its contributions, relevance, and centrality to computing research." (669)

**1860.** Doyle, William, ed. *Inside the Oval Office: The White House Tapes from FDR to Clinton*. New York: Kodansha International, 1999.

Doyle discusses how American presidents beginning with Franklin Roosevelt recorded conversations in the Oval Office. The work is long on political history, but information about the recording technology used is also discussed in these pages. The author begins by discussing FDR's authorization to J. Edgar Hoover in May, 1940, to use "listening devices" against person suspected of espionage or subversion. Roosevelt used an ancestor to the tape

recorder, a "Continuous-film Recording Machine," which he had installed in August, 1940. It was a gift from David Sarnoff of RCA. It could run for 24 hours unattended. The quality of Truman's recordings is very poor. Eisenhower used dictabelts and the sound reproduction is also poor. John F. Kennedy, in summer, 1962, installed the first full-scale secret recording network in the White House, turning the office "into a private recording studio." Kennedy, and brother Robert, also began electronic surveillance of their political enemies, reporters, and some staff members.

**1861.** Drake, Frank C. "The Illustration of Newspapers." *Current Literature* 22.3 (1897): 230-34.

The author says that although Joseph Pulitzer's *New York World* was the "first newspaper to print picture regularly," there were about fifty newspapers that "were printing semi-news picture 'syndicated' from New York" (230) before Pulitzer ever acquired the *World*. James Gordon Bennett illustrated the *Herald* and Albert Pulitzer illustrated the *New York Morning Journal* "profusely" when he purchased it. (230) Certainly by the 1890s, newspaper publisher realized that picture could create circulation booms. The *World*, which the author argues "founded its success on the introduction of pictures," increased its circulation from 114,705 in 1885, to 713,318 in 1897. (231)

"It was not until the newspapers began to maintain their own photo-engraving plants, as they did in a very few years, that we began to have many important news-pictures," Drake says. These private plants made possible many more illustrations and the greater use of pictures by Sunday newspapers. (231) The author discusses the growth of Sunday papers and their use of illustrations. (231-32)

Drake provides an interesting account of how artists are sent to cover a fire and how the newspaper holds back production until it can get their pictures. The artists return to the paper and deliver their drawings to the photo-engraving plant. For the artist, it usually took about "two hours to make a four-column drawing," but in this case, it had to be done in an hour and a half. At the plant, the drawing "is photographed and 'printed' by electric light on a sensitized zinc plate. By chemical action the lines of the drawing, as they appear on the zinc plate, are impervious to the action of nitric acid. Into this acid, then, the plate is immersed until the zinc around the lines is eaten away, leaving the lines in relief. More of the zinc is then removed from around and between the lines by the 'routing machine,' a few touches are given to it by a hand-engraver, it is nailed to a metal block to make it 'type high,' and sent to the composing room.

"Since the illustrations of any periodical naturally divide themselves into three main classes of pictures, viz.: buildings and landscape, 'figure' subjects, and portraits, the art department of a newspaper is formed of due proportions of men clever in each of these lines. If the art department is a small one, men are selected who, in an emergency, can do all three branches of work in a fairly creditable manner." (234)

**1862.** Drake, William J., ed., ed. *The New Information Infrastructure: Strategies for U. S. Policy*. New York: Twentieth Century Fund Press, 1995.

The idea for this anthology began in 1990, and was one of the first projects of the Twentieth Century Fund's communications projects. This volume assumes that a new information infrastructure is in the process of emerging but its precise nature is not yet clear. In the past newspaper played a central part in keeping citizens informed about their government. Radio and television later added immediacy to the news. Now "we are in the early stages of another extraordinary change in the way many Americans transmit and receive information." How these new electronic media will affect governing is uncertain.

This book poses several questions. Will the new National Information Infrastructure (NII) be structured mainly for corporate users, or will it also include small businesses, nonprofit agencies, and individuals citizens who can use it without restrictions? What kinds of regulatory policies are needed? Does the American experience with communications serve as a model for other nations, both developing and industrialized? As national economies

are eroded, how can a global information infrastructure be created that will incorporate the difference NII's around the world?

This book is divided into four parts and twelve chapters. Part I, "The New Policy Environment," has the following essays: Eli M. Noam, "Beyond Telecommunications Liberalization: Past Performance, Present Hype, and the Future Direction"; François Bar, "Information Infrastructure and the Transformation of Manufacturing"; Linda Garcia, "The Globalization of Telecommunications and Information"; and Richard Jay Solomon, "Telecommunications Technology for the Twenty-first Century."

Part II, "Politics for the National Information Infrastructure," includes: Henry Geller, "Reforming the U. S. Telecommunications Policymaking Process"; Lee McKnight and W. Russell Neuman, "Technology Policy and the National Information Infrastructure"; and Herbert S. Dordick, "The Social Consequences of Liberalization and Corporate Control of Telecommunications."

Part III, "Policies for the Global Information Infrastructure," includes: Peter Cowhey, "Building the Global Information Highway: Toll Booths, Construction Contracts, and Rules of the Road"; Bruno Lanvin, "Why the Global Village Cannot Afford Information Slums"; Anthony M. Rutkowski, "Multilateral Cooperation in Telecommunications: Implications of the Great Transformation"; Joel R. Reidenberg, "Information Flows on the Global *Infobahn*: Toward New U. S. Policies"; and Kalypso Nicolaidis, "International Trade in Information-Based Services: The Uruguay Round and Beyond."

Part IV is entitled "Outlook and Conclusion," and includes two essays by William J. Drake, the volume's editor. They are "The National Information Infrastructure Debate: Issues, Interests, and the Congressional Process," and "Policies for the National and Global Information Infrastructures."

**1863.** Draper, Harry Napier. "Effect of Light on the Electrical Conductivity of Selenium." *Nature* 7 (1873): 340.

**1864.** Dreier, Peter. "The Corporate Complaint Against the Media." *The Quill* (1983): 64-80.

The author argues that corporate relations experts are buying favorable public opinion. The profound influence of public relations has the effect of neutralizing any liberal bias that might slip into national news media accounts of the world. Much of what is by definition news is determined by politicians, government officials and well-financed interest groups.

--Phil Glende

**1865.** Drexler, K. Eric. "The Coming Era of Nanotechnology." *The Materials Revolution: Superconductors, New Materials, and the Japanese Challenge*. Ed. Tom Forester, ed. Cambridge, MA: MIT Press, 1988. 361-73.

Drexler contends that "the old style of technology is bulk technology, where we handle atoms in unruly herds. Nanotechnology, on the other hand, will allow us to handle individual atoms and molecules, so we can build up complex structures one atom at a time. Nanotechnology... will completely transform information technology, biotechnology, and materials science, enabling us to build self-replicating engines of abundance, engines of healing, and engines of destruction." This piece first appeared in *Whole Earth Review*, No. 54 (Spring, 1987). Tom Forester, the book's editor, acknowledges that this essay approaches science fiction.

**1866.** ---, ed. *Engines of Creation: The Coming Era of Nanotechnology*. New York: Anchor Press/Doubleday, 1987.

This provocative book argues that nanotechnology has placed us on the threshold of a social upheaval of unprecedented dimensions. "To have any hope of understanding our future," Drexler writes, "we must understand the consequences of assemblers, disassemblers, and nanocomputers. They promise to bring changes as profound as the industrial revolution, antibiotics, and nuclear weapons all rolled up in one massive

breakthrough. To understand a future of such profound change, it makes sense to seek principles of change that have survived the greatest upheavals of the past. They will prove a useful guide." Nanotechnology, if used wisely, will dramatically enhance the quality of life. If used unwisely, it will make possible our destruction. "Dangerous replicators," Drexler says, "could easily be too tough, small, and rapidly spreading to stop -- at least if we made no preparation. We have trouble enough controlling viruses and fruit flies."

**1867.** ---, ed. *Nanosystems: Molecular Machinery, Manufacturing, and Computation*. New York: John Wiley & Sons, Inc., 1992.

This book synthesizes fifteen years of research on molecular manufacturing. It is intended for several audiences. One is the person with a general science background who is interested in molecular nanotechnology -- its characteristics, principles, capabilities -- but not in the mathematical details. The work is presented in a fashion that the general reader can skip technical sections without becoming lost. Other readers for whom this work is aimed are those considering working in nanotechnology, physicists, chemists, computer scientists, materials scientists, molecular biologists, and mechanical engineers. Each of the work's 15 chapters and two appendices begins with an overview of its topic. The author has discussed the broader implications of this subject in his earlier book *Engines of Creation: The Coming Era of Nanotechnology* (New York: Anchor Press/Doubleday, 1986); and in K. E. Drexler, C. Peterson, and G. Pergamit, *Unbounding the Future: The Nanotechnology Revolution* (New York: William Morrow, 1991).

**1868.** Drexler, K. Eric and Chris Peterson (with Gayle Pergamit), ed. *Unbounding the Future: The Nanotechnology Revolution*. New York: William Morrow and Company, Inc, 1991.

The authors believe that we are near an era in which nanotechnology will radically alter the way in which we live. "A short summary of what molecular nanotechnology will mean is *thorough and inexpensive control of the structure of matter*. Pollution, physical disease, and material poverty all stem from poor control of the structure of matter. Strip mines, clear-cutting, refineries, paper mills, and oil wells are some of the crude twentieth-century technologies that will be replaced. Dental drills and toxic chemotherapies are others."

The authors' goal is to explain molecular nanotechnology in a practical way so that readers can think about it and the future realistically. Speculation about this technology's impact is not limited to communication, but future possibilities include "pocket supercomputers" and "pocket libraries."

Drexler earlier published a book entitled *Engines of Creation: The Coming Era of Nanotechnology* (New York: Doubleday, 1986).

**1869.** Dreyer, Carl. "Color and Color Films." *The Movies As Medium*. Ed. Jacobs, Lewis. New York: Farrar, Straus & Giroux, 1970. 197-200.

The author, a Danish film director, notes that color film during the 1960s could not capture all the complexity of color in real life. "The tiny color differences, the semi-tones, all those nuances the eye receives without discrimination, are missing in color films. To demand that color in color films should be *natural* is to misunderstand all that is involved. Indeed, the spectator can have a much greater aesthetic experience *because* color in film differs from that in nature." (198) Dreyer's article originally appeared in *Films in Review* (April, 1955).

**1870.** Drucker, Johanna, ed. *The Visible Word: Experimental Typography and Modern Art, 1909-1923*. Chicago: University of Chicago Press, 1994.

Drucker writes: "What began as a semiotic analysis of typography produced by artists in the 1910s has evolved into an inquiry into the transformation of semeiotically based critical practices in the course of the twentieth century. The study of typographic experimentation offers an excellent case study for such an inquiry. Because of its interdisciplinary character, the treatment of typography within critical interpretation can be used to trace the transformations in the premises on which both literary and visual arts criticism conceive of their objects."

**1871.** Drucker, Peter F., ed. *The Age of Discontinuity: Guidelines to Our Changing Society*. New Brunswick, NJ: Transaction Publishers; originally New York: Harper & Row, 1968, 1968.

Drucker, a management scholar and futurist, first published this book in 1968. This edition has a new introduction (1992) and an introduction written to the 1983 edition. Chapters include "The End of Continuity," "The New Industries and Their Dynamics," and "The Sickness of Government."

**1872.** ---, ed. *Post-Capitalist Society*. New York: Harper Business, A Division of HarperCollins Publishers, 1993.

"Every few hundred years in Western history there occurs a sharp transformation," Drucker writes. "We cross what in an earlier book [*The New Realities* (1989)] I called a 'divide.' Within a few short decades, society rearranges itself -- its worldview; its basic values; its social and political structure; its arts; its key institutions. Fifty years later, there is a new world. And the people born then cannot even imagine the world in which their grandparents lived and into which their own parents were born.

"We are currently living through just such a transformation. It is creating a post-capitalist society, which is the subject of this book."

**1873.** Du Maurier, George. "Edison's Telephonoscope (transmits light as well as sound)." *Almanack for 1879, Punch* 75 (1878).

**1874.** ---, ed. *The Martian*. London: George Bell and Sons, 1897.

**1875.** ---, ed. *Society Pictures*. London: Bradbury, Agnew and Co., 1891.

**1876.** Dudar, Helen. "America Discovers Child Pornography." *Ms.* 6.2 (1977): 45-47, 80.

This article was among the many attacks that feminists made on child pornography, and more generally on all pornography, during the late 1970s.

**1877.** Duell, Charles H. "Glimpses into the Future: I. The Future as Seen from the Patent Office." *Youth's Companion* 75.1 (1901): 3-4.

This article, written by the United States Commissioner of Patents in 1901, talks about developments in several areas of research. With regard to photography and color photography, he writes that "the development of dry plate and other details in the art of photography have been recently such that the amateur of to-day is a better photographer than the expert of yesterday. Interesting possibilities in color photography are at the open door, and the young woman of auburn hair may not much longer complain that her peculiar beauty is not shown in her photograph. The tricolor printing processes of to-day will soon become multicolor printing processes. Typesetting-machines and roller printing processes will be further developed." (3)

**1878.** Duhamel, Georges, ed. *America the Menace: Scenes from the Life of the Future*. Boston and New York: Houghton Mifflin Company, 1931.

Early in the twentieth century, a line of criticism emerged that considered cinema to be part of a mechanical revolution that was undermining print culture, and with it, an essential cornerstone of Western Civilization. In 1928, the French physician and writer George Duhamel returned home from the United States troubled that American culture, which had come to be dominated by motion pictures, radio, the phonograph, newspapers, electric signs, and automobiles, was the wave of the future. He wrote a book about his experiences, *Scènes de la*



*vie future* (1930). No nation had “thrown itself into the excesses of industrial civilization more deliberately than America,” he said. “If you were to picture the stages of that civilization as a series of experiments made by some malign genie on laboratory animals, North America would immediately appear to you as the most scientifically poisoned of them all.” (xiii)

A centerpiece of this “material or mechanical civilization” (ix) was the cinema where the spectator was “given no chance to use his intelligence, to discuss, to react, to participate in any manner whatsoever.” (35) At the cinema, everything was “an abridgement,” (31) an “imitation,” and “false,” (27) he asserted. “I began to lose any sense of having a soul,” Duhamel’s recalled. (27) And yet “this terrible machine, so elaborately dazzling, with its luxury, its music, its human voice, this machine for stupefying and destroying the mind, is today among the most astonishing forces in the world.” (35) Motion pictures had become “a most powerful instrument for enforcing a uniform standard, alike in ethics, politics, and aesthetics,” and for smothering “forever the springs of an old and noble spiritual life.” (40) When Duhamel’s book was translated into English, it carried the unfortunate title *America the Menace: Scenes from the Life of the Future* (1931), which led many American critics to dismiss it out of hand.

At first glance, Duhamel’s views might remind one of a condemnation of the movies made about the same time in America by the Jesuit priest Daniel Lord. But where Lord feared erosion of Christianity, Duhamel worried about the loss of a “moral civilization” (ix) based on great literature, art, and music. He would gladly trade all the best movies, he said, “for one play of Moliere’s, for one picture of Rembrandt’s, or for a single fugue of Bach’s.” (36)

Duhamel devotes Chapter XI to “The Segregation of Races” in New Orleans, Alabama, and elsewhere.

A few years later, Duhamel elaborated on his concerns in another book, *In Defence of Letters* (1937; trans. 1939).

**1879.** ---, ed. *In Defence of Letters (translated by E. F. Bozman)*. New York: Greystone Press, 1939.

As the 500th anniversary of Gutenberg's printing press approached, French author and publisher Georges Duhamel warned that print culture, which made up the very foundation of Western civilization, was being supplanted by movies, the phonograph, and radio. “The book is one of the springs of creative individualism, that individualism which, in these uncertain times, remains the guardian angel of human society,” Duhamel said. “For five hundred years the book has been, for the solitary mind, an incomparable instrument of uplift and liberation.” (vii) Yet film, the phonograph, and the radio were bringing “serious changes in our modern culture” (xi) that threatened “the life of the book and the supremacy of the printed word....” (xi) There had been, he argued, “a sharp change of direction of which there are many examples in the story of the human race, and civilized activities seem to be operating temporarily so as to suspend the very progress of civilization itself and divert it into other channels.” (viii) Duhamel went on to say that “Various indications lead us to suppose that books, while still the *pâtée royale*, that is to say, the essential diet of the elect, the master minds, are going to play an ever diminishing role in the enlightenment and entertainment of the multitude.” (viii)

Duhamel did “not despise” these new forms of learning and entertainment so much as he was “afraid of them. I do not underestimate their importance, because I believe that they are capable of transforming the face of the globe that we live in and changing the harmony of our existence. I even admit that I believe, in the bottom of my heart, that the cinema and the radio, wisely handled, could yet work for the salvation of their victim the book. So let no one think of me as an obstinate opponent. The greatest service that can be rendered to cinema and radio and so to their supporters—is to criticize their methods.” (x)

Duhamel saw grave consequences if these developments were not challenged and checked. “If the public gets out of the habit of reading they will not come back to it. We shall enter a new phase of our history from ix/x which there is no turning back,” he believed. (ix-x) “Our moral balance, maintained with such difficulty, may find itself impaired.” (xi) What might follow, he feared were “two or three centuries of barbarism.” (x)

Duhamel thought it was impossible “to create and maintain a true culture, a strong and flourishing culture, through the medium of pictorial and oral apparatus” alone at least as they existed during the 1930s. (21) “Education demands work, real work digging, hoeing, and rolling. Nothing can be acquired without effort...” (45) [Film and radio required little of their audiences and were far more powerful instruments of propaganda than they were of education.]

The problem the movies and the radio during the 1930s was that they offer little choice or time for reflection. The see one good film one had to sit through hundreds of mediocre ones. “For one good concert on the radio we have to put up with a thousand disgusting or ridiculous noises.” (30) Unlike a book where the reader could go back over a paragraph and consider what had been read, “The cinema and the radio do not repeat themselves they march on, they break into a run. They are ... like rivers.” (30) Books were “the friends of solitude.” (42) They developed “individuality and freedom. In solitary reading a man who is seeking himself has some chance of finding himself; he chooses, and he chooses form himself; he escapes from the poisonous air of propaganda. Radio, on the other hand, is now the chief agent of imperialism. It does not purify the spirit of man, does not, like the book bring him back to the sanctuary of solitude, but throws him to the lions, subtly preparing his mind for the blood and chains of the public sacrifice.” (42)

This book is divided into four sections. "The first part only," the author said, "is devoted to the serious changes in our modern culture, and to the new forces that threaten the life of the book and the supremacy of the printed word, which is the sign in our time of effective thought. (xi)

This book appeared originally as: Georges Duamel, *De fense des lettres. Biologie de mon me'tier* (Paris, Mercure de France, 1937).

For a less dire view of the likely impact of new media on the book and print culture, written in response to Duhamel, see: Donald Bean, "Books vs. Movies, Phonographs, and Radios," *Peabody Journal of Education*, 17, No. 4 (Jan. 1940), 253-60.

**1880.** Dummer, G. W. A., ed. *Electric Inventions and Discoveries: Electronics from its Earliest Beginnings to the Present Day*. New York: Pergamon Press, 1983.

This book attempts to create a catalog of all the significant inventions and improvements in electronics. The author, an electrical engineer, intended the book not as a “learned treatise” but rather a brief summary of “firsts” in a very widely defined scientific field. As such, he provides brief descriptions of these inventions, often no more than a few sentences, but also includes a couple of citations for scientific journal articles on the particular invention described.

The first few chapters are introductory in nature. Dummer briefly chronicles the beginnings of research into electricity in the eighteenth century. He discusses the development of circuits and the science of circuitry, including a few illustrations which help the reader understand the primitive nature of early circuitry. Dummer provides several timelines, including ones for tubes, transistors and integrated circuits, audio reproduction, radio, radar and television. Each timeline is accompanied by a short explanatory chapter. In his chapter on television, Dummer omits developments prior to 1897, which undercuts his hope for an all-inclusive summary volume.

Dummer arranges timelines by subject area and chronologically. Although this approach is helpful to the reader, it also results in a good deal of duplication. Dummer includes a short bibliography of inventions and books on inventors.

The main portion of the book is the large section of entries explaining the various inventions. Organized chronologically, Dummer lists the invention, the inventor, and the country where the invention occurred. For the most part, these entries are explained in simple, clear language, a definite plus for the non-scientist. Dummer provides an index, both of inventor names, and of inventions.

This book is a helpful tool for the historian of science or inventions. It is a starting point, a place to glean the basic information about specific devices or technologies related to electricity and electronics. Dummer sometimes includes more than one citation for an entry, but he does not produce anything resembling a comprehensive bibliography for any of the entries. Rather than viewing this as an encyclopedia or textbook, this book can be thought of as an introductory volume.

--David Henning, 1999

**1881.** Dunlap, Orrin, ed. *Marconi: The Man and His Wireless*. New York: Macmillan (1937); reprint, New York: Arno Press (1971), 1937.

**1882.** Dunlavy, Collen A., ed. *Politics and Industrialization: Early Railroads in the United States and Prussia*. Princeton: Princeton University Press, 1994.

Dunlavy examines the many ways in which the differing political structures in antebellum America and in Prussia (from 1815 to 1848) influenced early railroad development. She argues that political structures plays an important part in both political and economic affairs. Her work is an interesting comparative study of technology in these two nations. It also offers insight into how the American railroad industry managed to push railroad policy away from the state level to the federal government.

Chapter 5 deals with "National Styles of Railroad Technology." In Prussia "railroad promoters dealt with a unitary-bureaucratic state, which meant that they dealt with a handful of central state officials in Berlin. These officials, enjoying greater structural insulation, viewed the new technology with considerable (and well-founded) skepticism during the 1830s, and they scrutinized railroad projects more carefully throughout the period. As a result, the Prussian state granted far fewer railroad charters than the American state legislatures did."

In the United States between the 1850s and 1880s "both federalism and separation of powers provided leverage that the railroads used to good advantage." Federalism offered railroads two ways to get around state legislatures. Using one strategy, "business could take a 'lateral' route, in theory at least, moving from a 'hostile' to a 'benign' state. And, indeed, American railroad partisans, like Prussian railroad men, quickly used the 'alarmed capital' argument precisely to highlight this threat." By the 1870s, the railroads (and their critics) exploited federalism in a second way, "this time moving 'upward' to seek national, in place of state, legislation." Critics of railroads saw national legislation as perhaps the best way to control a business that had become national. The railroads considered such legislation a way to defend themselves from hostile state legislators.

**1883.** Dunlop, Orrin Elmer, ed. *The Outlook for Television*. New York: Harper and Row, 1932.

**1884.** Dunn, Linwood G. "The 'Mad, Mad' World of Special Effects." *American Cinematographer* 46.3 (1965): 160-63.

Dunn, then President of Film Effects of Hollywood, Inc., discusses the special effects used in "It's a Mad, Mad, Mad, Mad, World," a comedy starring several big name stars and which was shown in Cinerama in 1964.

**1885.** Dunn, Watson and Arnold M Barban, ed. *Advertising: Its Role in Modern Marketing*. Hinsdale, IL: Dryden Press, 1978.

By 1965, the number of lines devoted to color in large circulation magazines exceeded those given to black and white are among the interest facts in this advertising textbook.

**1886.** Duplessis, Yvonne, ed. *Paranormal Perception of Color*. New York: Parapsychology Foundation, 1975.

This brief work with index runs 117 pages. Chapter one covers such subjects as color hearing, memory and color, imagination and color, feeling and color, and dreams and color. It also has an interesting section on "Appearance of a Color by Using Chemical Stimulants" (15-19) and a subheading entitled "Artificial Paradise" (15-16). "An artificial paradise of colors is created by chemical stimulants acting from the interior of the body: alcohol, hashish, peyote, LSD." (15) The phrase "artificial paradise" is taken from Charles Baudelaire's book *Les Paradis Artificiels* (1860), published in English under the title *Artificial Paradise: On Hashish and Wine as Means of Expanding Individuality* (1971). Duplessis also cites Aldous Huxley's *Doors of Perception* (1954), who wrote about the influence on perception of mescaline, the active ingredient in peyote.

This work, translated from French by Paul von Toal, was originally published in France under the title *La Vision Parapsychologique des Couleurs*.

**1887.** Dupree, A. Hunter, ed. *Science in the Federal Government: A History of Policies and Activities to 1940*. Cambridge, MA: Harvard University Press, 1957.

This work examines the federal government's role in promoting science up to 1940 -- before the enormous expansion of government support for research and development that came with World War II and then later, after the Soviets had launched Sputnik in 1957.

**1888.** Dupuy, Judy, ed. *Television Show Business*. Schenectady, NY: General Electric, 1945.

**1889.** Dutka, Elaine. "Film Ratings Board Picks Mosk as Its Leader...." *Los Angeles Times* June 29, 1994 1994, sec. F (Calendar): 1F.

This article gives background on Richard Mosk, who replaced Richard D. Heffner as head of the motion picture industry's Classification and Rating Administration. The article also deals with critics of the rating system such as Samuel Goldwyn, Jr., and Phillip Noyce. Noyce was upset that the rating board wanted him to cut three minutes from his movie *Sliver* (1993), starring Sharon Stone.

**1890.** Duysters, Geert, ed. *The Dynamics of Technical Innovation: The Evolution and Development of Information Technology*. Cheltenham, UK and Brookfield, VT: Edward Edgar, 1996.

Duysters contends that "the use of dynamic insights which were originally developed in biology can improve our current understanding of the evolution of complex industrial systems over time." His central argument "is that the evolution of complex industrial systems is shaped by the interplay of industrial structures, company strategies and technological developments. Therefore, in order to understand the complex dynamics of industrial systems it is necessary to analyse not only the development of market structures, but we also need a thorough understanding of the nature of technological change and the role that is played by various organizational forms over time. Central to my approach," the author says, "is the model of natural selection. The model, as set out by Darwin and Wallace, "argues that species which are best adapted to a specific environment survive, while other less well-adapted species die. In this study I will argue that firms better equipped to meet environmental changes than others may grow successfully, while other less successful firms decline."

Duysters devotes chapters to the international computer industry, the telecommunications industry, and the semiconductor industry. The concluding chapter attempts "an appraisal of the usefulness of our integrated biology- inspired approach."

**1891.** Dworkin, Andrea, ed. *Pornography: Men Possessing Women*. New York: Perigee Books, 1981.

Dworkin was a strong anti-pornography feminist and her views are explained *Pornography: Men Possessing Women* (c1981). In Minneapolis, Dworkin and Catharine MacKinnon, a law professor, proposed a law that would

make it easier to prosecute pornographers. The two women had been at the University of Minnesota in 1983 where they co-taught a Law School course on pornography. Their plan differed from previous obscenity law. It defined pornography as "the sexually explicit subordination of women, graphically or in words," and treated pornography as "discrimination against women." This legal strategy placed the administration of the law under the city's Civil Rights Commission, not the Criminal Justice Division. Whereas obscenity in the *Miller* decision held that material was not obscene unless a work, "taken as a whole," lacked "serious literary, artistic, political, or scientific values," the measure devised by Dworkin and MacKinnon allowed no such qualification. In Minneapolis, the city council passed the Dworkin-MacKinnon measure but Mayor Donald Fraser vetoed it on grounds that it violated the First Amendment.

**1892.** *Crossfire*. 1947, 1947.

The working titles of this film, which was one of the first post-World War II movies to deal with anti-Semitism in the United States, were *The Brick Foxhole* and *Cradle of Fear*.

**1893.** Eaglemoss Publications, Ltd., ed. *Scenes from a Signalbox: A Social History of Britain's Railways*. Newton Abbot (UK): David & Charles, 2001.

This book, with extensive illustrative material interspersed with text gives the reader a good visual image of the history of the railway system in Britain. Thematically organized by various aspects of the railway, from locomotives and stations to early public reactions and the lives of employees, this book is the equivalent of wandering through a train museum. A third section explores the train in everyday life, with pages devoted to the train in leisure, the military, crime, and the arts. Content is largely anecdotal, but still informative and detailed. A good work for understanding the social impact of the railways.

--**Nicholas Wolf**

**1894.** Earl, Michael J. "What Micros Mean for Managers." *The Microelectronics Revolution: The Complete Guide to the New Technology and Its Impact on Society*. Ed. Tom Forester, ed. and intro. Oxford, Eng.; and Cambridge, MA: Basil Blackwell Publisher; and MIT Press, 1980. 356-66.

Earl examines the potential impact of microelectronics on employment. The new technology should make possible greater employee participation, smaller units, and improved information flows. Earl was a Fellow at the Oxford Centre for Management Studies, Oxford, England, and this piece appeared earlier in *Management Today* (Dec. 1978).

**1895.** Easton, Nana J. "Eszterhas vs. Verhoeven." *Los Angeles Times* Aug. 23, 1990 1990, sec. F (Calendar): 1F.

This article, perhaps part of the pre-film publicity buildup for the movie *Basic Instinct* (1992), is about a disagreement between Joe Eszterhas and Paul Verhoeven. Screenwriter Eszterhas criticized Verhoeven for wanting to make this movie into a "sexually explicit thriller."

**1896.** Easton, Nina J. "'Last Temptation' Draws Mostly Sold-Out Houses." *Los Angeles Times* Aug. 15, 1988 1988, sec. 6 (Calendar): 1.

This article notes that despite the protests against the movie *The Last Temptation of Christ* (1988), or perhaps because of them, the film opened to mostly sold-out theaters.

**1897.** ---. "Slow Release Strategy Pays Big Dividends." *Los Angeles Times* Aug. 16, 1988 1988, sec. 6 (Calendar).

This article discusses marketing strategy for *The Last Temptation of Christ* (1988), modeled on such earlier films as *Die Hard* (1988) and *A Fish Called Wanda* (1988).

**1898.** ---. "Studio Fires Back in Defense of 'Temptation'." *Los Angeles Times* July 22, 1988 1988, sec. 2 (Metro): 1.

This article deals with the marketing strategy used by Universal in promoting its film *The Last Temptation of Christ* (1988). The article reports that Universal Pictures, which made the movie, took out full-page newspaper ads to refute critics. Campus Crusade for Christ and Bill Bright, who had led the attack on film are discussed.

**1899.** Eaton, Mick, ed., ed. *Anthropology -- Reality -- Cinema: The Films of Jean Rouch*. London: British Film Institute, 1979.

This book deals with Jean Rouch and covers his use of 16mm cameras in documenting his work relating to anthropology.

**1900.** Eaton, Walter Pritchard. "The Actor's Portion." *American Illustrated Magazine* 51.4 (1906): 386-92.

This article, published in early 1906, starts by pointing out that pictures (photographs) of actors "adorn every fence and bill-board, they fill the Sunday newspapers" and they "occasionally break into better company in the magazines!" (386) Moreover, the popular actors has by this time become more important in drawing people into theaters than the play or drama being performed. "In spite of shrill critical reiteration of Hamlet's remark, 'The play's the thing' (which he did not intend as a critical dictum), our public goes on paying its money to see this or that player, sometimes it must be confessed without much regard to the play, continues to lavish on the actor or actress the largess of its applause." (386)

The author comments on the difference in the way an actor can deliver lines and the way the reader might experience them in the privacy of his or her study. "A drama read in the closet may be discussed purely on its literary merits; a drama performed on the stage become hopelessly entangled with the personalities of the players, and may often meet success or failure, according to their skill and charm. On an intonation of the actor's voice, a gesture of his hand, a gleam of passion on his face, the final lift of the spectator into sympathetic emotion frequently depends. In the closet the reader exercises his own imagination; in the theater he surrenders it to the players. The play's the thing! It is true of man that the skeleton's the thing, but what make it exquisite is the curve of fair flesh on a shoulder, the touch of color in cheek and eye." (386-87)

Eaton discusses the magnetism of certain personalities. Referring to a performance by the actor George Arliss, he writes: "That intangible but very real quality, personal magnetism, which seems naturally to radiate from some people, had much to do with it, no doubt. The pictorial skill displayed, the black figure against the lemon yellow walls, was a telling element. And the facial malignity, cunning and cold secrecy, of which Mr. Arliss' features are the master, worked their share. The shock of an evil or a beautiful face seen suddenly is no less potent over the imagination on the stage than in life, no less suggestive of hidden character and emotional possibilities. But one thing is certain -- it was an effect due quite as much to Mr. Arliss as to the playwright or Mr. Thackeray." (389)

The subtitle of the article reads: "Illustrated with Photographs of Actors Distinguished in Character Parts Taken Especially for this Article by Alice Houghton." Actors whose photographs are included are: George Arliss, Forbes Robertson, Edith Wynne Matthison, David Warfield, and Mary Shaw.

**1901.** Ebert, Roger. "Review, *Henry: Portrait of a Serial Killer*". 1990. (Sept. 14, 1990).  
<[http://www.suntimes.com/ebert/ebert\\_reviews/1990/09/566963.html](http://www.suntimes.com/ebert/ebert_reviews/1990/09/566963.html)>.

Film critic Roger Ebert acknowledged that many viewers found *Henry: Portrait of a Serial Killer* (1990) "too violent and disgusting to be endured," but praised the picture because it dealt "honestly with its subject matter."

**1902.** ---. "Review, *Natural Born Killers*". 1994. (Aug. 26, 1994).  
<[http://www.suntimes.com/ebert/ebert\\_reviews/1994/08/937174.html](http://www.suntimes.com/ebert/ebert_reviews/1994/08/937174.html)>.

Film critics Roger Ebert gave this Oliver Stone film his highest rating. Others criticized the movie for its graphic violence.

**1903.** ---. "Review, *The Cook, the Thief, His Wife and Her Lover*". 1990. (1990).  
<[http://www.suntimes.com/ebert/ebert\\_reviews/1990/01/thecook.html](http://www.suntimes.com/ebert/ebert_reviews/1990/01/thecook.html)>.

Movie critic Roger Ebert gave *The Cook* a favorable review but warned that it was "not an easy film to sit through." It was about an avaricious, sadistic husband named Spica (played by Michael Gambon) who, on most nights, could be found in a swank restaurant. Early on Spica in the film forces the cook to eat excrement and then urinates on him. When Spica's beautiful but frustrated and long-suffering wife, Georgina (played by Helen Mirren), begins an affair with a man named Michael (played by Alan Howard), whom she sees in the restaurant, Spica takes revenge by having his henchmen cram an entire book down the lover's throat, one page at a time. The movie featured not only coprophagy, but cannibalism and male and female nudity as well. At least four members of the Classification and Rating Administration (CARA) favored giving the picture an R, although Richard Heffner, the head of CARA, thought the picture was "clearly X" and that most parents would consider it inappropriate for children. Ebert criticized the "timid souls" at CARA who had failed to give *The Cook* an R rating,

**1904.** ---. "Review: *Tie Me Up! Tie Me Down!*". 1990. (May 25, 1990). Sept. 16, 2001.  
<[http://www.suntimes.com/ebert/ebert\\_reviews/1990/05](http://www.suntimes.com/ebert/ebert_reviews/1990/05)>.

Ebert gives a lukewarm review of this movie. He says the "story has been told before, and better, in movies like William Wyler's *The Collector* (1965).

**1905.** ---. "Satisfying the Most Basic of Instincts: Curiosity." *Chicago Sun-Times* May 8, 1992 1992, sec. 2: 33.

Film critic Roger Ebert contributed to the buzz surrounding the movie *Basic Instinct* (1992) with a tongue-in-cheek piece from the Cannes Film Festival in May saying that he had seen the 45 seconds cut from the Michael Douglas- Sharon Stone love scene.

**1906.** Ebo, Bosah, ed. *Cyberghetto or Cybertopia? Race, Class and Gender on the Internet*. Westport, CT: Praeger, 1998.

This collection of essays examines how issues of race, class and gender will come into play on the Internet. The authors use a variety of methodologies to address the following questions: 1) Will the new medium include marginalized constituencies?; 2) Will the Internet serve as an equalizer or will it create "hedonistic isolations" which will hurt communities?; 3) Will knowledge gaps increase?; and 4) How will the economics of the Internet shape class and gender relations?

--Mark Tremayne

**1907.** Eckhardt, George, ed. *Electronic Television*. 1936. New York: Arno Publishing, 1936.

**1908.** Eder, Josef Maria, ed. *Geschichte der Photographie (History of Photography, translated by Edward Epstein)*. 1932 (1881, 1890, 1905). New York: Columbia University Press, 1881.

This work is a translation from the German-language fourth edition of Eder's *History* that appeared in 1932. In 1905, in the Preface to the Third Edition, Eder wrote: "There are three stages in the development of my *Geschichte der Photographie*. The first was the period to the beginning of the eighteenth century; this fragment ... was published in 1881. In 1890 I published ... the development of photochemistry up to Daguerre and Niépce. Then followed the first authoritative and exhaustive treatment of the general field of photography, with accurate references to the literature and historical sources, in my *Ausführliches Handbuch der Photographie*, which served as the groundwork for my history of the modern photographic process. With this material in hand, I was enabled for the first time to attempt, in this (third) edition of my history, to present the history of the invention of photography up to the end of the nineteenth century. I undertook also to include in this work careful

reproductions of many incunabula and portraits of importance to the history of photography. The originals of most of these are fast disappearing and have become very rare and difficult to obtain....”

The work provides a technical history of photography but also attempts to set photography's development into an international context up to the end of the nineteenth century. As an Austrian, Eder provides considerable information about Austrian contributions to this field – contributions he felt in 1932 that had been often neglected by recent histories of German origin. This translation omits the illustrations that appeared in Eder's original volume.

This book, which runs 860 pages, is not only informative on early personalities involved with the development of photography, but also on the scientific processes that contributed to advances in this field.

This edition contains a biography of Eder (pages 720-28) by Hinricus Lüppo-Cramer.

**1909.** Edgerton, Gary. "Digital Color Imaging and the Colorization Controversy: Culture, Technology, and the Popular as Lightning Rod." *Technohistory: Using the History of American Technology in Interdisciplinary Research*. Ed. Chris Hables Gray, ed. Malabar, FL: Krieger Publishing Company, 1996. 5-32.

C. Wilson Markle, an engineer at Image Transform in Los Angeles, first created color imaging in 1971. This article looks at the controversy over colorization of black and white movies. At the time this article appeared (1996), Ted Turner had colorized only 270 videotapes. This piece has a useful four-page bibliography on this topic. It also has a list of the first 100 "national treasures," films that cannot be "materially altered" (including colorization) without adding a label saying that the changes have been made without the permission of the principal creators of the movies. Another appendix contains copyright information on the 270 colorized videotapes registered through the end of 1993. Appendix 3 gives the number of copyrighted colorized videotapes each year between 1985 and 1993. There is also a list of the number of colorized videotapes films that were shown on television between 1985 and 1993.

**1910.** Edison, Thomas A. "The Perfected Phonograph." *North American Review* 46.374 (1888): 641-50.

Ten years earlier, in May-June, 1878 issue of the *North American Review*, Edison had written an article in which he listed several uses for the phonograph-- 1) letter writing; 2) books on records; 3) teaching elocution; 4) reproducing music; 5) creating a family records of reminiscences; 6) music boxes and toys with sound; 7) clocks that would announce time; 8) preserving languages; 9) aids to teachers and education. "Every one of these uses the perfected phonograph is now ready to carry out," Edison writes in this article. (646) To these uses, he adds an instrument that can provide amusement (e.g., music, short stories, poems).

Edison comments on the inexpensive duplication of wax cylinders and also on their use for preserving history. "A single wax cylinder, or blank, may be used for fifteen or twenty successive records before it is worn out. But if the record is to be kept, the wax blank must not be talked upon again, and is simply slipped off from the metal cylinder and filed away for future reference. It may be fitted on to the cylinder again at any time, and will at once utter whatever has been registered on it. One of these wax blanks will repeat its contents thousands of times with undiminished clearness. Further, we are able to multiply to any extent, at slight cost, phonographic copies of the blank, after the talking, or music, or other sounds have been put upon it once." (645)

As for preserving history, Edison says: "It is curious to reflect that the Assyrians and Babylonians, 2,500 years ago, chose baked clay cylinders inscribed with cuneiform characters, as their medium for perpetuating records; while this recent result of modern science, the phonograph, uses cylinders of wax for a similar purpose, but with the great and progressive difference that our wax cylinders speak for themselves, and will not have to wait dumbly for centuries to be deciphered, like the famous Kilch-Shergat cylinder, by a Rawlinson or a Layard. Without our facilities, a sovereign, a statesman, or a historian, can inscribe his words on a phonograph blank, which will then be multiplied a thousand-fold; each multiple copy will repeat the sounds of his voice thousands of times; and so, by



reserving the copies and using them in relays, his utterances can be transmitted to posterity, centuries afterwards, as freshly and forcibly as if those later generations heard his living accents. Instrumental and vocal music -- solos, duets, quartets, quintets, etc. -- can be recorded on the perfected phonograph with startling completeness and precision. How interesting it will be to future generations to learn from the phonograph exactly how Rubinstein played a composition on the piano;...." (645) The phonograph "will retain a perfect mechanical memory of many things which we may forget," Edison maintains. (649)

Edison saw a role for the phonograph in home entertainment and in journalism. "The speeches of orators, the discourses of clergymen, can be had 'on tap,' in every houses that owns a phonograph. It would not be very surprising if, a few years hence, phonographic newspaper bulletins should be issued on wax cylinders. Even now, so soon as the phonograph comes into general use, newspaper reporters and correspondents can talk their matter into the phonograph, either in the editorial office or at some distant point, by a telephone wire connected with a phonograph in the composing-room, so that the communication may be set up in type without any preliminary of writing it out in long hand." (647) Edison says that the "accuracy of interviews with newspaper reporters will be determined, no doubt, by phonographic record." (649)

Edison thought the wax cylinders would be sent through the mail and that "pay stations" would be set up where people could take a "phonogram" and play it. (647) Writers would be able to "register their fleeting ideas and brief notes on the phonograph at any hour of day or night, without waiting to find pen, ink or paper, and in much less time it would take to write out even the shortest memoranda. They can also publish their novels or essays exclusively in phonogram form, so as to talk to their readers personally; and in this way they can protect their works from being stolen by means of defective copyright laws. Musical composers, in improvising compositions, will be able to have them recorded instantaneously on the phonograph." (647) Dictating letters will become common. (648, 649)

For those concerned with privacy, Edison says that "two business men, conferring together, can talk into the recorder by means of a double transmitting tube, with perfect privacy, and yet obtain upon the cylinder an unimpeachable transcript of their conversation in their own voices, with every break and pause, every hesitation or confident affirmation, every partial suggestion or particular explanation, infallibly set down in the wax." (648)

Edison compares the phonograph to instantaneous photography. "In fact, the phonograph will do, and does at this moment accomplish, the same thing in respect of conversation which instantaneous photography does for moving objects; that is, it will present whatever it records with a minute accuracy unattained by any other means." (648)

Edison says that using the phonograph requires a little training although considerably less than using a typewriters and little more than is needed to operate a sewing-machine. (649) He ends optimistically: "It will become an important factor in education; and it will teach us to be careful what we say -- for it imparts to us the gift of hearing ourselves as others hear us -- exerting thus a decidedly moral influence by making men brief, businesslike and straightforward, cultivating improved manners, and uniting distant friends and associates by direct vocal communication." (650)

**1911.** ---. "The Phonograph and Its Future." *North American Review* 126.262 (1878): 527-36.

Edison wrote this fascinating piece shortly after his invention. Here he discusses what can already be done with the phonograph: 1) it can capture and permanently retain "fugitive" (530) sound waves; 2) it can capture and reproduce the original sources with or without the consent of the original source; 3) it can transmit "such captive sounds through the ordinary channels of commercial intercourse..."; 4) it can infinitely replicate and preserve the sounds. Edison speculates that in the future this invention will be used in writing and dictation, and that a person can send a sound letter to a correspondent without the intervention of the stenographer. It will be used to record books (p. 534) ("A book of 40,000 words upon a single metal plate ten inches square ... becomes a strong probability" [p. 534]), and that it will be "liberally devoted to music." It will also be used to capture the last

utterances of family members or great people and in this respect “will unquestionably outrank 533/534 the photograph.” (533-34) It will also be used for toys (e.g., talking dolls), clocks that will announce time, music boxes, and for many educational purposes. “Lastly, and in quite another direction, the phonograph will *perfect the telephone*, and revolutionize present *systems of telegraphy*.” A person will be able to speak on the phone and record the message at the same time.

**1912.** ---. "Today and Tomorrow." *The Independent* 77.3396 (1914): 24-27 (APS Online).

In this interview, given when he was in his mid-60s, Thomas A. Edison discusses his inventions. He expresses his optimism about the power of moving pictures in education. "I could tell any one a great deal about a dynamo and it would be hard for him to understand; but I could show everything in a few pictures so that a child would understand -- and would never forget." (27)

**1913.** Editor. "Mr. George G. Rockwood." *Phrenological Journal and Science of Health* 108.7 (1899): 1-5.

This article notes that "photography as eclipsed many of her sister arts" (p. [2]) and has had an enormous impact on the study of astronomy and medicine. It notes that George G. Rockwood was the "first one to introduce instantaneous photography" in New York City. (p. [5])

**1914.** editor], A. L. M. [letter to. "The Voice of the Movie Fans." *Chicago Daily Tribune* Oct. 11, 1914 1914, sec. G: 7.

In a letter to the editor, a writer says that “I agree with the movie censors that ‘a three foot kiss is long enough.’”

**1915.** Edkins, Diana. "Pioneers of Commercial Color: Bruehl, Keppler, Muray, Outerbridge, Steichen." *Modern Photography* 42.9 (1978): 104, 142, 148, 150.

Edkins writes that "by 1925 black-and-white photography played a prominent part in many magazines, but color was rare-- except in technically advanced magazines such as the *National Geographic*..... The advent of more commercially viable full-color photographic reproduction in the 30s started a new era of general magazine publishing. Also, it gave large-circulation magazines a great advantage over small publishers, since the unit cost of the color pages was so much less for them than for their smaller competitors." This article discusses five pioneers of commercial color photography: Anton Bruehl, Victor Keppler, Paul Outerbridge, Nickolas Muray, and Edward Steichen.

**1916.** Edmonds, Andy, ed. *Frame Up! The Untold Story of Roscoe "Fatty" Arbuckle*. New York: William Morrow and Company, Inc., 1991.

This book deals with the "Fatty" Arbuckle scandal that ruined the comedian's career and fueled public outrage against the immorality of movies and their stars. This scandal was an important factor that led to the creation of the Motion Picture Producers and Distributors of America and the hiring of Will H. Hays to be its president in 1922.

**1917.** Edmunds, Hugh H. and John Strick. "Economic Determinants of Violence in Television and Motion Pictures and the Implications of Newer Technologies." *Report of The Royal Commission on Violence in the Communications Industry: Volume 7: The Media Industries: From Here to Where?* Toronto, Ontario: Royal Commission on Violence in the Communications Industry. 71-184.

In Canada, American movies and television programs dominated the market – more than 90 percent of the films for which Canadian paid rental fees came from the United States. In 1977, Ontario’s Commission on Violence in the Communications Industry concluded that the “great weight of research into the effects of violent media contents indicates potential harm to society.” In Volume 1, this Report concluded that Canadians – including children – were watching increasing amounts of American-made TV which had “much higher levels of violence”

than programs produced in Canada or elsewhere, and television's "escalation of violence" was "drawing other sections of the media along like the tail of a comet."

This essay appears in Volume 7 of the Royal Commission's *Report*. It discusses economic factors in television and movie violence and their relationship to new technologies.

**1918.** Edward, Buscombe. "Sound and Color." *Movies and Methods: Volume II: An Anthology*. Ed. Bill Nichols, ed. Berkeley: University of California Press, 1985. 83-92.

**1919.** Edwards, Paul N., ed. *The Closed World: Computers and the Politics of Discourse in Cold War America*. Cambridge, MA: MIT Press, 1996.

This uneven book nevertheless has interesting information about the development of computers and the American military. Some of the author's information and quotations are not footnoted. The notes do not reflect much research in primary sources, yet there may be primary material (e.g., from the Reagan years during the 1980s) that was seen but not cited. Readers may find the opening chapter disjointed and disappointing. Subsequent pages are better. Chapters 2-4 deal with the military and use of computers from World War II through the 1960s. Chapter 4 ("From Operations Research to the Electronic Battlefield") is good on the RAND Corporation and former Secretary of Defense Robert McNamara's obsession with game theory and mathematical modeling, as well as how the computer became an icon during the Kennedy/Johnson years. Chapter 9 ("Computers and Politics in Cold War II") is quite interesting. Edwards notes that Richard Nixon and Gerald Ford reduced spending on research and development, while Jimmy Carter, and especially Ronald Reagan, greatly expanded spending in this area. Shortly after Reagan announced the Strategic Defense Initiative in 1983, he put forward a \$600 million program called Strategic Computing Initiative (SCI) which greatly accelerated spending on research and development in computer technology.

Chapter 10 ("Minds, Machines, and Subjectivity in the Closed World") discusses several films beginning with *Fail Safe* and *Dr. Strangelove* through *2001, The Forbin Project*, *Blade Runner*, other popular films (*Terminator 2* is discussed in the Epilogue), and William Gibson's science fiction novel *Neuromancer* (1984). Edwards announces in note 8 (p. 425) of this chapter that he deliberately has "chosen not to consult" the other literature written about these films. He provides useful summaries of the plots and common themes connecting these pictures but does not carry his analysis to a deeper level where he tries to determine through research how these pictures were constructed. In many ways this approach is reflective of one taken elsewhere in the book-- a tendency to use theory rather than research to sustain one's argument.

Still, there are ideas and leads for future research and in this way the book is stimulating.

In his Introduction, Edwards writes: "Of all the technologies built to fight the Cold War, digital computers have become its most ubiquitous, and perhaps its most important, legacy. Yet few have realized the degree to which computers created the technological possibility of Cold War and shaped its political atmosphere, and virtually no one has recognized how profoundly the Cold War shaped computer technology. Its politics became embedded in the machines -- even, at times, in their technical design -- while the machines helped make possible its politics. This book argues that we can make sense of the history of computers as tools only when we simultaneously grasp their history as metaphors in Cold War science, politics, and culture."

Other topics covered in this book include: chapter 5, "Interlude: Metaphor and the Politics of Subjectivity"; chapter 6, "The Machine in the Middle: Cybernetic Psychology and World War II"; chapter 7, "Noise, Communication, and Cognition"; and chapter 8, "Constructing Artificial Intelligence."

This book began as a doctoral thesis in the Studies in History of Consciousness at the University of California at Santa Cruz.

**1920.** Edwards, Paul N. "Y2K: Millennial Reflections on Computers as Infrastructure." *History and Technology* 15.1-2 (1998): 7-29.

Edwards writes: "Computers have become the control, information storage, and information processing technology of choice in many other, pre-existing infrastructures. This essay argues that historians of computers and information technology should expand their agenda to include the origins and impacts of this phenomenon. Studying computer-based infrastructures could lead to a new historiographical approach focussing on 'internetworks'. These are very large, integrated, extremely heterogeneous metasystems, made possible in part by 'digital convergence' or the ability to record, store, process, and distribute information in all media using computers and computer networks. Key actors include the developers of protocols for information exchange among heterogeneous networks."

**1921.** Egan, Timothy. "Technology Sent Wall Street into Market for Pornography." *New York Times* Oct. 23, 2000 2000, sec. A: A20.

This article deals with how pornography has become a major business. During 1999, 711 million hard-core sex movies were rented, according to *Adult Video News*, this article reports. Corporate America took advantage of this gold mine by providing pay-per-view adult entertainment over satellite and cable television providers. General Motors, EchoStar, AT & T, Marriott International, Hilton, Time Warner, LedgeNet Entertainment or the News Corporation were among the corporations offering such services. General Motors' subsidiary DirecTV had 8.7 million subscribers in 2000 who paid almost \$200 million a year for adult movies provided by satellite. EchoStar Communications Corporation, one of the country's major satellite providers, made more money from sex films than did all of *Playboy's* cable, Internet, and magazine interests combined. The country's largest communication corporation, AT&T, provided adult films over a broadband cable service known as the Hot Network. AT&T also owned a company that marketed such entertainment to almost a million hotel rooms. Marriott hotels provided adult films even in such conservative states as Utah.

**1922.** Ehrlich, Matthew C., ed. *Journalism in the Movies*. Urbana: University of Illinois Press, 2004.

**1923.** Eisenberg, Evan, ed. *The Recording Angel: Explorations in Phonography*. New York: McGraw-Hill Book Company, 1987.

This work is a perceptive, often eloquently written book on the changes brought by the phonograph and the ability to record music and other sounds. The phonograph record, "heavy and cold, like black ice," changed the way people experience music. "In 1877," the author writes, "music began to become a thing." It became a commodity, to be bought and sold. Prior to capitalism, "the musician sang for his supper." With the growth of a music industry, the "cathedral of culture" became the "supermarket." Before the phonograph record, listening to music almost always (except when the artist played alone) was a social occasion. After 1877, it became a more solitary experience. Where the radio tended to enhance unification, the recorded fractured society. Totalitarian states tried to control phonograph recordings. The Soviets during the 1920s, for example, tried to punish the importation and playing of American jazz.

**1924.** Eisenhower, Dwight D. "Text of Eisenhower's Farewell Address." *New York Times* Jan. 18, 1961 1961: 22.

In this farewell address, President Eisenhower warned about the rise of a military-industrial complex. "In the council of Government, we must guard against the acquisition of unwarranted influence, whether sought or unsought, by the military-industrial complex. The potential for the disastrous rise of misplaced exists and will persist," the out-going president said. "We must never let the weight of this combination endanger our liberties or democratic processes. We take nothing for granted. Only an alert and knowledgeable citizenry can compel the

proper meshing of the huge industrial and military of defense with our peaceful methods and goals, so that security and liberty may prosper together."

**1925.** ---. "Text of President's Statement and Science Aides' 'Introduction to Outer Space'." *New York Times* March 27, 1958 1958: 14.

In the address which came just a few weeks after the United States launched its first man-made satellite, President Eisenhower talks about the advantages of space exploration. Satellites will bring better weather forecasting, rockets will no doubt take pictures of the back side of the moon. "There may well be important military applications for space vehicles which we cannot now foresee, and developments in space technology which open up quite novel possibilities," the president said. "Indeed, the scientific opportunities are so numerous and so inviting that scientists from many countries will certainly want to participate," he predicted. Eisenhower also said that "the cost of transporting men and material through space will be extremely high, but the cost and difficulty of sending information through space will be comparatively low." The president noted that "at present all trans-oceanic communication is by cable (which is costly to install) or by shortwave radio (which is easily disrupted by solar storms). Television cannot practically be beamed more than a few hundred miles because the wavelengths needed to carry it will not bend around the earth and will not bounce off the region of the atmosphere known as the ionosphere. To solve this knotty problem, satellites may be the thing, for they can serve as high-flying radio relay stations. Several suitably-equipped and properly-spaced satellites would be able to receive TV signals from any point on the globe and to relay them directly -- or perhaps via a second satellite -- to any other point. Powered with solar batteries, these relay stations in space should be able to keep working for many years." Eisenhower also saw the reconnaissance advantages of satellites.

**1926.** Eisenstein, Elizabeth L., ed. *The Printing Press as an Agent of Change: Communications and cultural transformations in early-modern Europe (2 volumes)*. New York: Cambridge University Press, 1979.

This substantial, two-volume intellectual history examines how the printing press altered Western (indeed, world) civilization. Eisenstein shows how European society changed with of rapid expansion of printed materials after the advent of printing with movable metal type. The increased availability of reading material moved civilization from an oral culture with a listening public to a written and reading public. The printing press also encouraged individualism. The increased availability of Bibles created an environment that encouraged Martin Luther and the Protestant Reformation. Other books written in the vernacular promoted more democratic and nationalistic government. The printing press freed intellectuals and scientists from the necessity of rote memorization, and thus freed minds for more creative endeavors. This new, light weight form of communication which utilized the book and paper facilitated the expansion of Western Europe.

**1927.** ---, ed. *The Printing Revolution in Early Modern Europe*. New York: Cambridge University Press, 1983.

This work is an illustrated and abridged 297-page version of Eisenstein's two-volume *Printing Press as an Agent of Change: Communications and cultural transformations in early-modern Europe* (1979). The two-volume study is a substantial intellectual history that examines how the printing press altered Western (indeed, world) civilization. Eisenstein shows how European society changed with of rapid expansion of printed materials after the advent of printing with movable metal type. The increased availability of reading material moved civilization from an oral culture with a listening public to a written and reading public. The printing press also encouraged individualism. The increased availability of Bibles created an environment that encouraged Martin Luther and the Protestant Reformation. Other books written in the vernacular promoted more democratic and nationalistic government. The printing press freed intellectuals and scientists from the necessity of rote memorization, and thus freed minds for more creative endeavors. This new, light weight form of communication which utilized the book and paper facilitated the expansion of Western Europe.

This abridged volume is good for classroom use.

**1928.** Eisenstein, Sergei. "Montage of Attractions: For 'Enough Stupidity in Every Wiseman'." *Drama Review: TDR* 18.1 (Popular Entertainments) (1974): 77-85.

This issue was devoted to "Popular Entertainments." In this article, Eisenstein explains what he means by "montage of attractions." **"An attraction (in relation to the theatre) is any aggressive aspect of the theatre; that is, any element of the theatre that subjects the spectator to a sensual or psychological impact, experimentally regulated and mathematically calculated to produce in him certain emotional shocks which, when placed in their proper sequence within the totality of the production, become the only means that enable the spectator to perceive the ideological side of what is being demonstrated the ultimate ideological conclusion. (This means of cognition \_'through the living play of passions' apply specifically to the theatre.)** (bold and italics in original text)

"Sensual and psychological, of course, are to be understood in the sense of immediate reality, in the way that these are handled, for example, by the Grand Guignol theatre: gouging out eyes or cutting off arms and legs on the stage or a character on stage participating by telephone in a ghastly event ten miles away; or the plight of a drunkard who senses his approaching death, and whose cries for help are taken as delirium tremens not in terms of the development of psychological problems where the attraction is already the theme of the play itself a theme that exists and functions even outside of the play's action provided that it is sufficiently topical. (This is an error into which agit-theatres fall, satisfied with only this kind of attraction in their productions.)

"... An attraction has nothing in common with a trick...." (78)

Eisenstein goes on to say that "the film and above all the music hall and the circus constitute the school for the montage-maker...." (79)

**1929.** *Electronics*, Editors of, ed. *An Age of Innovation: The World of Electronics, 1930-2000*. New York: McGraw-Hill Publications Co., 1981.

This is an informative introduction to major developments in electronics up to 1981. It begins with the world of communication in 1930, and a brief history of the technology of that period. Chapters are devoted to radio and to World War II. Chapter 5 is "The Solid State Era," and chapter 6 considers developments in the aftermath of the transistor. Chapter 7 looks at "Computers and Space," while chapter 8 considers the digital age. Pages are then given to brief biographies of "great innovators" and to "classic circuits." The final 80 pages look ahead (from 1981) to the year 2000, a period, the editors predict, that will see "profound changes" in technology, the engineering profession, and in the industry's structure.

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This is a 50-year anniversary publication by the publishers of *Electronics* magazine, established 1930. The book details the many advances in electronic technology over the past half-century, largely informed by the pages of the magazine. It concentrates on semi-conductor technology, radio, TV, and computers. The bulk of it centers on a decade-by-decade analysis, with a final section detailing predictions for the remainder of the twentieth century.

--Nicholas Wolf

**1930.** Ellegard, Alvar. "Public Opinion and the Press: Reactions to Darwinism." *Journal of the History of Ideas* 19 (1958): 379-87.

This article attempts to use newspapers and books to measure public reaction to Darwinism during the late nineteenth century. The author discusses methodology and the difficulties involved in trying to gauge opinion in a time before opinion polling.

**1931.** Eller, Claudia. "Ratings 'Ain't Broke,' Board Chair Says...." *Los Angeles Times* Aug. 4, 1994 1994, sec. F (Calendar): 1F.

This article is about Richard Mosk, the new chair of the motion picture industry's Classification and Rating Administration. He replaced Richard D. Heffner, who retired at the end of June, 1994. Mosk indicated that he did not see a need to make major changes in the system. "Anything can be improved, but I don't foresee any revolutionary changes," he explained. "It's not my style. I'm not a rabble-rouser." Responding to CARA's critics, he indicated that he would not reveal board members' names and that he believed that film makers and the public already received sufficient information about why ratings were given. "If it ain't broke, don't break it," Mosk said.

**1932.** Ellis, Havelock. "Color in Literature." *Current Literature* 20.3 (1896): 212-13.

This article begins by saying that "There are three things ... which color in literature describes or symbolizes: nature, man, imagination." (212) Certain colors, Havelock contends, are associated with certain emotions. Red, for example "and its synonyms ... assume an absorbing interest in man and woman, for these are the colors of blood and of love, the two main pivots of human affairs, at all events in poetry." And "a love for red is evidently associated with the passionate and sensuous enjoyment of natural and human things" in many of the great writers including "Chaucer, Shakespeare, Keats, Tennyson, and D'Annunzio." (212) In the seventeenth century, the Puritans found pleasure in green, as did Tennyson, and associated this color with nature and country living. (212)

Havelock says, however, that language is often inadequate to describe color. "The savage rarely possesses words for either color [e.g., blue and green, and even the Greeks in the fourth century of our era had no specialized word for green." (212) Havelock gives other and later examples for the lack of language for colors.

**1933.** ---. "The Colour-Sense in Literature." *Contemporary Review* 69 (1896): 714-29.

Ellis begins by arguing that even though scientific investigations of color sense are in their infancy, it is clear that humans have had this facility from the beginning. "The colour-vision of savages, whenever carefully tested, is found to be admirable, as is also that of the lower animals, and there is no reason to suppose that so useful an aptitude ever fell into abeyance." (714) Yet, he says, language has been inadequate to describe and explain color. "It remains true... that while man's colour-vision has in all probability always been excellent, his colour-vocabulary has sometimes been extremely defective, even among ourselves to-day remaining very vague...." (714) He notes that the "savage rarely possesses words for either colour [blue and green], and even the Greeks in the fourth century of our era had no specialised word for green." (727) In a footnote, he refers to an issue of *Nature* in 1895 that attempted to improve the quality of language relating to color. (714)

Ellis explains his research as follows: "I have selected a series of imaginative writers, usually poets, dating from the dawn of literature to our own day; and in considerable fragments of their works, sometimes their complete works, I have noted the main colour-words that occur, and have also noted how these words are used." (715) He is careful to explain his methodology, too. "I was careful to avoid the danger of taking too small a basis for calculation; I was also careful to eliminate any bias of my own, and, as will be seen, I have not been able to show that any one colour dominates imaginative literature from first to last." (715)

The author contends that his study of color-vision has at least two uses. First, it is "an instrument for investigating a writer's person psychology, by defining the nature of his aesthetic colour-vision." (729) In other words, the colors a writers uses can tell us "at a glance, simply and reliably, something about his view of this world which pages of description could only tell us with uncertainty." (729) Second, this research "unables us to take a definite step in the attainment of a scientific aesthetic, by furnishing a means of comparative study." (729)

Among the writers Ellis examines are Isaiah, Job, Song of Songs, Homer, Catullus, Chaucer, Marlowe, Shakespeare, Thomson, Blake, Coleridge, Shelley, Keats, Wordsworth, Poe, Baudelaire, Tennyson, Rossetti,

Swinburne, Whitman, Pater, Verlaine, Olive Schreier, and D'Annunzio. He concludes that "in general, it may be said that recent writers use more colour than earlier writers, and that a poet's early work shows more colour than his later work, but there are numerous exceptions." (717)

Ellis that color in literature symbolizes or represents three things: "nature, man, imagination. These three over the whole ground. The predominance of green or blue -- the colours of vegetation, the sky, and the sea -- means that the poet is predominantly a poet of nature. If red and its synonyms are supreme, we may assume an absorbing interest in man and woman, for there are the colours of blood and of love, the two main pivots of human affairs, at all events in poetry. And where there is a predominance of black, white, and, I think I would add, yellow -- the colours that are rare in the world, and the colour of golden impossibilities -- there we shall find that the poet is singing with, as it were, closed eyes, intent on his own inner vision. Wordsworth and Shelley belong largely to the first class; Chaucer and Whitman largely to the second; and Homer, Marlowe, Blake, Poe, and Rossetti largely to the third. We cannot, of course, expect any great degree of precision in the matter. Green among the earlier writers is commonly used of garments; blue often refers to eyes and veins; it is chiefly by their tone that black, white, and yellow reveal the imaginative instincts; and red refers to human beings things in only about fifty per cent. cases in which it occurs. But the general tendency remains distinct." (726)

Green, the author says, became common in the 17th century. "It is in the seventeenth century that we first find trace of a conscious and deliberate joy in green with special reference to its symbolism of nature. This tendency was a by-product of the Puritan movement. The men who turned from courts and towns began to find pleasure in the country, and the predominant colour of the country became for them the symbol of that pleasure." (728) Green was also associated with decadence. "Wordsworth represents the climax of the green movement in English literature; in his hands the epithet become merely a label which the poet affixes almost mechanically to his literary baggage. If a love of green, as a writer with some claim to be an authority has somewhat absurdly declared, 'heralds a laxity, if not a decadence of morals,' the end of the last century [18th century] was certainly such an age, and Wordsworth was the chief prophet. It was clearly impossible to go farther in that direction." (728) Tennyson introduced "a new movement," and while not adverse to green, realized that its use had become a "bald convention.... The type of colour-formula which Tennyson introduced, or re-introduced, is substantially that which still rules to-day." (729) Ellis suggests that in the future, blue may be more widely used.

Finally, Ellis rejects the idea that the use of color in late 19th century art represented decadence or degeneration. "At least one broad and unexpected conclusion may be gathered from the tables here presented. Many foolish things have been written about the 'degeneration' of latter-day art. It is easy to dogmatise when you think that you are safe from the evidence of precise tests. But here is a reasonably precise test. And the evidence of this test, at all events, by no means furnishes support for the theory of decadence. On the contrary, it shows that the decadence, if anywhere, was at the end of the last century, and that our vision of the world is fairly one with that of classic times, with Chaucer's and with Shakespeare's. At the end of the nineteenth century we can say this for the first time since Shakespeare died." (729)

**1934.** ---. "The Psychology of Red." *Popular Science Monthly* 57 (1900): 365-75.

Ellis begins this article by saying that "Among all colors, the most poignantly emotional tone undoubtedly belongs to red." (365) Red "possesses" a "special virtue in relations to other colors" which "all are of infinite variety." (365) According to Ellis, red is one of the very few colors that are almost always recognized by savages (368, 372, 373) and one of the first color to be seen by children (374). While it may be a sacred color to some, it must also be said that "red is the most primitive of colors." (370) Ellis says that the color to distinguish color, even among the uncivilized, is greater than the ability to express color in language. "In all parts of the world it has been found that color discrimination, even amongst the lowest savages, is far more accurate than color nomenclature." (368) Ellis also implies here that civilized people tended to prefer more subtle color rather than strong primary colors such as red. "It is difficult not to believe that there really is, both among many uncivilized peoples and also many children at an early age, even to a slight extent among civilized adults, a relative inability, by no means



usually absolute, to recognize and distinguish the tones of color at the more refrangible end of the spectrum." (373)

Ellis mentions Hugo Munsterberg's studies that showed such colors as red and yellow tended to stimulate the eye more strongly than other hues. He cites a 1897 study by J. Jastrow ("The Popular Aesthetic of Color," *Popular Science Monthly*) that show that most adults preferred blue as their favorite color and about half as many liked red. (373) Once teens reach puberty, most also seemed to prefer blue. (375) Most men prefer blue and that most women like red, Ellis says and concludes by saying that "it might have been anticipated that, even though the typically 'cold' color should appeal most strongly to men, the most emotional of colors should appeal most strongly to women." (375)

**1935.** Ellis, Jack C. "Theatrical Film on 16mm." *Sixty Years of 16mm Film, 1923-1983: A Symposium*. Ed. America, Film Council of. Des Plaines, IL: Film Council of America (Evanston, IL), 1954. 176-82.

This essay deals with the theatrical uses of 16mm film and appears in a collection devoted to examining the different facets of this medium. Hollywood resisted using 16mm film and it had an association with "amateurism." But during and after World War II, many more people used 16mm cameras for a wide range of purposes.

**1936.** Ellul, Jacques. "Preconceived Ideas About Mediated Information." *The Media Revolution in America and in Western Europe: Volume II in the Paris-Stanford Series*. Ed. Everett M. Rogers and Francis Balle, eds. *Paris-Stanford Series*. Norwood, NJ: Ablex Publishing Corp., 1985. 95-107.

Ellul considered nine "preconceived ideas" that intellectuals and most media professionals accept. A severe critic of new media, he argued that they create an information overload that often makes society and its citizens dysfunctional. Ellul had grave reservations about the optimistic claims often promoted by computer-based information systems. Arguing from a humanistic perspective, he believed that the nature of human relationships could not be effectively transmitted through mass media. Thus, an essential element in communication was missing. The world could *not* become a global village nor could it be one through the new media. Instead, Ellul saw a wedge being driven ever more deeply between the "information-aristocrats and their plebeian masses." This piece might be read in conjunction with such other thoughtful critics of new media as Langdon Winner (see his chapter "Mythinformation" in *The Whale and the Reactor*) and William J. Donnelly (*The Confetti Generation*).

**1937.** ---, ed. *Propaganda: The Formation of Men's Attitudes*. New York: Alfred A. Knopf, 1965.

Ellul writes that "Modern propaganda could not exist without the mass media—the inventions that produced press, radio, television, and motion pictures, or those that produced the means of modern transportation and which permit crowds of diverse individuals from all over to assemble easily and frequently." This work is essentially a theoretical explication of the term "propaganda." While Ellul draws on history (primarily the twentieth century) and makes comparisons between societies, the work is not a history of propaganda. Rather, Ellul seeks to elaborate on the conditions necessary for it to flourish, as well as on propaganda's characteristics and effects. While most of the book focuses on the similarities between so-called "authoritarian" propaganda and "democratic" propaganda, Ellul ultimately argues that democracy and propaganda do not mix well. His book is intended then as a warning to western nations.

--Mark Tremayne

**1938.** Elmendorf, Dwight L. "Telephotography." *Current Literature* 27.1 (1900): 82 (APS Online).

The article begins by comparing the telephoto lens to field glasses or the telescope in its ability to bring remote objects closer. The author notes that he began experimenting in 1890 with the lenses from old field glasses and found that it brought St. Patrick's Cathedral which was 18 blocks away into much closer viewing range. Elmendorf describes a telephoto attachment and it increases the exposure time needed to take a picture. "This is a serious drawback, for it not only debars one from using it upon moving subjects, but also increases the liability of the

image to be blurred by vibrations of the camera. In order to obtain the best results the camera must be very rigid. Most of the cameras and tripods of to-day are too light and unstable for telephotography."

**1939.** Elving, Bruce F., ed. *FM Atlas and Station Directory*. Adolph, MN: FM Atlas Publishing Co., 1976.

The *FM Atlas and Station Directory* offers a variety of data on FM stations including call letters, maps indicating stations' location and coverage, applications for new stations in the United States and Canada, and precise station frequencies. These editions (4<sup>th</sup> through 8<sup>th</sup>) provide a good account of the extent and growth of FM radio from the mid-1970 into the early 1980s.

**1940.** Engineering, Center for the History of Electrical, ed. *Sources in Electrical History 2: Oral History Collections in U. S. Repositories*. New York: Center for the History of Electrical Engineering; IEEE, 1992.

This work runs 89 pages plus an index.

**1941.** Engineers, Special Committee of the Society of Motion Picture and Television, ed. *Elements of Color in Professional Motion Pictures*. New York: Society of Motion Picture and Television Engineers, 1957.

This 104-page treatise seeks to "bridge the gap between the artistic approach and scientific know-how" that existed in making color films in 1957. This is largely a work aimed at engineers rather than an effort to explain what emotional or psychological impact color in motion pictures might have. Chapter 11 is devoted to "Motion Pictures and Color Television." (91-94) Chapter 5 is on "Planning a Motion Picture in Color" (38-50). "The simple fact of the matter is that color has proved to be a tremendous asset to a motion picture -- so much so that it has often been considered another 'star' in a picture, included in the advertising, in the publicity, and usually on the marquee." (38) One often quoted passage reads: "There are many factors which strongly influence the overall planning of a color motion picture. The feminine star, for example, whose appearance is of paramount concern, must be given undisputed priority as to the color of make-up, hair and costumes which will best compliment here complexion and her figure." (40) Later, this work comments on the psychological impact of color. "This psychological factor can be one of great importance in creating an atmosphere of reality or verisimilitude on the screen. With the filming of an historical or a 'period' picture, for example, research is done not only on architecture and decoration, but also on the colors in use during the particular period and in the specific country. Yet the use of the actual colors of the period or the country are very rarely employed. Because of psychological factors governing the response of a modern viewing audience, far better results are achieved by the use of a *desaturated tonality of the times* -- that is, a less saturated range or 41/42 'palette' of color and pattern, but adequately punctuated with authentic identifying colors so that the end result tends to be identified as historically accurate, yet believable." (41-42) This work also notes that "skin tones are of prime importance in a color picture." (43)

**1942.** Enright, D. J., ed. *The Typewriter Revolution & Other Poems*. New York: Library Press, 1971.

This poem begins: "The typeriter is crating/ A revlootion in peotry/Pishing back the frontears ...."

**1943.** Entman, Robert M., ed. *Democracy Without Citizens: Media and the Decay of American Politics*. New York: Oxford University Press, 1989.

Political scientist Robert Entman examines the many paradoxes that face the press in the United States. The ideal is to have a vigorous political system driven by a vibrant marketplace of ideas in a free press. He argues that it is impossible for the press to be truly free in the American system. Journalists are reliant on power elites, both in government and business, for information and support and are necessarily biased. Entman continues, however, by saying that the larger problem comes from the lack of a politically sophisticated public. Because the economics of the current media system seem to dictate that content be softened and geared toward entertainment, journalists are discouraged from engaging in deeper analysis or aggressive reporting. Entman sees a debilitating paradox that leads to the decay of civic life, or "democracy without citizens." The public needs a

strong and independent media to become more sophisticated. However, because the public is seemingly uninterested in politics, the press does not become strong and independent. Entman's book explains this cyclical relationship.

One of the major issues that Entman examines is corporate, profit-driven, media. He believes that, since the media is ultimately designed to make money rather than inform, the emphasis will be on providing content that is entertaining and enjoyable and attracts readers, viewers and listeners. He does not, however, believe that monopolization plays a serious role in this trend. Chain newspapers are no more likely to be motivated for profit than a locally owned one. In fact, there are more media outlets now than ever before, and yet people are not more informed. Entman also believes that power elites and political candidates are more likely to turn to news management and demagoguery when the press is weak and public opinion uninformed or confused by mixed messages.

Another problem that Entman sees is the reluctance of the press to be critical of leadership. Journalists are reliant on leaders for information and often let themselves be led. When they do become critical, it is often after much damage has already occurred. Criticism is also largely tied to the popularity of the figures involved. Entman makes an interesting comparison between press coverage of Presidents Nixon, Ford, Carter and Reagan. Not only were they treated differently, but each President was treated differently as his popularity rose or fell.

The key, according to Entman, is to increase the public's sense of citizenship. One proposal is to create party-funded news sources that would provide political information and encourage participation, similar to the party press model of the 1800s. He also believes that computer technology and the Internet will provide a whole range of new media outlets that can potentially reinvigorate the system and enhance citizenship.

**--Rob Rabe**

Entman writes "In theory, democracy in the United States benefits from a vigorous marketplace of ideas created by an energetic 'free press.' The press is supposed to enhance democracy both by stimulating the citizenry's political interest and by producing the specific information they need to hold government accountable. But American's 'free press' cannot be free. Restricted by the limited tastes of the audience and reliant upon political elites for most information, journalists participate in an interdependent news system, not a free market of ideas. In practice, then, the news media fall far short of the ideal vision of a free press as civic educator and guardian of democracy.

"Despite their institutional shortcomings, the news media do influence politics significantly. This book weaves an explanation of the media's simultaneous dependence and strength into a theory of news, public opinion, and democracy in the United States. theory explains how the media can wield the power to alter public policy and cripple presidencies--yet cannot harness that power to serve democratic citizenship and promote government accountability as free press ideals demand."

**1944.** Epstein, Edward, ed. *News From Nowhere; Television and the News*. New York: Random House, 1973.

Epstein attempts to refute the charge that only a few men, an elite, dictate what becomes news. He writes: "For example: before any programs can reach a national audience, affiliated stations must 'clear' them....Further, the very fact that broadcasting is licensed and regulated by the federal government, which makes both the affiliated stations and the networks dependent for their continuing existence on some measure of government approval, must be taken into account by the networks in their overall policies on news coverage and presentation. And the economic realities of network television, reflected in budgets and schedules, restrict the choices of stories available to news personnel. Finally established routines and procedures for gathering information and narrowing down the list of possible stories reduce the opportunities for politically selecting news stories or modes of

presentation. In short, the outputs on network news are not simply the arbitrary choices of a few men; they result from a process."

**1945.** Erenberg, Lewis A., ed. *Steppin' Out: New York Nightlife and the Transformation of American Culture, 1890-1930*. Chicago: University of Chicago Press, 1981.

This interesting cultural history deals with the changes in New York nightlife between 1890 and 1930. These were years when major technological changes came to America -- electrification, sound recording, wireless and radio, photography and moving pictures. Numerous innovations vastly increased the ability of Americans to experience music and other sights and sounds during this period.

**1946.** ---, ed. *Swingin' the Dream: Big Band Jazz and the Rebirth of American Culture*. Chicago: University of Chicago Press, 1998.

This interesting cultural history of big band jazz explores changes in music and the ability of many more people to experience such things as jazz. Electrification and improvements in sound recording, what with vinyl records, not to mention radio expanded cultural opportunities for Americans.

**1947.** Erens, Patricia, ed. *The Jew in American Cinema*. Bloomington, IN: Indiana University Press, 1984.

This book is one of the best histories of Jews in the American film industry. Jews made up a high percentage of studio owners and actors. Erens writes that Jews had a "virtual monopoly on producing" and that many major Hollywood producers of the late 1920s had come to the United States from eastern Europe in the wave of Jewish immigration during the late nineteenth and early twentieth centuries. During the 1930s, Hollywood became a refuge for Jewish intellectuals and others fleeing the Third Reich. Many movies during the 1930s and 1940s that dealt with Germany, military preparedness, and war reflect the presence of Jewish writers and directors. So, too, does the patriotic tenor of many American movies.

**1948.** Erickson, Paul. "Help or Hindrance? The History of the Book and Electronic Media." *Rethinking Media Change: The Aesthetics of Transition*. Ed. David Thorburn and Henry Jenkins, eds. Cambridge, MA: MIT Press, 2003. 95-116.

The author begins by writing that "the late D. F. McKenzie ... defined bibliography [in 1985] as 'the discipline that studies texts as recorded forms, and the processes of their transmission, including their production and reception.' He went on to define texts to include 'verbal, visual, oral, and numeric data, in the form of maps, prints, and music, of archives of recorded sound, of films, videos, and an computer-stored information, everything in fact from epigraphy to the latest forms of discography. There is no evading the challenge which those new forms have created.' This essay will discuss the ways in which bibliography and its sibling discipline, the history of the book -- the study of the physical, technological, economic, and cultural conditions of reading, authorship, and publishing -- have in many respects evaded the very challenges for the discipline that McKenzie raised over sixteen years ago." (95)

Erickson's essay is one of twenty-two chapters by different authors that attempt to improve our "understanding of emerging communication technologies." This volume, which part of a larger series on new media technologies entitled *Media In Transition*, tries to offer a historical and comparative perspective on it subject in a way that is accessible to a wide audience of humanists, social scientists, and policymakers. The editors of this volume describe the chapters in this work as follows: "Challenging the assumption that new technologies displace older systems with decisive suddenness and have a revolutionary impact on society, the essays in this book see media change as an accretive, graduate process, always a mix of tradition and innovation, in which emerging and established systems interact, shift, and collude with one another.

**1949.** Ernst, Martin L. "Electronics in Commerce." *The Information Technology Revolution*. Ed. Tom Forester, ed. and intro. Cambridge, MA: MIT Press, 1985. 336-49.

When this piece appeared in *Scientific American* (Sept. 1982), the world of commerce was much more automated than the manufacture of goods. The electronics revolution was already changing banking and transportation, what with credit cards and electronic airline reservations. Ernst, notes though, that this transformation has not been without problems.

**1950.** Ernst, Morris L., ed. *The First Freedom*. New York: Macmillan Company, 1946.

Ernst was a foe of censorship, including motion picture self regulation. In this work, Ernst criticized the concentration of power in the hands of a few studios. He called on the government to break the power of the large studios.

**1951.** Ernst, Morris L. & Alexander Lindey, ed. *The Censor Marches On: Recent Milestones in the Administration of the Obscenity Law in the United States*. New York: Doubleday, Doran & Company, Inc., 1940.

This book is a tour-de-force against censorship, written in the early months of World War II. Chapters are devoted to "Sex and Literature," theater, "The Censor and the Movies" (two chapters), "Freedom of the Air," "Art and Censorship," birth control (two chapters), "Nudism and the Law," "Who Is the Censor?," and "The Case Against Censorship" (two chapters).

This book discusses specific books, films, and cases. In their consideration of movies, the authors write: "Faith in the destiny of man means giving him the privilege of choice between right and wrong, and trusting him to choose the right. If he's headed for perdition, putting blinders on him or plugs in his ears will not stop him...."

Morris and Lindey argued that part of the blame for the lack of freedom of expression in film lay with the movie industry: "Vacillating, jittery, bank-ridden, lacking vision and leadership, never much concerned with the freedom of expression or the spread of ideas, Hollywood has been content to string along with the administration. Only here and there has a voice been raised in opposition."

The book has an interesting discussion of *Professor Mamlock*, a film produced in Russia that showed Nazi persecution of Jews. It was banned in Ohio for two months and police refused to let be shown in Rhode Island.

On the Production Code, the authors write: "The trouble with the code is the trouble with obscenity statutes. Its mandates are shot through with generalities; its social policy is one of hypocrisy and hush-hush; its criteria are predicated on the susceptibilities of morons; its effect is one of forcible suppression; it lends itself readily to abuse; and above all, it creates a viciously false picture of life." The latter point is also later made by Gregory Black in *Hollywood Censored* (1994), and *Catholic Crusade Against the Movies* (1997).

The book by Ernst and Lindey was part of a then growing literature calling for greater freedom for the screen -- e.g., Mortimer Adler, the Hutchins Commission. Of course movies gained protection under the First Amendment in 1952 in the *Miracle* case.

**1952.** Eszterhas, Joe, ed. *Hollywood Animal: A Memoir*. New York: Alfred A. Knopf, 2004.

This 736-page memoir has no index. Eszterhas, once a heavy smoker, discusses his battle with throat cancer in the last chapter (701-36), and his Op-Ed piece for the *New York Times* in which he asked Hollywood to stop making motion pictures that showed smoking onscreen (in the *New York Times* piece he had acknowledged that he had added dialogue to *Basic Instinct* designed to encourage people to smoke).

**1953.** ---. "Hollywood's Responsibility for Smoking Deaths." *New York Times* Aug. 9, 2002 2002, sec. A: A17.

Eszterhas, who had recently been diagnosed with cancer, here describes himself as having been a militant smoker and confesses that in working on the script for the movie *Basic Instinct* (1992), starring Michael Douglas and Sharon Stone, he had given Stone dialogue designed to encourage viewers to smoke.

**1954.** Etheredge, Lloyd S., ed. and intro., ed. *Politics in Wired Nations: Selected Writings of Ithiel de Sola Pool*. New Brunswick, NJ and London: Transaction Publishers, 1998.

This volume contains a selection of Ithiel de Sola Pool's writings over 40 years on systems of communication, and especially on communications technology's impact on society and politics. Chapters are divided into three parts. 1) Political Communication; 2) Societal Impact; and 3) Technology, Policy, and Freedom.

**1955.** Etzioni, Amitai. "Are Virtual and Democratic Communities Feasible?" *Democracy and New Media*. Ed. Henry Jenkins and David Thorburn, eds. Cambridge, MA: MIT Press, 2003. 85-100.

Etzioni asks "whether communities and democracy can thrive in the new world in cyberspace." This question requires consideration of whether or not "there can be virtual communities" and second "can these -- and other (including offline) communities -- govern themselves in a democratic way by drawing on new developments in cyberspace?" (85)

The volume in which Etzioni's chapter appears is part of a larger series on new media technologies entitled *Media In Transition*. The volume tries to offer a historical and comparative perspective on its subject in a way that is accessible to a wide audience of humanists, social scientists, and policymakers. As the editors explain, the "essays in this volume capture something of the complexity and disagreement in current discourse about the politics of cyberspace. Some contributors offer us front-line perspectives on the impact of emerging technologies on politics, journalism, and civic experience. What happens when we reduce the transaction cost for civic participation, or increase access to information, or expand the arena of free speech? Other contributors place our shifting understanding of citizenship in historical context, suggesting that notions of cyberdemocracy and online community must grow out of older models of civic life. Still others expand this conversation to consider the global flow of information and to test our American conceptions of cyberdemocracy against developments in other parts of the world. How, for example, do new media operate in Castro's Cuba, or in post-apartheid South Africa, or in the context of multicultural debates on the Pacific Rim? Some contributors examine specific sites and practices, describing new forms of journalism or community organizing. Some voices here are deeply skeptical; others are optimistic. For some writers the new technologies endanger our political culture; for others, they promise civic renewal.

"Most of the papers on which these chapters are based originated in series of public forums and conferences hosted by MIT from 1998 to 2000 under the title 'Media in Transition.' Funded by the John and Mary R. Markle Foundation and organized by the MIT Communications Forum, these events aimed to nourish a broad civic conversation about the political impact of new media technologies. The essays have been revised for this book."

**1956.** Eugster, Ernest, ed. *Television Programming Across National Boundaries: The EBU and OIRT Experience*. Dedham, MA: Artech House, Inc., 1983.

"For two decades after the Second World War," writes the author, "mankind was devoted, at least in principle, to the concept of a free flow of information across national boundaries...."

"In the past two decades, however, there has been a retreat from the free flow of information concept, primarily because of the revolutionary change that has occurred in the international political system...." This study looks at the European Broadcasting Union (EBU) and the International Radio and Television Organization (OIRT).

**1957.** Evans, Christopher, ed. *The Micro Millennium*. New York: Viking Press, 1979.

Evans writes: "There are four important features of the Industrial Revolution which need to be identified and considered, for they will turn out to be extremely significant for the next great turning point which mankind is rapidly approaching -- the Computer Revolution. The first of these concerns the scale and scope of change: the Revolution brought immense shifts in all aspects of human society, affecting the individual, his family, his neighbours, his domestic and working environment, his clothes, his food, his leisure time, his political and religious

ideals, his education, his social attitudes, his life-span, even the manner of his birth and death. The second feature is that these changes took place with great rapidity, remoulding the face of our society in less than a hundred years. Thirdly, once the process of the Revolution was fully under way, its dynamic growth was remorseless, and no power, no man or combination of men, could set it back against its course....

“Finally, and perhaps the most interesting of the four points, hardly anyone -- certainly no one who could do anything about it -- foresaw its momentous coming.. Only the gallantly misguided Luddites, who feared a loss of affluence from the coming of the machines, seemed to have any glimmering of insight into what was about to happen.”

This work might be read in conjunction with other works that talk about communication and a “second industrial revolution.” It is interesting view of how some (in 1979) saw the computer before the spread of personal computers or the Internet.

**1958.** Evans, Gary, ed. *In the National Interest: A Chronicle of the National Film Board of Canada from 1949 to 1989.* Toronto: University of Toronto Press, 1991.

This work parallels work on American film censorship by such writers as Frank Walsh, Gregory Black, and Stephen Vaughn. It discusses efforts to censor specific films and themes -- e.g., drug addiction, racism in South Africa, Canadian history, and more.

**1959.** ---, ed. *John Grierson and the National Film Board: The Politics of Wartime Propaganda, 1939-1945.* Toronto: University of Toronto Press, 1984.

John Grierson was a central figure in the Canadian documentary film movement and during World War II he attempted to rally Canadian through a national propaganda agency, the National Film Board. This book examines Grierson's work during the war.

**1960.** Evans, Lawrence B. "Industrial Uses of the Microprocessor." *The Microelectronics Revolution: The Complete Guide to the New Technology and Its Impact on Society.* Ed. Tom Forester, ed. and intro. Oxford, Eng.; and Cambridge, MA: Basil Blackwell Publisher; and MIT Press, 1980. 138-51.

Such "process industries" as pulp paper, chemical, and food have been growth industries in recent years, the author notes, and have also been on the cutting edge of new developments in automation, particularly "new control technology." Evans, then a professor of Chemical Engineering at MIT, discusses "how the revolutionary advances in electronics will greatly accelerate evolutionary change in industrial process control." This piece appeared first in *Science* magazine (March 18, 1977).

**1961.** Evensen, Bruce J., ed. *God's Man for the Gilded Age: D. L. Moody and the Rise of Modern Mass Evangelism.* New York: Oxford University Press, 2003.

When evangelist Dwight L. Moody on the eve of the twentieth century, he was one of the most widely recognized people of nineteenth-century America. He had been a Chicago shoe salesman who had never gone beyond the fourth grade. Yet he invented a system of using mass media that latter-day evangelists such as Billy Graham inherited and perfected. Evensen focuses on four years during the 1870s when Moody created a connection between mass media and evangelism. Moody began this bond in Great Britain in 1873 and then moved to America, to Brooklyn, New York, Philadelphia, Boston, and Chicago. Newspapers, suffering from economic depression and in need of circulation, helped to turn Moody's city-wide crusades into communal spectacles. Critics accused Moody of using man-made machinery to aid his revivals but Moody responded that it was better to advertise than to minister to empty churches. The urban press helped to make Moody into a celebrity and turn his revivals into civic entertainment of unprecedented size. Evensen's work demonstrates how this popular and important evangelist helped to created modern media culture.

**1962.** ---, ed. *Truman, Palestine, and the Press: Shaping Conventional Wisdom at the Beginning of the Cold War.* Westport, CT: Greenwood Press, 1992.

Evensen, a former Middle East correspondent, writes that his interest in "the relationship between policymaking, the press and the public in the construction of the Truman administration's Cold War Palestine policy began in the spring of 1983" when he was "based in West Jerusalem working out of the Binyanei Haooon, the Israeli convention center, that served as headquarters for news bureaus serving much of the Western world." Using a wide range of archival materials as well as published sources, Evensen examines the interaction between the Truman administration and the press in the formulation of a policy regarding Palestine. The author is especially insightful in explaining how reporters construct their narratives of news events. This book grew out of Evensen's doctoral thesis at the University of Wisconsin, Madison. It is part of Greenwood Press's *Contributions in America History* series (No. 144), Jon L. Wakelyn, Series Editor.

**1963.** ---, ed. *When Dempsey Fought Tunney: Heroes, Hokum, and Storytelling in the Jazz Age.* Knoxville: University of Tennessee Press, 1996.

Evensen uses the 1926 heavyweight championship fight between Jack Dempsey and challenger Gene Tunney to examine how journalists, advertisers, and public relations people hyped this sporting event and turned it into a spectacle of major proportions. Nationwide, perhaps 39 million people listened to the fight on radio. This well-written book is informative not only on the boxers and the details of their world, but it is insightful about the way modern media helped to create a celebrity culture in sport.

**1964.** Everson, George, ed. *The Story of Television: The Life of Philo T. Farnsworth.* New York: Norton, 1949.

**1965.** Ewen, Stuart, ed. *PR! A Social History of Spin.* New York: Basic Books, 1996.

Ewen's history recounts the rise of the public relations industry and the social forces that drove public relations in the first half of the century. It provides an account of how corporate America viewed government and the individual during historic political eras and how the public relations industry responded with programs designed to create positive public opinion or influence government action. Ewen focused on the view of public relations within the industry and within large business enterprises. Public relations, he said, grew out of a need to influence the opinion of an increasingly alienated public and hostile government.

--Phil Glende

**1966.** Ewen, Stuart, and Ewen, Elizabeth, eds. *Channels of Desire: Mass Images and the Shaping of the American Consciousness.* New York: McGraw-Hill, 1979.

The Ewens discuss the rise of media development and the resulting changes in American society. Their focus is on the trade-offs -- loneliness, the loss of traditional skills, and alienation versus the abundance of goods and the improvements in communication systems and education.

The Ewens write that "As capitalism has evolved a consumption-oriented mass culture, social, economic, and political power have become increasingly coordinated and consolidated. To a large extent, the rise of modern management, communications, production, and distribution has been dependent on the appropriation and mobilization of technical and organizational capacities by a ruling, monopoly-capitalist class, administered by an emergent sector of professional/managerial intelligentsia. This increased coordination at the top levels of society has entailed increasing fractionalization throughout the remaining, popular majority. In this systemic, organizational inequity, the appeal of advertising, for example, must be understood in a cultural context in which the social status, employment, and even survival of people are separated from customary networks of skill and



association. In a world of strangers, survival is to a large extent a matter of appearance and surface impressions.” (265)

--Wayne Hayes

Composed of five different essays *Channels of Desire: Mass Images and the Shaping of American Consciousness* probes the history of America’s consumer and media-based culture. The first essay, “The Bribe of Frankenstein,” provides a short history of mass communication technology from the printing press in the fifteenth century to early filmmaking in the beginning of the twentieth century. The Ewens most interesting section focuses on how the lack of literacy of the populace benefited the church, because it gave clergy complete control over interpretation of the word of God.

The second essay, “Consumption as a Way of Life,” details how goods went from being created in the home, to manufactured by industrial means; this development gave women more leisure time, so full-service department stores sprung up to help women spend their time. Brimming with goods, as well as services such as hairdressers, nurseries, and post offices, department stores were elaborate buildings dedicated to consumption. Also, a history of mail-order catalogs is included in this section.

“City Lights: Immigrant Women and the Rise of the Movies,” (the third essay) explores the role of the cinema in the lives of both young and old women. Because movies were silent, they appealed to non-English speakers. Film watching was one of the few urban activities that immigrant women allowed their daughters to engage in. By teaching immigrants the rules of the new world, while also easing the transition from the old, early silent films played a crucial role in the assimilation of a generation.

At over one hundred pages long, “Fashion and Democracy” is the most detailed and compelling essay in the book. In fact, this essay should have been expanded and turned into its own book. The Ewens examine the rise of fashion in America, with a strong focus on the history of ready-to-wear clothing--specifically blue jeans (whose stitching was inspired by horse blankets)and women’s fashion and undergarments. Women did not wear underwear until the 1850s, because it was considered to be a garment worn by disreputable women.

*Channels of Desire* ends with an essay on America’s image culture in general. The Ewens focus on three forms of this culture: choice, violence, and ignorance. Choice is an illusion, they believe, because we are merely given the superficial choice to choose between different consumer objects and media products. Our newspapers have too strong a focus on violence (no new insights there) and the news coverage of first Iraq war sugarcoated the war and did not show the real violence, they believe. Americans are obsessed with celebrity and fitness, therefore we are truly ignorant and we choose poor leaders because of it (Ronald Reagan).

Overall, the Ewens rely too heavily on secondary sources-- autobiographies, newspaper articles, magazine articles, other historians’ books -- and not enough on primary sources. Their only primary source seems to be advertisements. And, the book feels disjointed (not surprising since it is a series of five essays). However, *Channels of Desire* is very well written. It aspires to McLuhanesque brilliance, but never quite gets there.

--Hallie Lieberman

**1967.** Eysenck, Hans J. , and Nias, D. K. B., eds. *Sex, Violence and the Media*. London: Maurice Temple Smith, 1978.

This 1978 work deals with television, cinema, and the harmful effects of pornography.

**1968.** Fabrikant, Geraldine. "Attack of the Disruptive Disc; Sales of DVD's Are Challenging the Business of Renting Movies." *New York Times* April 16, 2001 2001, sec. C (Business Day): C1, C5.

This article indicates that increasing numbers of people are preferring to rent DVDs rather than video cassettes, and that rentals of video cassettes may decline even more compared to this challenger.

**1969.** ---. "Box Office Abroad Now More Valuable." *New York Times* Sept. 28, 1987 1987, sec. D: 8.

This article explains that in 1987, two major American film companies, Paramount and Universal, began distributing movies in more than 20,000 theaters in China, the first time U.S. studios had been able to market films in that country since the Communist takeover in 1949

**1970.** Fairbanks, C. M. "Illustration and Our Illustrators." *The Chautauquan* 13.5 (1891): 597-601.

Fairbanks writes that with "the wonderful advances made in the study and practice of photography in recent years, the work of the engraver has been revolutionized. Mechanical processes have now been devised by means of which pen and ink and pencil drawings may be reproduced in exact facsimile, and drawings done in water color, and even in oil, may be rendered in relief plates, from which impressions with amazing fidelity to the original, may be taken by the ordinary process of printing." (597)

Still, the work of the artist-engraver is superior in some areas. The author says that "despite the beauty of the soft half-tone engravings, the superiority of artistic wood cutting remains unimpaired, and a great part of the best work in our magazines is still produced by the 'painter-engraver,' who is able to preserve the color values and tones of the original as no photographic process is quite able to do as yet. Bright red and yellows in nature will insist on coming out black in photographing, and the darkest blues appear as white, and these errors of the camera the wood engraver can correct." (599) Fairbanks then discusses some of the most prominent illustrators.

**1971.** Fairfield, Sidney. "The Tyranny of the Pictorial." *Lippincott's Monthly Magazine* (1895): 861-64.

This article laments that fact that increasingly during the preceding decade illustrated material is replacing written text in weekly and even daily publications. Fairfield considers the "written word" to be "the first and the highest expression of thought, and it ever will be." (864) Yet, "the reading public has suddenly become picture-mad." (863-64) He notes that reading material is more in demand if pictures come with it and so urges writers to either learn how to be illustrators or to hire a good illustration. Care needs to be exercised by the writer, however, because the illustrator "often ... takes outrageous license with the truth as written. He is essentially an exaggerator, a perverter of the facts." (864)

The most commonly used picture or illustration has become the woman. Pictures of beautiful women are replacing written text. There was a "glorification of feminine beauty." (863) Where possible, color is used. "The color is laid on thick in those spots and combinations which yield the most striking effect when displayed on the news-stand." (862) As "long as certain publishers insist on putting forth the painted and decorated woman in all manner of impossible costumes with impossible backgrounds, the artists who want to make money can do so by catering to this manufactured taste." (862) Advertising, of course, is a leader in the use of such pictures. Even when publications do not use color, women remain "the one great subject for illustration." (863) These are pictures of the "'up-to-date' girl" and the emancipated woman of the women's movement. "We are daft -- or at least many of us are daft -- over rounded arms, snowy shoulders, lips like wine, radiant cheeks, and all other sensuous allurements of a perfect woman; and as long as we are thus entranced and will buy these things in picture-papers, so long will capital and brains go into partnership to supply the demand." (864)

**1972.** Falkenberg, Merrill Brooke. "Circuits of Exchange: The Myth of Interactivity in Video Art." Stanford University, 2002.

Abstract for this Ph. D. thesis is from UMP ProQuest Digital Dissertations: "What does it mean to describe a video art installation as interactive? This dissertation provides a historical account of several interactive video art installations exhibited in American museums and galleries in the United States from 1969 to the present. Video art is placed within two trajectories -- the post World War II American avant-garde on the one hand, and new media

and information technology on the other. Chapter 1 situates video's emergence during a period of mixed reactions to new technologies, as the increased presence of computers contributed to fears that machines would soon replace their human counterparts. During this period of oppositions to the Vietnam War, video activists saw the portable camera, with its capacity for immediate transmission and feedback as a tool for talking back to the 'establishment' by challenging the one-way transmission of broadcast television. This chapter examines video activists' attempts to provide alternative broadcasting in relation to Frankfurt School media critiques. Chapter 2 positions video in the context of other art movements of the late 1960s, such as minimalism and conceptual art, performance and body art and avant-garde film, all of which focused on the interpretive contributions of the viewer. It considers the disparate approaches to video exemplified by artists such as Bruce Nauman, Vito Acconci, Joan Jonas, Dan Graham, Peter Campus and Martha Rosler. Video is identified as a new avant-garde at a time when critics initiated a fundamental reconsideration of the very existence of a post-World War II American avant-garde. Chapter 3 focuses on the work of Bill Viola and Gary Hill. Viola's and Hill's work is explored in relation to the debates surrounding postmodernism and Fredric Jameson's claim video is postmodernism's most distinctive new medium. By the mid-1980s, interactivity no longer implied an effort to create an egalitarian exchange with the viewer but rather referred to the creation of immersive spaces that the viewer temporarily inhabits. This shift called for a greater level of passivity from the viewers, as the challenge of soliciting the viewer's equal participation, remains unresolved."

**1973.** Fallows, James, ed. *Breaking the News: How the Media Undermine American Democracy*. New York: Random House, 1996.

Fallows argues that celebrity journalism in Washington relies on crisis coverage that does a disservice to true democratic government. Fallows says political crisis coverage is easy but often irrelevant. This kind of reporting always misses the stories that really matter because celebrity journalists are reporting on politics not policy. This practice has widespread applications, he argues, because journalists throughout the country aspire to or emulate this model of journalism. The journalism itself, he says, relies heavily on speculation and "horse-race" reporting and does not examine policy.

--Phil Glende

James Fallows writes that "This book is an attempt to explain why the values of journalists have changed, how their current practices undermine the credibility of the press, and how they affect the future prospects of every American by distorting the processes by which we choose our leaders and resolve our public problems." (6)

Fallows believes that journalists, not the news, are becoming more and more important. Those who are best paid and well-known are the journalists least likely to cover news as reporters traditionally have done. Entertainment has become a more important factor than hard reporting. Furthermore, instead of clarifying the news for the public, members of the media make the news harder to understand by choosing to present public life as a contest among scheming political leaders, all of whom the public should view with suspicion, the news media help bring about that result. "The more prominent today's star journalists become, the more they are forced to give up the essence of real journalism, which is the search for information of use to the public." (7)

Profits and salability have become the main priorities of editors. They do not focus on a proper journalistic coverage of events anymore but on how those events can make the most profit for newspapers or broadcasting networks. Therefore they do not give enough attention to important events or give too much attention to events that are of minor importance. When journalists are busy covering the news they are already busy looking at what will happen afterwards and move on to the next item before the previous is properly covered. Furthermore, according to Fallows, they have developed the strange habit of wanting to predict the news, something that is unnecessary.

Fallows thinks that it is not too late for journalism to recover itself. However, it has to make a choice whether it wants to cover the news like it used to do or whether it wants to offer people entertainment. The latter option can be quite dangerous. Since journalists are the only ones who can show the people what happens in the world, they have to do it in a sincere way. But now more and more people are not interested in the news anymore which results in the fact that journalists can show whatever they want. This can threaten democracy as a whole. Although reclaiming journalism's standards is not impossible, a great deal of work remains to be done.

-- Pieter Van Den Berg

**1974.** Faltas, Sami. "The invention of fibre-optic communications." *History and Technology: An International Journal* 5.1 (1988): 31-49.

The author points out that fibre-optic communication may alter the foundation of the entire information industry. He surveys the history of this technology beginning with the Claude Chappe's optical telegraph in France during the 1790s. A section is devoted to the first optical waveguides, and then a section on masers and lasers (covering the 1950s up to 1970 and the development of a continuous-wave semiconductor laser at Bell Labs. The author then discusses research on glass as a medium of transmission. The article concludes that "besides being different, fibre-optic communications is a rival to older techniques and a threat to the interests vested in them. It is eroding the dominant technological paradigm of telecommunications on two basic counts. First, the physical principles on which the transfer of information takes place. Electronic telephone transmission signals and laser light are both electromagnetic waves, but they have different characteristics. Second, the materials used to enable the transfer of information to take place. So far, electromagnetic communications and information-handling have been chiefly founded on metal conductors. The first major challenge to this material base was the introduction of silicon and other non-metallic substances in semi-conductors, but the technological and economic impact of fibre-optics communications systems, in which metals play only an auxiliary role, is much more significant, especially because of the expected pervasiveness of integrated optics."

The author notes that fiber optics is a relatively new technology -- the basic inventions underlying it had been around about three decades or less at the time of this article; fiber optic transmission lines had been on the market for only about one decade. Using scientific papers and "a few well-researched historical papers," this article examines how fiber optics was invented and the forces that influence scientists in their research -- why the research went in certain directions and not others.

**1975.** Fanning, R. S. "Advertising Architecture." *American Architect* 110.2124 (1916): 147-48.

**1976.** Fano, Ester. "Early American Technological Edens [review essay]." *History and Technology* 3.3 (1987): 329-38.

This review essay of Howard P. Segal's book *Technological Utopianism in American Culture* (1985), discusses not only Segal's book but other writing on this topic. Segal examined the writings of more than two dozen authors, most between 1883 and 1933.

**1977.** Farber, Stephen. "A Major Studio Plans to Test the Rating System." *New York Times* Sept. 4, 1990 1990, sec. C: 14C.

This article indicates that Universal will test the rating system with its movie *Henry and June* (1990). This film was the first to receive an NC-17 after the movie industry adopted this new rating category.

**1978.** ---, ed. *The Movie Rating Game*. Washington, D. C.: Public Affairs Press, 1972.

The author served on the CARA under a one-year fellowship program. He was interviewed by Jack Valenti in December, 1969, and worked on CARA during 1970-71(?). He was 26 at the time, and had just completed a M.A. in film history from the University of California. He says he was at odds with other CARA members. He provides good information on the early members of CARA and how CARA worked. He concludes that "the rating system must be either drastically overhauled or abolished completely."

**1979.** ---. "Movies: Why Do Critics Love These Repellent Movies? Point: Moviegoers Looking for Guidance Are Becoming Alienated by Reviewers Penchant for Grotesque Violence." *Los Angeles Times* March 17, 1991 1991, sec. Calendar: 5.

Author Stephen Farber wrote in this article that "the unqualified enthusiasm for ... grisly films raises nagging questions about the skewed values of today's critics."

**1980.** Farnsworth, Clyde H. "Britain's Automation Pioneer Computes Future." *New York Times* March 17, 1965 1965: 66.

This article is an interview with Sir Leon Bagrit, a British expert on automation. He argued that only those countries that adapted quickly to automation would survive industrial competition. Britain, he feared, had lagged behind, having fewer computers per capita than the United States or Western Europe. He distinguished between the mechanization of the Industrial Revolution that forced people into "subhuman work," and automation, which helped mankind realize its full potential. Automation represented "the greatest change in the whole history of humankind." It was a process that would change life so dramatically that within a few decades the pre-1960 world would "as rural as England before the Industrial Revolution." (Farnsworth paraphrasing Bagrit) See also Sir Leon Bagrit's *The Age of Automation* (1965).

**1981.** ---. "Jack Valenti's State Department." *New York Times* Dec. 18, 1985 1985, sec. B: B12.

This article notes that in 1985, the Motion Picture Association of America (MPAA) ran what some called a small "state department" with representatives in sixty nations. Hollywood movies played in more than 100 countries, and MPAA president Jack Valenti called them "America's secret weapon the supreme visual force in the world, dominating screens in theaters and in living rooms."

**1982.** *John Paul Jones (aka Le capitaine Paul)*. 1959, 1959.

The movie *John Paul Jones* (1959), one of the many so-called American-interest or "runaway" films that were produced abroad with some American talent. Hollywood labor groups protested this film and especially the fact that the signing of the Declaration of Independence in the movies actually took place in Spain.

Plot Summary from American Film Institute Catalog: "On a large Navy frigate, an officer tells new seamen about the legacy of the man who commanded the first ship to carry the U.S. flag into a European port, [H]John Paul Jones: In 1759, at age twelve, John, from a poor Scottish family, witnesses an English officer disperse townspeople playing the bagpipes, which are viewed as an instrument of war music. When the officer also insults the group by calling the kilt, forbidden by law, a "skirt," John hits the officer in the face with an egg. Desiring to be master of a ship, John goes to sea and by age seventeen is skilled in navigation. Seeking further experience, he serves on all manner of ships, including slavers, but decides that trafficking in slaves, while lucrative, is not for him. In 1773, John is master of a ship in the West Indies, but when a mutinous crew member dies from a cracked skull after John subdues him in a fight, the governor of Tobago suggests John change his name and leave. Complying, John adds the name "Jones" to his own and goes to Fredericksburg, Virginia to visit his brother William, who owns a business there. John learns from William's clerk and accountant, young Peter Wooley, that his brother died from an illness three months earlier. When John finds that two slave boys, Scipio and Cato, whom his brother planned to free, are in danger of being sold, John vows to see that they will be freed. Wooley suggests that John hire Patrick Henry, a friend of William's, as his lawyer. At a dance, when a British lieutenant haughtily condemns Colonial courage as

being no better than the virtue of Colonial women, John slugs him. Afterward, the lieutenant's commanding officer, Capt. Pearson, apologizes for his conduct. When John attempts to flirt with socialite Dorothea Danders, whom Henry is courting, she warns against a "sudden and swift attack." Taken with Dorothea, John decides to stay in Virginia and buy a farm, but he does not take well to farm life. Dorothea's father, who is a member of the resistance with Henry, rejects John as a suitor because of their illustrious ancestors and John's questionable past. When the war begins, John joins the Continental Navy and, as second-in-command on a battleship in the Bahamas, presents a novel plan to use the Marines in a surprise attack on British troops in Nassau. After the Declaration of Independence is signed, John is assigned his first independent command. He learns that Tories have burned and destroyed his farm and carried off his servants to be sold in Jamaica. John's spirits are raised, however, when his Scottish friend, Duncan MacBean, playing the bagpipes, and Scipio and Cato, playing fife and drums, join Peter in welcoming John's ship. After sailing for Newfoundland, John captures eighteen ships, then gives supplies to Washington's army intended for the British commander General Burgoyne. After he learns that he no longer can command a ship because he is ranked low among captains, John goes to Valley Forge to deliver his resignation personally to General Washington. When John complains of favoritism and corruption, Washington, whose army suffers from hunger, mutiny and frostbite, castigates him. John then volunteers to serve in any capacity, and Washington sends him to France, hoping that a French alliance could break a possible blockade of the coasts. For his voyage, Washington suggests that John steal the British ship *Ranger* at Portsmouth, New Hampshire, and gather whatever crew he can get. The ship, on its arrival at Brest, is greeted by the first French cannon fire salute ever given to a ship flying the United States flag. In the company of Benjamin Franklin, John is celebrated in Paris as a hero. Aimee de Tellison, the illegitimate daughter of the king, Louis XVI, acts as John's guide to the city. Franklin encourages John to take over a frigate built in Holland and invade the British Isles, hoping that the English people will then protest the war and that insurance rates will rise, creating a financial burden for British commerce. After burning the ships and destroying the cannon at the harbor of Whitehaven, John speaks to the citizenry and relates that George III has likewise raided American shores. He vows not to harm any home or person if they make no attempt to fight, and a citizen leader grants them entry. After the raid, Lloyd's of London increases its rates on insuring ships, and members of the House of Commons decry the war. John is feted in Versailles, but at a meeting of the Marine Commission, the *Ranger* is ordered home as the result of a false report that John could not handle his men, sent by an aristocratic underling whom John had humiliated. After Franklin convinces John to remain in France without a ship, Aimee, moved by John's determination to build a new naval power, suggests to the queen, Marie Antoinette, that the Crown finance a frigate. When Franklin points out that the Crown would benefit from fleets John might capture, Louis agrees to the proposal if the ship sails under the American flag and uses as its name *Le Bonhomme Richard*, the French title of Franklin's most popular work, *Poor Richard's Almanac*. During the subsequent battle with Captain Pearson's new ship, *The Serafis*, the traitorous commander of a ship allied with John fires on *Le Bonhomme Richard*. As John's men are dying, Pearson asks if he is surrendering, and John calls out, "No sir, I have not yet begun to fight!" Though MacBean, Scipio, and many others on the ship die, Pearson ultimately surrenders because of a fire underneath the magazine. John is awarded a medal and sword at Versailles for his victory, but learns that because Aimee's father is of royal blood, she has been sent away. After the peace treaty is signed, John is told that present finances will not permit him to form an adequate sea force. While waiting for funds to be issued, he goes to Russia in 1790, as Empress Catherine has applied for the loan of his services. At St. Petersburg, Catherine tempts him with dancing girls, then, convinced of his sense of duty, assigns him to the Black Sea, where Russian ships and crews are in bad condition. After John wins the battle against the enemy's ships and fort, Louis bestows on him the rank of chevalier, which could allow him to marry Aimee. When John becomes very ill, he travels to Paris, where Aimee writes his last letter for him in which he dictates the qualities needed in a naval officer: he must be a gentleman and have a liberal education, fine manners, courtesy, sense of personal honor, tact, fairness and justice. The naval commander on the frigate finishes his tale, saying that John's spirit continues to serve and inspire the Navy."

**Note:** The opening credits contain the following statements: "This production is dedicated to Fleet Admiral Chester M. Nimitz, U.S.N., able inheritor of the John Paul Jones tradition. To him we owe much gratitude for his unflagging encouragement and inspiration. We thank the Department of Defense and the officers and men of the United States Navy for their cooperation: also the Government of Spain. We thank too, Mr. Victor Oswald, Production Adviser, for his many services."

"According to Warner Bros. production notes and statements made in articles during the production, Samuel Bronston had the idea to make a film about [H]John Paul Jones in 1946 and found that, although various studios had registered the title from the late 1930s, those companies had dropped the idea because of the expense and lengthy screen time necessary to cover the subject adequately.

"According to various news items, in 1939, Warner Bros. bought the rights to Clements Ripley's biographical novel about Jones, entitled *Clear for Action*, which was serialized later in 1939 in *The Saturday Evening Post* before being published as a book in 1940. James Cagney was to star in the Warner production with his brother, William Cagney, producing, and Michael Curtiz directing. In 1946, a LAT news item stated that Jack Warner gave Jerry Wald and Delmer Daves the "green light" for the project. In 1949, according to DV, the film was going to be produced by Lou Edelman with Cagney starring.

" In Dec 1955, according to DV, Warner assigned the production rights to Admiralty Pictures Corp., a newly formed company of which Bronston was president. According to HR, Warner gave the property to Bronston in return for the rights to make a film about Charles Lindbergh, to which Bronston had a claim. The chairman of the board of Admiralty (a precursor to [H]John Paul Jones Productions, Inc.) was R. Stuyvesant Pierrepont, Jr. In addition to Pierrepont, the company was backed by Laurence and Nelson K. Rockefeller, the Charles Dana, Jr. family, James Watriss, Pierre DuPont III, Ernest Gross, C. D. Jackson, Frederick Stern and others, representing General Motors, Firestone Tire and Rubber Co., Eastman Kodak, Time, Inc., a Swiss banking firm and other industrial organizations. The backers were able to use assets frozen in Spain, France and Italy, according to news items, because filming was to be done in Europe, primarily in Spain. Bronston claimed that this film opened up an avenue for financing films that had been previously unavailable.

"Jesse L. Lasky, Jr. was signed to do the screenplay in Dec 1955. According to HR and DV, he conducted extensive research with Navy officials in Washington and wrote a screenplay in 1956 based on the Ripley book. Later, when John Farrow was hired to direct, Farrow, who liked Lasky's screenplay, asked him to collaborate on a rewrite, but Lasky was unable to work on it at that time. In Dec 1958, while the film was in post-production, Lasky saw ads listing Farrow as sole writer and heard that Farrow was to get sole screenplay credit. Lasky filed a protest with the Writers Guild of America and ultimately received equal billing with Farrow for the screenplay. Ripley's name, however, does not appear on the film. According to a DV news item, in Jul 1956, Bronston signed Ben Hecht to write the script, but no information has been located to confirm that he actually worked on the script. At that time, William Dieterle, who had established a reputation for making biographical films, was assigned to direct. In 1956, Richard Todd and Richard Basehart were both considered for the title role, along with John Miljan for the role of George Washington and John Lupton for that of a French naval officer.

"In Mar 1958, prior to shooting, the Hollywood American Federation of Labor Film Council, representing more than 24,000 members of film unions and guilds, threatened to boycott the film if it was to be shot totally abroad, as was then planned. The group also vowed to protest to President Dwight D. Eisenhower and Congress the Navy's cooperation with the producers, who, they claimed, planned to shoot abroad such historical scenes as the signing of the Declaration of Independence, Washington at Valley Forge, and a ball in Fredericksburg, Virginia. They stated, "We are not protesting the filming abroad of scenes legitimately laid abroad. But we do not think the American public will approve the photographing in Spain of the signing of the Declaration of Independence and other historical American events, especially when such foreign production deprives American craftsmen of sorely needed work."

"According to a DV article, the Council had previously boycotted the 1956 Republic picture Daniel Boone, Trail Blazer (see above) because it was filmed in Mexico, although its setting was American, and claimed that the boycott was responsible for that film being withdrawn from release. HR stated that the group in the previous two years had made numerous motions for a consumer boycott of films made abroad by U.S. firms. HR speculated that "the tinder which sparked" this protest was the Warner Bros. publicity campaign for the film, which noted that the production hired 150 Spanish women for the roles of "Virginia belles," planning to have the women wear blonde wigs. The Council also threatened to contact the Daughters of the American Revolution and the American Legion concerning their protest.

"In Apr 1958, DV reported that Bronston had agreed to shoot some scenes in Virginia, Maryland and Pennsylvania in response to the Council's action. Nevertheless, in Oct 1958, after shooting was completed, the Council voted to conduct a nationwide boycott upon the film's release and complained to the Navy concerning the use of Navy equipment and U.S. Marines in scenes depicting a beach landing filmed in Spain, according to HR. Bronston stated at the time that although they had planned to use Marines, he hired local extras instead when the Marines were sent to Lebanon unexpectedly. Bronston also said that twenty of the cast and twenty-two of the crew members, along with some of their families, were brought to Europe from the U.S. for the production. He claimed that had the film been made in the U.S., the cost would have been \$10,000,000, rather than the actual production cost of \$4,000,000. Although their appearance in the film has not been confirmed, contemporary HR news items add to the cast the following actors: John Stone, Pat Clavin, Stella Gallagher and Charles Lamb. Also added to the cast by a HR news item is Rosemarie Bowe, who was actor Robert Stack's wife from 1956 until his death in 2003.

"According to news items and publicity for the film, shooting was done in Spain at the CEA Studio in Madrid, and at outdoor locations in Galicia, Andalusia, Rota, Benidorm and Denia. Sets for the Scottish village, Whitehaven, a wharf in Delaware and a dock site in Portsmouth, NH were constructed in and around Denia. Shooting was also done in Scotland, at the palace at Versailles, Parliament and King James's Palace in London, the Royal Palace in Madrid, where the throne rooms of Catherine the Great and of Louis XVI were shot, the summer palace at Aranjuez, and state buildings in La Granja, Spain. The film was edited, dubbed and scored in London. Fleet Admiral Nimitz was an adviser and consultant. Rear Admiral J. L. Pratt returned to active duty to act as a technical adviser.

"Director Farrow had been a commander in the Canadian Navy and had directed a number of previous sea adventure films. His cousin, Alan Villiers, a British Naval officer during World War II, who also had been the captain of the Mayflower II (a replica of the original ship) on a recent transatlantic voyage, remembered seeing hulks of old sailing ships in Sicily during the war. Villiers oversaw the refurbishment of two of these ships in Ostia, Italy, and was an adviser during filming. Another ship built in Barcelona was also used in the film. According to NYT, ships from this film were later used in the 1962 film Billy Budd (see AFI Catalog of Feature Films, 1961-70). John Charles Farrow and Patrick Villiers, two sons of Farrow and his wife, Maureen O'Sullivan, were in the cast. While production notes state that Bette Davis was paid \$25,000 for four days' work, Louella Parsons related that she was to be paid \$50,000. An early plan to have Hollywood celebrities who had served in the Navy, Marines or Coast Guard portray seamen of the past did not come to fruition.

"In the latter part of 1958, Bronston and Barnett Glassman, who received associate producer credit on the film, traded charges in press and in court regarding ownership of the production company and Glassman's credit for the film. In Dec 1958, Var reported that nineteen litigations were pending regarding the company. The two men had worked together on earlier films. No information regarding the outcome of any of the suits has been located. After production, Bronston and Farrow formed a new company to make three films abroad, but this was Farrow's last film before his death in 1963.

"For its release in France, the film was called *Le capitaine Paul*, which was the title of a novel by Victor Hugo about Jones. HR, in its review, criticized the portrayal of Jones, saying that the film's writers used "only those rumors as were flattering to their subject" while ignoring "other sources that were salty with accounts of brawls,



love affairs and humor." Jones, according to HR, actually killed two mutineers in the West Indies. HR went on to state: "The film makes no effort to clear up some of the most fascinating enigmas about Jones." Var was critical of the portrayal of historical characters, stating, "They end, as they begin, as historical personages rather than human beings."

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Variety 17 Decorations 1958.

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Hollywood Reporter 12 Jun 1958, p. 1, 4.

Hollywood Reporter 9 Jul 1958, p. 3.

Hollywood Reporter 17 Jul 1958, p. 4.

Hollywood Reporter 24 Jul 1958, p. 7.

**1983.** Faunce, W. H. P. "Transient Knowledge and Permanent Education." *Outlook* (1914): 962.

The author, who was president of Brown University, says that the "chief need of American education is background. We are swept away by a desperate desire for modernity.... The worship of the contemporaneous, which is really the extemporaneous, means loss of all perspective, disregard of history, callow judgments, superficial reforms, and ready acceptance of panaceas." He argues for the effective teaching of Greek and Latin. He says that "those studies -- or others devoted to the interpretation of great thinking into modern speech and action -- at least will save us from education given solely by short stories and moving pictures, and from the naive conviction that our age is the only one worth knowing."

**1984.** Fearing, Franklin. "Influence of the Movies on Attitudes and Behavior." (1947): 70-79.

Fearing begins by saying that "with a few special exceptions, everybody -- social scientists, movie makers, and laymen -- seems to agree that there are profoundly important relationships between motion pictures and human behavior. The initially important question is concerned with the way in which these relationships are to be conceived." Fearing studied the effects of educational films during World War II. Of educational films, he argues that "their use and the studies which have been made regarding their effects present unequivocal evidence that motion pictures *do* affect human attitudes."

**1985.** Feaster, Felicia. "The woman on the table: Moral and medical discourse in the exploitation cinema." *Film History* 6.3 (1994): 340-54.

This article examines moral and medical discourse about women in exploitation movies, films that often played outside mainstream theaters and without the approval of the mainstream motion picture industry. "Medical discourse in the exploitation cinema is at the core of the genre's imagery, narrative and conventions," Feaster writes.

**1986.** Febvre, Lucien Paul Victor (Geoffrey Nowell-Smith and David Wootton, eds., and Gerard), trans. by David, eds. *The Coming of the Book: The Impact of Printing, 1450-1800 (L'apparition du livre)*. London: N. L. B., 1976.

This book is in the *Foundation of History Library Series*.

**1987.** Federman, Joel, ed. *Media Ratings: Design, Use and Consequences*. Studio City, CA: Mediascope, Inc., 1996.

This book examines media rating systems in 31 countries, five of which are discussed in some detail: Australia, Germany, Great Britain, Sweden, and the United States. The work also discusses criticism of the MPAA's rating system from several perspectives including industry officials, the ACLU, researchers, parental and health organizations. It argues for a rating system that is independent from the political and economic forces that create entertainment. It also urges rating symbols that are descriptive rather than evaluative.

**1988.** Federman, Joel, et al., eds. *Social Effects of Electronic Interactive Games: An Annotated Bibliography*. Studio City, CA: Mediascope, Inc., 1996.

This annotated bibliography pulls together social science research on the effects of video games. Since in 1996, video games were comparatively new -- although already a tremendously lucrative business -- empirical studies on this subject were not as plentiful as research that had been done on the effects of television violence.

**1989.** Fehrman, Kenneth R. and Cherie Fehrman, ed. *Color: The Secret Influence*. Upper Saddle River, N. J.: Prentice Hall, 2000.

Color's influence has long been viewed as mysterious. It has "astonishing power," according to a recent account, and its "effects on each of us are vast, but most of us don't have a clue that they are even happening." The authors observe that "because it was easier to color-correct a drawing than a photograph, more than 90 percent of book covers before the 1960s were hand-drawn. Electronic scanners changed everything. They provided the ability to scan in an original transparency, remove any unwanted color in specific areas, and produce a perfect four-color film ready for platemaking in a matter of minutes, without any of the telltale brushmarks that had often been visible in hand-corrected color." (200)

This work covers the use of color in many different design areas. Chapters are devoted to Pigment and Light, Color Myths and Biases, Health, Psychology, Interior Environments, Architecture and Landscape Design, Advertising and Marketing, Fashion and Textile Design, Culture and Society, Color Order Systems, and Pushing the Envelope.

**1990.** Feigenbaum, Edward A. , and McCorduck, Pamela, eds. *The Fifth Generation: Artificial Intelligence and Japan's Computer Challenge to the World*. Reading, MA: Addison-Wesley Publishing Company, 1983.

This book argues that in 1983 the world was at the threshold of a new era in computing. "Knowledge is power, and the computer is an amplifier of that power," they write. "We are now at the dawn of a new computer revolution. *Business Week* featured it as 'the second computer age.' We view it as the important computer revolution, the transition from information processing to knowledge processing, from computers that calculate and store data to computers that reason and inform. Artificial intelligence is emerging from the laboratory and is beginning to take its place in human affairs." (1) The great challenge to American leadership in this field, the authors believed, was Japan, a country that had set as its national goal to dominate artificial intelligence by the late 1990s. The Japanese "aim not only to dominate the traditional forms of the computer industry but to establish a 'knowledge industry' in which knowledge itself will be a salable commodity like food and oil. Knowledge itself is to become the new wealth of nations." (2) The authors argue that "America needs a national plan of action, a kind of space shuttle program for the knowledge systems of the future." (3) They seek to trace the origins of this field in United States and British research, explain the Japanese plan for a Fifth Generation of computers, and describe "America's weak, almost non-existent response to this remarkable Japanese challenge." To fail to meet this challenge would be to "consign our nation to the role of the first great postindustrial agrarian society." (3)

**1991.** Feigenbaum, Edward and Pamela McCorduck, ed. *The Fifth Generation: Artificial Intelligence and Japan's Computer Challenge to the World*. Reading, MA: Addison-Wesley, 1983.

This book details Japan's large effort in creating artificial intelligence, setting out its weaknesses and strengths. This work was excerpted in *High Technology* (June 1983), and in Tom Forester, ed., *The Information Technology Revolution* (1985). At the time of publication, Feigenbaum was a professor of Computer Science at Stanford, and McCorduck was a journalist.

**1992.** ---. "Land of the Rising Fifth Generation." *The Information Technology Revolution*. Ed. Tom Forester, ed. and intro. Cambridge, MA: MIT Press, 1985. 71-83.

This article details Japan's effort to create artificial intelligence, setting out its weaknesses and strengths. This is an excerpt from the authors' book, *The Fifth Generation: Artificial Intelligence and Japan's Computer Challenge to the World* (Reading, MA: Addison-Wesley, 1983). This piece was originally published in *High Technology* (June 1983). At the time of this piece, Feigenbaum was a professor of Computer Science at Stanford, and McCorduck was a journalist.

**1993.** Felix, Edgar, ed. *Television*. New York: McGraw-Hill, 1931.

**1994.** Felson, Richard B. "Mass Media Effects on Violent Behavior." *Annual Review of Sociology* 22 (1996): 103-28.

This essay by a sociologist reviews several studies on the relationship between violence and mass media: field experiments, natural experiments involving the introduction of television into society, natural experiments involving publicized violence, longitudinal surveys, theoretical explanations of situational effects (cognitive priming, arousal from pornography, sponsor effects, television viewing as a routine activity), and theoretical explanations involving socialization (learning novel forms of behavior, vicarious reinforcement and legitimations, desensitization, messages from pornography). The essay also provide discussion of other meta analyses of media and violence.

Felson's conclusions are qualified. He agrees with "those scholars who think that exposure to television violence probably does have a small effect on violent behavior." He also agrees with research indicating that some people are "more susceptible to media influence than others," and that it is reasonable to assume that "the media directs viewers' attention to novel forms of violent behavior they might not otherwise consider."

This essay is also reprinted in Stephen Prince, ed., *Screening Violence* (New Brunswick, N. J.: Rutgers University Press, 2000), 237-66.

**1995.** Fenichell, Stephen, ed. *Plastic: The Making of a Synthetic Century*. New York: HarperCollins Publishers, 1996.

This work is written for a popular audience and has neither bibliography nor notes. It does provide an accessible introduction to the history plastic and manifestations in American culture. Three areas are of particular interest for those interested in communication. Chapter 3, "Celluloid Heroes," discusses celluloid's early development from John Wesley Hyatt's patent in 1870 and his effort to create a substitute for ivory billiard balls, to its initial uses in photography by George Eastman, to the development of moving pictures and newsreels. Later in the book, the author talks about plastic's use in making vinyl records and its impact on the recording industry. Students of radio, radar, and the latter-day Strategic Defense Initiative may also find the author's brief treatment of Adolph Hitler's claim that the Germans had invented a "secret weapon" that could bring down airplanes with a beam of electronic energy.

**1996.** Ferguson, Charles H. "Chips: The US versus Japan." *The Information Technology Revolution*. Ed. Tom Forester, ed. and intro. Cambridge, MA: MIT Press, 1985. 45-55.

The author argued that Japan had caught up with the United States in computer software and surpassed the U. S. in certain key areas of hardware. The author at the time of this article was with IBM. He maintained that Japan rivaled America ink chip production because the American microelectronics industry was hindered by an outdated structure. This piece first appeared in *Technology Review* (Aug. - Sept., 1983).

**1997.** Ferguson, Eugene S., ed. *Bibliography of the History of Technology*. Cambridge, MA: Society for the History of Technology and MIT Press, 1968.

Ferguson attempts to give "a reasonably comprehensive introduction to primary and secondary sources in the history of technology." He views the history of technology as part of cultural history. There is much in this annotated bibliography of interest to those interested in the history and social impact of communication technologies. Among the headings are "General Works"; "General Bibliographies and Library Lists"; "Biography"; "Government Publications and Records"; "Manuscripts"; "Periodical and Serial Publications"; "Technology and Culture," and more. Among the subject fields covered are Transportation, from shipping to air and space travel; Energy Conversion, including lighting; the Electrical and Electronic Arts, including power generators, motors, and electronic computers; Materials and Processes, including paper and printing; glass and ceramics; Mechanical Technology, including timekeeping; military technology; and the "Process of Invention and Innovation."

Although published in 1968, this work is an invaluable reference. See also the annual updates published in *Technology and Culture*. This series began in 1964 and compiles recent scholarship in the history of technology

each year. See also the annotated index for the first 25 volumes of *Technology and Culture* (1959-1984), edited by Barton C. Hacker and published in *Technology and Culture*, 32,

**1998.** Fernstrom, Ray. "Low Budget Color Photography of *A Swingin' Summer*." *American Cinematographer* 46.5 (1965): 292-95.

In this article, the director of photography for "A Swingin' Summer" (1965), Ray Fernstrom, discusses the use of color photography in the making of this low-budget movie that starred sex symbol Raquel Welch. He also covers the use of cameras, zoom lenses, and lighting (both interior and exterior). He talks about shooting a "day for night love scene," that is, a scene supposedly that took place at night but which was filmed during the day. In addition, he covers the "Rembrandt technique" which involved highlighting the area of the movie on which the movie's makers wanted to focus attention.

**1999.** Ferry, Wilbur H. "Must We Rewrite the Constitution to Control Technology?" *Saturday Review* 51.9 (1968): 50-54.

The author argues that "the regulation of technology is the most important intellectual and political task on the America agenda.

"I do not say that technology *will* be regulated, only that it *should* be.

"My thesis is unpopular. It rests on the growing evidence that technology is subtracting as much or more from the sum of human welfare as its is adding. We are substituting a technological environment for a natural environment."

Ferry sees technology killing privacy. For example, the then proposed supersonic transport plane would damage privacy: "the sonic boom of the SST will daily and nightly waken sleepers; worsen the condition of the sick; frighten tens of millions; induce neuroses; and cause property damage beyond estimate." He also discusses the creation of smog and damage to the environment, and the impact of technology on education. Ferry sees the uncritical linkage on technology and progress as an underlying problem. Ferry at the time was vice president of the Fund for the Republic, Inc. and a staff associate of its Center for the Study of Democracy Institutions in Santa Barbara, CA.

**2000.** Field, Alexander J. "French Optical Telegraphy, 1793-1855: Hardware, Software, Administration." *Technology and Culture* 35.2 (1994): 315-47.

H. D. Estabrook said in 1913 that the railroad and the telegraph were the "Siamese Twins" of commerce. Field says that "Whereas the economic impact of the railroad has received extensive attention, that of the telegraph has not." Field notes that economic history texts written between 1960 and 1990 have made few references to the telegraph. Earlier economic historians such as George Rogers Taylor did mention the telegraph but did not fully development its significance. Taylor said in *The Transportation Revolution*, written in 1951, that "In an age of revolutionary developments in transportation and communication, perhaps the most drastic change resulted from the magnetic telegraph."

In this article, Field deals primarily with "optical telegraphy" in France. Such a network existed on the east coast of the U.S. and in Britain. In France between 1794 and 1855, this network grew to 530 relay stations cover about 5,000 kilometers. The relay stations were usually 8-10 kilometers apart, situated on high points-- mountains, specially constructed towers, church belfries. They were manned by two operators with telescopes. Each station had three movable arms connected to each other. More detail is given in the article.

**2001.** Fielding, Raymond, ed. *The Technique of Special Effects Cinematography*. 1965. New York: Hastings House, 1972.

This 402-page work is divided into twelve chapters: 1) The Technique Available; 2) Camera Equipment; 3) Glass-Shots; 4) Mirror-Shots; 5) In-the-Camera Matte Shots; 6) Bi-Pack Contact Matte Printing; 7) Optical Printing; 8) Travelling Mattes; 9) Aerial-Image Printing; 10) Rear Projection; 11) Front Projection; 12) Miniatures. A substantial bibliography (403-17) and Index follow.

**2002.** Fielding, Raymond, ed. and Intro., ed. *A Technological History of Motion Pictures and Television*. Berkeley: University of California Press, 1967.

An anthology from *The Journal of the Society of Motion Picture and Television Engineers*. The collection is divided into three parts. Part I, "Autobiographical Reminiscences," has pieces by C. Francis Jenkins ("History of the Motion Pictures," written in 1920), W. K. L. Dickson, Louis Lumière, and several others. Part II, "Historical Papers -- Motion Pictures," covers recorded sound, animated cartoons, early movie projectors, "The Historical Motion-Picture Collections at George Eastman House," the history of nitrocellulose film base, the history of studio lighting, early amateur motion pictures, and Norman O. Dawn's work with special effects. Part III, "Historical Papers -- Television," has four essays on the evolution of television and television recording. They were published in 1948, 1954, and 1955.

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This early history of American movies is divided into two parts. The first consists of autobiographical reminiscences by prominent film pioneers, the second of historical papers on motion pictures prepared by engineers and scholars. A prominent place in the development of film's artistic evolution is given to technological innovation. D.W. Griffith, to take one example, owed as much to portable cameras and improved emulsions as he did to his talent, in the estimation of the authors. They point out that no other medium of artistic expression places so many technological impediments between film maker and viewing public. This necessitates long apprenticeships and collaborative creativity.

--Gordon Jackson

**2003.** Fielding, Raymond (ed. and intro.), ed. *A Technological History of Motion Pictures and Television: An Anthology from the Pages of the Journal of the Society of Motion Picture and Television Engineers*. Berkeley: University of California Press, 1967.

Fielding maintains that new technology brings about new forms of motion pictures, new styles, new ways of doing business: "... the artistic evolution of the film has always been intimately associated with technological change, just as it has, in less noticeable fashion, in the older arts. Just as the painter's art has changed with the introduction of different media and processes, just as the forms of symphonic music have developed with the appearance of new kinds of instruments, so has the elaboration and refinement of film style followed from the introduction of more sophisticated machinery." [p. viii]

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#### --Gordon Jackson

**2004.** Figure, The Lay. "The Lay Figure: On Discretion in Colour." *International Studio* 60 (1917): 160.

This article poses a imaginary conversation between an "Art Critic" and a "Young Artist." The art critics wants more attention paid to "the management of color." The young artist is more inclined to give reign to his emotions in expressing color. The critic says that "If you look round the work that is being done at the present time you will find that a vast amount of it is either willfully aggressive and unpleasant or is merely an evasion of color -- it is either offensively vulgar and inharmonious and unpleasantly dull and depressing. There is little discretion in the use of colour, little understanding of the science of arrangement, and little study of subtleties of combination. ... Moreover, I see no hope of improvement until our decorative artists learn that undisciplined emotion is a curse rather than a blessing." (160)

**2005.** Finch, Christopher, ed. *Special Effects: Creating Movie Magic*. New York: Abbeville Press, 1984.

This book is a richly illustrated history special effects technology in motion pictures through the early 1980s. It uses specific movies – *King Kong* (1933), *2001: A Space Odyssey* (1968), *Star Wars* (1977), *Close Encounters of the Third Kind* (1977), *Blade Runner* (1982), *Tron* (1982), and many others – to discuss innovations in this field. Chapter 21 is devoted to "Simulation," and speculates that "the time is upon us when the computer will be able to take on graphic tasks of a wholly different order, including the simulation of reality." (233) A brief concluding chapter also ponders the future of special effects as seen in 1984. The work contains a brief one-page bibliography, a Glossary, and Index.

**2006.** Findlay, Alexander. "The Wonders of Cellulose." *Youth's Companion* 93.3 (1919): 27-28.

In this article, Findlay, who was a professor of chemistry at University College of Wales, talks about "The Way in Which Paper is Made," "Imitation Leather and Mercerized Cotton," "Artificial Silk, Sugar and Alcohol," and "Guncotton, Smokeless Powder and Celluloid." Of celluloid, he writes that "although the investigations that led to the discovery of celluloid were first undertaken with the object of finding a substitute for ivory for the manufacture of billiard balls, celluloid is now used not only for that purpose but also for imitating amber, for making photograph and motion -picture films, combs, knife handles, soap boxes, and innumerable other articles in common use. It is, indeed, the most widely used of all the plastic materials at the present day." However, he notes that celluloid presents a serious fire hazard and can be ignited by the sun's rays or by contact with a hold electric light bulb.

**2007.** Finlay, Nancy. "American Posters and Publishing in the 1890s." *American Art Posters of the 1890s*. New York: Metropolitan Museum of Art; Distributed by Harry N. Abrams, Inc., 1987. 45-55.

Finlay notes that book and magazine publishers readily accepted the poster style during the 1890s and this helps to explain the prevalence of book and magazine posters during this decade. But color printing and photomechanical reproductive techniques may have been even more important in the spread of posters. Magazines as well as paper and clothbound books reflected the poster style. "To understand the poster's rise and fall in popularity requires some knowledge of how book and magazine posters were distributed and collected, a phenomenon that has never been adequately studied," the author says.



**2008.** Finn, Bernard S., ed. *The History of Electrical Technology: An Annotated Bibliography*. New York: Garland Publishing, Inc., 1991.

Sections headings include "Broad Historical Works"; "Communications" (which includes various media such as telegraphy, radio, radar, sonar, microwaves, and many more); "Power" (e.g., lighting, electrochemistry, motors, generators, etc.); and "Miscellaneous."

**2009.** ---, ed. *Submarine Telegraphy: The Grand Victorian Technology*. London: Science Museum, 1973.

This short work (48 pages), by then Curator of the National Museum of History & Technology at the Smithsonian Institute, gives a helpful introduction to this topic. It is nicely illustrated with a map of the cable network worldwide in 1973.

**2010.** Finnegan, Cara A., ed. *Picturing Poverty: Print Culture and FSA Photographs*. Washington, D. C. and London: Smithsonian Books, 2003.

Finnegan explores how Farm Security Administration photographs circulated within three different 1930s pictorials, and submits for analysis evidence from the social welfare journal *Survey Graphic*, the photography annual *U.S. Camera*, and popular magazine *Look*. Finnegan claims that during the early years of the photography project, Roy Stryker and the FSA photographers created a visual narrative about rural poverty called the "tenancy story" which emphasized the chronic poverty affecting mostly farm tenants, sharecroppers, and migrant workers. Finnegan traces the tenancy story through the periodicals and examines how the photographs derived multiple and diverse meanings from the accompanying captions and text.

#### **-Michele Kroll**

**2011.** Fiorito, Jack, Paul Joray, John Thomas Delaney, and Robert W. Kolodinsky. "Unions and Information Technology: From Luddites to Cyberunions?" *Labor Studies Journal* 24.4 (2000): 3-34.

The authors surveyed national unions on how information technology was being used. They found, for example, that 89 percent used personal computers, and more than 70 percent of unions reported using a local area network for communications. Word processing software and spreadsheets were used by nearly everyone, but relatively few were using satellite, cable television or video conferencing, according to the survey. The survey involved 75 unions representing 12 million members. Some key findings: "IT use seems to be related to union size, rationalization of union bureaucratic structure, and environmental scanning." The authors suggested that larger unions have greater the resources and cost-spreading ability to invest in information technology. The complexity of the union structure "probably increases the value of IT to improve communications and coordination." Further, "unions more attuned to the developments in the external environment are likely to be more aware of the potential for IT applications to their tasks."

#### **--Phil Glende**

**2012.** Fischel, Robert. "Color Film Preferred." *American Cinematographer* 46.1 (1965): 45-46.

This article discusses how moving production from videotape to film increased the market for the television series "Science in Action." It notes that many science programs depend heavily on being able to film in color. For example, program dealing with blood, or hematology. The author points out that the full syndication of "Science in Action" was not realized until it went to film because "there are simply not enough stations equipped to handle programs syndicated on tape." (45) Another advantage in using film was that it made it easier to record a program on location. The cost for doing a program in color film was about the same as that of doing a program using color videotape. At this time, it was still easier and cheaper to update and edit a program in film. (46) The 30-minute

show was film with a Kodak Reflex Special 16mm camera. Sound recording of the program used boom and lavalier microphones and spocketed 16mm magnetic film.

**2013.** Fischer, Claude S., ed. *America Calling: A Social History of the Telephone to 1940*. Berkeley and Los Angeles: University of California Press, 1992.

Fischer attempts to assess how the telephone affected personal and social life, and to use the telephone to gain insight into "modernity." The opening chapter reviews contemporary thinking about technology and modern life. One point made is that religious leaders and other conservatives looked on modern technology -- automobiles, electric lights, radio, movies, etc. -- as threatening people moral fiber; they feared such conveniences would make people soft. In this opening chapter, Fischer discusses and critiques such other authors who have written about technology and society as Albert Borgmann, Siegfried Giedion, Stephen Kern, Joshua Meyrowitz, Malcolm Willey and Stuart Rice, and others. Fischer points out that people used the telephone to further their own needs and desires (did not the telephone also create desires?). To put the telephone's influence in context, the author makes comparison with the automobile.

"Chapter 2 presents a brief, nontechnical history of the telephone in North America. Chapter 3 explores the various ways that the telephone industry, especially AT&T, marketed its service to households, exploring the manner in which the industry understood or misunderstood subscribers' use of the telephone. Chapter 4 tracks the diffusion of the telephone across the United States, assessing the factors that encouraged or retarded its spread. It also contrasts the telephone's diffusion in rural as opposed to urban areas and in the working as opposed to the middle class. Chapter 5 further examines diffusion but at the level of the local community and the household. It recounts the response to the telephone in Antoch, Palo Alto, and San Rafael and then uses census data to determine which households in those towns adopted the telephone in which years. In most of these studies we use the automobile as a comparative benchmark.

"Chapter 6 employs a variety of evidence, from etiquette manuals to counts of advertisements, to chart how the telephone became an accepted part of everyday life. Chapter 7 looks at social change in our three towns, focusing on localism: Did residents become less involved in and less attached to their towns as the half-century passed? Chapter 8 looks more closely at individuals, asking how they reacted to the telephone and how they used it in their personal lives. In that context the chapter also analyzes the differences between men and women in regard to the telephone. Chapter 9 outlines telephone history from 1940 and summaries the findings and implications of this study."

**2014.** ---. "Studying Technology and Social Life." *High Technology, Space, and Society*. Ed. Manuel Castells, ed. Beverly Hills, CA: Sage Publications, 1985. 284-300.

Fischer attempted to "describe ... the sorry state of the sociology of technology -- examine its decline, theoretical confusion, and empirical vacuum -- and argue for new efforts to understand how technology influences social life." Drawing on his research on the social impact of telephones and automobiles, he is concerned with how such technologies affect "daily personal and social life rather than with large economic and institutional domains and with changes across one or two generations rather than across epochs of history."

**2015.** ---. "'Touch Someone': The Telephone Industry Discovers Sociability." *Technology & American History: A Historical Anthology from Technology & Culture*. Ed. Stephen H. Cutcliffe and Terry S. Reynolds, eds. Chicago: University of Chicago Press, 1997. 271-300.

**2016.** Fischetti, Mark. "The Future of Digital Entertainment." *Scientific American* 283.5 (2000): 47-49.

Digital communication meant that in the not-too-distant future, as the entertainment and information worlds moved from analog to digital means of communication, the movies would continue to converge with other

media – television, video games, music, radio, books, newspapers, magazines, telephones, and the World Wide Web – and could be accessed from any place, at any time, on TV sets, personal computers, automobile dashboards, with eye glasses and wristwatches – even, some predicted, with retinal implants. It seemed certain that these media would become more sophisticated in their ability to mimic real life experiences.

**2017.** Fisher, David E. And Marshall Jon Fisher, ed. *Tube: The Invention of Television*. Washington, D.C.; and San Diego: Counterpoint; and Harcourt and Brace, 1996.

This book is part of the *Sloan Technology Series*, and is written for a broad public. The development of modern television was perhaps not as dramatic as the creation of the first airplane flight or the invention of the atomic bomb. TV resulted from the work of many people over many years. By the mid-1930s, a "different magic box [from FM radio] had appeared, one that offered more -- much more -- than static-free radio. At first, it was called *visual listening*, or *audiovision*, or *telectroscopy*, *telephonoscope*, or *hear-seeing*. It was also called *raduo* and *electric vision* and *radiovision*. Finally, it acquired a name that looked like it might stick. They called it *television*." This work begins with nineteenth-century attempts at "seeing at a distance," and its final chapter deals with "The Digital Future: Smart Television."

**2018.** Fishman, Robert, ed. *Urban Utopias of the Twentieth Century*. New York: Basic Books, 1977.

**2019.** Fiske, John, ed. *Television Culture*. London: Routledge, 1987.

Fiske argues that television works to support society's dominant ideology. "In this book," he writes, "I work with a definition of television as a bearer/provoker of meanings and pleasures, and of culture as the generation and circulation of this variety of meanings and pleasures within society."

Television tends to separate the family from the rest of the world. "'The world' becomes something that is potentially disruptive to the family, so the news constructs essentially negative and threatening versions of 'out there,' sitcoms enact the weekly contest between the forces that attempt to disrupt the family and the 'nature' that holds the family together." Fiske notes that some researchers (e.g., Ells) argue that "television's effect is to 'isolate' the family viewer from the world, to center him/her in the home, and to construct a subjectivity that is entirely familial."

Television can become a companion for women and the elderly. Some might listen to the TV rather than watch it because as research has shown, Fiske says, "many women alone in the house during the day had the television on because the sound of its voices made them feel less lonely...." For the elderly, there is an important form of companionship. "This is another way in which television differs from film, which has to cater for only a single mode of watching and does not have to compete for the viewer's attention," Fiske says.

**2020.** Fitch, Walter M. "The Motion Picture Story Considered as a New Literary Form." *Moving Picture World* 7.6 (1910): 248.

This article argues that moving pictures are a new art form for literature, the first since the appearance of the novel. "This moving picture story is a new literary form. It is not drama, it is not novel, it is not poem. It contains the elements of all previous forms, but it is itself a new creation, the only new form which literature has evolved since the publication of the first novel in 1741. It is so modern that we cannot see it in perspective; we can as yet realize only in the smallest way its possibilities. We may see a little: we may imagine more; but we should ever bear in mind the vast difference between crude beginnings and full achievement; between 'Pamela' and 'Les Miserables'; between the 'Beggar's Opera' and 'Parsifal.' The motion picture story is to-day a lusty infant. When it gets its growth it will shed its swaddling clothes and all men will see and recognize its virile power."

The article also notes that brewers have lost money to the movies and hence are the source of much hostiled press toward cinema. "A very large percentage of the income of these nickel theaters is taken directly from the profits of the brewers. This fact probably accounts largely for the hostility of the daily press to the motion picture; the liquor interests largely sway the press through their advertisements."

The article indicates that improvements in lighting, especially the Cooper Hewitt mercury vapor lamp, made it possible for film makers to create more elaborate story thus changing the nature of acting. Cooper Hewitt lighting made possible the filming of more complex stories about the time of transition and the emergence of the "star." "The art of printing made possible the novel. The invention of Edison made possible the newest literary form, though the inventor had no suspicions of this literary fact at the time. The first motion pictures were all scenic: later simple pantomimic actions were planned and photographed. Then came the invention of the mercury vapor electric light (the Cooper Hewitt light), peculiarly adapted to photography. This made possible the use of special studios and scenic settings. Producers began to plan and to stage regular pantomime plays; now the larger producing companies all have these studios; some have private parks many acres in extent, and all send companies into the great natural studio of out-of-doors, there to enact their mimic dramas in the environment of natural scenery."

**2021.** Flam, Jack D., trans., ed. *Matisse on Art*. London: Phaidon Press, Ltd., 1973.

This work has a couple of entries from Henri Matisse commenting on the use of color.

**2022.** Fleming, Rex. "Suitcase Studio." *American Cinematographer* 46.10 (1965): 642-44.

This article discusses the portable equipment used by an independent film maker who works with 16mm film.

**2023.** Fletcher, Beaumont. "The Stage and the Church." *Godey's Magazine* 131.783 (1895): 280-84.

Beaumont Fletcher begins by saying that "Nobody will deny that the Stage can be grossly immoral." (280) But the stage can be a positive force but if it is to fulfill its educational potential, it must "endure comparison with that activity which is entirely devote [sic] to the furtherance of morals, the Church." (280) The stage is primarily to amuse and provide entertainment and whatever moral instruction it has to offer must be provided in that context. Fletcher writes that "the Stage should pose as a teacher primarily; its first object is to entertain. Like fiction, and other branches of art, its didacticism must be artfully concealed, effective only subtly." (282)

The author talks about the status of actors and says that "the potency of tradition, centuries old, is against the actor." "Over-zealous" critics have preached that the "play-house is 'the vestibule of hell,' a pitfall for young men's feet." (283)

The actor's life off-stage may often be immoral even if his stage performance may be deemed moral. But "a virtuous actor cannot redeem the insidious immorality of a drama, any more than the uprightness of a theologian can ensure the accuracy of his dogmas. The word and the speaker are not the same." (280) Why do actors have a low status? "Now the somewhat general laxness of actors lies almost altogether in a disregard of one section of the Decalogue. They are conspicuously absent from the jails and penitentiaries, and they possess the virtue of charity to a remarkable degree. The reasons for their personal intemperance are numerous and quickly found. They are, of necessity, a roving class, with almost no opportunity for the solid blessings of home-life. They have a comparatively large income for what is usually a small number of working hours. And their excessive and monotonous leisure must be spent in dissipation or in the horrible barrenness of a hotel room. The very piety of the monks ran into riotous mischief when their only surroundings were dingy, narrow cells." (280)

The centuries of prejudice against actors have had an effect on the contemporary actor. "Ages of abuse heaped on the heads of players have had their undeniable effect of the actor of to-day. The recently knighted Sir Henry Irving is still, in the eyes of unrepealed statutes, a rogue and a vagabond. The revered Shakespeare was a common

vagrant....Then, too, the unwarrantedly large space theatrical people are given in the newspapers which print most of their vices and few of their good deeds, magnifies their frailty unfairly." (280)

"Culture," Fletcher said, was "a prime bulwark of morality. But actors, as a rule, come upon the stage with unfinished educations, and, achieving sudden celebrity in some role, are strongly tempted to wear the mark into a rut, and make to excursions into wider fields of their art. They are 280/281 not a studious class, though, learning is of immense advantage in a genuinely successful stage career." (280-81)

The author notes that the moral influence of drama on audiences has been "discussed by numberless writers from Aristotle to Schlegel to Schiller." (281) He argues that "a radical change is demanded in the attitude of the Church toward the Playhouse." (283) Ministers condemnations of the theater do not keep people from attending plays. The average ministers knows little of the plays he attacks "beyond bald newspaper accounts of their plots and garbled, sensational reports of the personal failings of certain actors." (283) Few ministers are bold enough to defend the theater and stage from their pulpits. (284)

The author opposes prior censorship. "Art-censorship has never succeeded in justifying its existence," he says. "It installs bigotry, bias, and partisanship into despotry. It brings into play all underhanded machinations, wire-pulling, evasion, bribery. It narrows art to the channel of the faction in power. It throttles inspiration, reform, novelty, experiment. It endeavors to school and jail the high-spirited democracy of artists, and it must yield sooner or later to growing revolution, only to be supplanted by an equally stiff-necked tyrant of another party. After all, a free press and an unfettered art, with punishment for evil works rather than vain attempt at their prevention, bring in their train fewer ills than any other policy." (284)

This article ends by observing that modern society seems to have a growing hunger for attending plays. "The passion for play-writing and the hunger for play-going are grown into the very marrow of the bones of civilized man. The stage is a primeval, unceasing activity that cannot be howled down or boycotted. It needs, then the restraining, guiding inspiration of a lofty sentiment in its audiences. The Better Stage has a right to the approval and aid of all that profess a concern in the morals and the culture of mankind." (284)

**2024.** Flint, Kate. "Moral Judgment and the Language of English Art Criticism, 1870-1910." *Oxford Art Journal* 6.2 (Criticism) (1983): 59-66.

Flint writes that there are three major categories when considering the use of a moral vocabulary in art criticism between 1870 and 1910. The first, "prevalent since the Renaissance, that art must deliberately serve a didactic end as well as pleasing the eye, persisted, above all through the writings of Ruskin and his followers...." (59) A second category is one "in which morality and art criticism can be considered ... in many ways the obverse of the first. It rests on the belief that art has the power to influence for the bad as well as for the good, both through its content, and, though to a lesser extent, through the style in which it is executed." (59) These two categories, Flint says, are "broadly speaking prescriptive. But the third type of criticism, on which I wish to concentrate for the remainder of this article, is descriptive in its essence: it is that criticism which uses states of being and aspects of conduct as convenient value-bearing metaphors. Whereas the two types of overtly moralising criticism already mentioned centre around the responsibility of the artist, in this cas the finished work itself is constructed as the subject. It is conceived of as a body, possessor of mental and physical attributes and defects. This normative approach habitually employs pairs of opposites used elsewhere to define the human Victorian subject, and plays on associations of approval and disapprobation: health/disease; mental equilibrium/insanity; decorum/unruliness or vulgarity. Short nineteenth-century lists if desirable artistic qualities read like a paraphrase of Victorian moral values: 'strong individuality, earnestness of feeling, and healthiness of conception...." (60)

Among the critics who associated some types of art with revolution and anarchy were Max Nordau, E. Wake Cook, and Robert Ross. Kate Flint argues that "Wake Cook was the most fervent and probably the most consistently extreme of those who equated the danger of change in art with political revolution. The very title of his work, *Anarchism in Art and Chaos in Criticism* draws this analogy, which he elaborates in a vituperative attack

against 'decadence', against the 'anti-patriotism' which an interest in French art reveals. In a neat bit of bellicose word play, he condemns those artists who, in the late nineteenth century, tried to upset British painting as 'A few daring anarchists [who] crept in and tried to spike the canons of Art and to dynamite established reputation.' One of his favourite targets is Whistler with his International Society of Sculptors, Painters and Gravers.... (61)

"Cook was not just an isolated eccentric among early twentieth-century critics. Robert Ross, reviewing the first Post-Impressionist exhibition, noted the significance in the choice of opening day the Fifth of November, appropriate for 'revealing the existence of a widespread plot to destroy the whole fabric of European painting'..." (61)

With regard to the use of color, Flint says: "The condemnation of excess, and the favouring of moderation, so often brought in when criticism undesirable continental characteristics, was employed with particular force when discussing the application of colour. Bright meant vulgar...." (62)

**2025.** Flood, Ned Arden. "The Modern Poster." *The Chautauquan* 29.6 (1899): 561-70.

Flood writes that "Occupying the windows of our shops, the walls of our streets and roads, and appealing everywhere to the eye, the poster has doubtless seemed commonplace and ordinary, for it has the advantage of position which compels observation whether we will or not. That it receives but passing notice, is commonly examined with reluctance if only for the moment, or fails to excite more than temporary curiosity is due in large measure to its seeming effrontery, oftentimes its vulgarity, not infrequently its lack of charm, and more generally its omnipresence, which bequeaths to it a commonplace character." (561) Flood goes on to say that the "poster of today has a history which much of achievement has dignified, and quite as well the prospect of a future which is likely to be as useful as it is certain to be chromatic." (561) Those posters that are "grossly immoral," the author claims, "are only a small part of the whole." (562) "The modern poster is not representative of art but of a phase of artistic development. In a social way it provokes *some* persons who lack self-restraint; is impatiently tolerated by the very *few* whose artistic sense is so highly endowed that they fail to appreciate anything beyond the canvase of a Raphael or Angelo; and by the *many* it is simply accepted for what it is worth." (562)

The author writes about Jules Cheret's posters in France. "His poster pictures have caused much of a transformation in Paris. The tall, sentinel-like kiosks of the main thoroughfares have become veritable monuments of color; the dead gray walls of the long boulevards and streets have been warmed into life, decorated with the most startling, astounding figures, and set off by the most extraordinary combinations of color, mainly the creations of Cheret." (563) As these posters are damaged by weather, etc., they are rapidly replaced by others. "Cheret is the pioneer in posterdom, the genius in art, above all the colorist, a complete and absolute chromatic master." (563)

In the United States, "Literature has given to poster designers their greatest inspiration, and the large number of periodicals in this country has 567/568 notably influenced the development of art. By far the greatest number of artistic posters made with us are those announcing the publication of books, magazines, and newspapers." (567-68)

According to Flood, "the modern poster is a combination of ideas." (570)

**2026.** Flower, B. O. "Mask or Mirror: The Vital Difference between Artificiality and Veritism on the Stage." *The Arena* 45 (1893): 304-14.

This article begins by saying that "The theatre of recent years has been a mask rather than a mirror; that is to say, it has been afflicted with the gangrene of artificiality." (304) The author also sees religion, literature and art heavily influenced by artificiality. Flower believes that theater is too conventional. "That which is artificial, or if true is still encased in the mummy clothes of traditionalism, will fail to touch the well-springs of life." (306) He argues that it is "well-nigh impossible to present a dramatic work which is strongly unconventional." (307)

**2027.** ---. "Photography: Its True Function and Its Limitations." *The Arena* 37.207 (1907).

"The past seventy years have been marked by a steady, rapid, and at times an almost magical improvement in the art of photography," Flower begins. He links these improvements to progress brought by modern science - - "the age of science the miracle-worker, who in nature's laboratory has so utilized sunshine, electricity, steam and other subtle natural agencies and forces as to transform the world, changing the face of civilization, almost annihilating time and space, while greatly broadening the mental horizon of the race and marvelously enriching the life of man." (128) After listing the values of "legitimate" photography, he continues by saying that "while these noble triumphs have been legitimately achieved and the young art has in a way become a companion to the splendid art of the painter, a servant of science and a handmaid of industry, there are those in our modern feverish and somewhat superficial age who would force photography out of its legitimate sphere, throwing to the wind the well-defined rules of the art.... **This temper o the charlatan, this striving to wrest photography from its legitimate function and produce occasionally some wonderful examples of freak photography,** [my emphasis] that may or may not be strong in points of real value and which are the result of chance rather than of the conscientious and faithful following of the great basic laws of the photographers." (128) The author (here quoting from a prominent sculptor) disapproves of work whose only purpose was to "make the superficial start and exclaim, 'Ah! how strange, how striking, unique and original!'" (130) He quotes Hugo Munsterberg on the difference between the photographer and the artist: "'A good photographer ... is certainly a more useful being than a bad artist, but no photographer understands the meaning of art who thinks that he and Sargent are in principle doing the same thing.'" (131) Flower then turns to Bernard Shaw for further commentary on this issue. (131) Flower maintains that the "artist of the camera ... is a literalist. He is nothing if not true to the external delineations." (133) Later he quotes the well-know Boston photographic artist, J. E. Purdy, who said that "'the aim of photography is to bring out or develop the truth, character and feature of the subject in its highest, loftiest sense.'" (137) Flower thought it unlikely that the photographer would supplant the artist whose portraits remain more compelling and better able to capture the essential of their subjects than a photograph.

**2028.** ---. "The Rise of Photography and Its Service to Mankind." *The Arena* 27.1 (1902): 28-38.

The article begins by saying that the "nineteenth century may be termed the golden age of scientific discovery and the summer-time of inventive genius, in comparison with which all other centuries dwarf into insignificance." (28) This article discusses the history of photography and talks about two innovations -- color photography and x-rays. It quotes Gabriel Lippmann on his color photography process saying in a lecture before the Royal Society in April, 1896, that "The effects are said to be most beautiful, the only falt being that the colors are more brilliant than in Nature, just as they are when viewed in the camera itself." (Lippmann quoted, 32)

Flower says that before photography "only the very rich could afford portraits of the cherished members of the home circle, 33/34 for even indifferent work was far out of the reach of most persons, and few artists possessed at once the genius and the training necessary to catch and represent the lifelike features and expressions that we find in the work of the camera. Photography has changed all this, so that to-day in the homes of rich and poor alike, which jewel the civilized world, are found the lifelike shadows, or images of those who hold a sacred place in the affections or images of the home makers." (33-34) The author goes on to say that "Before the magic of this picture the past rises as a dream, in which the boy, with joyous laughing face, gives place to the thoughtful youth, standing on the threshold of manhood, with brow mantled with the same look of confidence, mingled with serious concern, which the camera has so marvelously reproduced." (34) Flower notes that photography has given the reading public a visible image of historical figures over the past three-quarters of a century where before, one might have to settle for looking a sculpture or painting. (35)

This article compares achievements of photography's inventors to the work of Johann Gutenberg: "Like Gutenberg, Daguerre and the other fathers of photography have greatly enriched life and increased the enlightenment of the world." (37) The author concludes by saying that today (1902), "it would be difficult to overestimate the blessings it [photography] has rendered to civilized man." (38)

**2029.** Foerstel, Herbert N., ed. *Banned in the Media: A Reference Guide to Censorship in the Press, Motion Pictures, Broadcasting, and the Internet*. Westport, CT: Greenwood Press, 1998.

This work surveys censorship in newspapers, magazines, motion pictures, radio, television, and the Internet.

**2030.** Fondiller, Harvey V. "Movie Camera Factories of Europe." *Popular Photography* 67.5 (1970): 124-26.

This article notes that prior to World War II, most amateur movie cameras that would be bought in the United States were American products. In 1969, Europe led "in the production of quality super 8 cameras. West Germany, France, and Switzerland led in imports to the U. S. Also, even more inexpensive camera (under \$50) came from Japan. Bauer cameras, Agfa-Gevaert (made near Munich), and the Beaulieu movie camera (from south of Paris) were among the best known brands.

**2031.** Fones-Wolf, Elizabeth. "Promoting a Labor Perspective in American Mass Media: Unions and Radio in the CIO Era, 1935-1956." *Media, Culture & Society* 22.3 (2000): 285-307.

Fones-Wolf traces the use of radio by organized labor, especially the CIO unions, from the mid 1930s to the mid 1950s. Fones-Wolf notes that in the years immediately following World War II, unions were regularly heard on commercial stations and also operated a number of FM radio stations. "By the early 1950s, labor's voice was more widely heard on the airwaves than ever before. Organized labor offered at least a modest check on corporate America's command of the mass media." The National Association of Broadcasters adopted a code in 1939 that prohibited stations from selling time for controversial issues, which by definition included programming produced by labor unions. Organized labor fought the code until it was eliminated under FCC pressure. Fones-Wolf briefly describes how the CIO Political Action Committee used radio in 1944 for its campaigns for Roosevelt and supportive congressional candidates. CIO PAC also published a handbook on how to gain access and use radio, and it produced a series of pro-labor musical and dramatic radio programs to be sponsored by local unions. In November 1944, the four networks agreed to give the AFL and the CIO free time for weekly programs, including "The American Federationist of the Air," a weekly newsmagazine, and "Cross Section CIO," a radio forum with discussion by labor, farm, business and government leaders. Organized labor, Fones-Wolf noted, attempted to challenge business domination of discourse by trying to expose employer propaganda, by aggressively contesting the portrayal of labor in the mass media, and by using radio to compete directly with business for "worker loyalty and public sympathy." In 1949, the UAW and ILGWU established FM radio stations in Detroit, Cleveland, Chattanooga, Los Angeles, and New York City. These stations all closed by 1952, in part because FM sets were not being developed for consumer sales, FM was not being promoted, and television was emerging. Still, labor continued to be present on commercial AM stations. Fones-Wolf argues that the experience from 1935 to 1956 "suggests that it is possible to challenge the capitalist broadcasting system and to use the media to help achieve organized labor's goals."

--Phil Glende

**2032.** Fones-Wolf, Ken and Elizabeth Fones-Wolf. "A Mighty Voice for Labor: The Struggle to Create a National Daily Labor Newspaper, 1952-1958." *Labor Studies Journal* 20.3 (1995): 42-64.

Ken and Elizabeth Fones-Wolf recount the short life of daily newspaper launched by the International Typographical Union in the mid-1950s. By publishing daily, instead of weekly, biweekly, or monthly, like the rest of the labor press, *Labor's Daily* was supposed to "more effectively communicate with union members and the public." The authors briefly trace the history of the labor press, labor's complaints about the mainstream media, and the cultural and political context of post-war America. They detail the beginnings of *Labor's Daily* from a daily ITU strike paper in Charleston, West Virginia, to a national publication distributed during strikes throughout the nation. "The ITU published a national edition of the paper in West Virginia and shipped mats of its pages to strike-bound cities where printers added additional pages of local news, picture and features, thus supplying communities with local news from a union source." In 1955, the ITU moved publication to a more central location



Bettendorf, Iowa. The authors also provide a brief description of content. They noted that the paper carried cartoons, a crossword puzzle, sports, and other non-labor features to compete with the mainstream press for readers. The paper never was self-sustaining, and by late 1956, the ITU's commitment was waning, and the union insisted that the whole labor movement had to bear financial responsibility. The paper did not win support. It was opposed by the staff of the AFL-CIO, the authors noted, because of its poor circulation and its independent politics. The paper was discontinued in March 1958.

--Phil Glende

**2033.** *The L-Shaped Room*. 1962, 1962 (Great Britain); 1963 (USA).

Plot summary from American Film Institute Catalog: "Jane Fosset, a 27-year-old Frenchwoman, leaves her provincial home, moves to London, and spends a loveless weekend with an unemployed actor. She later discovers that she is pregnant, and she moves into a squalid [H]L-shaped room in a Notting Hill boardinghouse and arranges to have an abortion. After one interview with a mercenary Harley Street "gynecologist," she decides to have the child. While staying at the boardinghouse, she becomes involved with a fellow lodger named Toby, an unsuccessful writer. Their affair delights most of the other tenants who have befriended her--prostitutes and actresses--but angers Toby's friend Johnny, a Negro jazz musician living in the room next to Jane's. Johnny has learned of Jane's pregnancy, and after listening to the sounds of lovemaking coming through the paper-thin walls, he tells Toby of Jane's condition. Outraged, Toby leaves, and Jane, in a moment of despair, tries to kill her baby by taking some pills given to her by Mavis, the elderly actress who lives downstairs. But the abortion attempt fails, and Jane accepts with relief the fact that her baby will live. Although Toby returns, he is incapable of accepting a child that he has not fathered. He visits Jane when the baby is born and presents her with a copy of his first finished story, "The [H]L-Shaped Room." After leaving the hospital to return to France, Jane leaves the story in Toby's room. A note is attached: 'Darling Toby, it's a lovely story, but it hasn't got an ending. It would be marvelous with an ending.'"

"**Note:** Copyright length: 142 min. Released in Great Britain in 1962; running time: 142 min."

**2034.** *The Grapes of Wrath*. 1940, 1940.

This movie was based on the novel *The Grapes of Wrath* by John Steinbeck (New York, 1939). Eric Johnston sometimes cited it as an example of how a film that was critical of American life and used by communist countries often backfired. "Even the tramps have cars" in America, C. L. Sulzberger reported in the *New York Times*.

**2035.** Ford, Jesse Hill. "Abolish Film Ratings; Trust the Moviegoers." *USA Today* May 2, 1990 1990, sec. A: 10A.

As the motion pictures industry's rating system came under attack from movie makers in 1990 -- many calling for a new rating category for non-pornographic "adult" films -- novelist and screen writer Jesse Hill Ford called for abandoning the ratings altogether. The studios easily outwitted the rating board, he concluded. By charging censorship they gained much free publicity for films that few people would ever see, or want to see. It was time to depend on responsible media, churches, and word-of-mouth to inform parents, Ford said.

**2036.** Ford, Luke, ed. *A History of X: 100 Years of Sex in Film*. New York: Prometheus Books, 1999.

This book provides a history of sex in motion pictures. The work is interesting on the increasing use of sex in mass media during the latter half of the twentieth century. Erotic depictions of the body became far more common after World War II. Advertising had exploited nudity throughout the century and continued to do so. Nude, or semi-nude, photographs multiplied. In this area, the Europeans took the lead. During the 1960s, Scandinavian publishers used new technology that produced high quality photolithographic color prints at lower prices to produce the first widely obtainable color photographs of male and female genitalia. Over the next twenty years European publishers turned out billions of copies of magazines featuring sexually explicit pornography.

**2037.** Forester, Tom. "[Bibliography: Information Technology Revolution]." *The Information Technology Revolution*. Ed. Tom Forester, ed. and intro. Cambridge, MA: MIT Press, 1985. 56-59, 104-05, 162-66, 216-17, 258-59, 295-97, 334-35, 372-73, 417-18, 466-67, 528-29, 569-70, 617-19, 663-64.

Forester's work not only assembles papers and articles on the information technology revolution, but it also has a "Guide to Further Reading" at the end of each section. These guides pull together some of the best literature (as of 1985) on the topic of this anthology.

**2038.** ---. "[Bibliography: Materials Revolution]." *The Materials Revolution: Superconductors, New Materials, and the Japanese Challenge*. Ed. Tom Forester, ed. Cambridge, MA: MIT Press, 1988. 375-86.

This work contains a useful bibliography on materials science, superconductors, new materials such as ceramics, optical fibers, plastics, cements, superglues, alloys, and semiconductors. It also has works on computers and telecommunications, aerospace, energy, transport and manufacturing, medicine, space processing of materials, and future applications of various materials.

**2039.** ---. "[Bibliography: Microelectronics Revolution]." *The Microelectronics Revolution: The Complete Guide to the New Technology and Its Impact on Society*. Ed. Tom Forester, ed. and intro. Oxford, Eng.; and Cambridge, MA: Basil Blackwell Publishers; and MIT Press, 1980. 62-64, 103-04, 159-61, 219, 288-89, 353-55, 414-15, 497-99, 575-76.

This collection of previously published essays has bibliographies at the end of each section pulling together literature (as of 1980) on microelectronics, microprocessors, computers and their social impact, the influence of the microelectronics revolution on industry, employment, the office and industrial relations, town planning, politics, and artificial intelligence.

**2040.** Forester, Tom, ed. and intro., ed. *The Information Technology Revolution*. Cambridge, MA: MIT Press, 1985.

Forester has collected numerous articles in this work. Each has an abstract and a Guide for Further Reading. Interesting pieces include Forester's Introduction; chapter 3 on "The Telecommunications Explosion" (which has essays by John S. Mayo, Duane L. Huff, Robert Kahn and Martin L. Ernst, and Martin Mayer), and the essays from Part Four: "Implications for Society."

**2041.** Forester, Tom, ed., ed. *The Materials Revolution: Superconductors, New Materials, and the Japanese Challenge*. Cambridge, MA: MIT Press, 1988.

This collection by Forester has essays from contemporary publications and from more scholarly outlets. Forester writes that "in the past the human race has tended to adapt naturally occurring materials and minerals for its use. Now science and technology is giving humans the ability to *design* the materials they require.... The new materials technology could therefore represent an entirely new way of going about things, and as such it will present a major new challenge not only to managers, designers, and entrepreneurs but to governments worldwide." Forester discusses ceramics and plastics (in 1979 the annual output of plastics in the U.S. exceeded steel for the first time), and semiconductors and cement. "Transistors, integrated circuits, and the chip itself only came about after material scientists learned how to process silicon from common sand.... What's more, entirely new materials like gallium arsenide -- formed by combining gallium with arsenic ... are threatening to replace silicon as the main constituent of semiconductors."

**2042.** Forester, Tom. "The Microelectronics Industry: The Jelly Bean People of Silicon Valley." *The Microelectronics Revolution: The Complete Guide to the New Technology and Its Impact on Society*. Ed. Tom Forester, ed. and intro. Oxford, Eng.; and Cambridge, MA: Basil Blackwell Publishers; and MIT Press, 1980. 65-71.

The author visited Santa Clara valley, or Silicon Valley, in June, 1978, and wrote this account of life there.

**2043.** Forester, Tom, ed. and intro., ed. *The Microelectronics Revolution: The Complete Guide to the New Technology and Its Impact on Society*. Cambridge, MA: MIT Press (originally Oxford, Eng.: Basil Blackwell Publisher), 1980.

This book is a collection of previously published articles and chapters. Chapter 1 ("The New Technology," pp. 3-64) has articles by **Gene Bylinsky** ("Here Comes the Second Computer Revolution"); **Phillip H. Abelson and Allen L. Hammond** ("The Electronics Revolution"); **Robert N. Noyce** ("Microelectronics"); **William G. Oldham** ("The Fabrication of Microelectronic Circuits"). Chapter 9 ("The Information Society?") has essays by **Daniel Bell** ("The Social Framework of the Information Society"); **Joe Weizenbaum** ("Once More, the Computer Revolution"); and Bell's "A Reply to Weizenbaum." Other chapter titles in this book include: Part I: "The Microelectronics Revolution": chapter 2 ("The Microelectronics Industry"); chapter 3 ("Applications of the New Technology." Part II: "Economic and Social Implications" includes chapter 4 ("The Impact in Industry"); chapter 5 ("The Revolution in the Office"); chapter 6 ("The Consequences for Employment"); chapter 7 ("Industrial Relations Implications"). In Part III ("The Microelectronic Age"), chapter 8 is on "The Social Impact of Computers."

**2044.** Forman, Henry James, ed. *Our Movie Made Children*. New York: Macmillan Company, 1933.

This book was journalist Henry James Forman's controversial popularization of the Payne Fund Studies. Forman oversimplified the Studies. What much of the public came to know about this social science research came from Forman's book.

**2045.** Forman, Peter , and John, Robert W. Saint. "Creating Convergence." *Scientific American* 283.5 (2000): 50-56.

Digital communication also meant that in the not-too-distant future, as the entertainment and information worlds moved from analog to digital means of communication, the movies would continue to converge with other media – television, video games, music, radio, books, newspapers, magazines, telephones, and the World Wide Web – and could be accessed from any place, at any time, on TV sets, personal computers, automobile dashboards, with eye glasses and wristwatches – even, some predicted, with retinal implants. It seemed certain that these media would become more sophisticated in their ability to mimic real life experiences. This issue of *Scientific American* has much on digital cinema.

**2046.** Forshey, Gerald E., ed. *American Religious and Biblical Spectaculars*. Westport, CT: Praeger, 1992.

This work is part of Praeger's *Media and Society Series*, J. Fred MacDonald, general editor. This work is useful for those interested in learning more about how religion is portrayed in motion pictures and on television. Forshey discusses, for example, Franco Zeffrelli's television presentation, *Jesus of Nazareth*.

**2047.** Foulkes, Fred K. and Jeffrey L. Hirsch. "Management and Labor: the Organization of Work." *The Information Technology Revolution*. Ed. Tom Forester, ed. and intro. Cambridge, MA: MIT Press, 1985. 468-79.

When this piece appeared in the *Harvard Business Review* (Jan. - Feb. 1984), both authors were at the Human Resources Policy Institute at Boston University. Their article is based on case studies of companies that have moved to use robots. "Managers who successfully introduce robots carefully select their sites, move slowly, retrain displaced workers, and educate and keep informed both line managers and the unions."

**2048.** Foundation, Scientific Staff of the Fusion Energy, ed. *Beam Defense: An Alternative to Nuclear Destruction*. Fallbrook, CA: Aero Publishers, Inc., 1983.

This 154-page book appeared shortly after President Ronald Reagan's March 23, 1983, speech announcing the Strategic Defense Initiative (SDI). The work argues that building a shield against nuclear attack is a good idea and the technology, which the work attempts to explain, makes such a shield possible. The work was produced by the Fusion Energy Foundation which had supported beam defense since 1977.

**2049.** Fowles, Jib, ed. *The Case For Television Violence*. Thousand Oaks, CA: Sage Publications, Inc., 1999.

Fowles criticizes mass communication research that has too easily concluded that violence shown on television and other mass media have harmful effects. He critiques the work of two leading proponents of the view that violence on television causes anti-social behavior – Leonard Eron and George Gerbner. Fowles is also critical of the position taken by such professional and scientific organizations as the American Medical Association, the American Academy of Pediatrics, and the American Psychological Association. Too often they have accepted conclusion without doing firsthand research. "Television violence deserves a much better reputation among people," Fowles writes. It "survives because of viewers' preferences – not because of what people say they want but because of what they actually view. People who truly want to understand the role of television violence need to critically examine the role of this content, in its many guises, in their own lives.... Perhaps, to give television violence its due, we need first to respect ourselves more fully, to have greater regard for the complex, semiviolent creatures that we are."

**2050.** ---, ed. *Starstruck: Celebrity Performers and the American Public*. Washington, D. C.: Smithsonian Institution Press, 1992.

This book examines the growing fascination with entertainers. Fowles notes that this fascination grew rapidly between 1870 and 1920. The rise of cities populated with recent immigrants and also people who came from farms and villages helps to explain the appearance of a celebrity culture. Technology played an important role. The telegraph and railroad helped to build a national following for actors, actresses, and baseball players. "Then something cataclysmic happened," Fowles writes. The "pace of the technological distribution of star images turned furious with the advent of motion pictures. It was this technology, above all others, that ushered in the age of the star."

**2051.** Fox, David J. "Blockbuster Video Rates NC-17 Films Unsuitable for All." *Los Angeles Times* Jan. 14, 1991 1991, sec. F (Calendar Section): 1.

This article reports on Blockbuster's decision not to rent NC-17 videos. Later Blockbuster rented them on a case-by-case basis. Blockbuster then had about 1,600 outlets.

**2052.** ---. "Jack Valenti Says Change Possible for Film Ratings." *Los Angeles Times* Aug. 10, 1990 1990, sec. F (Calendar).

This article deals with Jack Valenti's thinking about the need for changing the motion picture rating system. Valenti had consistently opposed revisions but now realized that compromise would be needed. The industry soon adopted the NC-17 rating category. The only previous revision to the ratings had been in 1984, the PG-13, in reaction to the release of *Indiana Jones and the Temple of Doom*.

**2053.** ---. "Movie on Prostitution Still Gets an NC-17 Rating." *Los Angeles Times* Sept. 9, 1991 1991, sec. F: 2F.

This article deals with the NC-17 rating given to Ken Russell's movie *Whore* (1991). Richard Heffner, head of the Classification and Rating Administration, discusses the reasons for the rating.

**2054.** ---. "R Vs. NC-17 -- What's the Difference?: Filmmakers, Exhibitors Are Bewildered by Inconsistent Ratings." *Los Angeles Times* Jan. 18, 1993 1993, sec. F (Calendar): 1F.

This article examines the confusion that some film makers and exhibitors had over why certain ratings were given to motion pictures. It discusses Madonna's NC-17 movie *Body of Evidence* (1993).

**2055.** ---. "Rating System Faces Challenges on Two Fronts." *Los Angeles Times* July 21, 1990 1990, sec. F (Calendar): 1F.

The motion picture industry's rating system faced legal challenges and also attacks from movie makers who were unhappy with the system and wanted a new rating category to indicate non-pornographic adult films.

**2056.** ---. "Ratings to Give Parents More Data." *Los Angeles Times* July 29, 1992 1992, sec. F (Calendar): 1F.

With the adoption of the NC-17 in 1990 by the motion picture industry came progress on providing the public information about why ratings had been given, a step that Jack Valenti had resisted. Henceforth, R-rated movies would carry short explanations about why they had been restricted. Two years later (July, 1992), the industry began offering explanatory statements for the PG and PG-13. It was all part of a trend, said NATO's president William F. Kartoizian, "to make ourselves more user-friendly."

**2057.** ---. "Valenti Agrees to Talk to Critics of Movie Ratings." *Los Angeles Times* July 26, 1990 1990, sec. F (Calendar): 7F.

This article is about Jack Valenti's decision to talk with movie makers who were critical of the motion picture industry's rating system. Before this time, Valenti had argued that no change was needed in the system. Now Valenti recognized the need to compromise and within a few weeks, the industry adopted a new rating category, NC-17.

**2058.** Fox, Stephen, ed. *The Mirror Makers: A History of American Advertising and Its Creators*. New York: William Morrow, 1984.

Fox traces the evolution of modern American advertising from its roots in the 1870s to the 1970s. The major historical argument is given away in the title; Fox argues that advertising primarily reflects American values rather than creating them. To make this assertion Fox must show that a cultural trend (such as the 1960s counterculture) was underway prior to a change in advertising philosophy (such as the creative revolution of the 1960s). Fox's evidence for the latter part of the argument is the most well-documented. He relies heavily on advertising trade journals (primarily *Advertising Age*). Using them, Fox details the cyclical nature of advertising styles which are primarily of two types: the hard sell ad and the more subtle, image creating ad. These styles come and go largely because, after awhile, the American public stops paying attention to one or the other.

--Mark Tremayne

**2059.** Foxcroft, Frank. "The American Sunday Newspaper." *Living Age* 255.3304 (1907): 259-64.

This article provides a good account of Sunday newspapers in 1907 and an explanation for their rapid growth over the previous two decades. The Sunday paper in its modern form was "of comparatively recent origin," Foxcroft says. In 1907, the article notes, New York had fifteen Sunday papers, Chicago and Philadelphia each had eleven, and Boston had four. Among the reasons for the growth of these papers were 1) the lower cost of paper; 2) greater use of the linotype and other more efficient printing technology; 3) cheaper illustrations made possible by photography; 4) less expensive telegraph tolls; 5) the "development of the newspaper 'syndicate'" (259) which supplies articles, interviews, illustrations, and other material; and 6) the growing influence of advertisers who helped to fund these publications. Foxcroft says that the typical Sunday paper might run 100 pages in 1907, and perhaps 46 of those pages would be devoted to advertising. Department stores ads were especially prominent and more than 9,000 other advertisers appear. Also, the "paper virtually make itself an employment bureau" (260) in that it prints announcements of job openings.

The article argues that the Sunday paper appeals to a low level of intelligence and that its influence tends to secularize Sundays. Foxcroft discusses the uses of color in comic sections. "What can be the mental condition of the adult person who thinks them even faintly funny? These gaudy atrocities have now had a run of several years," he complains. "Ten years ago the present monstrosities would have seemed incredible." (260) He goes on to say that "the average Sunday newspaper is ill-suited for Sunday, and, in spite of its vast bulk, it is a poor apology for a newspaper. It is ill-suited to Sunday because ordinarily it makes no recognition whatever of the sacred

character of the day, but is wholly given up to secular interests and amusements." (261) Reading the Sunday paper was a family endeavor and led families to by-pass church attendance. "A family which has saturated itself with the Sunday newspaper is in no mood for church-going, nor for any serious occupation. It is fit for nothing but amusement or sheer idleness," the author writes. (263) Religious leaders were often forced to sensationalize their sermons in order to compete with the Sunday paper. "American preachers who are charged with sensationalism are not so blameworthy as they seem. They are engaged in a desperate competition," Foxcroft contends. (263)

The newspaper syndicate gives unlimited copy, often paid for by advertisers, free to papers. Illustrations that appear in New York papers also appear in the Chicago papers. The article discusses the distribution system of these papers and notes that during the summer months, special trains are dispatched on Sunday mornings to deliver papers "to the distant seaside and mountain resorts." (261) These urban papers are circulate "far into the country districts" as well. (262)

One type of Sunday paper sought to appeal to the "masses" and usually featured the prominent use of color, "dramatic gossip, pictures of actresses, and 'society' news" as well as sports. (262) Pictures of "stage scenes and portraits of actresses and society leaders" made up a significant part of the Sunday papers. (262)

The author concludes that the "influence of the Sunday newspaper is dissipating intellectual energy and lowering standards of taste in art and literature is not easily measured. In these respects it works along the same lines as the indefinitely-multiplied ten-cent magazines which strew the counters of the news stands. But reaches a lower level and achieves a wider circulation. The typical American is a more omnivorous reader than any other national type. He leaves behind him in the street-cars and railroad trains a trail of discarded papers and magazines with which he has beguiled his journey. It is a pity that, for his one leisure day of the week, he should find nothing better than what is provided for him by the average Sunday newspaper." (264) Despite all its shortcomings, the author concludes that "the Sunday newspaper is very rarely immoral. It may be inane, trivial, flippant, but it is usually morally innocuous. Its aim is to please, divert and entertain the widest possible constituency, and it does not care to provoke criticism by offenses against decency." (264)

**2060.** Frank, Richard H. *Media/Entertainment White House Conference for a Drug Free America, Post Conferees Meeting Version, May 1988. Reminiscences of Richard D. Heffner.*

In 1988, Richard H. Frank, of Walt Disney Studio and a former president of the Academy of Television Arts and Sciences, said that the "media... have an undeniable responsibility to become a full partner with the government and citizens" in the war on drugs and he offered a lengthy twelve-point plan that would force the entertainment industry to adopt even stricter policies than the Motion Picture Association of America and the Classification and Ratings Administration (CARA) had in place. Richard D. Heffner, who was head of CARA, objected to Frank's proposal. The most effective contribution that the rating system could make to the campaign against narcotics abuse, he told Jack Valenti, "should be rating explanations generally ... with drug content prominently included." This document is Exhibit 88-11, Box 4, Columbia Oral History Collection, Butler Library, Columbia University, New York, NY.

**2061.** Frankel, Max. "U. S., Soviet Agree to Film Exchange: 10 Top American Movies Sold Include 'Marty,' 'Oklahoma!' -- Johnston Takes Seven." *New York Times* Oct. 10, 1958 1958: 36.

This article discusses the film exchange worked about between the United States and USSR in 1958. Eric Johnston negotiated with Nikita Khrushchev. It names the U.S. films that the Soviet agreed to take and the Soviet movies the U.S. agreed to show.

**2062.** Frankel, Oz. "Potholes on the Information Superhighway: Congress as a Publisher in Nineteenth-Century America." *Rethinking Media Change: The Aesthetics of Transition*. Ed. David Thorburn and Henry Jenkins, eds. Cambridge, MA: MIT Press, 2003. 137-62.

The author notes that "the modern state created powerful apparatus, purposefully devised to provide mass, uniform, transparent and ostensibly authorless fact, befitting 'the age of information;' for instance, the national census." He explains that "rather than offer a master narrative on ascendance of the state through the dispensation of knowledge, in what follows I will demonstrate the inevitable dissonance and cracks in the informative performances of the state in the context of my particular historical episode -- mid-nineteenth century production of reports and other documents by the federal government. Two arguments are central to my analysis. Without neglecting [Geoffrey] Nunberg's important insights, I will argue first that the material facets of state publications -- the physical properties that rendered them books and artifacts -- often eclipsed any information purpose, or at least never ceased calling attention to themselves; and second, that the making of government documents actually aggrandized rather than diminished individual authors and authorship."

Frankel's essay is one of twenty-two chapters by different authors that attempt to improve our "understanding of emerging communication technologies." This volume, which part of a larger series on new media technologies entitled *Media In Transition*, tries to offer a historical and comparative perspective on it subject in a way that is accessible to a wide audience of humanists, social scientists, and policymakers. The editors of this volume describe the chapters in this work as follows: "Challenging the assumption that new technologies displace older systems with decisive suddenness and have a revolutionary impact on society, the essays in this book see media change as an accretive, graduate process, always a mix of tradition and innovation, in which emerging and established systems interact, shift, and collude with one another."

**2063.** Frantz, Joe B. *Oral History Interview of Joe B. Frantz: II (interviewd by David G. McComb)*. Oral History Collection, Lyndon Baines Johnson Library, Austin, TX.

Frantz, a historian who had a long relationship with Lyndon Johnson, mentioned in this interview that Jack Valenti came back to the White House with the President after John F. Kennedy was assassinated. He had never been there before than "that night going through the darkened basement over to the West Wing in the Executive Office Building said he didn't know who was the butler and who was the cabinet officer because he had never seen any of these people before. They all impressed him, in the dark." (p. 27)

**2064.** Fraser, W. Lewis. "A Word about The Century's Pictures." *Century's Illustrated Magazine* 49.3 (1895): 478-79.

This article talks about the various processes *Century Magazine* used to illustrate its pages. By 1895, *Century*, together with *McClure's* and *Munsey's*, were the leading magazines in the United States using illustration. The article says that first there was a traditional form of wood engraving. Then came a new school of wood engraving that was improved. There followed the half-tone process "which claimed to be able to reproduce the work of the artist by mechanical means, and without the intervention of the engraver." (479) But the half-tone process has problems "as the deepest darks cannot be rendered by it, nor the highest lights, only the middle of the scale of the drawing can be reproduced." (479) Wood-engraving, once thought to be made obsolete by the half-tone process, is still being used by *Century's*. And where the half-tone process is incomplete, the engraver now sometimes adds what is missing from the pictures. The article ends by noting the relative cost of these processes. "First-class wood-engraving is ten times dearer than good half-tone; engraved half-tone costs three or four times as much as unengraved or ordinary half-tone." (479)

**2065.** Frasier, David K., ed. *Russ Meyer -- The Life and Films: A Biography and a Comprehensive Illustrated and Annotated Filmography and Bibliography*. Jefferson, N.C.: McFarland & Company, Inc., 1990.

This work offers a short biography (1-25) of filmmaker Russ Meyer, who became known as "king of the nudies" with such movies as *The Immoral Mr. Teas* (1959). The work offers a filmography and a good annotated bibliography about Meyer and his work, including articles discussing the censorship of his films and their historical significance in the history of sex and the cinema.

**2066.** Frazier, P. Jean and Cecilie Gaziano. "Robert Ezra Park's Theory of News, Public Opinion and Social Control." *Journalism Monographs* 64 (1979).

This article deals with Park's research regarding newspapers and their role in society. Park saw motion pictures as less divisive than newspapers, the authors maintain. "Media such as newspapers are potentially divisive forces because new gives rise to different point of view. Media such as motion picture are potentially integrative," the authors write. "Movies (and later television) portray themes closer to ordinary people, are able to evoke the most elemental and primitive feelings and function as a means of displaying emotion and attitudes, more nearly universal than news."

In urban areas, Park believed that newspapers provided "a function formerly supplied by the village gossip. In smaller communities, the newspaper cannot compete with village gossip as a means of social control...." People living in cities "are influenced and modified by the intricate system of communication which takes on a special form, relying upon secondary, rather than primary, contacts. The newspaper, the telephone and the mails take the place of village gossip and the town meetings as initiators of opinion and morale."

The authors note that Park saw newspapers helping to bring immigrants into the national culture. "Park's interpretation was that the American native-language immigrant press served to strengthen the national identity of the immigrant population, but, by printing articles about the United States as well, it also served to socialize the newcomers as Americans and assimilate them into American culture."

**2067.** Frederick, H. A. "Vertical Sound Records: Recent Fundamental Advances in Mechanical Records on 'Wax'." *Disc Recording and Reproduction*. Ed. H. E. Roys, ed. Stroudsburg, PA: Dowden, Hutchinson [sic] & Ross, Inc., 1978. 38-49.

This article is reprinted from the *Society of Motion Pictures Engineers Journal*, 18 (Feb. 1932), 141-52. It discusses progress recently made in mechanical records of sound cut on wax disks. Laboratory experiments note marked increases in volume, frequency range, and faithfulness to the original sound that is being recorded.

**2068.** Freeburg, Victor Oscar, ed. *The Art of Photoplay Making*. New York: Macmillan, 1918.

This book considers the nature of cinema as seen by the author around 1915 to 1918. Freeburg discusses similarities and differences between cinema and the stage, spectacle, painting, sculpture, and novels. "When we examine the photoplay as an art medium we discover that it inherits something from each of the elder arts, and yet differs essentially from them all." (1) A movie, he says, is not a "novel in celluloid." (4) Silent cinema used words, Freeburg writes, and in fact movies were "so full of words that we must spend one third, or half, our time reading words, and the remainder of the time appreciating pictures. And our interests are so divided that we are impressed neither by the literature nor by the pictures." (166) The subtitle used in the photoplay "bears a strong resemblance to the chapter heading of a novel" (173) Yet at the same time, the "chapter of a novel are logical divisions which have not corresponding parts in the photoplay." (173) Chapter IX is entitled "Words on Screen" (166-77). The good movie maker needed to realize that the photoplay was "first and last a picture play." (178)

Freeburg said the movie's appeal is more to the emotions than to the intellect, but that it does appeal to the intellect in that people are fascinated with novelty and learning new things. "The intellectual appeal of the photoplay is slight compared with its emotional appeal. The momentary, flashing nature of the exhibition and the psychology of crowd give the spectator little opportunity or desire to exercise his intellectual faculties. Yet he has certain intellectual experiences while seeing a photoplay. The fundamental one is the satisfaction of curiosity. We constantly desire new material to add to our store of knowledge. We crave novelty. The average American scans his newspaper with bated breath. The recognition of a thing as new is an intellectual process. Our judgment declares a thing new by comparing it with the old which we already possess. Then the new itself becomes old and the adventure of the mind must begin again. Only yesterday the motion picture itself was a kind of novelty...." (18)



Cinema is new in its ability to use nature, to create the illusion of the supernatural, to reverse the laws of nature, and to apparently breathe life into inanimate objects. (87) For "the first time in the history of narrative representation, nature herself may be made to play an important role." (4) "The cinematograph," he writes, "is the great magician of the twentieth century which permits us to see with our physical eyes the things our forbears since the world began saw only in their imagination." (p. 81) The author discusses the visual effect of cinema (11), the visual and the human body (12), films and novelty (18), and cinema and history (82). Freeburg writes that "...And, in any particular case it is an advantage or disadvantage, it is certain that the cinematograph may present to our eyes, to our sense of wonder, many things which formerly were presented only to our imagination." (82)

Freeburg considers the camera and "metamorphosis" (82). The camera "materializes the startling metamorphosis of myth makers." (83) It provides the illusion of ghosts and visions (84-85), and with it "the laws of nature may be reversed or set aside." (87)

Reprinted as *The Art of Photoplay Making?* (New York: Macmillan Company; Arno Press & the New York Times, 1918; 1970).

**2069.** Freedman, David H. and Charles C. Mann, ed. *The Strange Case of the World's Biggest Internet Invasion*. New York: Simon & Schuster, 1997.

The book recounts a series of 1992 Internet break-ins masterminded by a young "cracker" (i.e., a hacker with bad intentions) known as "Phantom" or "Infomaster."

The Phantom broke into computer systems at NASA, Los Alamos, MIT, the National Institute of Health, Oregon State, the University of Texas, and many other places. Freedman recounts these break-ins in detail.

**2070.** Freedman, Jonathan L., ed. *Media Violence and Its Effect on Aggression: Assessing the Scientific Evidence*. Toronto: University of Toronto Press, 2002.

Freedman, a psychology professor at the University of Toronto, says that he "systematically" read and reviewed "every single scientific study" he "could find that dealt with the question whether exposure to film and television violence causes aggression." He concludes that exposure to media violence does not cause "children or anyone else to become aggressive or to commit crimes." Nor does this media effects research "support the idea that it causes people to be less sensitive to real violence." As for the many organizations -- the American Medical Association, the American Psychiatric Association, the National Institute for Mental Health, and others -- that have concluded that media violence has harmful effects, especially for children, Freedman argues they have been misled by committees dominated by so-called "experts" who have a vested interest in finding harmful effects. Freedman acknowledges that the Motion Picture Association of America funded his research, although he maintains that the MPAA in no way influenced his conclusions. He speculates that the MPAA offered him support because his views were already well known.

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Freedman's book must have come as a great shock to the section of the American academic community that studies how viewing media violence affects aggressive behavior. In his book "Media Violence and its Effect on Aggression," he refutes every major study conducted during the last fifty years that sought, or claimed, to prove that watching violent media content made adults and children more aggressive.

He states that every important study to date on the connection between the two issues is flawed in at least one significant way. The most common problem concerns sample sizes that are too small or don't represent the particular community of study. But an equally common issue has to do with the difference between correlation and causality. Freedman points out that one issue can be correlated with another issue without the existence of a

direct causal link. The best example is the one he states about how eating carrots has been shown to decrease the consumer's chances of suffering a heart attack. While it may be true that people who eat carrots do suffer fewer heart attacks, carrot eaters may live significantly healthier lives than non-carrot eaters. They might suffer fewer heart attacks because they live better, not necessarily because they eat carrots.

His book makes it difficult, to nigh-on impossible, to assess the field of media violence research and the link to aggression with anything but complete skepticism. When the studies did have adequate sample sizes, they failed to adequately account for all variables that could lead adults and children to become more aggressive. One study connected the abuse of a Bobo doll to the fact that children watched videos of adults abusing Bobo dolls. While the study said that the children's behavior is proof that watching violent content causes aggression, they failed to account for the fact that the children may have viewed the video as an instructional one on how to treat a Bobo doll. In that case, imitation would cause of the abuse of the Bobo doll instead of aggression. Other studies fail to support their own hypothesis and some studies even support the exact opposite hypothesis. One study found that children were more aggressive after watching Sesame Street. Another study found that people living in a town without television reception were more aggressive than people living in a town with television reception. A third study found that people who watched violent programming were less aggressive than those that didn't.

Freedman discusses several other alternatives that could cause the correlation between violent television viewing and aggression. The two most plausible reasons have to do with the socio-economic status of the parent or parents and the active, but not violent, content of the programs in question. Children from poor households, whether single or two parent, tend to have more time on their hands and be more aggressive by nature. Violent programs tend to have a lot of action as well as violence. It is the action that is triggering the aggression, Freedman states, not the violence.

--Patrick Wright

**2071.** ---. "Viewing Television Violence Does Not Make People More Aggressive." *Hofstra Law Review* 22 (1994): 833-55.

Freedman, a psychology professor at the University of Toronto, says that he read and reviewed all of the media effect literature dealing with the television violence. He concludes that exposure to media violence does not cause children or other to become aggressive or take part in real-world violence. Nor does this media effects research support the view that TV violence causes people to be less sensitive to violence in the real world. As for the many organizations -- the American Medical Association, the American Psychiatric Association, the National Institute for Mental Health, and others -- that have concluded that media violence has harmful effects, especially for children, Freedman argues they have been misled by committees dominated by so-called "experts" who have a vested interest in finding harmful effects.

**2072.** Freeman, Chris. "Long Waves of Economic Development." *The Information Technology Revolution*. Ed. Tom Forester, ed. and intro. Cambridge, MA: MIT Press, 1985. 602-16.

The author maintains that the "depression of the 1980s is part of a long-term cycle first identified by Kondratiev. Information technology will provide the engine of renewed economic growth, but new post-Keynesian policies are also needed to help get us out of the mess." At the time of this paper, Freeman was with the Science Policy Research Unit at Sussex University in England. This piece was part of his address to the annual meeting of the British Association for the Advancement of Science in August, 1983, and was first published in the Symposium's proceedings, *New Technology and the Future of Work and Skills* (London: Frances Pinter, 1984).

**2073.** ---. "Unemployment and Government." *The Microelectronics Revolution: The Complete Guide to the New Technology and Its Impact on Society*. Ed. Tom Forester, ed. and intro. Oxford, Eng.; and Cambridge, MA: Basil Blackwell Publisher; and MIT Press, 1980. 308-17.

This essay examines microelectronics technology and unemployment. The author contends that Great Britain has failed to appreciate the significance of the microelectronics revolution, and has failed to keep pace with other nations. The author, at the time, was head of the Science Policy Research Unit at Sussex University, and this paper was the foundation of a lecture given at the University of London in May, 1978.

**2074.** Freeman, Lewis R. "Movie Signboards: How the Cinema Has Advertised American Goods in Foreign Lands." *Saturday Evening Post* 192 (1920): 12-13, 61.

This article gives examples in such places as Java, Australia, and Argentina, of how American movies have stimulated demand for American goods. In Java, it was an electric sewing machine shown in movie. In Australia and Argentina, it was demand for a certain type of addle seen in films set in the American west. The movies signboard, according to Freeman, "belongs almost exclusively to America" (13) and he suggests that its full potential will developed in the future. What does the author mean by "movie signboards." He is referring "only to the type of film made and sent out for amusement purposes -- most of which would doubtless classify as photo plays -- and in which the display of some article (of?) possible foreign export is quite incidental to the development of the plot. These are, of course, quite distinct from outright advertising and demonstration films, which both American European manufacturers have sent abroad for a number of years (to?) popularize and induce certain of their articles...." (13)

This article brings to made an argument made later by movie industry presidents Will H. Hays and Eric A. Johnston, that movies were "salesmen" for American goods.

**2075.** Fried, Richard M., ed. *The Russians Are Coming! The Russians Are Coming!: Pageantry and Patriotism in Cold-War America*. New York: Oxford University Press, 1998.

Although Richard Fried's *The Russians Are Coming!* (1998) is not explicitly about the relationship between mass communications and Cold War history, it does in fact argue for the primacy of print and visual media in the rhetorical maintenance of the Cold War. Fried explains in his introduction that he is less interested in hard-line, "official" Cold War rhetoric than he is in the rhetoric of anti-Communism as it appeared in peoples everyday lives. With this premise in mind, Fried's book is about how typical citizens in post-war America turned to public pageantry to affirm that the "American Way of Life" was politically and morally superior to Communism. As this study eventually demonstrates, Cold War pageantry often depended on the manipulation of mass media for its effectiveness, a manipulation that meant pageant organizers were complicit with mass media outlets in constructing the Communist "other."

One of the most compelling examples of how Cold War pageants were designed and executed for the sake of the mass media is the "Day Under Communism" staged in Mosinee, Wisconsin on May Day, 1950. Fried explains that this was an elaborate pageant designed to show what America would look like if Communists took over. There were various events scheduled throughout the day, such as the arrest of the town's nuns and the switching of the movie theaters feature from an American film to Communist propaganda. As Fried shows, the scope of the Day Under Communism was defined largely by how it would play in the media: "The media transfigured the pageant. Their omnipresence altered the target audience from local to national, and thus performance too. Newspapers received an exact schedule of events, but to avoid crowds the public did not. The mayor's arrest was rerun until cameramen were satisfied. At Red Square, newsreel men stirred the crowd into raising its fists." (80) What all these examples suggest is that the media had a key role in the Mosinee pageant. Fried in fact argues that because the day was staged for maximum media exposure, it ironically meant that it was a one-shot affair; although organizers hoped hundreds of small American towns would follow Mosinee's example, the handful that did try saw disappointing results because the media was generally not in attendance. As the example of Mosinee shows, the rhetoric of everyday anti-Communism depended both on the imagination of the organizers, and the willingness of the media to "transfigure" this imagination.

In addition to an exploration of Mosinee's Day Under Communism, Fried examines other American pageants meant to promote the American Way of Life in the face of the Communist threat. For example, he discusses the Freedom Train, which was loaded with artifacts representing American values and which traveled from town to town, gathering ideological support for, among other things, American foreign policy. But the very nature of the pageant--a small train that had been hyped for weeks before coming to a given town--meant that only a fraction of the town's population got to actually go inside the train: "In Charlotte, North Carolina, some 100,000 citizens came to the exhibit but only 8,416 got in. In Los Angeles, 400,000 lined up but fewer than 30,000 got aboard." (40) In order to maximize the social and political impact of the Freedom Train, then, Fried shows how organizers turned to mass media to advertise the exhibit across the nation. In late 1946, before the physical exhibit had even been put together, the idea was put to "forty-two leaders of mass media. . . . It required a full media blitz and the talents of those present to reach the millions who would never board the train." (32-3) The success of the Freedom Train thus depended not on the public actually viewing the contents of the train, but on the mass media coverage that figured the exhibit as a symbol of American freedoms and values.

As the examples of Mosinee and the Freedom Train attest, Cold War pageantry was successful in mustering public support for the government's campaign against Communism, but such pageants were only as effective as the mass media outlets that promoted them. Fried's study reminds one, then, that while the specter of Communism was often a rhetorical construct fashioned by fearful Americans, this construct reached the public at large through the mass media, which meant that Communism's perceived threat perhaps gained more currency than its actual one. *The Russians Are Coming!* is thus a powerful reminder of the media's power to transform pageantry into social reality.

--Steve Belletto

**2076.** Friedberg, Anne. "The Virtual Window." *Rethinking Media Change: The Aesthetics of Transition*. Ed. David Thorburn and Henry Jenkins, eds. Cambridge, MA: MIT Press, 2003. 337-53.

The author notes that "as the twentieth century ended, new systems of circulation and transmission began to replace the projection screen, and to link the screens of the computer and television with the dialogic interactivity of the telephone. This paper -- part of a larger project called *The Virtual Window: A Cultural History of Windows and Screens* -- is, in many ways, both a pre-quel and sequel to my book *Window Shopping*. It means to expand an account of the emergence of a mobilized and virtual visuality backward, in a thicker history of the framed visuality of the window, and forward, to the window's ever more virtual functions. Along the way, we will reconsider a history of what used to be called 'spectatorship': because, I will argue, the very term 'spectatorship' has lost its theoretical pinions, as screens have changed, as has our relation to them." (338)

Friedberg's essay is one of twenty-two chapters by different authors that attempt to improve our "understanding of emerging communication technologies." This volume, which is part of a larger series on new media technologies entitled *Media In Transition*, tries to offer a historical and comparative perspective on its subject in a way that is accessible to a wide audience of humanists, social scientists, and policymakers. The editors of this volume describe the chapters in this work as follows: "Challenging the assumption that new technologies displace older systems with decisive suddenness and have a revolutionary impact on society, the essays in this book see media change as an accretive, gradual process, always a mix of tradition and innovation, in which emerging and established systems interact, shift, and collude with one another.

**2077.** Friedel, Robert, ed. *Pioneer Plastic: The Making and Selling of Celluloid*. Madison: University of Wisconsin Press, 1983.

This 153-page book (the text runs 114 pages) is a well-researched case history of one technological innovation, celluloid. Celluloid first appeared in the 1860s, although its revolutionary nature became apparent only later after subsequent innovations in plastics technology. In terms of the quantity sold, celluloid was not one of the major materials of the late nineteenth century. Its historical importance lies, Friedel believes, partly in the fact

that it was the first artificial plastic, and it played an important role in demonstrating “the expansion of man’s material capabilities.” Friedel makes clear that the original inventors of celluloid did not at first understand its potential. John Wesley Hyatt, for example, was attempting to make a better billiard ball. During celluloid’s first years it became identified with the “artificial” and the “imitative,” and was associated with “cheapness” in the way plastics in general were often seen. With celluloid’s application to photography and cinematography, though, it began to shed its association with imitation and artificiality.

Friedel makes clear that celluloid revolutionized photography and made possible motion pictures. But he devotes relatively few pages (90-96) to celluloid and photography/cinema. His study, instead, attempts to place celluloid in the larger context of American and British technology and innovation, as well as the development of a plastics industry.

**2078.** Friedel, Robert and Paul Israel (with Bernard S. Finn), ed. *Edison's Electric Light: Biography of an Invention*. New Brunswick, NJ: Rutgers University Press, 1986.

This well-illustrated work offers an accessible account of the invention of electric lighting. The authors attempt to engage readers in the process of invention and with regard to the electric light, it was a complex process. “There is clearly something to be said for trying to understand this process better, not just because it has been one of the most important agents for change in the last two centuries, but because it is a part of the human adventure,” they write. Beyond this goal, they also have two other objectives. One is to give “a truer and richer story based on a more faithful reading of the evidence, as opposed to the usual perpetuation or arbitrary inversion of myth.” The other “is an experiment in archival historiography.” The work is grounded in the Thomas A. Edison Papers and it tries “to rely exclusively on the contemporary archival record of the activities surrounding the electric light’s development from 1878 to 1882.”

**2079.** Friedel, Robert D., ed. *Lines and Waves: Faraday, Maxwell and 150 Years of Electromagnetism*. New York: Institute of Electrical and Electronics Engineers, Inc., 1981.

This brief, 32-page work offers a introduction to the work of Michael Faraday and James Clerk Maxwell, and to the development of electromagnetism. Others who find brief mention here include William Thomson, Lord Kelvin, Heinrich Hertz, Ludwig Boltzmann, and Henry Rowland. Work on electromagnetism led to the development of radio during the late 1890s and the twentieth century. In addition to radio, research in this area also laid a foundation for microwave, radar, fiber-optics, advances in the generation of power and its transmission, and lasers. The work is amply illustrated with pictures.

**2080.** Friedman, David. "The Fat Cat of Porn; Al Goldstein Claims He's Misunderstood: 'I've created this character the Fred Flintstone of Flesh, and that's all the know.'" *Newsday* Sept. 4, 1990 1990, sec. 2: 8.

There is information in this article about how Al Goldstein used cable television to build a lucrative business in pornography. Pornographers found new opportunities on cable. Goldstein, who in 1968 had started a magazine called *Screw*, exploited “leased public access” television in Manhattan to begin “Midnight Blue.” This cable program, which started in 1975, featured interviews with porn stars, topless women, and ads for escort and telephone sex services.

**2081.** Friedman, Jane. "Regulation of Obscenity by Federal Agencies." *Technical Report of The Commission on Obscenity and Pornography: Volume V: Societal Control Mechanisms*. Ed. Pornography, Commission on Obscenity and. Washington, D. C.: U. S. Government Printing Office. 15-34.

This essay, which appears in the fifth volume in the *Report* of the President's Commission on Obscenity and Pornography, discusses how federal agencies have regulated pornography.

**2082.** Friedman, Joseph S. (with Introduction and Appendix by Lloyd E. Varden), ed. *History of Color Photography*. London and New York: The Focal Press, 1944.

The text of this work runs 504 pages plus additional pages for the index, appendix, and bibliography. This technical history of color photography has little information on the social implications of this development. This work is aimed at a reader with a background in science and substantial working knowledge of photographic processes.

**2083.** Friedman, Lester D., ed. *Hollywood's Image of the Jew*. New York: Ungar, 1982.

The individuals who built the movie industry became a new elite. But many Americans viewed them as amoral. Anti-Semitism permeated disputes over who would control movies.

**2084.** Friedrichs, Günter and Adam Schaff, eds., ed. *Microelectronics and Society: For Better or for Worse: A Report to the Club of Rome*. Oxford, Eng.: Pergamon Press, 1982.

This work, copyrighted by the Club of Rome, attempts to assess the significance of microelectronics. Observing that the National Academy of Sciences in the United States has compared the arrival of modern electronics to a "second industrial revolution" of perhaps greater import than the first industrial revolution, the authors of this volume ask if such statements are exaggerated. They conclude that they are not. "We are inclined to accept that the impact of the integrated circuit *is* revolutionary. No other single invention or discovery since the steam engine has had a broad impact on all the sectors of the economy. Even the availability of electric power merely gave a further, if powerful, impulse to the process of mechanisation initiated by steam power.... the first Industrial Revolution enormously enhanced the puny muscular power of man and animals in production; the second will similarly extend human mental capacity to a degree which we can hardly envisage now."

A primary concern of this book is how the microelectronics revolution will affect the Third World, which has been unable to take advantage of many benefits coming from the first industrial revolution. Another question involves whether industrialized society can assimilate these impending changes or will they hasten the breakdown of society. The authors note that microelectronics could lead to unemployment as well as create a better society for workers.

Essays in this volume include: Alexander King's "Introduction: A New Industrial Revolution or Just Another Technology?"; Thomas Ranald Ide, "The Technology"; Ray Curnow and Susan Curran, "The Technology Applied"; Bruno Lamborghini, "The Impact of the Enterprise"; John Evans, "The Worker and the Workplace"; Günter Friedrichs, "Microelectronics and Macroeconomies"; Juan F. Rada, "The Third World Perspective"; Frank Barnaby, "Microelectronics in War"; Klaus Lenk, "Information Technology and Society"; Alexander King, "Microelectronics and World Interdependence"; and Adam Schaff, "Occupation versus Work."

**2085.** Frieman, Edward A. "The Energy Sector." *Technological Frontiers and Foreign Relations*. Ed. Anne G. Keatley, ed. Washington, D. C.: National Academy Press, 1985. 165-90.

Frieman observes that "the world today [1985] is entering the second decade of a new energy regime following the Arab oil embargo of 1973 and the economic shock of the oil price explosion." (185) Frieman sees energy policy closely bound up with energy technology, but concludes that "energy planning has fallen into disrepute, and much of the apparatus for examining these issues is being dismantled. The base of support for R & D in energy-related technology has also been whittled away. The world survived the major economic dislocation of the energy-related shocks of the 1970s, but perhaps not as well as some would like to believe." (190)

**2086.** Frohman, Daniel. "Actress Aided by Camera." *Cosmopolitan* 22.4 (1897): 413-20.

Daniel Frohman, who was a leading theatrical producer and manager during the late 19th century, says that flashlight photography often yielded pictures not faithful the an actor's or actress's face but they were good for "depicting the physical character of the dramatic situation." (413) He says that "theatrical photographing" has become "a very important factor in play advertising." (413) He notes that many newspaper have set up "pictorial departments" and publish scenes from plays. "Other publications which have a theatrical department, including

the weekly papers, have found theatrical pictorial literature both profitable and desirable." (414) Frohman notes that "sometimes ... a handsome woman, or an actor with an interesting face, is not successful as a subject for the camera," and that such cases "need the most careful study" because "the camera is capricious and sometimes whimsical." (416) The "sale of actors' photographs," though, remains "a large, if not the largest, factor in the photographer's profits...." (416) Photographs of scenes from plays has become common, Frohman explains, and "in the course of a season, an actor or actress spends many hours in posing at a studio." (418) The article concludes with Frohman discussing the arrival of moving pictures ("in which forty views are taken in a single second!") and how they may be combined with the gramophone. (420) The current "aim of the entire photographic scheme is to secure a life-like, faithful and artistic reproduction of the play or actor." These pictures are reproduced in "lithographic form for show printing.... The fancy and purely imaginative pictures of actors and of situations in plays, for advertising purposes, are largely a thing of the past," he says. (420)

**2087.** Frost, Gary Lewis. "The Evolution of Frequency Modulation Radio, 1902-1940." University of North Carolina, Chapel Hill, 2004.

Abstract from UMP ProQuests Digital Dissertations: "This dissertation revises the traditional 'great man' history of frequency modulation (FM) radio. For half a century, FM has been assumed to be solely the revolutionary brainchild of the 'lone wolf' genius, Edwin Howard Armstrong, who invented 'wideband' FM radio in 1933. In fact, the development of FM was more an evolutionary than revolutionary process. The concept of frequency modulation radio dates to 1902, and soon after that year, thousands of wireless operators incorporated frequency modulation radiotelegraphy into their normal practice. Interest in FM radiotelephony first took root two decades later, when some engineers hoped to alleviate several technical problems spawned by the broadcasting boom of the early 1920s. Little of their work proved fruitful, however, partly because FM research was dispersed among several laboratories. In 1928, however, an organizational shift in the U.S. radio manufacturing industry caused FM research efforts to be consolidated into the Radio Corporation of America (RCA). Armstrong, who enjoyed a close relationship with RCA, learned about that work and used the knowledge to accelerate the development of wideband FM. This study illuminates the social-technical dynamic of FM specifically, and technological development in general, by examining the roles of three communities: (1) RCA engineers, whose successes and failures with FM informed Armstrong's choices, (2) amateur radio culture, which helped educate the generation of men who developed FM radio after 1920, and (3) 'FM pioneers' broadcasters whom Armstrong recruited to back and promote his system, after RCA declined to do so. FM pioneers also helped discover several advantages of Armstrong's system that had eluded him. It was FM pioneers also, and not Armstrong, who persuaded the FCC to establish the first commercial FM broadcast service in 1940. Thus, the inventor of wideband FM was no lone wolf inventor, but rather a first-among-equals 'heterogeneous engineer' who invented and obtained acceptance for his version of an idea that had been evolving unsteadily for forty years."

**2088.** Fry, Roger. "An Essay on Aesthetics." *Vision and Design*. Ed. Fry, Roger. New York: Brentano's.

This essay, which appeared originally in 1909 in the *New Quarterly*, begins by taking a common definition of painting which said "The art of painting ... is the art of imitating solid object upon a flat surface by means of pigments," and then asks "Is that all?" (16) Fry says that humans have "the peculiar faculty of calling up again" in their minds "the echo of past experiences" and "of going over it again, 'in 17/18 imagination' as we say." Human beings have, "therefore, the possibility of a double life; one the actual life, the other the imaginative life." (17-18) Fry says that "the graphic arts are the expression of the imaginative life rather than a copy of actual life might be guessed from observing children." (20)

Fry considers photography and cinema. "We can get a curious side glimpse of the nature of this imaginative life from the cinematograph. This resembles actual life in almost every respect, except that what the psychologists call the cognitive part of our reaction to sensations, that is to say, the appropriate resultant action is cut off." (18) We may be able to see the runaway horse and cart more clearly than in the heat and heightened emotions of the actual event, but our response to this event when seen in a moving picture or a photograph is less strong. Fry says

that "with regard to the visions of the cinematograph, one notices that whatever emotions are aroused by them, though they are likely to be weaker than those of ordinary life, are presented more clearly to the consciousness. If the scene present be one of an accident, our pity and horror, though weak, since we know that no one is really hurt, are felt quite purely, since they cannot, as they would in life pass at once into actions of assistance." (19) Later he says the following about the impact of the graphic arts: "But it is different, I think, with the emotional aspect. We have admitted that the emotions of the imaginative are generally weaker than those of actual life. The picture of a saint being slowly flayed alive, revolting as it is, will not produce the same physical sensations of sickening disgust that a modern man would feel if he could assist at the actual event; but they have a compensating clearness of presentment to the consciousness. The more poignant emotions of actual life have, I think, a kind of numbing effect analogous to the paralyzing influence of fear in some animals; but even if this experience be not generally admitted, all will admit that the need for responsive action hurries us along and prevents us from ever realising fully what the emotion is that we feel, from co-ordinating it perfectly with other states. In short, the motives we actually experience are too close to us to enable us to feel them clearly. They are in a sense unintelligible. In the imaginative life, on the contrary, we can both feel the emotion and watch it. When we are really moved at the theatre we are always both on the stage and in the auditorium." (26-27)

Fry comments on the relationship between the life of the imagination and morality. "What then is the justification for this life of the imagination which all human beings live more or less fully? To the pure moralist, who accepts nothing but ethical values, in order to be justified, it must be shown not only *not* to hinder but actually to forward right action, otherwise it is not only useless but, since it absorbs our energies, positively harmful. To such a one two views are possible, one the Puritanical view at its narrowest, which regards the life of the imagination as no better or worse than a life of sensual pleasure, and therefore entirely reprehensible. The other view is to argue that the imaginative life does subserve morality. And this is inevitably the view taken by moralists like Ruskin, to whom the imaginative life leads to some very hard special pleading, even to a self-deception which is in itself morally undesirable." (21) Fry says that "Morality, then, appreciates emotion by the standard of resultant action. Art appreciates emotion in and for itself." (27) Fry argues that "Art ... is ... the chief organ of the imaginative life; it is by art that it is stimulated and controlled within us, and, as we have seen, the imaginative life is distinguished by the greater clearness of its perception, and the greater purity and freedom of its emotion." (24)

In discussing the ways in which the artist influences our emotion, Fry comments briefly on the significance of light and color. "The fourth element is that of light and shade. Our feelings toward the same object become totally different according as we see it strongly illuminated against a black background or dark against light.

"A fifth element is that of colour. That this has a direct emotional effect is evident from such words as gay, dull, melancholy in relation to colour." (34) Later he says of color: "Colour is the only one of our elements which is not of critical or universal importance to life, and its emotional effect is neither so deep nor so clearly determined as the others..." (35)

With regard to art exactly reflecting Nature, Fry concludes by saying: "We may, then, dispense once and for all with the idea of likeness to Nature, of correctness or incorrectness as a test, and consider only whether the emotional elements inherent in natural form are adequately discovered, unless, indeed, the emotional idea depends at any point upon likeness, or completeness of representation." (38)

The book in which this essay appears, contains several other pieces written by Fry prior to 1924.

**2089.** Fukuyama, Francis, ed. *The Great Disruption: Human Nature and the Reconstitution of Social Order*. New York: Free Press, 1999.

Fukuyama believes that revolutionary changes are underway in biology and information technology. He argues that while the information society has enhanced freedom and equality, it has had a darker side. The information age has signaled a shift from industrial society, and that shift began during the mid-1960s. The period



from then until the 1990s has been “marked by seriously deteriorating social conditions in most the industrialized world.” Changes have included rising crime rates and social disorder, and the “decline of kinship as a social institution.” While the decline in kinship has been underway for more than two centuries, Fukuyama argues that this trend accelerated sharply during the last half of the twentieth century. Fertility, marriages, and births fell in most of Europe and in Japan. Divorce and out-of-wedlock births soared. Trust in institutions declined. This change in social values since the mid-twentieth century the author calls the “Great Disruption.”

Fukuyama argues that the change from an industrial to an information society, and the erosion of values are “intimately connected, and that with all of the blessings that flow from a more complex, information-based economy, certain bad things also happened to our social and moral life. The connections were technological, economic, and cultural. The changing nature of work tended to substitute mental for physical labor, thereby propelling millions of women into the workplace and undermining the traditional understandings on which the family had been based. Innovations in medical technology like the birth control pill and increasing longevity diminished the role of reproduction and family in people’s lives. And the culture of intensive individualism, which in the marketplace and laboratory leads to innovation and growth, spilled over into the realm of social norms, where it corroded virtually all forms of authority and weakened the bonds holding families, neighborhoods, and nations together.”

This work is divided into three parts. Part One discusses the Great Disruption and its causes. Part Two considers more general questions about the nature of social order and its evolution in times of change. Part Three asks “Does Capitalism Deplete Social Capital?”

**2090.** Fuller, Edward. "The Decadent Drama." *Lippincott's Monthly Magazine* (1895): 423-26.

The author comments on the popularity of the theater and the apparent changing attitudes that the public takes toward it. "The prejudices which once retarded the development of the drama with us have apparently ceased to operate. They are cherished by some highly respectable persons still, but the people in general no longer regard them. The very men and women who once would have explained away an occasional visit to a theatrical production by saying that they valued the educational influence of Shakespeare or Sheridan are now able to sit through a performance of the latest burlesque without a blush. It is a marvelous change, and it some respects an inexplicable one." (423)

Fuller says that "there are good plays and good actors still; but what proportion do they bear to the sickly, silly, nauseous, and vulgar stuff and the coarse, crass, crude performers whose names are on all the playbills in letters a foot long?" (424) He goes on to say that "the tendencies of the time are downward and not upward. It is not such a very long step to complete degradation." (424)

There are several reasons why modern drama has become decadent, in Fuller's estimation. 1) "The desire for mere display, which is characteristic of the age, has exercised, on the whole, a baneful influence upon dramatic taste.... When the production is everything the play has little chance. Audiences learn to regard the drama simply as a 'show' and to estimate it accordingly. This is our potent reason for its decadence...." (424) 2) "Another reason for the decay of the drama is its triviality." (424) Financial interests play a role here. "Commercialism is ever the bane of art, and commercialism necessarily dominates the theatre." (425) 3) "Still another reason for the decay of the drama is its immorality. Too many of the pieces brought upon the stage in these days are thoroughly vulgar and debasing. And the worst of it is that so many professional moralists suffer acutely from ethical strabismus. It is seldom the genuinely immoral play that gives rise to the loudest out-cry. We reserve our denunciations, not for the dirty burlesque or the adulterous farce, but for the drama which deals frankly and fearlessly with the existing social conditions...." (425)

Fuller was pessimistic about audiences and their tastes. "Naturally our farces and burlesques are becoming very vulgar indeed. Even when they do not deal hilariously with breaches of the moral law, they turn serious subjects into ridicule, destroying the reverence of youth and the ideals of manhood. Audiences, as a rule, are not

quick to perceive a tendency in all its implications.... We cannot depend upon the great mass of theatre-goers for any regeneration of the theatre. These are not very largely recruited from the cultivated classes. They are in the main middle-class Philistines, with thoroughly Philistinish ideas. It is idle to talk to them about art: they do not know what art is. And yet the theatre cannot be regenerated without their aid." (426) It is, the author, says a problem that is perhaps "unsolvable." (426)

**2091.** Fuller, Kathryn H., ed. *At the Picture Show: Small-Town Audiences and the Creation of Movie Fan Culture*. Washington, D. C.: Smithsonian Institution Press, 1996.

This fine study examines the way in which people in small towns experienced motion pictures and how those experiences helped to create movie fan culture. This work is interesting on advertising and motion pictures as it is on the origins of celebrity culture in America.

**2092.** Fulton, Marianne, ed., ed. *Eyes of Time: Photojournalism in America*. Boston: Little, Brown, 1988.

The essays in this collection have good information on the development of photojournalism. Changes in the technology of photography during the nineteenth century are covered. So, too, are technological changes that made photo essays possible and led to the rise of *Life* magazine.

For example, Estell Jussim's essay, "The Tyranny of the Pictorial," makes the following observations about the period from the 1860s to the 1880s: "The period of transition from wood engravings based on photography to the success of halftone engravings of photographs capable of newspaper and magazine publication began with Stephen Horgan's crude 'Shantytown' in 1880. Although crusading special artists had preceded him as reporters for news publications, Jacob Riis probably deserves the credit for establishing photojournalists as recorders of scientific fact. Joseph Pulitzer and William Randolph Hearst knew how to exploit photography to increase the circulation of their sensationalist journals. Undoubtedly, it was the Spanish-American War that gave photojournalists their first major opportunity to prove their worth, since it coincided with Stephen Horgan's ingenious solutions to the problems of the stereotype and the screened halftone as applied to the cylindrical newspaper presses.

"The need to document the social evils perpetrated by ruthless economic practices of monopolies fueled the use of the camera for reform. Increasing reliance on the camera for documentation of all kinds encouraged the belief that photography was a reliable witness to truth. At the same time, the turn of the century saw critics voicing their suspicions that the profligate and ubiquitous use of photographic images was having a detrimental influence on rational discourse. The cultivated public had its doubts, calling the threat to literature 'the tyranny of the pictorial,' while the masses thoughtlessly responded to every sensation."

**2093.** Furnas, Dr. C. C. "Why Did U.S. Lose The Race? Critics Speak Up." *Life* 43.17 (1957): 22-23.

The author argues that the U.S. could have launched a satellite as early as 1955 but did not because the defense establishment adopted a "tragically naive and shortsighted" view "that research not directly related to the development of military hardware is entitled to only secondary consideration." A number of prominent senators (Henry "Scoop" Jackson from Washington, and Stuart Symington from Missouri) and others are quoted.

**2094.** G., S. M. "Why Is a Movie Studio?" *Los Angeles Times* April 23, 1916 1916, sec. VI: 2.

This article offers a description of a movie studio. "The outside of a movie studio looks like a class A baseball park, and the inside looks like a remnant sale of a Kansas cyclone." The article notes the importance of the movie star in the film business but says "Stars are so named because they are sometimes very distant, and are usually shown through a powerful glass." It notes the attraction of acting as a profession. "Next to seeing his name in print, the average mortal is bugs to get himself into a moving picture." The article says that censorship is important to the movie industry's publicity. "The Board of Censors has been unjustly criticised in connection with the moving picture business, but it is really a most important adjunct of the publicity department, as it indicates by

its disapproval the pictures that the public will flock to see." The article says that "Los Angeles has been called the heart of the moving picture industry, but it is more than that -- it is the whole giblets."

**2095.** Gabler, Neal, ed. *Life the Movie: How Entertainment Conquered Reality*. New York: Alfred A. Knopf, 1998.

This well-written book discusses the many ways that real life has come to reflect motion pictures and other forms of popular culture spread by mass media. This insightful book is a good introduction to celebrity culture in the United States.

**2096.** ---, ed. *Walter Disney: The Triumph of American Imagination*. New York: Alfred A. Knopf, 2006.

Gabler's 700-page Disney biography uses numerous sources to describe conversations, events and situations, often telling the story from both protagonist and antagonist points of view. Gabler set out to "understand Walt Disney, one of the most emblematic of Americans" because to understand him is to "understand much about the country in which he lived and so profoundly affected." (xx)

In *Chapter 1*: The Disneys lived everywhere from Canada to Florida, in cities and on farms, as farmers, miners and realtors, but first and foremost as pioneers. Walt, the youngest son of Elias and Flora Disney, mostly grew up in Chicago, Marceline, MO, and Kansas City. Marceline proved to be the most important hometown for Walt, even though he only lived there for a few years when he was very young: "More things of importance happened to me in Marceline than have happened since or are likely to in the future" (13).

Walt (as he is called throughout the book) was raised in a setting that could not have been more American. A strict and sober but hard working father, a loving mother and the sense of belonging to a community, in Chicago and Kansas City but mostly in Marceline. His strict father and the feelings that Marceline evoked in Walt were the most important factors that drove him into his imaginary world of drawing, sketching and animation. After he worked for the Red Cross in France for a year, at age seventeen, he returned to Kansas City to become a cartoonist.

*Chapter 2*: It didn't take Disney long to start his own company. Animation was a new field and money was tight as assignments were scarce. Walt, not a good businessman, went bankrupt several times but persisted he had a dream and that was what mattered.

*Chapter 3*: Disney eventually traded rural Kansas City for overwhelming environment of Los Angeles, where he and his brother Roy started out with making "shorts" that featured adventures of a (real life) young girl against animated backgrounds: Alice's Wonderland. They manage to sell them, but money remained tight. The Disney brothers manage to start their own business but due to naiveté in his business and contract deals, Walt slowly changed. Setbacks and employee betrayals make him suspicious and somewhat bitter, making him seek refuge in his own imaginary world.

*Chapter 4* discusses the birth of Mickey Mouse who was born out of anger on a train ride from New York to LA after Walt has been conned by Charles Mintz, who owned the rights to Disney's shorts that feature Oswald the Rabbit. Mintz set up his employees against Disney, offering them better pay Disney's back. Mickey Mouse saved the Disney studio, however, because of the implementation of sound in the cartoons, a novelty for animation. Disney thrived as the mouse and its merchandise become hugely popular.

*Chapter 5*: Mickey "civilizes" over the years from a mischievous mouse into a decent, well-dressed "middle class character", which evokes a negative response among critics, who called Disney "boring." Donald Duck was brought on the stage to be Mickey's counterpart and adversary, and this move turned out to be golden. As Disney's popularity rose, Walt was treated almost as a divine being by his workers, a development which helped to turn the studio into a cult-like work environment. Walt doesn't consider himself to be a boss, which only adds to his status.

*Chapter 6:* But money was still tight (and remained so well into the 1950s), so in order to create more revenue, Disney made a full-length animated movie: *Snow White and the Seven Dwarfs*. Because of Disney's desire for perfection, it takes years of heavy lending and mortgaging while living on the brink of poverty, but when the movie is finally finished, it is a huge success, not only cinematographically but also commercially. Snow White merchandise earned the company enough to get out of its financial difficulties, at least for a time.

*Chapter 7:* While Mickey Mouse and Donald Duck meant the start of Disney merchandizing, Snow White meant the definitive breakthrough for the commercialization of animation. The studio turned to creating Bambi and Pinocchio, but war was around the corner.

*Chapter 8:* As Disney grew bigger, Walt became more disengaged with the drawing and the workers as the company grew to 1,200 employees in 1940. His dream was outgrowing him and he had trouble staying in control and maintaining his desired level of perfection. World War II and the rise of labor unions made him desperate: all he wanted was quality, but all he got was worker's strikes. Labor unrest eventually led to the destruction of Walt's "perfect haven" as strikers and non-strikers failed to work together as amicably as they had earlier.

During World War II, Disney made propaganda films for the government, but due to his poor business skills, he lost money. Nonetheless, some of his movies and shorts were hugely successful, mainly the short *The New Spirit*, that carries a message across to the people that they have to pay their taxes in order to support the US war effort.

*Chapter 9:* After the war, Disney picked up on regular production, planning to release several films per year but his efforts were plagued with financial troubles once again. Disney also lost himself in anti-Communist politics of the postwar and as the popularity of animations waned, the studio starts to focus more on live-action films instead of cartoons. Disney retreated in his own world, he developed a love for miniature trains. Then, Disney released the company-saving animated film *Cinderella*.

*Chapter 10:* Never failing to amaze, Walt drafted a new and even bigger idea while toying with his trains: Disneyland. It would become a life-sized imaginary world and from that point on, he only lived for his theme park. It was modeled after Marceline and was supposed to be an image of the small town America not unlike the town he loved and grew up in. The theme park opened in 1955.

*Chapter 11:* Disneyland became so popular that even Soviet premier Nikita Khrushchev insisted that he and his wife be allowed to visit it in 1959. But Walt was already looking beyond his theme park: he wished to build an actual city. This so-called Experimental Prototype Community of Tomorrow (EPCOT) never saw the light of day, however, because Walt died before he could complete the plans and without him, no one knew how to continue the project. It was eventually erected as a permanent international fair, but not as the city Disney intended it to be.

--Bart Nijman

**2097.** Gabor, Andrea, ed. *The Man Who Discovered Quality: How W. Edwards Deming Brought the Quality Revolution to America-- the Stories of Ford, Xerox, and GM*. New York: Times Books, Random House, 1990.

Part of this work discusses photocopying and the Xerox corporation.

**2098.** Gabriel, Michael R., and Dorothy P. Ladd, ed. *The Microfilm Revolution in Libraries*. Greenwich, CT: JAI Press Inc., 1980.

The opening chapter of this book offers a brief, but good, history of microfilming starting with John Dancer in 1839. It covers the explosion in microfilm acquisitions between 1950 and 1970. Chapter 6 deals with "Micrographics & Government Publication." Most of the book is addressed to librarians with such chapters as "Microformats and Associates Library Collections," "Computer Output Microfilm," "Serials in Microform," "Monographs in Microform," and so forth.

**2099.** Gaddis, John Lewis, ed. *The Long Peace: Inquiries Into the History of the Cold War*. New York: Oxford University Press, 1987.

Chapter 7 is entitled "Learning to Live with Transparency: The Evolution of a Reconnaissance Satellite Regime."

**2100.** Gage, John, ed. *Color and Culture: Practice and Meaning from Antiquity to Abstraction*. Boston: A Bulfinch Press Book, Little, Brown and Company, 1993.

This study of color's influence on culture is an important and substantial book. In this work, Gage notes, "several themes return repeatedly, such as the feeling that verbal language is incapable of defining the experience of colour, or the notion from Antiquity to Matisse of an 'Orient' which was an exciting and dangerous repository of coloured materials and attitudes. These two themes were constantly interrelated in the belief that the rational traditions of Western culture were under threat from insidious non-Western sensuality.... How artists and thinkers in the West negotiated these dangers is a theme of great interest and one which I hope will make my readers look at the traditions of Western art and psychology in a rather different way." (10) Among the informative parts of this work is the author's discussion of the "morality of colour." (204-09).

**2101.** ---, ed. *Color and Meaning: Art, Science, and Symbolism*. Berkeley: University of California Press, 1999.

Gage writes that "It may seem curious that a phenomenon which is a primary sensory experience for most of us, and has attracted so many commentators from so many points of view, is far from being understood as a whole. ... The difficulties inherent in attempting to quantify sensations have meant that 'colour' -- the subjective outcome of an objective process of stimulation -- has rarely been considered in a comprehensive way. Since Newton the science and art of colour have usually been treated as entirely distinct, and yet to treat them so is to miss many of the most intriguing aspects." (11)

This work's 21 chapters cover many prominent artists and theorist. Gage's own theoretical approach is laid out in the first three chapters (Part I). "The first, Context of Colour, proposes that an art-historical approach to colour offers the best opportunity for a unifying vision, because of the close engagement of practising artists and craftworkers in colour-perceptions, as well as because many of their works have survived to be analysed by technical methods which are daily increasing in precision and scope." (8) 8/9

"The second chapter, Colour and Culture, seeks to illustrate the historical contingency of colour-perception, particularly as they are exemplified in colour-language. (9)

"The third, Colour as Art and Its Literature, is intended to lay out various factors intrinsic to a study of colour in the visual art of the West -- from the technological constraints, to theories accessible to artists and craftworkers, to colour-iconography and its modern interpretation, to viewing-conditions, and on to the language of colour-analysis itself. In this sense, it works in the opposite direction to the immanent method of deconstruction, which starts from the 'text' immediately present to the reader. It adopts the view that, although historiography inevitably works backwards from the present to the past, history as it is experienced does not. And it is one of the tasks of the historian to reconstitute the original order of events." (9)

Gage says that by van Gogh's time experimental psychology had begun to change what people had previously assumed about bright colors. "Yet it was one of the important achievements of the experimental psychology of van Gogh's time to have shown that a love of strong, saturated 'primary' colours was not the preserve of primitives or of children, but was also common among educated European adults (see p. 250); and this was a line of research which went hand-in-hand with the development of a new range of bright synthetic pigments and dyes. It was these psychological as well as technological developments that lay behind what has always been recognized as the enormously expanded interest in highly contrasting hues that marks the visual expression of twentieth-century

Western culture, and which has sometimes been characterized, rather misleadingly, as the emancipation of colour in the modern world." (31)

During the latter half of the nineteenth century, color-study had "deepened and ramified" the "traditional mystery" of color "to the point where it could become a central preoccupation of painters seeking new means of expression." (249) Experimental psychology was changing the way people thought about color. "A series of studies carried out in the Leipzig psychological laboratory of Wilhelm Wundt in the 1890s and early years of this century [20th century] was directed towards establishing colour-aesthetics on an empirical basis by means of controlled experiments with many subjects. In an early study of 1894, Jonas Cohn had already discovered that most of his subjects (who were all educated men) preferred combinations of highly saturated colours, and particularly saturated complementaries, and he noted that this preference had hitherto been regarded as peculiar to primitives and the uncultivated. In a series of experiments of 1910-11, F. Stefănescu-Goangă came to the conclusion that the feelings produced in his subjects by colours were the direct effect of sensory perception, rather than the result of associations, which were secondary phenomena. This work tended towards the view that colour-sensations themselves could be free of associative elements -- could be more abstract." (250) Just how much artists were aware of this research is unclear, Gage says, "but what is clear is that, in the early development of abstraction, painters interested in colour were experimenting in very much the same way as the psychologists; they used analogous experimental procedures, and sometimes came to very similar conclusions." (250) In a section entitled "Kandinsky's grammar of colour" (250-53), Gage quotes Kandinsky as saying that "Generally speaking, colour directly influences the soul." (Kandinsky quoted, 252)

With regard to women and color, Gage writes that "the widespread perception that women are more discriminating than men in their use of colour may be linked to the relative rarity of colour-deficiencies in female vision." (33)

**2102.** ---, ed. *Color in Art*. London: Thames & Hudson, 2006.

In this nicely illustrated (in color) 224-page book, John Gage focuses primarily on the use of color in art during the 20th century. "Since many artists in the twentieth century, notable Matisse (1869-1954) and Kandinsky (1866-1944), at a time when the radical reshaping of modern art called for manifestos and extensive verbal commentary, have been remarkably articulate about their approach to colour, I have drawn more heavily on them than on the pre-modern painters I looked at in my earlier books; and this means that I give here greater prominence to recent art than in those earlier studies. I have also extended the discussion into two new areas: to non-European art, where it seems to me that some colour issues are articulated more clearly than in the European tradition; and to media other than painting and sculpture -- film, performance and other multi-media works -- where there are new issues at stake and new ways of approaching the old ones. This book is concerned with the history of colour, but is not itself a history; rather, each chapter develops a theme from physics, or chemistry, or psychology, or linguistics, for example, which is intended to pinpoint that discipline's relationship with art. Although it begins with physics and chemistry, and works through physiology, colour is primarily a psychological phenomenon. Hence, the issues raised are unlikely to be resolved, but instead will be successively reinterpreted and exemplified through the creative ingenuity of artists. I hope by the end of this survey to have conveyed some sense of this endless creativity." (11)

**2103.** Gaisberg, F. W., ed. *The Music Goes Round*. New York: Macmillan Company, 1942.

Fred Gaisberg recalls his work with Emile Berliner and subsequent work in the development of the gramophone and sound recording. See also Jerrold Northrop Moore's biography of Gaisberg, *A Voice in Time* (1976).

**2104.** Galambos, Louis. "Looking for the Boundaries of Technological Determinism: A Brief History of the U.S. Telephone System." *The Development of Large Technical Systems*. Ed. Renate Mayntz and Thomas Hughes, eds. Boulder, CO: Westview Press, 1988. 135-53.

Galambos has three goals. One is to discover how technology and politics shaped the American telephone system. A second objective is to ascertain to what extent the telephone system "became a technological system or systems which acquired the type of socio-economic momentum that Thomas P. Hughes found in electrical power systems." Finally, he tries to explain the strategies of the state and others who used the telephone in a way that will further comparative analysis of this technology.

**2105.** Galbraith, Jane. "His Job: G, PG, PG-13, R and NC-17." *Newsday* July 21, 1994 1994, sec. Part II: B02.

Richard Mosk replaced Richard D. Heffner as head of the motion picture industry's Classification and Rating Administration in July, 1994. He was a 55-year-old Los Angeles attorney and son of a California Supreme Court Justice who specialized in litigation arbitration law. He had been a member of the Warren Commission that investigated John F. Kennedy's assassination, was on the Iran-U. S. Claims Tribunal following the hostage crisis during the Jimmy Carter administration, and was on the Christopher Commission that investigated the Los Angeles police department after the beating of Rodney G. King. This article quotes MPAA president Jack Valenti as he announced Mosk's appointment: "He has a lawyerly mind, is skillful in mediation, gracious and courteous," said Valenti. "That's important when dealing with some of these hysterical people in our business." As a parent, Mosk said, the rating system had worked for him and he considered preferable to government controls.

**2106.** ---. "Taming *The Wild Bunch* with NC-17 Rating." *Chicago Sun-Times* March 21, 1993 1993, sec. Show: 2.

This article is about the re-rating of Sam Peckinpah's 1969 film *The Wild Bunch*. Some historians considered that film to have been significant in raising the level of violence in movies. *The Wild Bunch* had originally been rated R in 1969 after Peckinpah reportedly cut six minutes to avoid being given an X. Warner Bros. planned a twentieth-fifth anniversary restored version of *The Wild Bunch* that would be shown in theaters in 1994 and was timed to coincide with the release of a new laser-disc version. The question of re-rating the new version came shortly before Richard D. Heffner retired from the Classification and Rating Administration. Heffner suspected that Warner Bros. intended to use the deleted violent scenes, and, given that the rating board was now more sensitive to violence than it had been in 1969, it seemed likely that CARA would give the new version an NC-17. The matter stewed until after Heffner retired. Under Heffner's successor, Richard Mosk, CARA initially rated the new edition of *The Wild Bunch* NC-17, but studio executives pressed Valenti who pushed for a more lenient rating. CARA, after being assured that the new director's cut would be the same as the original film, re-issued the R.

**2107.** Galison, Peter, ed. *Einstein's Clocks, Poincaré's Maps: Empires of Time*. New York: W. W. Norton & Company, 2003.

Chapters in this work deals with the following themes: Synchrony, Coal and Chaos, The Electric World Map, Poincaré's Maps, Einstein's Clocks, and The Place of time.

**2108.** Gallo, Max, ed. *The Poster in History, with an Essay on The Development of Poster Art by Carl Arturo Quintavalle* (trans. by Alfred and Bruni Mayor). Feltham, Middlesex, England: Hamlyn, 1974.

In this beautiful and richly illustrated book, Gallo divides chapters chronologically, starting in 1789 through 1970. The text discusses major developments in Europe and America with representative posters for each period. Examples of nudity, depictions of women, theater at the turn-of-the-century, motion pictures, war propaganda, are a few of the many themes here. With regard to cinema, Gallo says: "Thanks to movies, people became very much visually oriented at the beginning of the twentieth century. Posters, which were becoming increasingly popular as a means of advertising, had already come to rely on design and colors rather than words to communicate their message. Films accentuated this evolution toward efforts to create immediate visual impact." Carl Arturo Quintavalle's essay runs separately from Gallo's text. (pp. 297-315). A new edition of Gallo's work appeared in 2001 (New York: W. W. Norton).

**2109.** Gambardello, Joseph A. "Ministry Barred for Ritter." *Newsday* March 30, 1990 (City Home Edition) 1990, sec. News: 8.

This article was part of the coverage of the sex scandal involving Father Bruce Ritter of Covenant House. During 1985-86, Ritter had been a member of the Meese Commission that had made recommendations about prosecuting pornography.

**2110.** Ganley, Gladys D., ed. *Unglued Empire: The Soviet Experience With Communications Technologies*. Norwood, NJ: Ablex Publishing Corp., 1996.

This thought-provoking book argues that the flood of new communication technologies that entered the USSR during the 1980s -- computers, email, faxes, cellular phones, VCRs, and more -- overwhelmed leaders attempts to control information and played a central role in bringing about the collapse of the Soviet empire. Other writers who have considered this possibility include Scott Shane, *Dismantling Utopia* (1994), and Manuel Castells, *End of Millennium* (1998).

**2111.** Ganley, Gladys D. and Oswald H. Ganley, ed. *Global Political Fallout: The First Decade of the VCR 1976-1985*. Cambridge, MA: Center for Information Policy Research, Harvard University, 1987.

This book provides an informative account of the possible political and social impact of the VCR. The path for the VCR was prepared by audiocassettes and an opening chapter discusses how these tape recorders penetrated various cultures. The authors discuss how governments apparently cannot stop the spread of VCRs and sometimes do not try for economic reasons. They also note the importance of black markets and immigrants in the spread of VCRs.

The authors write: "The means of control thus far instituted by even the most restrictive governments do not appear to be commensurate with the threat posed by VCRs and videocassettes to the information monopolies claimed by many nations. Where controls have been rather rigorously attempted, they have usually been ineffective. This is true even in those countries where information suppression is a high art, such as the USSR and the countries of Eastern Europe. Not even the death sentences imposed by the Islamic government of Iran have stopped the free flow of banned videocassettes on that country's black market. The result is that, at least for the time being, a sort of *de facto* global media decentralization has been effected."

**2112.** Garcia, L. T. "Exposure to Pornography and Attitudes about Women and Rape: A Correlational Study." *Journal of Sex Research* 22 (1986): 378-85.

This study examined the relationship between self-reported exposure to various types of pornographic content, themes, and media had with an attitudes toward rape (ATR) and an attitudes toward women scale (AWS). Garcia administered his survey to 115 male students and found that a majority of the respondents had to sexual imagery and most had scene or read a *Playboy* or *Penthouse*. Contrary to expectations, Garcia failed to find any significant relationships between the pornography use measures and a set of subscales developed from the AWS. For the ATR, consistent with the hypotheses, Garcia found that exposure to violent sexual material resulted in greater feelings of women being responsible for preventing their own rape, rapists *not* being severely punished, and that women should not resist a rape attack. The correlations were fairly small, however. An important note to this study is that Garcia found little in the way of non-violent/non-coercive pornography being related to poorer attitudes toward women or rape. Furthermore, the relationship between violent/coercive and poorer attitudes to both women and rape was relatively weak.

--Michael Boyle

**2113.** Garlick, Steve. "Revealing The Unseen: Tourism, Art and Photography." *Cultural Studies* 16.2 (2002): 289 - 305.



The article draws on Martin Heidegger's account of modernity to illuminate the interactions between tourism and photography. It is concerned with the question of the role photography plays within touristic experience and the knowledge the photographic practices of tourists produces. Relating the role of photographic images to the constitution of memory and self identity, the author suggests that photography not only plays its part in the production of tourist subjectivities. More importantly, an interesting dimension of the 'unphotographable' -- the limitation of enframing tourist experience -- is stressed to enable an artistic way of seeing and understanding tourist photography.

--Huai-Hsuan Chen

**2114.** Garrett, A. E., ed. *The Advance of Photography: Its History and Modern Applications*. London: Kegan Paul, Trench, Trübner & Co., Ltd., 1911.

This 375-page book begins by providing a historical survey of photography up through the early 20th century.

Chapter 14, "Photo-Telegraphy," (360-67) discusses three methods of sending photographs over electrical wires (telegraph or telephone). One is the methods devised by Arthur Korn in Berlin. (360-62). It took about ten to twelve minutes to send a picture by this method (362). The example given is a picture somewhat blurry. A second method which involved a carbon process was known as the Belin's method (362-64). It provided a sharper picture than possible with the Korn method as the lines were closer together. However, the transmission time was much longer -- twenty-two minutes to send a picture. (364) A third method was more commonly used by British papers. (364-67) This "third method, which is due to Mr Thorne Baker of the *Daily Mirror*, is one which, owing to its simplicity and dispatch, is likely to come to the front. It is known by the name of the *Telectograph process*, and has been in use since July 1909, for transmitting pictures from Manchester to London, and also from Paris to London." (364) This process was also cheaper. "The telephone lines need then only be held until the operation of receiving the picture is completed," this book explains, "when the telectograph method is employed, so the expense incurred by holding the lines until the photograph has been developed is avoided." (366)

Other topics covered in this work's 15 chapters include: "Animated Photography," "Röntgen-Ray Photography," "Lenses," "Art in Photography," "Photography in Natural Colours," "Book Illustrations" (and there are color plates illustrating this field), "Astronomical Photography," and "Micro-Photography and Projection Apparatus."

**2115.** Garrett, Gerald, ed. *The Early History of Radio: From Faraday to Marconi*. London: Institute of Electrical Engineers, 1994.

**2116.** Garrett, John and Geoff Wright. "Micro is Beautiful." *The Microelectronics Revolution: The Complete Guide to the New Technology and Its Impact on Society*. Ed. Tom Forester, ed. and intro. Oxford, Eng.; and Cambridge, MA: Basil Blackwell Publisher; and MIT Press, 1980. 488-96.

This piece originally appeared in the British alternative technology magazine *Undercurrents* (No. 27, 1978). The editor of the volume (Forester) says the authors represent a "romantic" school, "yet they say the romantics of the radical technology movement have concentrated too much on windmills and solar panels and have ignored other technologies with an equally liberating potential -- like microelectronics. The new telecommunication technology, they argue, makes possible a decentralized, self-managed anarchist utopia."

**2117.** Gartenberg, Jon. "Camera Movement in Edison and Biograph Films, 1900-1906." *Cinema Journal* 19.2 (1980): 1-16.

The author explains the scope of his article: "This paper was written for the Brighton project. For it I screened all of the Edison films and part of the Biographs (which were much larger in quantity) available. Thus, in what follows there is perhaps more attention to the development at Edison, and future work should fill in the

developments at Biograph in more detail." (1) The article revises a "common misconception that the only great development during 1900-1906 period was editing, and that the few camera pans that occurred were novelties and random gestures without significance with the structure of the film." Gartenberg argues that "panning was a convention in this 1900-1906 period as an historical development in its own right, and that it frequently served as an alternative to editing." (15)

Between 1900 and 1906, moviemakers at Biograph and Edison used camera movement -- panning, use of the dolly (e.g., for close-ups of faces, and to give depth), panoramas (6-8), in addition to editing techniques. Cameras were sometimes mounted on tops of trains (8). Gartenberg writes that "Camera movement was evident in films as early as 1900, was employed with increasing frequency and innovation during the ensuing years, and by 1906 had established itself as a basic filmmaking device of the American 1/2 can cinema (often integrated with editing, as in the chase film). This paper will provide a beginning step in our understanding of the use of this technique in the early history of the American cinema." (1-2) As moving pictures were filmed increasingly out-of-doors, camera movement was used more frequently. (2)

Gartenberg notes that the close up was used in moving pictures as early as 1900. "While the Edison Company was using editing to arrive at a closer view, Biograph's means of achieving the same results was a fascinating alternative manner. At Biograph, many productions in 1903 were still being shot indoors with the same subjects and themes as in the 1900 and 1902 films. A film that begins like the earlier ones is *Hooligan in Jail* (Biograph, September 25, 1903). A prisoner is seated at a table in a long view of the interior of a prison cell. The guard enters the room, and leaves his food. Then a fascinating change takes place. As the prisoner sits eating and grimacing the camera dollies in order to get a closer view of his facial expressions. What a novelty this must have been for the viewing public, and how dynamic the camera movement appears today when seen in the chronological context of the other static films! The dolly ends precisely at the point where the camera can capture in close-up the facial gestures of the performer, tightly framing his face. Great attention was apparently given to the point where the dolly ends. This close-up view has precedents in films such as *A Dull Razor* (Edison, February 28, 1900) and *Facial Expressions* (Edison, January 27, 1902), in which the camera is placed at a relatively close view to record the detailed facial gestures of the characters. The dolly that is used in *Holligan in Jail* recurs in only two other films of the period. *A Subject of the Rogue's Gallery* (Biograph, January 13, 1904) and *Photographing a Femal Crook 3/4* (Biograph, January 13, 1904). Surprisingly, this device was not further developed during this 1900-1906 period at Biograph, nor at Edison; it remained a dynamic, innovative technique, rather than developing as an alternative to editing." (3-4) Such techniques created "a sense of depth in the image." (4)

The author discusses several films that recreated the Boer War (4-5). He also covers the increasing use of panning and panorama films. Panning was used more frequently by 1906. (12)

Gartenberg concludes that "it is difficult to rigidly categorize camera movement in this 1900-1906 period because, for a given year, exceptions can always be found to general developments." (13) But by 1906, camera movement "fully integrated into the narrative" of moving pictures. (13) He also notes that significant changes in editing occurred during this period (14-15) He notes that "the most significant advance in camera movement beginning in 1907 is the appearance of panning in interiors." (15)

**2118.** Garvey, Ellen Gruber. "Scissorizing and Scrapbooks: Nineteenth-Century Reading, Remaking, and Recirculating." *New Media, 1740-1915*. Ed. Lisa Gitelman and Geoffrey B. Pingree, eds. Cambridge, MA: MIT Press, 2003. 207-27.

The author writes that "as literary critics have long noted, authors inevitably leave a surplus of meaning, sometimes obvious as ambiguity, which readers maneuver within, or scoop up, glean, and reuse. And just as authors cannot nail meaning to a fixed spot, neither can they or their publishers control the circulation and ordering or reordering of meaning. Even when copyright locks down the right to reproduce texts, readers have the option of moving those old texts to new contexts, creating a new tier of private circulation: clipping texts out of

newspapers, pasting them into scrapbooks, or today onto Web pages, and circulating this new compiled version. Nineteenth-century scrapbook makers were part of an elaborate circuit of recirculation, one that trespassed or found easements across the enclosure of authorship and publication." (208)

Garvey's essay appears in a volume that is part of a larger series on new media technologies entitled *Media In Transition*. This volume offers a historical and comparative perspective on it subject in a way that is accessible to a wide audience of humanists, social scientists, and policymakers. These ten essays examine media that were new in the eighteenth, nineteenth, and early twentieth centuries. They explore "moments of transition when each new medium was not yet fully defined, its significance in flux...." They attempt to put these media into their "specific material and historical environment" and explain the "ways in which habits and structures of communication are naturalized or normalized." (viii)

**2119.** Gavin, Thomas F., S. J., ed. *Champion of Youth: A Dynamic Story of a Dynamic Man, Daniel A. Lord, S. J.* Boston: Daughters of St. Paul, 1977.

This work is a laudatory biography of Daniel A. Lord, the primary architect of the motion picture industry's Production Code, adopted in 1930. Lord, who taught at St. Louis University, was also a prolific writer. This work discusses Lord's role in Pope Pius XI's 1936 encyclical on motion picture entertainment.

**2120.** Geiger, Robert L., ed. *Research and Relevant Knowledge: American Research Universities since World War II.* New York: Oxford University Press, 1993.

This book, and the author's earlier work, *To Advance Knowledge: The Growth of American Research Universities, 1900-1940* (Oxford University Press, 1986) provide a history of research universities in the United States and their sources of support. While research in communication technology is not the focus of the author's work, his research does provide context for developments in this area.

**2121.** ---, ed. *To Advance Knowledge: The Growth of American Research Universities, 1900-1940.* New York: Oxford University Press, 1986.

This book, and the author's subsequent work, *Research and Relevant Knowledge: American Research Universities since World War II* (Oxford University Press, 1993) provide a history of research universities in the United States and their sources of support. While research in communication technology is not the focus of the author's work, his research does provide context for developments in this area.

**2122.** Gelatt, Roland, ed. *The Fabulous Phonograph: From Tin Foil to High Fidelity.* Philadelphia: J. B. Lippincott Company, 1955.

Roland Gelatt's work is a detailed and comprehensive history of the phonograph and records industry, from Edison's first invention of a cylindrical apparatus with a stylus and tin foil sheets recording and reproducing sounds. The technology evolved along with the many proposed uses, from office dictation and voice recordings to, eventually, operatic and symphonic vocals and music. Gelatt calls the phonograph an invention, an industry and a musical instrument.

The book recounts early technological developments and patents of various types of talking machines and phonographs. Inventors and distributors had different views of the phonograph that were often laced with tradition. Edison saw it as an office machine; others such as the Victor and Columbia phonograph and records sales firms, boasted of partial operatic recordings of sketchy comparison to the concert hall that in time were transformed into double-sided 78 rpm packages of full-length works that sounded just like the original performances and, at the time of the book's publication, 33 1/3 LP albums. Conductors and artists persevered through the early days of numerous delays producing four-minute segments and playing individual parts into a horn to get the best sound possible with the limitations of recording in the early 20<sup>th</sup> century.

Gelatt's history includes marketing of phonographs and recording products in America and Europe. American companies had European branches that were sometimes able to sell more products for a particular genre such as opera than their American parents. Opera was the staple at first because it could be reproduced more effectively. But as engineers developed the disc technology from thick wax discs to unbreakable records with a shellac gloss and microphone recordings that allowed the buying public to listen to whatever it wanted. Prices and content varied because of intense competition for artists coupled with changes in disc technology and consumer demand.

The most enjoyment for me came from tracing the development of phonographs and production of records with different labels because of my own familiarity with RCA Victor and "His Master's Voice," Red Seal and Okeh labels, one-sided and two-sided 78s and the orchestras and conductors who made recordings right up to 1955. I own a one-sided Columbia record of the William Tell Overture where the solo artist plays a xylophone rendition and several 78 rpm packages including Sir Thomas Beecham conducting Mozart's Jupiter Symphony. My 75<sup>th</sup> anniversary album of the Boston Symphony Orchestra includes Karl Muck's finale of Tchaikovsky's Fourth Symphony and an interview with a member recalling the task of blowing his part into a horn and running back to join the orchestra. It's wonderful that Gelatt could do a thorough history of a medium still was evolving at the time of publication. He touches on the development of radio and magnetic tape that threatened to compete with the phonograph. An updated edition including cassettes, 8-tracks, music videos and CDs would be welcome, if someone would write it.

**-Steven Dean Schmitt**

The author claims that this is the "first comprehensive history of the phonograph." Gelatt provides a solid narrative and a useful timeline. Chapter 17 deals with the impact of the microphone.

**2123.** Genné, Beth. "Vincente Minnelli's Style in Microcosm: The Establishing Sequence of 'Meet Me in St. Louis'." *Art Journal* 43.3 (1983): 247-54.

This article discusses Vincente Minnelli's work on the film *Meet Me in St. Louis* (1944) and covers scene sequence (248ff), camera movement (251), decor and frame compositions (251-52), lighting (252-53), and use of color (253). The author notes that "Minnelli's color effects were not achieved without a struggle. With the backing of [Arthur] Freed, the director 'revolutionized' -- to use his expression -- the art department at MGM, demanding from his set and costume designers an unprecedented range and variety of colors. In an audacious move, especially so for a new director on his first color film, Minnelli also dispensed with the services of Natalie Kalmus, the wife of the co-inventor of Technicolor, who, in accordance with the Technicolor licensing agreement, had to be the color advisor on every MGM film that used the process. Minnelli thought that Kalmus had only a limited idea of the potential range of the process, so, although her name is listed on the credits, her advice was not taken into account in determining the color scheme of the film." (253)

**2124.** George, Susan A. "Not Exactly 'of Woman Born': Procreation and Creation in Recent Science Fiction Films." *Journal of Popular Film & Television* 28.4 (2001): 177-83.

This article is part of an entire issue is devoted to "Film and/as Technology." Telotte, who is guest editor, notes that enjoying such technologies such as film we enter into an "unspoken" arrangement with that technology. Film's technological underpinning often go unexamined. This raises important issues "especially to the impact of digital technology and its capacity to reproduce convincingly practically any image."

Articles in this issue include: David Lavery, "From Cinescape to Cyberspace: Zionists and Agents, Realists and Gamers in *The Matrix* and *eXistenZ*"; J. Robert Craig, "Establishing New Boundaries for Special Effects: Robert Zemeckis's *Contact* and Computer-Generated Imagery"; Kelly Ritter, "Spectacle at the Disco: *Boogie Nights*, Soundtrack, and the New American Musical"; Susan A. George, "Not Exactly 'of Woman Born': Procreation and

Creation in Recent Science Fiction Films"; and J. P. Telotte, "The Sounds of Blackmail: Hitchcock and Sound Aesthetic."

**2125.** Gerard, Edmund Bert. "The Truth About Cinema Verite." *American Cinematographer* 50.5 (1969): 474, 502.

The author writes: "It is only during a public event that is in progress, in which participants are so absorbed in their activities that the presence of a camera crew is just that of another spectator -- that the changes are good that a 'true' occurrence can be filmed -- as on any news story assignment." (474)

**2126.** Gerbner, George. "The Hidden Message in Anti-Violence Public Service Announcements." *Harvard Educational Review* 65.2 (1995): 292-98.

Gerbner studied public service announcements produced by HBO/Time Warner. These eight public service announcements dealt with urban violence and reflected high production standards. Nevertheless, when one considers the situation that were depicted, and the age, race, and gender of the characters involved, the announcements had hidden messages of stereotyped violence.

**2127.** Gernsback, Hugo. "Radio in 1945." *Radio News* 2 (1920): 5.

**2128.** ---. "Radio Vision." *Radio News* 5 (1923): 681.

**2129.** ---. "The Radiophot. Television by Radio." *Science and Invention* 10 (1922): 234-35.

**2130.** ---. "Television and the Telephot." *Electrical Experimenter* 6 (1918): 12-13.

See also author's article in *Electrical Experimenter*, 6 (June, 1918), 95-96.

**2131.** Gernsheim, Helmut, ed. *A Concise History of Photography*. New York: Grosset & Dunlop, 1965.

This work gives a solid introduction to the history of photography. Among the topics discussed are the *camera obscura*, early attempts to capture images by such people as Thomas Wedgewood and Nicéphore Niépce, Louis Daguerre and daguerreotypes, William Talbot, the collodion process, dry plate photography, film and photography, roll-film cameras, and more.

**2132.** ---, ed. *Creative Photography: Aesthetic Trends 1839-1960*. London: Fabor and Faber Limited, 1962.

The 21 chapters in this book cover several topics including "Immortal Portraits," "The Photographer as Stage Manager," "'Fine Art' Photography," "The Nude before the Camera," "Reportage and Documentation," "Push-Button Photography," and other themes such as naturalistic and impressionistic photography, "The New Objectivity," and "The Influence of Surrealism."

Gernsheim notes that some photographs of nudes in the 19th century equaled the best paintings but that photographs of nudes encountered more trouble from such groups as the Society for the Suppression of Vice than did paintings. (100) The author quotes Bernard Shaw on nudity and photography: "'The camera can represent flesh so superbly that if I dared, I would never photograph a figure without asking that figure to take its clothes off.... It is monstrous that custom should force us to display our faces ostentatiously, however worn and wrinkled and mean they may be, whilst carefully concealing all our other parts, however shapely and well preserved....'" (Shaw quoted, 101) He also quotes Shaw's famous remark: "'The photographer is like the cod, which produces a million eggs in order that one may reach maturity'...." (Shaw quoted, 116)

Gernsheim points out that Thomas Annan took photographs of Glasgow slums between 1868 and 1877, in some way anticipating Jacob Riis's later photographs in "How the Other Half Lives." (108-10) He also notes that although "Photo-interviews with celebrities are ... very much a feature of modern newspapers," this trend started much earlier. "Few people are aware that the first one took place as long ago as 1886 when Nadar interviewed the great scientist M. E. Chevreul on the even of his hundredth birthday. A good beginning to the conversation was the centenarian's opening remark: 'I was an enemy of photography until my ninety-seventh year, but three years ago I capitulated.'..." (112) Gernsheim says that W. B. Northrop in *With Pen and Camera: Interviews with Celebrities* (London), published "a remarkable book of illustrated interviews with celebrities ... in 1904." (114)

This work (231-47) has short biographies of the photographers whose works are illustrated in this book. It also contains a brief section (248-51) describing the different photographic process discussed.

**2133.** Gibbons, John H., ed. *The New Frontier: Space Science and Technology in the Next Millennium*. [Washington, D. C.?]: [National Science and Technology Council?], 1995.

These are remarks by Dr. John H. Gibbons, Assistant to the President for Science and Technology, National Air and Space Museum, Smithsonian Institution, Washington, D.C., delivered March 22, 1995.

Gibbons gives four reasons why we should pursue space science: 1) it has practical applications that are essential to our lives; 2) it can make us "better stewards of our planet"; 3) it gives us "phenomenal insights into the nature of the Universe"; and 4) "cooperation in space offers us a new vision of global cooperation."

Gibbons provides an interesting quotation from Apollo 8 astronaut Bill Anders, upon his first view of earth from space: "Looking at the Earth and seeing it floating like -- I thought, since it was Christmas time -- a little Christmas tree ornament against an infinite black backdrop of space ... it seemed so very finite. It was this view of the fragility and finiteness of the Earth that is the impression, frankly, that I hold more in my head than any other."

**2134.** ---, ed. *This Gifted Age: Science and Technology at the Millennium*. Woodbury, NY: American Institute of Physics, 1997.

Gibbons was Assistant to President Clinton for Science and Technology, and former head of the Office of Technology Assessment. Gibbons was a physicist by training who earlier worked at the Oak Ridge National Laboratory in Tennessee. This volume is a collection of Gibbon's speeches, articles, and essays between 1972 and 1997. Gibbons says that his "belief that technology and enlightened governance can transform the world for the betterment of all, especially future generations, should be apparent in these collected writings."

This collection covers a wide range of technologies, some of which are related to communication. The work is divided into two parts. Part One covers 1972 to 1992 and entitled "Energy, Environment, Science, and Society." Among the entries in this section are "The Federal Government's Role in Advancing Technology," and "Governing in a Technology-Driven Age: Progress and Problems."

Part Two covers 1992 to 1997 and is entitled "Adviser to the President." Among the entries here are "Biotechnology: Opportunity and Challenge," "National Security Writ Large: A New Role for Science and Technology in a Changing World," "National Information Infrastructure," and "The New Frontier: Space Science and Technology in the Next Millennium."

Then Vice President Al Gore wrote the Foreword for this volume.

**2135.** Gibson, S. M. "The Amateur and His Camera." *Frank Leslie's Popular Monthly* 31 (1891): 4-13.

This article begins by quoting an unidentified amateur photographer saying: "'A photographic apparatus, with its delightful allurements, is a more valuable possession than Aladdin's lamp.'" (4) It notes that the "total

membership of the Society of Amateur Photographers is 255," (5) and that *Frank Leslie's Illustrated Newspaper* announced a contest for amateur photographers. (11)

**2136.** Gidal, Tim, ed. *Modern Photojournalism: Origin and Evolution, 1910-1933*. New York: Macmillan, 1973.

Modern photojournalism began in Germany, and Gidal maintains that he was part of its creation. "Modern photojournalism began in full force in Germany in 1928 and 1929, although its visible harbingers can be established a few years earlier. It reached fruition in 1933 and 1934, above all in Germany. Subsequently it expanded and joined up with its most important representatives in Paris, Amsterdam, London, and New York—in flight from the psychological repression and physical persecution in Nazi Germany."

**2137.** Giedion, Siegfried, ed. *Mechanization Takes Command: a contribution to anonymous history [sic]*. New York: Oxford University Press, 1948.

This 723-page work offers context for communication media. Parts I and II ("Anonymous History" and "Springs of Mechanization"), give an extended outline of the book. Part VI ("Mechanization Encounters the Household") talks about innovations in electrical power and how they affected cooking, vacuum cleaning, refrigeration, and more during the 1940s.

**2138.** Gilbert, Kathy and Joan Schleuder. "Effects of Color and Complexity in Still Photographs on Mental Effort and Memory." *Journalism Quarterly* 67.4 (1990): 749-56.

The authors report that "experimental findings suggest that exposure to images with color or complex elements results in different viewer responses in than black and white or simple images. Study images were taken from popular magazines. Experimental subjects did find it easier to remember images with color and -- opposite to general lore -- more complex elements. Contrary to one study hypothesis, complexity did not result in more (reported) mental effort."

**2139.** Gilbo, W. H. "The Rotogravure Process: Comments on the Recent Art Supplements of The Times [letter to editor]." *New York Times* April 16, 1914 1914: 8.

In this letter to the editor of the *New York Times*, W. H. Gilbo, who claims to be "the pioneer of photogravure" and "experienced ... in the specialty of light and shade in monochrome reproductions" in the United States, seeks to clarify misconceptions about the process. He is impressed by the newer rotogravure process. "The delicacy of modeling in the light and middle tints of most of them is truly admirable, while the range of details in the darks, (in the Gethsemane, for instance), their transparency and richness, surpass anything yet done, to *my knowledge*, by any photo-mechanical process in one printing, excepting photogravure; **infinitely superior to the usual rotary press productions which are presented under the falsely assumed name of photogravures.** (emphasis added)

"The *Times's* rotogravure process is truly a wonderful advance in newspaper publishing, a surprising step into the realm of real art, and of extended educational value."

**2140.** Gilder, George, ed. *Microcosm: The Quantum Revolution in Economics and Technology*. New York: Simon and Schuster, 1989.

Portions of this book offer an accessible explanation of the often counterintuitive world of miniaturization, and how this is bringing a revolution in communication and economics. Gilder says that in "an age when men can inscribe new worlds on grains of sand, particular territories are fast losing economic significance." (355)

**2141.** Gilfillan, S. C. "The Future Home Theater." *The Independent* 73.3333 (1912): 886-91.

S. C. Gilfillan discusses, the editor explains, "primitive home theater, which combines the kinoscope, phonograph and telephone, and promises to be of very great value in large halls."

The author, Gilfillan, begins by saying that "There are two mechanical contrivances, one now taking its first unsteady steps in the commercial world, the other still in inventors' laboratories, each of which bears in itself the power to revolutionize entertainment, doing for it what the printing press did for books. They are the talking motion picture and the electric vision apparatus with telephone. Either one will enable millions of people to see and hear the same performance simultaneously, by the 'seeing telephone' and the telephone, or successively from kinoscope and phonographic records of it, with the result that a matchless production may be attended for almost nothing. Furthermore (if we may use a dogmatic style, but offering proof), these inventions will become cheap enough to be, like the country telephone, in every home, so that one can go to the theater without leaving the sitting room. From this fact we may call both devices the home theater.

"One of them bears entertainment into the home by the telephone wires. To witness a play, speech, lecture, music or dance one will simply throw a switch or two and the voices will be heard, while a picture in motion, naturally colored and apparently three dimensional, will be projected on a wall of the room.. A view of moving objects has already been telegraphed by Professor Rösing, of St. Petersburg, and by a number of other inventors, but their apparatus is not yet perfected. The other home theater, the combined phonograph and kinoscope, is now in commercial use. To come into our homes it needs only to have its reproducing apparatus cheapened; the records can be borrowed from a library. Or, still more conveniently, it can be combined with the electric home theater, so that a person wishing to see a certain production may simply telephone the library to play their records of it into his wires." (886)

The article notes that home theater had long been a dream of such writers as Edward Bellamy, H. G. Wells, and others. The article predicts that the "screen of the future home theater will not have the flat, flickering, black and white pictures of today, but scenes like those in the ground-glass plate of a camera, fresh and bright with blue sky and green foliage, or the tints of a close-by face. And by stereoscopy the scenes will be more yet -- three dimensional, not flat pictures, but vistas of reality. To this add music or the natural voices, and you have the home theater of 1930, oh ye of little faith! It is just as certain that the home theater *will* be improved as it is that color printing *has* been improved." (886)

The article mentions that microphones will amplify sound. It discusses actress Florence Turner acting before cameras and very few people but at the same realizing that "she was playing to million all over the world." (887) It notes that two French companies are "producing these 'film parlants'" and Thomas Edison "has brought ot his school kineoscopes."

Gilfillan says that the drama of 1930 will have more scenes. "The old motion picture shows," he notes" had an average length of scene of about fifty seconds." (889) Such changes will make "drama more perfectly bendable to teaching and entertainment." (889)

The article comments on this form of entertainment and its presentation of time and history. "The peculiar ability of the disk and film theater is to preserve, to halt time. We shall see the actors of the past play again, dead orators will speak, the Panama Canal can be reopened. Independence of time again enables it to represent the supernatural, by merely concealing an interval, as when in moving pictures we see a man vanish into the air. And by doctoring films centaurs, elves, earthquakes, murder, everything to be seen on canvas or in joke books will become the material of the playwright." (887)

The article predicts improved lighting to "see" in twilight and in moonlight. **"But instantaneity is a recommendation, also. By the electric theater a whole nation will be able actually to see an inauguration, a launching, a ball game, or a first performance. It will not seem a mechanical device, but a window or a pair of magic opera glasses thru which one will watch the actors or doers."** (my emphasis)

Much of this article assumes that future home entertainment will be devoted to opera, classical music, and great literature, lectures, and plays. "Home theater art will be better than any to-day. For not only will the bad



and mediocre artists be massacred in their thousands and the great heaped with honor and riches, but the great will be introduced to a new competition, that with the great dead." (890)

This article discusses the power of home theater to preserve democracy and the home. It asks "What will happen to our political forms when a candidate must appeal directly to all the electorate, revealing his personality 890/891 by his close range appearance and normal voice? Will representative government survive this nation-wide extension of the neighborhood in which a man can be known?" (890-91)

The article goes on to argue that "The home theater, in contrast to most modern developments, will tend powerfully to preserve the home, as the newspaper has by superseding the Athenian barber shop, the Roman forum and the Queen Anne coffee house. And to those who live in small towns and the country the home theater will be a minister of life." (891)

Gilfillan says that a form of the electric theater, called *Telephone Herald*, has been in operation in Budapest for about 12 years. He was overly optimistic, however, when he predicted in 1912 that the electric theater would "be in the majority of homes" in the United States two decades. (891)

**2142.** Gillies, John Wallace, ed. *Principles of Pictorial Photography*. New York: Falk Publishing Company, Inc., 1923.

This work, which discusses pictorial photography, a term that was not much used before 1890, (63) comments on photographing nudes. "The study of the full figure is not quite so difficult but the nude figure is the hurdle over which many aspiring pictorialists have their tumbles. Many workers seem to have a mania for making pictures of the nude figure and few of the pictures are ever of any use pictorially, for various reasons. The draped, or partially draped, figure is far simpler to handle and when used in a woodland setting is very interesting, in most cases being used as a white spot which is placed at the pleasure of the worker and, when used in the middle ground of the picture, is far enough from the camera not to require great effort in posing." (124)

**2143.** Gilmore, Donald H. "Preface." *Illustrated Presidential Report of the Commission on Obscenity and Pornography*. Ed. Earl Kemp, ed. San Diego, CA: Greenleaf Classics, Inc., 1970. 8-9.

The legalization of pornography in Denmark, Gilmore predicted, spelled "the doom of a multi-million dollar industry." This short piece appeared in an unauthorized version -- with pictures -- of the 1970 Report of President's Commission on Obscenity and Pornography.

**2144.** Gitelman, Lisa. "How Users Define New Media: A History of the Amusement Phonograph." *Rethinking Media Change: The Aesthetics of Transition*. Ed. David Thorburn and Henry Jenkins, eds. Cambridge, MA: MIT Press, 2003. 61-79.

Gitelman brings this piece by writing that "the production/ consumption dichotomy" that is often central to historical interpretations of new media and technology "harbors a particular determinism: within it lurks a tendency to use technology as a sufficient explanation of social and cultural change. It utters production first and has helped orient the history of technology away from the experience of any but white, middle-class men; rendering a history, according to one observer, in which 'inventing the telephone is manly; talking on it is womanly.' An unreflected reliance of the same dichotomy" has influenced much writing about the phonograph. Gitelman concludes that "Phonographs only 'worked' when they got women's voices right, just as home phonographs only 'worked' according to the ways they interlocked with existing tensions surrounding music and home, with ongoing constructions of shopping as something women do, and with the ways in which users of all sorts wanted, heard, and played recorded sounds." (75)

Gitelman's essay is one of twenty-two chapters by different authors that attempt to improve our "understanding of emerging communication technologies." This volume, which part of a larger series on new media technologies entitled *Media In Transition*, tries to offer a historical and comparative perspective on it subject in a way that is accessible to a wide audience of humanists, social scientists, and policymakers. The editors

of this volume describe the chapters in this work as follows: "Challenging the assumption that new technologies displace older systems with decisive suddenness and have a revolutionary impact on society, the essays in this book see media change as an accretive, graduate process, always a mix of tradition and innovation, in which emerging and established systems interact, shift, and collude with one another.

**2145.** ---. "Souvenir Foils: On the Status of Print at the Origin of Recorded Sound." *New Media, 1740-1915*. Ed. Lisa Gitelman and Geoffrey B. Pingree, eds. Cambridge, MA: MIT Press, 2003. 157-73.

Gitelman examines the meaning of tinfoil records that accompanied early phonographs. "Aided by the surrounding publicity, tinfoil records offered a profound and self-conscious experience of what 'speaking' on paper might mean" in the late nineteenth century. (158) "Recorded sound eventually prospered, of course, but the newspapers of 1878 remain the best *record* of its public introduction. Into the circulation of the newsprint and the circuits of the American lyceum entered the touring phonograph exhibitors. With their own modest circuits of mail, of revenue, and of foil they immodestly boosted the phonograph in public, promoting it to, as well as via, newly recordable Americans." (170)

Gitelman's essay appears in a volume that is part of a larger series on new media technologies entitled *Media In Transition*. This volume offers a historical and comparative perspective on its subject in a way that is accessible to a wide audience of humanists, social scientists, and policymakers. These ten essays examine media that were new in the eighteenth, nineteenth, and early twentieth centuries. They explore "moments of transition when each new medium was not yet fully defined, its significance in flux...." They attempt to put these media into their "specific material and historical environment" and explain the "ways in which habits and structures of communication are naturalized or normalized." (viii)

**2146.** Gitelman, Lisa, and Pingree, Geoffrey B., eds. *New Media, 1740-1915*. Cambridge, MA: MIT Press, 2003.

This volume, which is part of a larger series on new media technologies entitled *Media In Transition*, tries to offer a historical and comparative perspective on its subject in a way that is accessible to a wide audience of humanists, social scientists, and policymakers. These ten essays examine media that were new in the eighteenth, nineteenth, and early twentieth centuries. They explore "moments of transition when each new medium was not yet fully defined, its significance in flux...." They attempt to put these media into their "specific material and historical environment" and explain the "ways in which habits and structures of communication are naturalized or normalized." (viii)

Most of the writers in the volume are women scholars. Contents of this book include: What's new about new media? / Geoffrey B. Pingree and Lisa Gitelman -- Zograscope, virtual reality, and the mapping of polite society in eighteenth-century England / Erin C. Blake -- Heads of state: profiles and politics in Jeffersonian America / Wendy Bellion -- Children of media, children as media: optical telegraphs, Indian pupils, and Joseph Lancaster's system for cultural replication / Patricia Crain -- Telegraphy's corporeal fictions / Katherine Stubbs -- From phantom image to perfect vision: physiological optics, commercial photography, and the popularization of the stereoscope / Laura Burd Schiavo -- Sinful network or divine service: competing meanings of the telephone in Amish country / Diane Zimmerman Umble -- Souvenir foils: on the status of print at the origin of recorded sound / Lisa Gitelman -- R.L. Garner and the rise of the Edison phonograph in evolutionary philology / Gregory Radick -- Scissorizing and scrapbooks: nineteenth-century reading, remaking, and recirculating / Ellen Gruber Garvey -- Media on display: a telegraphic history of early American cinema / Paul Young.

Other books in this series include: Henry Jenkins and David Thorburn, eds., *Democracy and New Media* (2003); and David Thorburn and Henry Jenkins, *Rethinking Media Change: The Aesthetics of Transition* (2003)

**2147.** Gitlin, Todd, ed. *The Whole World Is Watching: mass media in the making & unmaking of the new left*. Berkeley: University of California Press, 1980.

Gitlin gives a perceptive analysis of the relationship between television and the student left during the Vietnam War. Chapter 8, "Contracting Time and Eclipsing Context," is interesting on the ways in which television can distort events, extracting them from their historical settings and giving them new meanings.

**2148.** Giuliano, Vincent E. "The Mechanization of Office Work." *The Information Technology Revolution*. Ed. Tom Forester, ed. and intro. Cambridge, MA: MIT Press, 1985. 298-311.

This article contends that the "office is the primary locus of information-handling, the activity that is coming to dominate the US economy." The author, then a consultant for Arthur D. Little, Inc., discusses the evolution of the office through its pre-industrial and industrial periods. The new information technology, he argues, can improve job satisfaction, replace paperwork, increase productivity, and better consumer service. This piece appeared first in *Scientific American* (Sept. 1982).

**2149.** Glass, Fred. "Labor and New Media Technology: A Union of Necessity." *Labor Studies Journal* 9.1 (1984): 131-50.

Glass examines the use of media technology by seven major labor unions in the early 1980s. The unions -- the ILGWU, IAM, UAW, AFSCME, CWA, AFT and USWA -- used media to communicate to union members and to deliver a general public relations message. Glass notes, for example, that the garment workers union used satellite teleconferencing to communicate with union members and reporters to deliver the union position on import quotas in 1983. As early as 1979, the machinists association used a satellite cablecast to distribute a program that included a film on plant closings and a live discussion by union leaders followed by phone-in questions by audience members. In addition, Glass also details the work of the then-new Labor Institute of Public Affairs, which was founded by the AFL-CIO to develop a coordinated national plan for the use of new communications technologies. Glass concludes that video, cable, and satellite technologies offered organized labor new opportunities to compete for public opinion. In addition, labor could integrate new media into its infrastructure to communicate for organizing, training, and general communications with members and the public. "From the 1920s to the mid 1970s the broadcast media era -- the means of communication were held hostage by the corporations," Glass writes. "Today we have entered a new age."

**2150.** ---. "A Locally Based Labor Media Strategy." *Labor Studies Journal* 14.4 (1989): 3-17.

Glass argues for the creation of regional media resource centers to provide local unions with sophisticated electronic communications capabilities. Glass briefly summarized the state of national use of media technology, including the work of the Labor Institute of Public Affairs, which used broadcast, cable and closed circuit video for communications during the 1980s. He noted that "there are a growing number of local unions utilizing the simpler, consumer level of video hardware for publicity and other communications. For locals with greater resources, cable television and small format professional video, properly utilized, also afford labor important media outlets." But Glass argued that local or regional media resource centers could help all union bodies overcome the three main problems for development of a media strategy: coordination, cost and conceptualization. He suggested, for example, that a media resource center could help a union body create a 15-minute VHS cassette that would be distributed as part of an information packet to welcome every new union member. Organizers could also work in the field with VHS cassettes and portable VCRs for playback wherever organizing meetings occur. The article includes a budget for a regional video production studio and a brief labor videography.

-- Phil Glende

**2151.** Glasscock, Jessica, ed. *Striptease: From Gaslight to Spotlight*. New York: Harry Abrams, 2003.

Tracing the history of striptease from its origins in American concert saloons (1850s) and dime museums (1880s) to its golden era on nightclub stages (1950s), Jessica Glasscock, a professional writer and sometime historian, argues that striptease was an important element of mainstream theater during the late-nineteenth century to the

mid-twentieth. Although striptease is considered seedy in the twenty-first century, its origins were not considered as disreputable.

The striptease (the word originated in the 1920s) involves “four actions: revealing, arousing, amusing, and doing all of these on a stage (p.8).” Each decade, of course, had its own definition of what was revealing. In the 1800s to the early 1900s, the lack of a corset was considered revealing, and performing in flesh-colored stockings even more revealing. By the 1950s, women had to be topless and in a g-string to draw in men, and even then some had to go further. Today, totally nude clubs are the norm.

Glasscock relies on a variety of sources: autobiographies of the striptease artists, *New York Times* articles railing against the indecency of the stripteaser, vaudeville historians’ accounts, reviews of the striptease shows, and records from court cases where strippers and producers were held on charges of indecency.

The history of striptease is tied in with vaudeville (less indecent) and burlesque (more indecent) shows. Britain Lydia Thompson is considered the founder of burlesque, and her shows featured songs, puns, dancing women, cross-dressing women, and sexual innuendo. She is considered the first “mass-consumable sex symbol in American culture” because she increased her fame through selling “cabinet photos” of herself and her troupe. Vaudeville shows were marketed to women and children, therefore they were sold as not as sexual as burlesque, when in reality, they were nearly as indecent. They featured “skirt dancers” who swished their skirts around and lifted their legs, while performing a variety of different dances like the cancan.

Another way of legitimizing striptease was the tableaux vivant, or living art, a form of entertainment that involved women wearing fleshings, flesh colored stockings, while standing as statues in poses that were supposed to duplicate famous works of art.

Florenz Ziegfeld Jr. also attempted to sanitize striptease for the masses with his *Ziegfeld Follies*, a vaudeville show which premiered in 1907. This was an Americanization of the French *Folies Bergere*, and it was known for the lavish costumes of the dancers and featured a number of musical acts, tableau vivants, and comedy sketches. *Follies* girls were slimmed down versions of the earlier burlesque girls. Several imitators of Ziegfeld came to the fore, and these less-classy revues were targeted by the New York Society for the Suppression of Vice.

Following Ziegfeld, the Minsky brothers created racier productions in the burlesque field, performed at Broadway theaters, and they also claim to have invented striptease; they did invent the term. At this time, stripteasers were considered superstars and they received top billing. One of the biggest stars was Gypsy Rose Lee, who attempted to achieve success in mainstream movies, but only succeeded in b-movies.

In 1937 reformers in New York attempted to connect burlesque performances with sex crimes and the city {refused to renew burlesque theater licenses when they expired on May 1, 1937 (p.119).” A law went into effect that no theater could use the term “burlesque” to describe their entertainment, nor the term “Minsky.” However, the shows went on, just with different names.

Striptease performances migrated from Broadway and other legitimate theaters to nightclubs in the late 1930s. As striptease progressed into the 1950s, stars had to get gimmicks. One famous star of the 1950s, Blaze Starr set a couch on fire during her performances, and others. The gimmicks wore thin, and stripteasers were reduced to simply stripping off their clothes. By the 1960s, striptease had evolved to what it still is today; lap dances and close contact with customers became the draw, as opposed to elaborate stage shows.

**-Hallie Liberman**

**2152.** Glastonbury, Bryan and Walter LaMendola, ed. *The Integrity of Intelligence: A Bill of Rights for the Information Age*. New York: St. Martin's Press, 1992.

The authors describe themselves as information technology "enthusiasts." They seek a middle ground in dealing with information technology. To leave "IT to grow uncontrolled is the path to putting democracy in jeopardy, trampling over people's rights, placing more power in the hands of corporations and governments, dehumanizing society, and subjugating the majority of us to an insensitive machine intelligence. Nevertheless, to move to the opposite extreme, and seek to destroy or ban IT development and applications, is to deny progress, deprive us of immensely valuable facilities, cause chaos in areas of social and economic organization which have grown dependent on the technology, and make many of our heavily urbanized communities both ungovernable and incapable of self-maintenance."

The book is divided into three parts. The first, chapters 1-4, give an overview of current (1992) IT developments and set out major issues. The second, the following six chapters, considers such global issues as "technology transfer, the role of big business, the impact of people inside the information technology industry, poverty and the Third World, gender and racial discrimination, and the experiences and attitudes of the general public." Part 3 deals with ethics (when, for example, do ethical concerns make intervention appropriate) and a Bill of Rights for the IT age. Each chapter begins with a brief summary of its content.

At the time this book appeared, Glastonbury was at the University of Southampton in the Department of Social Work Studies, and LaMendola was vice president of Colorado Trust.

**2153.** Gledhill, Donald, ed., ed. *Press Clipping File on the Senate Sub-Committee War Film Hearings: Volume I, August 1 through October 15, 1941*. Hollywood, CA: Academy of Motion Picture Arts and Sciences, 1941.

In September, 1941, a U. S. Senate subcommittee of the United States Senate's Interstate Commerce Committee, headed by the Senator Burton K. Wheeler of Montana, accused the major movie studios and their producers of making anti-German propaganda films. At the hearings, several major studios were mentioned as were specific motion pictures (including a few in which future President Ronald Reagan appeared). Some senators pointed to the fact that the major studios were controlled by Jews. The hearings eventually petered out and were largely forgotten after the Japanese attack on Pearl Harbor later that year. This work has numerous clippings of press accounts that covered these hearings.

**2154.** Glessing, Robert J., ed. *The Underground Press in America*. Bloomington, IN: Indiana University Press, 1970.

This book covers the underground press of the 1960s. It mentions some of the technologies that helped to make the underground press possible -- cold-type offset printing is but one example. Such duplicating technologies as the mimeograph is another. The work discusses the Underground Press Syndicate and Liberation News Service.

**2155.** Glueck, Sheldon & Eleanor, ed. *Delinquents in the Making: Paths To Prevention*. New York: Harper & Brothers, 1952.

This work, which discussed juvenile delinquency and mass media, was cited by U. S. Supreme Court Justice William O. Douglas in *Roth v. United States*, 354 U. S. 476 (1957), a case that changed the way the court interpreted obscenity. In this case, Douglas cited research on juvenile delinquency and from the Kinsey Report to argue that literature was not a major sexual stimulant.

**2156.** Godfried, Nathan. "Struggling Over Politics and Culture: Organized Labor and Radio Station WEVD During the 1930s." *Labor History* 42.4 (2001): 347-69.

Godfried examines the relationship between organized labor and WEVD, a New York radio station started by the Socialist Party with the help of the ILGWU. He notes that WEVD provided a forum for intellectuals and labor groups but that labor organizations generally failed to see the value and provide the funds for sustained programming. Godfried begins with a brief biography of Morris Novik, who became program director in 1932, after the station was turned over to the *Jewish Daily Forward*. "Novik realized that the advent of broadcasting might

undermine live debates ... and he became fascinated with the idea of combining new and old forms of education and entertainment to advance cultural and political struggles." The station often "gave free air time to labor unions and working-class organizations to make important announcements during strikes, boycotts, lockouts, and organizing drives. At the same time, WEVD actively encouraged local unions to pay for their own programs; and it assisted them in producing these sponsored shows for the purpose of educating, informing and entertaining an extended working class audience." In 1933, WEVD began *The University of the Air*, modeled after CBS's *American School of the Air*, only with a leftist orientation. The next year, the ILGWU started *The Voice of Local 89*, an Italian language program aimed at immigrants in the garment industry. Other cultural programming, including dramas, were produced throughout the decade to educate workers about labor issues. Godfried noted that WEVD often made its facilities available during times of labor trouble, but that it also was forced to push labor programming aside during prime listening hours in order to sell airtime for commercial use. Despite positive experiences with radio, leaders of the ILGWU and the ACWA did not commit to sustained programming on WEVD. "ILGWU leaders supported short-term labor radio programming for immediate economic and political gains in the midst of strikes, organizing campaigns, or political elections. But ... only a handful of ... union innovators recognized the importance of maintaining continual access to the airwaves for ongoing political, economic and cultural battles."

--Phil Glende

**2157.** ---, ed. *WCFL, Chicago's Voice of Labor, 1926-78*. Urbana: University of Illinois Press, 1997.

Godfried details the more than 50-year history of WCFL, an AM radio station operated in Chicago by the Chicago Federation of Labor, and affiliated with the American Federation of Labor. Godfried argues that the story of WCFL demonstrates an effort by organized labor to "contest the influence of mass media and mass culture on the working class and to use the mass media and culture in the interest of workers." Godfried's research extends far beyond WCFL, and he provides considerable detail about the use of mass media by organized labor, including efforts to use shortwave radio, FM radio, television, advertisements and sponsored public affairs programming on commercial and non-commercial stations. His strength is in the generous detail on the history of WCFL, especially in its first 20 years. And he attempts to explain why a radio station operated by organized labor became increasingly centrist and corporatist even during one of the most radical periods in labor history. He begins with a survey of the literature about early efforts by organized labor to use mass media, such as film and the labor press, for communications. WCFL was launched when radio was in its infancy, and hundreds of commercial and non-commercial stations began broadcasting over loosely regulated airwaves in the 1920s. Despite lackluster support from the AFL, the CFL, under the leadership of John Fitzpatrick, its president, and Edward N. Nockels, its secretary, began operating WCFL "to counter the propaganda of capitalist media" and "to shape working-class culture and consciousness." Godfried argues that the early history of WCFL is also a history of the early struggle for centralized commercial control of the airwaves through a system of government-allocated broadcast licenses. Already by 1926, the Commerce Department maintained that all broadcast wavelengths in the Chicago area were taken, but a federal judge ruled in a suit brought by Zenith Corp. that the department did not have the authority to refuse a license. The city of Chicago granted the CFL permission to use Navy Pier for broadcasting and in July 1926, WCFL began broadcasting four hours a night Tuesday through Saturday. Nockels used the CFL's publication *Federation News* to argue for support of the new station and he also used it as an incentive for a union assessment to pay for the station. Godfried provides a detailed account of the battle involving the Federal Radio Commission as the government sought to develop a system of frequency allocations. He also documents the struggle that followed to maintain the viability of the station and the conflict within organized labor about the station's role and its funding. He describes the evolution of entertainment programming on the station and its complete turn, by 1946, to programming designed to maximize profits by delivering a working class audience to advertisers.

--Phil Glenda

**2158.** Godkin, Edwin Lawrence, ed. *Reflections and Comments*. New York: C. Scribner's Sons, 1895.

This book is a collection of articles that E. L. Godkin wrote for *The Nation* during the previous thirty years. It includes his piece on "Chromo-Civilization." In this piece, which appeared in the *Nation* (Sept. 24, 1874), Godkin used the term "chromo-civilization" to denounce a "pseudo-culture" that had been created by "common schools, magazines, newspapers, and the rapid acquisition of wealth." (*Relections and Comments*, p. 203)

The essays in this book include: --Peace.--Culture and war.--The comparative morality of nations.--The "comic-paper" question.--Mr. Froude as a lecturer.--Mr. Horace Greeley.--The morals and manners of the kitchen.--John Stuart Mill.--Panics.--The odium philologicum.--Professor Huxley's lectures.--Circumstantial evidence.--Tyndall and the theologians.--The church and science.--the church and good conduct.--Role of the universities in politics.--The Hopkins university.--The South after the war.--Chromo-civilization.--"The short-hairs" and "the Swallow-tails".--Judges and witnesses.--"The debtor class."--Commencement admonition.--"Organs."--Evidence about character.--Physical force in politics.--"Court circles."--Living in Europe and going to it.--Carlyle's political influence.--The evolution of the summer resort.--Summer rest.--The survival of types.--Will Wimbles.

**2159.** Goldberg, Vicki, ed. *The Power of Photography: How Photographs Changed Our Lives*. New York: Abbeville, 1991.

In this book Vicki Goldberg explores the social history of photography from the mid-1800s up to the 1990s. The themes she covers are: photographs as evidence, extending scientific knowledge, their use in social control, as political tools, in fame and celebrity, as social icons, to promote social reform, and as political catalysts. While this book gives a comprehensive overview of the history of photography, Goldberg relies primarily on secondary sources.

A key point that Goldberg makes is that, "All photographs, including documentary photographs, are open to interpretation -- perhaps one should say *vulnerable* to interpretation -- when text or context is changed" (p. 96). Along these lines, she discusses how individual differences matter in how people interpret images. She writes, "The meaning of photographic images has always been elusive; it is only becoming more so. People of different background, cultures, and psychological mind-sets respond differently to the same images even before the presenting medium puts a spin on the picture and even if the photograph is pristine and unmanipulated" (p. 259). The question this raises is whether any photograph is ever "pristine" or "unmanipulated" in some way.

Goldberg has an MFA from New York University and has written several other books: *Light Matters* (2005); *Margaret Bourke-White: A Biography* (1987); and editor of *Photography in Print: Writings from 1816 to the Present* (1988).

--Jill Hopke

Goldberg examines photographic images that have become a part of "our communal memory bank" and others less familiar that have also deeply marked our lives. She argues photographic technology has been changing people's minds and rearranging the way we live since its inception. Photography can be used by government to spy on its citizens. Conversely, citizens can use it to reform government. It can look into the human body, create celebrities, boost morale in times of war, and be used as record of one's ancestry. One of her most interesting chapters is on "Icons."

--Robert Pondillo

This text examines photography's influence on a number of different realms ranging from policy-making to war. Goldberg writes with a style that maintains a high level of interest in the reader, and also conveys the

sense that the influence of photography transcends mere physical accomplishment and can have an impact on our soul, our mind, our emotions, and our psyche.

Goldberg examines many of the "famous" images in the history of photography such as the Nixon and Khrushchev debate in 1959. Goldberg gives the history and context of this and other photographs. For example, the photographs of the Earth taken from the Apollo 8 were not only influential at the moment, but they helped signify a change in our perspective of where we fit in this universe and may well have helped launch the Ecology movement.

An important subtext to the power of photography is the notion that the picture represents truth and reality. Goldberg indicates that the rise of the photograph was coupled with the philosophical movement of realism and was initially taken as being more real than other representations of people, places, and events. However, as humanities' relationship with photography grew and became more complex, the boundaries of what was real and what was not, what was simply accepted and what was not, began to change. Photographs revealed that they could spawn revolutions, alter the course of wars, influence powerful governments decision-making, and capture a bit of our soul and our spirit.

--Michael Boyle

Goldberg writes that the "photograph is a highly efficient means of cultural communication; it has the advantages of credibility, easy mass distribution, and instant convertibility into a symbol. Since visual imagery is more readily abstracted than sensations of touch, smell, sound, or taste, the mind is accustomed to using images as ideas (which is apparently what happens in dreams). People cherish photographs, and the culture relies ever more heavily on them, in part because they are so readily converted."

--SV

**2160.** Golden, Frederic. "Here Come the Microkids." *The Information Technology Revolution*. Ed. Tom Forester, ed. and intro. Cambridge, MA: MIT Press, 1985. 218-28.

A new generation of computer-literate children has been created by the information technology revolution. Critics divide over whether this development is good or bad. Golden considers why children gravitate to computers so readily and what is happening in American schools. This piece appeared first in *Time* (May 3, 1982).

**2161.** Goldhaber, Michael. "Microelectronic Networks: A New Workers' Culture in Formation." *The Critical Communications Review, Vol. 1: Labor, the Working Class, and the Media*. Ed. Vincent Mosco and Janet Wasko, eds. Norwood, NJ: Ablex Publishing, 1983. 211-43.

Goldhaber notes that the creation and dissemination of information is becoming increasingly important in the economy, and he argues that new technologies to handle this information are creating new opportunities for working class organization. "New possibilities of intercommunication and of consciousness may in turn lead to significant new forms of working-class organization." Specifically, Goldhaber argues that e-mail and other sophisticated new communication technologies give white collar workers the tools and the power to communicate about workplace issues. Goldhaber argues that the increased ability to amass and use information in business has created a need for a growing number of white collar workers who share a common experience, similar to the experience shared by industrial workers. "Every industrialized country now has millions of information workers, including clerical workers, programmers, technologists, scientists, analysts, and managers. Relatively few are organized into unions, in part because their close involvement with management prevents them from being seen, even by themselves, as wage workers." But the common elements of information management jobs "will mean that many workers will come to share a set of experiences." Because of the ability to intercommunicate, using the information network, "common experience may lead to a unified and powerful class."



**--Phil Glende**

**2162.** Goldman, Eric Frederick, ed. *The Crucial Decade: America, 1945-1955*. New York: Knopf, 1956.

**2163.** Goldman, Eric F., ed. *The Tragedy of Lyndon Johnson*. New York: Alfred A. Knopf, 1969.

This work by a well-known historian who was part of the Lyndon B. Johnson administration, has information on Jack Valenti, who was an assistant to Johnson before he left the White House in 1966 to become president of the Motion Picture Association of America. Goldman thought Valenti had been an effective assistant to Johnson and that Valenti had been underestimated by many.

**2164.** Goldsmith, Alfred N. *Avoiding Pseudo Scientific Studies of the Movies*. Will H. Hays Papers.

This work attempts to cast doubt on social science research that showed a connection between watching motion pictures and juvenile delinquency. Will Hays, the president of the Motion Picture Producers and Distributors of America, used such findings in an effort to counter the Payne Fund Studies, the first large-scale study by social scientists of the effects of movies. This material is in the Will H. Hays Papers, Indiana State Library, Indianapolis, IN.

**2165.** Goldstein, M. J. "Exposure to Erotic Stimuli and Sexual Deviance." *Journal of Social Science* 29.3 (1973): 197-219.

The purpose of this study was to examine the relationship between pornography exposure, particularly in youth, and 'the development of normal or abnormal behavior' (197). To do this, Goldstein examines four distinct groups (1) institutionalized sex offenders, (2) non-heterosexuals, (3) pornography users, and (4) a control group. Members of each group were assessed for how often they were exposed to a variety of pornographic themes in photos, movies, and books. Exposure to pornography in adolescence and the year prior to the study was lower for each of the three test groups than for the control group. This study is of use to current scholars because it is an initial attempt to distinguish between differences in use across media, and also examines groups that are presumably influenced by pornography (i.e. sex offenders). This study concludes that some pornography use for arousal and release (masturbation) is good for developing normal heterosexual behaviors, but continuation of this pattern into adulthood is not desirable and was demonstrated only by users and sex offenders.

**--Michael Boyle**

**2166.** Goldstein, Tom. "Obscenity Law: Standards Vary." *New York Times* Feb. 10, 1977 1977.

This article looked at the different ways obscenity laws were applied in the United States. The piece came in the aftermath of the *Miller v. California* (1973) U. S. Supreme Court decision and after such hard-core pornographic movies as *Deep Throat* (1972) had appeared in mainstream theaters. Theater owners were especially interested in this issue. A clipping of this article is in Folder 4, Box 6, Mss 1446, Records of the National Association of Theater Owners, Special Collections and Manuscript, Harold B. Lee Library, Brigham Young University, Provo, UT.

**2167.** Goldwyn, Ed. "Now the Chips are Down." *The Microelectronics Revolution: The Complete Guide to the New Technology and Its Impact on Society*. Ed. Tom Forester, ed. and intro. Oxford, Eng.; and Cambridge, MA: Basil Blackwell Publisher; and MIT Press, 1980. 297-307.

This piece is a condensed version of the script of BBC 2 Television's documentary "Now the Chips are Down." It first appeared in print form in *The Listener* (April 6, 1978).

**2168.** Goldwyn, Samuel. "World Challenge to Hollywood." *New York Times* Aug. 31, 1947 1947, sec. SM: 8, 30.

Movie producer Goldwyn argued that American films could be "the best propaganda for the American way of life because they have no propaganda motive." (8) Goldwyn included in this statement even films that tried to expose poverty and prejudice in American life such as *Grapes of Wrath*, *Crossfire*, and *Gentleman's Agreement*.

**2169.** Gomersall, Alan, ed. *Machine Intelligence: An International Bibliography with Abstracts of Sensors in Automated Manufacturing*. Berlin, Heidelberg, New York, Tokyo: IFS (Publications) Ltd., U. K., 1984.

The 222-page annotated bibliography covers research from the major industrialized nations on sensors for use with industrial robots that was done largely from 1972 to 1984. The Introduction notes that "In 1981 Robotics Bibliography was published containing over 1,800 references on industrial robot research and development, culled from the scientific literature over the previous 12 years. It was felt that sensors for use with industrial robots merited a section and accordingly just over 200 papers were included.

"It is a sign of the increased research into sensors in production engineering that this bibliography on both the contact and non-contact forms has appeared less than three years after that first comprehensive collection of references appeared." (vii)

There are five broad categories in this volume: 1) General Literature on Sensors (covering Literature Reviews and Bibliographies, Conferences, Research Review and Projections, General Papers, Reviews, Books, and Reports); 2) Non-Contact Sensors; 3) Contact Sensors; 4) General Vision Sensor and Tactile Sensor Technology; 5) Operational Application Sensors.

This work focuses on scientific and engineering research and is geared for people working in those areas.

**2170.** Gomery, Douglas. "The Coming of Sound: Technological Change in the American Film Industry." *The American Film Industry*. Ed. Tino Balio, ed. Madison: University of Wisconsin Press, 1985. 229-51.

Gomery describes the introduction of widely available sound in U.S. motion pictures during a relatively short period late in the 1920s and early in the 1930s. He describes this introduction in three phases: invention, innovation and diffusion. While sound for film had been under experimentation for some time, it required two industry powerhouses, RCA and AT&T, to develop the technology, and two movie studios, Fox and Warner Brothers, to spur its universal development. Once introduced, other producers and exhibitors rushed to follow the lead.

--Phil Glende

**2171.** ---, ed. *The Hollywood Studio System*. New York: St. Martin's Press, 1986.

This informative work deals with the Hollywood studio system which influenced movie making during the 1930s and 1940s. Gomery discusses the star system and also covers the distribution and exhibition of films. This work is especially helpful in explaining the economic context of movie entertainment.

**2172.** ---, ed. *Shared Pleasures: A History of Movie Presentation in the United States*. Madison: University of Wisconsin Press, 1992.

Gomery stresses the impact of social, economic, and technological factors on the industry's revenue. This book is an extension of his earlier work, *The Hollywood Studio System* (New York, 1986). *Shared Pleasures* is divided into three parts. The first describes the growth of movie theaters from the 1890s to the mall multiplex of the early 1990s. Part 2 looks at alternative types of specialized theaters such as art theaters and those catering to ethnic groups. Part 3, is entitled "Technological Transformations." Chapters 10-14 are devoted to "Sound," "Color and Wide-Screen Images," "Movies on Television," "Cable Television's Movie Channels," "Home Video," and "Epilogue." Part I is "Business History," and Part II is "Alternative Operations" (theaters for blacks, ethnic and art cinema).

This work give a solid account of the coming of sound, color movies, wide-screen systems, 3-D films, and cable. It is based on collections in the Wisconsin Historical Society, periodicals, and secondary literature. Gomery offers a good account of cinerama and cinemascope as well as Panavision and Eastman Color. The material about movies on TV and cable is a good introduction but moves more toward description the closer the author approaches the present.

**2173.** ---. "Theatre Television: The Missing Link of Technological Change in the U.S. Motion Picture Industry." *Velvet Light Trap*.21 (1985): 54-61.

Contrary to film history texts, movie executives did not ignore television as a competitor and from the 1930s on put considerable thought and discussion into how best to deal with this growing competitor. The Academy of Motion Picture Arts and Sciences urged major studios to install television in their movie theaters.

**2174.** Good, I. J. "The Social Implications of Artificial Intelligence." *The Scientist Speculates: An Anthology of Partly-Baked Ideas*. Ed. Good, Irving John, Alan James Mayne, and John Maynard Smith, eds. New York: Basic Books, Inc., 1962. 192-98.

Of work on artificial intelligence, Good wrote in 1962: "It is true that the programs so far have not produced much really original 'thought', but the work is being greatly accelerated both by improvements in computers, and in programming techniques, especially the latter. The elementary instructions in these programs are being built up into larger and more intuitively appealing units, and they enable the human to communicate with the machine with greater and greater flexibility. Programs can be quickly modified, in minutes rather than weeks, and consequently the work on artificial intelligence can be expected to expand exponentially during say the next eight years. The variety of applications will likewise increase rapidly and it is not easy to see where the saturation point will be." Arthur C. Clarke cited Good's work in a 1967 *Playboy* article on artificial intelligence.

**2175.** Goodavage, Maria. "City film censor board snipped from budget." *Chicago Tribune* Jan. 20, 1984 1984.

This article notes that Chicago had cut the budget for its censorship board. The censorship board had been in existence since 1907 and was the first municipal censorship board created in response to motion pictures. A clipping of this article is in the Cook County Police Censorship Records, Illinois Regional Archives Depository (IRAD), Ronald William Library, Northeastern Illinois University, Chicago, IL

**2176.** Goodell, Jeffrey. "What Hill & Knowlton Can Do for You (And What It Couldn't Do for Itself)." *New York Times* Sept. 9, 1990 1990, sec. 6 (Magazine Desk): 44.

This article was part of the coverage of the sex scandal involving Father Bruce Ritter of Covenant House, and a former member of the Meese Commission on pornography in 1985-86. Although Ritter denied wrongdoing, private investigators hired by Covenant House confirmed his misconduct. In the wake of the scandal, Ritter resigned as head of Covenant House and his order instructed him to "daily living" within his the Franciscan community. Covenant House turned to the public relations firm of Hill & Knowlton to rebuild its image.

**2177.** Goodman, Walter. "Battle on Pornography Spurred by New Tactics." *New York Times* July 3, 1984 1984, sec. A: 8A.

This piece deals an anti-pornography alliance that had formed between feminists and conservatives who backed the Reagan administration. The National Organization of Women, which stopped short of calling for a complete ban on pornography, nevertheless said that pornography violated the civil rights of children and women and contributed strongly to sex discrimination.

**2178.** ---. "Liberty Panel Ponders Wherefores of Freedom." *New York Times* July 7, 1986 1986, sec. B: 4B.

In July, 1986, Richard D. Heffner, head of the motion picture industry's Classification and Ratings Administration, chaired a conference on "Liberty -- the Next 100 Years," sponsored by Rutgers University and New York University. The conference brought together prominent leaders and intellectuals to debate First Amendment issues. One debate centered around the question, "can free speech become too costly?" Here the discussion turned to pornography. An ACLU representative argued against prior restraint on speech and against restrictions on sexually explicit materials while a writer for the *National Review* urged community action rather than seeking legal remedies to fight the thriving sex shops then in mid-town Manhattan. Some civil libertarians applauded Tipper Gore because her plan for labeling rock music albums relied on pressure from the community rather than legal penalties to obtain results. Catharine MacKinnon's call for more punitive measures in the effort to control pornography, however, met with a generally negative response. The conference also debated the question, "when considering personal liberty, where does one draw the line between private interests and public well being?" Panelists maintained that a proper understanding of "liberty" would lead to a "sense of community" in the United States, one that would respect minority opposition. Yet another discussion asked if the doctrine of original intent sufficiently safeguarded liberties?"

**2179.** ---. "Liberty Weekend/The People: Liberty Coferees Debate Judges' Role." *New York Times* July 6, 1986 1986, sec. A: 18A.

In July, 1986, Richard D. Heffner, head of the motion picture industry's Classification and Ratings Administration, chaired a conference on "Liberty -- the Next 100 Years," sponsored by Rutgers University and New York University. The conference brought together prominent leaders and intellectuals to debate First Amendment issues. One debate centered around the question, "can free speech become too costly?" Here the discussion turned to pornography. An ACLU representative argued against prior restraint on speech and against restrictions on sexually explicit materials while a writer for the *National Review* urged community action rather than seeking legal remedies to fight the thriving sex shops then in mid-town Manhattan. Some civil libertarians applauded Tipper Gore because her plan for labeling rock music albums relied on pressure from the community rather than legal penalties to obtain results. Catharine MacKinnon's call for more punitive measures in the effort to control pornography, however, met with a generally negative response. The conference also debated the question, "when considering personal liberty, where does one draw the line between private interests and public well being?" Panelists maintained that a proper understanding of "liberty" would lead to a "sense of community" in the United States, one that would respect minority opposition. Yet another discussion asked if the doctrine of original intent sufficiently safeguarded liberties? Panelists maintained that a proper understanding of "liberty" would lead to a "sense of community" in the United States, one that would respect minority opposition. Yet another discussion asked if the doctrine of original intent sufficiently safeguarded liberties? Charles Fried, the Solicitor General of the United States, and columnist Midge Decter argued that the Constitution should be "interpreted rather than invented," and that judges should follow the original intention of the Constitution's framers, not attempt to create new law. Others felt this position was inadequate for the times. Floyd Abrams, who specialized in First Amendment issues, said that the Constitution had been created before the invention of modern communications and historian James MacGregor Burns observed that the Constitution was "not a sacred document" but "a charter of government that was made by man" and could be "changed by man."

**2180.** Goodyear, Anne Collins. "The Relationship of Art to Science and Technology in the United States, 1957-1971." University of Texas, Austin, 2002.

Abstract for this Ph. D. thesis is from UMI ProQuest Digital Dissertations: "This study examines the relationship of art to science and technology in the United States in the decade and a half following the launch of Sputnik by the Soviet Union in 1957. During this period, from 1957 to approximately 1971, the art world witnessed a burst of activity connecting these fields, a development which has been largely overlooked in art historical accounts of the 1960s. The following survey explores four programs that established links between artists, engineers, and scientists: the NASA Art Program, established 1962; Experiments in Art and Technology, founded 1966; the Center

for Advanced Visual Studies, created in 1967 at the Massachusetts Institute of Technology; and 'Art and Technology,' an exhibition program carried out at the Los Angeles County Museum of Art between 1966 and 1971. This dissertation describes how a widespread interest on the part of artists in new technologies and scientific methods grew out of a broad desire to break down traditional categories of art making. However, it also asserts that this boom in projects connecting art, science, and technology cannot be fully understood apart from the political and social context of the Cold War. An important dimension of this historical situation was the Vietnam War, which became increasingly controversial in the late 1960s and early 1970s, eventually contributing to a dramatic decrease in interest in projects joining art, science, and technology, and negatively impacting the programs discussed here in the early 1970s.

**2181.** Gordon, George N., ed. *The Communications Revolution: A History of Mass Media in the United States*. New York: Hastings House, 1977.

"Put simply, I have in these pages attempted to tell, in general terms, the story of The Communications Revolution, with emphasis upon its growth and development in the United States of America," Gordon says. He uses a chronological approach to discuss personalities, inventions, and events.

This work seems very broad with relatively little discussion of how various inventions may have altered society. Gordon devotes considerable attention to the press, photography, radio, movies, and television (with some discussion of cable). Yet he provides only the most cursory mention of the transistor and no discussion of such things as computers or photocopying. This book is similar to a textbook. Its bibliography is thin and rather general.

**2182.** Gordon, J. E. H. "Anomalous Behavior of Selenium." *Nature* 12 (1875): 187.

**2183.** Gordon, James Steele, ed. *A Thread across the Ocean: The Heroic Story of the Transatlantic Cable*. New York: Harper Collins, 2002.

Gordon's book describes the events surrounding the creation of the first transatlantic cable from Great Britain to the United States. The idea of a transatlantic cable had been around since the advent of the telegraph, but Cyrus Field was the first one to make it a reality. Field organized a team of experts in fields as diverse as shipping and navigation to figure out how to take strands of copper wire and secure them at the bottom of the Atlantic Ocean. In his team, Field recruited Samuel Morse, famed inventor of one of the first telegraph machines and the coded system of dots and dashes that helped revolutionize the telegraph and bears his name to this day.

In all, Field and his team need four tries covering about ten years before they could produce a fully functioning transatlantic cable that could be reliable and efficient regarding the speed of transmission. In the process, they encountered a multitude of hardships, including financial trouble, budgetary and time increases that far exceeded anything projected, bad weather, and even suspected sabotage. But the book tries to make the situation more dramatic than it may have been when compared to every other major human manufacturing endeavor. Every human accomplishment has come with trials and tribulations. When taken from a business perspective, it comes as no surprise that an attempt to bridge the Atlantic Ocean with a new invention is going to cost more than expected. From a navigational perspective, a year-long trip across the Atlantic is going to encounter some rough weather. Even the problems with the cable had more to do with retrieval than broken lines, which could be spliced together and reset with little difficulty. In the end, Field and his team helped create a whole new world of communication. His success with the transatlantic cable spawned a myriad of other submarine cable connections from Europe to as far as India. In fact, the techniques his team developed regarding seamanship and submarine cable laying are used to this day.

--Patrick Wright

**2184.** Gordon, Mary. "World-Consciousness." *Christian Advocate* 76.16 (1901): 610.

In this Methodist publication, Mary Gordon writes about the impact of modern communication (the printing press and "the electric wire"): "Before our own breakfast we read how many will be breakfastless in India. The sufferings of American and Filipino, of Boer and Briton on the uncleared battlefield are not fact of past history; they are present agonies." The "'other half,' with its squalor, misery, and oppression, stares out at us with hollow eyes from between the comforts of our own daily lives. Our minds are like the operator's table in one of the great telegraph centers, on which messages from all points of the compass are ticked off at the same instant. We are perplexed and confused." Later she says that "Our faith must embrace a larger world" than that of earlier generations. "It must be a sublimed thing. To lose it in these days is to lose our balance. Steam and electricity have, indeed, raised the curtain, and all the world is on the stage in one tremendous act." (610)

**2185.** Gorky, Maxim. "Boredom." *The Independent* 63.3062 (1907): 309-17.

In 1906 (?), Maxim Gorky visited the metropolitan playground of Coney Island, and found its outward appearance of gayety deceiving. "With the advent of night a fantastic city all of fire suddenly rises from the ocean into the sky," he began. "Thousands of ruddy sparks glimmer in the darkness, limning in fine, sensitive outline on the black background of the sky, shapely towers of miraculous castles, palaces and temples. Golden gossamer threads tremble in the air. They intertwine in transparent, flaming patterns, which flutter and melt away in love with their own beauty mirrored in the waters. Fabulous and beyond conceiving, ineffably beautiful, is this fiery scintillation. It burns but does not consume. Its palpitations are scarce visible. In the wilderness of sky and ocean rises the magic picture of a flaming city." (309)

But the beauty of this man-made setting was superficial and its impact on the people who became immersed in its amusements was deadening, Gorky thought. "The visitor is stunned; his consciousness is withered by the intense gleam; his thoughts are routed from his mind; he becomes a particle in the crowd. People wander about in the flashing, blinding fire intoxicated and devoid of will. A dull-white mist penetrates their brains, greedy expectation envelopes their souls. Dazed by the brilliancy the throngs wind about like dark bands in the surging sea of light, pressed upon all sides by the black bournes of night. (310)

"Everywhere electric bulbs shed their cold, garish gleam. They shine on posts and walls, on window casings and cornices; they stretch in an even line along the high tubes of the power-house; they burn on all the roofs, and prick the eye with the sharp needles of their dead, indifferent sparkle. The people screw up their eyes, and smiling disconcertedly crawl along the ground like the heavy line of a tangled chain. (310)

"A man must make a great effort not to lose himself in the crowd, not to be overwhelmed by his amazement an amazement in which there is neither transport nor joy...." (310)

What from a distance appeared beautiful upon close inspection was hideous. Everywhere the visitor discovered "a dull, gloomy ugliness. The city, magic and fantastic from afar, now appears an absurd jumble of straight lines of wood, a cheap, hastily constructed toy-house for the amusement of children. Dozens of white buildings, monstrously diverse, not one with even the suggestion of beauty. They are build of wood, and smeared over with peeling white paint, which gives them the appearance of suffering with the same skin disease.... Everything is stripped naked by the dispassionate glare. The glare is everywhere, and nowhere a shadow. Each building stands there like a dumbfounded fool with wide-open mouth, and sends forth the glare of brass trumpets and the whining rumble of orchestrions. Inside is a cloud of smoke and the dark figures of the people.... (311)

"The soul is seized with a desire for a living, beautiful fire, a sublime fire, which should free the people from the slavery of a varied boredom. For this boredom deafens their ears and blinds their eyes...." (311)

Gorky comments on the inanity of the amusements and the cruelty shown to the animals that make up some of the entertainment. The spectators “with weary faces and colorless eyes ... drink in the vile poison” of these pleasures “with silent rapture. Boredom whirls about in an idle dance, expiring in the agony of its inanition.” (317)

All this “aimless straying stupefies the people,” Gorky said. “But for that very reason it is profitable both to the traders in morality and the venders of depravity.” (314)

**2186.** Gorky, Maksim. “[Kingdom of the Shadows].” *Birth of the Motion Picture (ranslated from the French by Susan Emanuel)*. Ed. Toulet, Emmanuelle. New York: Harry N. Abrams, Inc., 1988. 132-33.

Novelist Maksim Gorky’s observation on seeing his first Lumière movie July 4, 1896:

“Last evening, I was in the Kingdom of the Shadows.

“If one could only convey the strangeness of this world. A world without color and sound. Everything here -- the earth, water, and air, the trees, the people -- everything is made of a monotone gray. Gray rays of sunlight in a gray sky, gray eyes in a gray face, leaves as gray as cinder. Not life, but the shadow of life. Not life’s movement, but a sort of mute specter.

“Here I must try to explain myself before the reader thinks I have gone mad or become too indulgent toward symbolism. I was at Aumont’s Cinématographe, the moving pictures. This spectacle creates an impression so complex that I doubt I am able to describe all its nuances. I will however try to convey the essentials.

“When the lights are extinguished in the hall where we are to be shown the Lumière brothers’ invention, a great gray image, the shadow of a poor engraving, suddenly appears on the screen; it is *A Paris Street*. Examining it, one sees carriages, buildings, people, all immobile, and you predict that the spectacle will have nothing new: views of Paris, who has not seen them so many times? And suddenly, with a curious click on the screen, the image is 132/133 brought to life. The carriages that were in the background of the image come right toward you. Somewhere in the distance people appear, and the closer they get, the more they grow. In the foreground children play with a dog, bicyclists turn and pedestrians seek to cross the street. It all moves, breathes with life, and suddenly, having reached the edge of the screen, disappears one knows not where.

“This is all strangely silent. Everything takes place without your hearing the noise of the wheels, the sound of footsteps or of speech. Not a sound, not a single note of the complex symphony which always accompanies the movement of a crowd. Without noise, the foliage, gray as cinder, is agitated by the wind and the gray silhouettes of people condemned to a perpetual silence, cruelly punished by the privation of all the colors of life these silhouettes glide in silence over the gray ground.

“Their movements are full of vital energy and so rapid that you scarcely see them, but their smiles have nothing of life in them. You see their facial muscles contract but their laugh cannot be heard. A life is born before you, a life deprived of sound and the specter of color a gray and noiseless life a wan and cut-rate life.

“It is terrible to see, this movement of shadows, nothing but shadows, the specters, these phantoms; you think of the legends in which some evil genius causes an entire town to be seized by a perpetual sleep and you think you have seen some Merlin work his sorcery in front of your eyes. He has bewitched the whole street, compressed the high buildings; from roof to foundations, they are squeezed into a space that seems to be only a meter wide; the people were shrunk proportionally at the same time as their ability to speak was stolen, and as the earth and the sky were plundered of their colored pigment and draped in the same gray monotone.

“This grotesque creation is presented to us in a sort of niche at the back of a restaurant. Suddenly, you hear something click; everything disappears, and a train occupies the screen. It heads straight for us watch out! You

could say that it wants to bear down into the dark where we are, to make of us an unspeakable heap of torn flesh and broken bones, and reduce to dust this hall and the whole edifice filled with wine, music, women, and vice.

"But no! It is only a cortege of shadows."

Maksim Gorky

*Nijegorodskilistok*

4 July 1896

Source: Maksim Gorky, *Nijegorodskilistok*, July 4, 1896, reprinted in Emmanuelle Toulet, *Birth of the Motion Picture* (New York: Harry N. Abrams, Inc., 1995) (translated from the French by Susan Emanuel, *Cinématographie, invention du siècle* (Paris: Ed. Gallimard, 1988), 132-33. At publication Emmanuelle Toulet was curator in the Department of Entertainment Arts at the Bibliothèque Nationale in Paris.

**2187.** Gottlieb, Nanette, ed. *Word-Processing Technology in Japan: Kanji and the Keyboard*. Richmond Surrey, Great Britain: Curzan Press, 2000.

The author maintains that "one of the most important developments in the history of Japan's writing system has been the invention of character-capable word processing technology which has enabled characters to be handled electronically, thereby solving what had seemed an intractable problem for machine production of documents. The nature of the Japanese script, in particular the use of a large set of kanji (Chinese characters), for a long time worked against office automation, to the extent that Japan did not experience a successful typewriter era as did the west. With the unveiling of the first word processor in 1978 came a sense of liberation from the constraints imposed by the writing system in company offices and, a few years later, in homes and universities as well. So great was the change that one commentator hailed this technology as worthy of an Order of Cultural Merit."

The traces the changes in writing from hand-written manuscripts to the computer, and then considers the cultural consequences of word processing and its implications for international communication.

**2188.** Gottmann, Jean. "Megalopolis and Antipolis: The Telephone and the Structure of the City." *The Social Impact of the Telephone*. Ed. Ithiel de Sola Pool, ed. Cambridge, MA: MIT Press, 1977. 303-17.

This essay examines the telephone and its relation to the design of the modern city.

**2189.** Gould, Jay. "TV Violence Held Unharmful to Youth." *New York Times* Jan. 11, 1972 1972: 1, 75.

The press coverage Surgeon General's Report on television violence in 1972 was confusing. The initial summary of the Report in this *New York Times* article, which led with the headline "TV Violence Held Unharmful to Youth," misrepresented the studies. Several of the studies in the Surgeon General's Report indicated that what children learned from television could be good or bad, and that the effects of this learning could be strongly influenced by parents. The studies showed that even though parents were uneasy about what their children learned from TV, they often failed to provide supervision for even the youngest child. The thrust of this research conducted in experimental settings confirmed that "more overt aggressive behavior follows exposure to violent content than to nonviolent content or no content."

**2190.** Grabe, Maria Elizabeth, Matthew Lombard, Robert D. Reich, Cheryl Campanella, and Theresa Bolmarcich Ditton. "The Role of Screen Size in Viewer Experiences of Media Content." *VCCQ: Visual Communication Quarterly* 6.2 (1999): 4-9.



The authors survey research on the effects of screen size in viewers' experiences with media content. They notes that in "media production circles there is currently a trend toward the increased use of images and editing techniques designed to elicit visceral responses in viewers." Evidence comes from TV news program, MTV shows, and television advertising. The authors suggest that as sales of large-screen televisions and other media increase, the question raised in this study will increase in importance.

**2191.** Graber, Doris A., ed. *Mass Media and American Politics*. Washington, DC: Congressional Quarterly Press, 1997.

This book, in its fifth edition, is a text and has no underlying thesis or argument. However, it is excellent for studying the structural relationship between the mass media and the state. Graber has chapters on media law, regulation and licensing, ownership patterns, journalistic practice, new media issues and other topics. Each section contains a discussion of the historical background and evolution of the press.

Graber engages the debate over the press's role as policy maker. She illustrates how the government and the press are seemingly interlinked. Almost all political communication takes place in the mass media environment. Graber does not believe that there are major problems with this situation, though some abuses may occur. Her textbook style of writing seems to minimize arguments of other authors. The book is a reference for legal and historical analysis of the mass media and it is valuable for that reason.

--Rob Rabe

**2192.** Gradenwitz, Alfred. "Recent Developments in Picture Telegraphy." *Scientific American* 97.17 (1907): 288-89.

This article discusses "a system of telephotography invented by Prof. Korn, of Munich." It explains Korn's system of sending pictures and other information by telegraph wire and its value to "up-to-date illustrated newspapers and journals." (288) It says that this process "is of special importance for long-distance transmission of half-tone pictures intended for reproduction on a large scale in newspapers, illustrated journals, etc." (289) The "Cabonelle process," can transmit 300,000 to 500,000 letters per hour as well as pictures.

**2193.** Gradenwitz, A. "The 'Telephot,' a Novel Apparatus for Photographing at Great Distances." *Scientific American* 88.26 (1903): 486 (APS Online).

This article reports on a research paper presented by a Swiss naturalist, A. Vautler-Dufour, who was constructing an improved device for telephotography. Vautler-Dufour and a Geneva astronomer named Scheer, had come up with an invention that was more portable than an earlier device using a telescope. The men built "an apparatus with an objective 16 cm. in diameter and 2.40 m. in focal length, the latter being reduced to the third part of its value, by inserting two plane mirrors between the objective and the plate. The losses by reflection of these mirrors did not exceed 5 per cent. Exposures of 10 seconds were required when yellow screens and orthochromatical plates were used, while without a screen excellent snap shots could be taken with exposures of about 1/75 sec. The total length of the apparatus was only 3 1/2 inches."

The article then reports that "Vautler-Dufour is now constructing an apparatus 40 cm. in length, the diameter of the objective being 0.10 cm. and the focal length 1.20 m. It is hoped to obtain good instantaneous photographs with exposures ranging between 1/200 and 1/500 sec. The same apparatus may be used to take ordinary photographs with an objective 0.25 m. in focal distance.

"The following advantages are claimed for this ingenious device, as compared with tele-objectives -- greater intensity, better definition, higher magnification, and an easier adjustment. As regards the neatness of images, the views presented before the members of congress were perfectly sharp as far as the edges of the field of view. Twelve-fold magnifications were obtained, without the apparatus ceasing to be portable."

The article devotes a paragraph to the industrial, scientific, and military applications of this device as well as for ordinary photography.

A summary account of this article appeared under the title "The 'Telephot'," *Current Literature*, XXXV, No. 2 (Aug. 1903), 149.

**2194.** Graebner, William, ed. *The Age of Doubt: American Thought and Culture in the 1940s*. Boston: Twayne Publishers, a Division of G. K. Hall & Co., 1991.

This work is part of Twayne's American Thought and Culture Series (Lewis Perry, editor), and it is a useful synthesis on the 1940s. On television, Graebner writes that "even before 1950 the medium ... had raised ethical problems reminiscent of 1930s European fascism .... In short, as television was presented and interpreted in the late 1940s, the medium took on certain fascist like characteristics." Graebner discusses such inventions as computers (e.g., anxieties over calculating machines). He also considers the reasons for America's "culture of anxiety," the myth of classlessness in America (in this connection, readers might wish to read about this topic in Steven Ross's *Working-Class Hollywood*), and the Frankfurt School. Graebner uses films from the 1940s to document American culture.

**2195.** Graff, Gordon. "Ceramics Take on Tough Tasks." *The Materials Revolution: Superconductors, New Materials, and the Japanese Challenge*. Ed. Tom Forester, ed. Cambridge, MA: MIT Press, 1988. 179-92.

Ceramics are lightweight and strong materials that can boost efficient in many electronic and mechanical devices from computer chips to diesel engines. But they have disadvantages -- they are brittle and prone to sudden failures. This piece originally appeared in *High Technology Magazine* (Dec. 1983).

**2196.** ---. "High-Performance Plastics." *The Materials Revolution: Superconductors, New Materials, and the Japanese Challenge*. Ed. Tom Forester, ed. Cambridge, MA: MIT Press, 1988. 203-13.

According to Graff, "A new generation of tough and durable plastics is being rapidly adopted by makers of cars, computers, and food packaging. New composites created by mixing and matching existing polymers like nylon and polyester -- or combining them with ceramics, glass, or carbon fibers -- can be made stronger, lighter, and tougher than steel. The boom in optical storage discs such as CD-ROMs is boosting demand for the polycarbonate plastic from which they are made. But plastics still have to overcome prejudice and an image of cheapness...." This article originally appeared in *High Technology Magazine* (Oct. 1986).

**2197.** Graff, H. J., ed. *The Legacies of Literacy: Continuities and Contradictions in Western Culture and Society*. Bloomington, IN: Indiana University Press, 1987.

This book attempts to demonstrate, through historical analysis, that the subject of literacy and its subsequent influence on Western culture and society is not as simple and straightforward as it is often represented in historical and critical examinations. Throughout this text, Graff demonstrates the complexities of the influence of literacy and how it is actually utilized by a culture. Literacy is often held up as a standard of technological and cultural advancement, a benchmark for each culture. Yet, Graff argues, literacy has existed for more than 5,000 years, yet its influence only took great hold when it was used properly.

Graff argues that complex African and New-World cultures have existed and prospered without the full-fledged notion of literacy. Inherent in this argument is the distinction between oral and written cultures and histories. Graff sums this argument by saying: "For certain uses of language, literacy is not only irrelevant, but it is a positive hindrance." (2)

Ultimately, literacy can be an important and useful tool for a culture that can result in tremendous technological and cultural advancements. As Graff indicates, "whether, and to what extent, these will in fact develop depends apparently on concomitant factors of ecology, intersocietal relations, and internal ideological and

social structural responses to these.” ( 2) The important consideration in any examination of the influence of literacy understanding the complexities of its influence, that it did not solely on its own have a great impact but worked in concert with other social and cultural factors. Graff closely examines the intricacies of literacy’s influence, explaining why it blossomed when it did, and detailing its journey through such European nations such as France, Germany, and England, as well as in the United States.

--Michael Boyle

**2198.** Graham, Stephen and Simon Marvin, ed. *Telecommunications and the City: Electronic Spaces, Urban Places*. London and New York: Routledge, 1996.

The authors maintain that urban studies and policy-making have failed to give telecommunication the central place it deserves. Often glib metaphors (“the virtual community,” “virtual city,” “wired city,” the “third wave”) are used to describe the changes in communications. The authors argue that such “approaches are far too simplistic,” and that “the effects of telecommunications on cities seem to be far more ambiguous and complex than many would have us believe.” The authors’ approach is interdisciplinary and international, and attempts “to avoid the pitfalls of the extremes of optimism and pessimism, or crude technological or social determinism, and of the simple recourse to some all-explaining grand metaphor.”

An informative Introduction surveys changes in telecommunications between 1981 and 1996. At the beginning of that period, “telecommunications were virtually synonymous with one service -- the basic telephone or Plain Old Telephone Service.” Since that time, “radical technological and regulatory changes has been a constant feature.” The authors outline four new types of telecommunications infrastructures that have emerged: 1) systems of wireless and mobile communications that connect computers and telephones by radio signals to telephone networks that are fixed; 2) broadband cable networks; 3) a new generation of satellite infrastructures; and 4) microwave systems. The book tries to show how such developments affect city life and urban development. The authors contend that “the end of the long post-war boom in western capitalist society has triggered a massive restructuring which has radically altered cities.” Urban areas “are being restructured from internally integrated wholes to collections of unit which operate as nodes on international, and, increasingly, global economic networks.”

The authors employ the term “telematic” to refer to infrastructures and services “which link computer and digital media equipment over telecommunications links. Telematics are providing the technological foundations for rapid innovation in computer networking and voice, data, image and video communications,” they maintain.

One result of telecommunications and telematic when combined with the relaxation of media regulation, has been “the emergence of truly global culture and media industries.”

In chapter 2, the authors show how many current ways of viewing cities are obsolete and neglect the impact of telecommunications. In chapter 3, they criticize four theoretical approaches used to consider urban-telecommunications relationships: technological determinism, futurism and utopianism, urban political economy, and “the social construction of technology.” Chapter 4 deals with urban economics. Chapter 5 treats changes in social and cultural life. Chapter 6 considers the urban environment, while chapter 7 examines urban transportation. Chapter 8 is about the physical form of urban areas, while chapter 9 deals with governing cities and urban planning. A concluding chapter attempts an overall assessment.

This book has a useful “Guide to Further Reading” for each chapter, and a good bibliography. The authors are lecturers at the University of Newcastle.

**2199.** Grant, George, ed. *Technology and Empire: Perspectives on North America*. Toronto: House of Anasi, 1969.

Grant, who was Canadian and a critic of American cultural imperialism, reflects on the relationship between technology and power in North America. He notes that "we have become the heartland of the wealthiest and powerful empire that has yet been. We can exert our influence over a greater extent of the globe and take a greater tribute of wealth than any previously. Despite our limitations and miscalculations, we have more compelling means than any previous for putting the brand of our civilisation deeply into the flesh of others." (15) He argues that "Imperially we turn out to the rest of the world bringing the apogee of what Europeans first invented, technological civilisation." (16) On the United States, he said that it was "the only society which has not history (truly its own) from before the age of progress. English-speaking Canadians, such as myself, have despised and feared the Americans for the account of freedom in which their independence was expressed, and have resented that other traditions of the English-speaking world should have collapsed before the victory of that spirit...." (17)

Six essays appear in this volume and are entitled: "In Defence of North America"; "Religion and the State"; "Canadian Fate and Imperialism"; "Tyranny and Wisdom"; "The University Curriculum"; and "A Platitude." In the chapter on the university curriculum, he comments on the consensus in America, that "one finds agreement between corporation executive and union members, farmer and suburbanite, cautious and radical politician, university administrator and civil servant, in that they all effectively subscribe to society's faith in mastery." (113)

**2200.** Grant, Robert. "Notes on the Pan-American Exposition." *Cosmopolitan* 31.5 (1901): 451-62.

In this article about the Pan-American Exposition in Buffalo, NY, in 1901, the author comments on both electricity and the use of color. Describing the illumination of the Electric Tower, Grant writes: "There is a deep silence, and all eyes are riveted on the Electric Tower. Suddenly, in the splendid vertical panel with four brooches which decorates its center, there is a faint glow of light like the first flush of sunrise from behind a mountain-peak. It mounts and spreads, at first gradually, with dignified celerity, then with a swifter effulgent pervasiveness until the entire territory of the Fair has been metamorphosed into a gorgeous vision of dazzling towers, minarets and scintillating gardens. The Spanish Renaissance scheme of color is gone, and in its stead we have a veritable fairy-land; the triumph not of Aladdin's lamp, but of the masters of modern science over the nature-god, Electricity." (454)

**2201.** Granville, Kari. "Judge Asked to Overturn Film Rating System: Lawsuit: He Takes the Request under Advisement. He'll also Rule Whether "Tie Me Up!" Was Rated Fairly." *Los Angeles Times* June 22, 1990 1990, sec. F (Calendar): 10F.

This article deals with the lawsuit challenging the motion picture industry's X rating given to the movie *Tie Me Up! Tie Me Down!* (1990).

**2202.** Grau, Robert. "Actors by Proxy." *The Independent* 75.3372 (1913): 142-44.

This article notes that people can now hear and see dead actors perform. "What had been accomplished three years ago indicated that Mr. Edison's prophecy would be fulfilled; entertainment that has heretofore been possible only at a prohibitive cost will be provided for the masses, and the amazing spectacle of seeing deceased players act and hearing them speak their lines will be revealed to the forthcoming generations." (142) Grau notes that opera stars can now earn as much from their phonograph records as from performing live on stage. (143)

The article says that a major change has taken place during the past three years in the way actors regard moving pictures. "As recently as three years ago, not a single prominent player from the speaking stage was willing to make the excursions into the film studio, yet a few weeks ago the writer recognized on the screen in one photoplay four ladies and gentlemen who were last season prominent in Charles Frohman's Broadway productions, and it is an actual fact that on the Vitagraph Company's roster are today one hundred and twenty reputable players. By no means are these composed of the rank and file of the profession. Six at least have been stars, and it is extremely doubtful if one of the number would care to make a change. Yet this same Vitagraph

Company, six years ago, had a stock company numbering but six persons -- and this included the three proprietors, who appeared on the screen regularly. The company now is capitalized at a million, and distributed \$25,000 to its employees last Christmas." (143) Grau says theater managers and producers are turning to film. "Like the players, the men who were wont to decry the vogue of the camera man have at last recognized the modern trend and are now affiliating themselves with the film industry at every turn." (143)

Grau says that in New York City alone, there are 100 theaters that seat from 500 to 3,000 people that did not exist only four years earlier. About one-fifty are owned or controlled by Marcus Loew. Much of the public is attracted by the cheap prices of the movies. Yet, the article concludes, "there are those who believe that the salvation of the speaking stage will be achieved when a large portion of these millions become tired of scientific simulation of real plays and players and are enticed into the high-priced playhouse, where it is hoped the superiority of the performance on the real stage will tend to hold them fast thenceforth!" (144)

**2203.** Gray, Chris Hables, ed., ed. *Technohistory: Using the History of American Technology in Interdisciplinary Research*. Malabar, FL: Krieger Publishing Company, 1996.

Essays in the volume include: **Carroll Pursell**, "Introduction: Reclaiming Technology for the Humanities"; **Gary Edgerton**, "Digital Color Imaging and the Colorization Controversy: Culture, Technology, and the Popular as Lightning Rod"; **David Hochfelder**, "Electrical Communication, Language, and Self"; **Roger D. Launius**, "NASA Retrospect and Prospect: Space Policy in the 1950s and the 1990s."

**2204.** Gray, David. "The City of Light." *Century Illustrated Magazine* 62.5 (1901): 673-85.

This illustrated article discusses the Pan American Exhibition in Buffalo in 1901 and contrasts its architecture with the earlier Chicago Exposition with its lack of symmetry and scale. (676) According to the author, four things made the Buffalo exposition significant: 1) the lighting effects; 2) the "composition" (673) of the architecture; 3) the use of color; and the sculpture scheme. (673, 675)

The article begins by describing the magical transformation that takes place when the electric lights at the Exposition are turned on. "As the moment for the illumination approaches, the bands hush and a stillness falls upon the multitude. Suddenly dull reddish threads appear in the globes on the near-by lamp-pillars. A murmur of expectation runs through the crowd. For an instant the great Tower seems to pulse with a thrill of life before the eye become sensible to what has taken place. Then its surfaces gleam with a faint flush, like the flush which church spires catch from the dawn. This deepens slowly to pink, then to red. Presently the eye notes that the transformation which has been worked in the Tower has taken place everywhere. In a moment the architectural skeletons of the great buildings have been picked out in lines of red light. Then the magic current grows stronger, and the whole effect mellows into luminous yellow. The material Exposition has been transfigured, and its glorified ghost is in its place. A storm of applause arises from the crowds, the bands strike up, and one realizes that the darkness has settled down upon the *City of Light*." (673) Gray says that "color in the modern world has never 673/675 before been applied to an architectural creation of this magnitude and character." (673, 675)

Further commenting on the use of color on the buildings of the Exposition, Gray said that next to the display of electricity, the color scheme generated the most discussion. "The modern world is not used to the application of paint to public buildings. There has prevailed, among laymen at least, the feeling that it was undignified and possibly immoral." (684)

The color scheme adopted reflected assumption about color and levels of civilization. Quoting from the official "Art Hand-Book," by Charles Y. Turner: As one entered the Exposition "'we would come upon the elementary conditions, that is, the earliest state of man, suggested on one side, and primitive nature on the other. I concluded that the strongest primary colors should be applied here, and that as we advance up the grounds the colors should be more refined and less contrasting, and that the Tower, which is to suggest the triumph of man's achievement, should be the lightest and most delicate in color.'" (685) This, Gray explains, was "the philosophy of the color

scheme. It is not for a layman to discuss it, but it is his province to say that the visiting public seems to feel the inspiring cheerfulness of the color, and to derive a pleasure from it...." (685)

The Exposition celebrated electric lighting. "Since the world began," the author writes, "this is the first time that human eyes have beheld such floods of artificial light as the untiring cataract of Niagara generates for this Exposition." (675)

Discussing the architectural lay-out of the Exposition, Gray says that the "deliberations of the board resulted in a plan shaped like a cross." (678) The Exposition Electric Tower was something of "'an architectural skirt-dance'," and "a monument to man's dominion over the cataract of Niagara...." (682)

The author concludes by saying that words and even pictures cannot capture the Exposition. The "City of Light must be seen to be comprehended." (685)

**2205.** Gray, Timothy M. "The Movie Ratings Code: Grade It C for Confusing." *Chicago Sun-Times* Jan. 23, 1994 1994, sec. Show: 1.

This article deals with critics who argued that the motion picture industry's rating system was confusing for movie makers and the public. According to the author, "the ratings have become the tail that wags the dog."

**2206.** Greenberg, Bradley S. "Mass Media in the United States in the 1980s." *The Media Revolution in America and in Western Europe: Volume II in the Paris-Stanford Series*. Ed. Everett M. Rogers and Francis Balle, eds. Norwood, NJ: Ablex Publishing Corp., 1985. 43-67.

This essay provides a glimpse into the media environment of the typical American family during the 1980s, and into such television-related technologies as interactive cable, optical fiber, satellites, videocassette/disc units, and electronic text. This work is Volume 3 in the Paris-Stanford Series.

**2207.** ---. *Televised Violence: Further Explorations (Overview)*. Rockville, MD: National Institute of Mental Health.

This essay in the fourth volume of the 1972 Surgeon General's Report on television violence gives an overview of the research on televised violence.

**2208.** Greenberg, Joshua Mark. "From Betamax to Blockbuster: Mediation in the Consumption Junction." Cornell University, 2004.

Abstract for this doctoral dissertation from UMI ProQuest Digital Dissertations: "The consumer videocassette recorder (VCR) was first introduced in the United States as a timeshifting device for recording and playing back broadcast television, but within a decade this use was overshadowed by the wildly popular rental and sale of motion pictures on video. This dissertation charts the invention and establishment of this alternate technological frame, describing how a technology that was originally intended as a peripheral to broadcast television was reconstructed as a 'movie machine.' The argument has two main thrusts: first, that because the information being mediated by a communication technology is an integral part of its technological frame, this new understanding of the VCR required the production of new knowledge not just about the nature of the machine but also about the movies that it played; and second, that this new knowledge was mainly produced not by the manufacturers of movies and VCRs nor by their end-users, but rather by the mediators who occupied the space between them. As retailers, distributors, clerks and other mediators built a new consumption junction between Hollywood studios, hardware manufacturers and consumers, they quite literally built a new cultural institution, the 'video store,' that was a physical manifestation of their new technological frame for the VCR."

**2209.** Greene, Jay. "Censors Ambush *Wild Bunch*." *Chicago Sun-Times* Oct. 2, 1994 1994, sec. Show: 2.

This article is about the re-rating of Sam Peckinpah's 1969 film *The Wild Bunch*. Some historians considered that film to have been significant in raising the level of violence in movies. *The Wild Bunch* had originally been rated R

in 1969 after Peckinpah reportedly cut six minutes to avoid being given an X. Warner Bros. planned a twentieth-fifth anniversary restored version of *The Wild Bunch* that would be shown in theaters in 1994 and was timed to coincide with the release of a new laser-disc version. The question of re-rating the new version came shortly before Richard D. Heffner retired from the Classification and Rating Administration. Heffner suspected that Warner Bros. intended to use the deleted violent scenes, and, given that the rating board was now more sensitive to violence than it had been in 1969, it seemed likely that CARA would give the new version an NC-17. The matter stewed until after Heffner retired. Under Heffner's successor, Richard Mosk, CARA initially rated the new edition of *The Wild Bunch* NC-17, but studio executives pressed Valenti who pushed for a more lenient rating. CARA, after being assured that the new director's cut would be the same as the original film, re-issued the R.

**2210.** Greenfield, Jeff. "'The Open Mind': A Talk Show With Real Talk." *Los Angeles Times* April 24, 1978 1978.

This piece deals with the public television program, "The Open Mind," hosted by Richard D. Heffner. The program had started in 1956, and was devoted to interviewing leading intellectuals and political leaders on the issues of the day. Heffner, a professor at Rutgers University, was also then head of the motion picture industry's Classification and Rating Administration. A clipping of this article is in the Richard D. Heffner's Personal Papers, Private Collection, New York, NY.

**2211.** Greenman, Catherine. "The V-Chip Arrives With a Thud: Program-Blocking Device Is in TV's, but Few Consumers Are Aware of It." *New York Times* Nov. 4, 1999 1999, sec. D: D1, D8.

The article notes that although the V-chip was required by law to be installed in new television sets, few parents used it and the entertainment industry did little to promote it. The V-chip was designed to allow parents to block violent or other kinds of entertainment that thought to be inappropriate for their children. It appeared to have little impact on the way consumers watched television. "We're very supportive of it, but there's very little real media information about it," said the president of the National P.T.A in late 1999. "There's a huge percentage of the population that's unaware that it's even available, and unless a family's in the market for a new TV, it's not on their radar." By July, 2001, about 40 percent of American families had at least one TV set with a V-chip but one survey suggested that even though parents remained worried about the levels of violence and sex on television, only about seven percent of them used this technology. More than a fifth of set owners did not even know they had the chip.

**2212.** Gregory, Carl Louis, ed. *Motion Picture Photography*. New York: Falk Publishing Company, 1927.

Chapter 24 in this book (334-45) "Colored, Stereoscopic and Talking Motion Pictures," has an essay written by L. T. Troland (of the Technicolor Motion Picture Corporation) entitled "The Technicolor Process" (336-44). Troland, who one of the inventors of this process, also taught psychology at Harvard University. Here he discusses Technicolor, the camera used, the method of exposing and then finishing the negative, the Technicolor positive, the manufacturing of Technicolor's single-coated positive, and the projector and lighting needed to show the film. Troland says that the Technicolor camera "differs from the black and white camera in certain details of its mechanism, particularly in the fact that the film is pulled two picture frames instead of one for each stroke of the shuttle." (338)

In the final pages of this chapter (344-45), Gregory discusses 16mm film, 3D film, sound movies, and sending motion pictures over the radio (an early vision of television, perhaps).

**2213.** Gregory, Gene. "New Materials Technology in Japan." *The Materials Revolution: Superconductors, New Materials, and the Japanese Challenge*. Ed. Tom Forester, ed. Cambridge, MA: MIT Press, 1988. 119-40.

In 1981, Japan began a major research and development initiative in new materials, which they believed would be on the same level as biotechnology and microelectronics. At the time of this article, the author maintained that "Japan already dominates world production of carbon-fiber-reinforced plastics and holds a

commanding position in high-performance engineering plastics, polymer membrane materials, and amorphous alloys." Gregory also argued that Japan was also ready "to take the lead in perhaps the single most important area of new materials technology -- fine ceramics," thus reducing that nation's need to import basic materials. The United States, he believed, had squandered its opportunities and Japan would be the "world's greatest economic power in the last decade of the twentieth century." This article originally appeared in *The International Journal of Materials and Product Technology*, Vol. 2 (no. 1, 1987).

**2214.** Gregory, Stanley, ed. *Railways and Life in Britain*. London: Ginn and Company, Ltd., 1969.

A general overview of railway history from 1830 to 1960. This book considers both business aspects and social impacts. Though detailed in some cases, the work tends toward anecdotal evidence interspersed with commentary from contemporaries. Directed more towards a popular audience, the author does not footnote or name sources.

--**Nicholas Wolf**

**2215.** Grenier, Richard. "When It Comes to Movies, the World Looks to America." *New York Times* Sept. 22, 1985 1985, sec. 2: 27.

This article explains that Hollywood films dominated most European theaters in 1985.

**2216.** Gribayédoff, Valerian. "Pictorial Journalism." *Cosmopolitan* 11.4 (1891): 471-81.

This article argues that "when one considers the prominence of outline illustration in the make-up of a modern newspaper, and the short space of time that has been required to popularize it, it is not going too far to characterize this innovation as a veritable journalistic revolution." (471) A decade earlier, the author says, only the *New York Daily Graphic* and the *New York Truth* were the only newspapers to indulge in "any form of illustration." Now, in 1891, Gribayedoff estimates that there are 5,000 illustrated periodicals in the United States. More than 1,000 artists were then supplying the press with 10,000 drawings each week. (472) It is difficult to pinpoint exactly when newspaper started using illustrations. The *New York Herald* used woodcuts of the old Merchants' exchange. Other papers also used them including the *New York Sun*, *New York Telegram*, and the *Pittsburgh Telegraph*. Theater owners used stock illustrations and political caricatures were also commonly used.

Gribayedoff, an illustrator who worked for Colonel John L. Cockerill on the *New York World*, believed that "the great boom in daily newspaper illustration" started when he helped produced caricatures of the "Wall Street Nobility" on the front page of the *New York World* on February 3, 1884. (474) Other paper began using similar images of "local celebrities." (475) The American Press Association, which supplied rural and small-town papers with stereotyped plates, also played a roll in the newspaper illustration boom. (475) S. H. Horgan estimated that it supplied perhaps 7,000 papers with all manner of material except local news. (476)

The author notes that in an earlier period there was a significant time lag in getting images published. "Engravers still needed at least forty-eight hours to manipulate their 'soft metal process,' involving the photographing of the drawing, the printing from the negative, the soaking of the gelatin, the casting of a plaster mould, the stereotyping, the routing, the blocking and the trimming or finishing of the cuts, so that by the time murderer and victim appeared in bold outline in the news columns the crime itself had become a feeble memory." (474) Gribayedoff also discusses Horgan's use of the photolithographic process on the *New York Graphic*. (475-76) The process used zinc etching and was much faster enabling papers to receive images within four hours. The greater speed gave further impetus to the use of newspaper illustrations. Horgan and other noted that papers that used illustrations were more popular with readers than those that did not. As Horgan put it, it was discovered "that matter without the accompaniment of cuts does not take half as well as when illustrated." (476)

As the popularity of newspaper illustrations increased, publications moved away from using caricatures of men and started using images of women more frequently. There were protests to this development and the Assistant



District Attorney general in New York even threaten to indict Joseph Pulitzer for criminal libel. "The protest was grounded less on the basis of the distortion of fair features than on the argument that the privacy and sanctity of American homes had been ruthlessly invaded and forced into the garish glare of vulgar publicity." (477) This view, the author says "seems most amusing" in views of subsequent developments where women sought to have their images on the society page of newspapers. (477)

Gribayedoff says that "the feature of daily newspaper illustration that has impressed me most is its development of a form of vanity in this country which, it is true, had existed in a less rampant degree for many years previous. I allude to the desire of the average American for seeing his portrait in print." (478) He observes that such public publicity is no longer reserved merely for the wealthy but is increasing available to the average person. The use of "mugs" by newspapers -- a "vulgar but descriptive" in his opinion, was not confined to large urban papers but more and more common in rural publications and indeed, in all parts of the country. (479) The press in western towns now widely use illustration. "The St. Louis papers, following the example of the *Post-Dispatch*, have, almost without a single exception, come to illustration." (481) Newspaper advertising was also a place where images of people were often used. (479)

Gribayedoff says that the use of quality artists (e.g., Baron C. de Grimm) by newspapers "marks a distinct epoch in American pictorial journalism." (480)

**2217.** Grieveson, Lee, ed. *Policing Cinema: Movies and Censorship in Early Twentieth-Century America*. Berkeley: University of California Press, 2004.

Lee Grieveson's book *Policing Cinema* deals with the policing of the American movie industry by the government, both local and state, between 1906 to 1917. Grieveson places the efforts of reformers to control motion picture content within the larger contexts of the time. The early part of the 20<sup>th</sup> century was, of course, a time of greater regulation by government of the American economy and later life. The Progressives of the time helped break trusts, create food and workplace safety laws among actions. They believed that the government had a role in promoting good morals and positive lifestyles. Movies, and specifically nickelodeons, were viewed with concern by the moral and political leaders for their possible corruptive effect on the lower classes in American society. Anxieties about race, class and gender also played an important role in leaders' concerns about the movies and their influence on the people of America. Legal cases and legislative acts are among the important sources Grieveson used.

--Ryder Kouba

Among the films Grieveson discusses are *James Boys in Missouri* (Essanay, 1908) and *Night Riders* (Kalem, 1908). At issue was what constituted obscenity and immorality, and also what portrayal of history might be considered immoral. The lawyers who fought these charges maintained that movies were depictions of the "American historical experience" and thus could not be censored as immoral or obscene.

Grieveson writes of the case involving these films:

"Chief Justice James H. Cartwright dismissed these claims in the Illinois Supreme Court in early 1909. It was the purpose of the law, Justice Cartwright asserted, 'to secure decency and morality in the moving pictures business, and that purpose falls within the police power.' Notions of 'decency,' 'immorality,' and 'obscenity' were central to this power, and although it is 'doubtless true,' Cartwright noted, that there are differences as to what is immoral and obscene, 'the average person of healthy and wholesome mind knows well enough what "immoral" and "obscene" mean and can intelligently apply the test to any picture presented to him.' Cartwright's logic assumed a universal subject of moral judgment.

"Even though the ordinance focused solely on moving pictures, Cartwright noted, it did not necessarily license other immoral representations; furthermore, there is something specific to the regulation of moving pictures -- 74/75 the audience. 'On account of the low price of admissions,' Cartwright claimed, nickel theaters 'are frequented and patronized by a large number of children, as well as by those of limited means who do not attend the productions of plays and dramas given in the regular theaters. The audiences include those classes whose age, education and situation in life especially entitle them to protection against the evil influence of obscene and immoral representations.' He thus concluded that exhibition of the pictures 'would necessarily be attended with evil effects upon youthful spectators.' A concern about the effects of moving pictures on children and those rather enigmatically characterized as 'of limited means' that had animated the development of reform concern in early 1907 and led to the establishment of the police censor board was central also to the establishment of the board's constitutionality. Discourse creates institutions that come, in turn, to sustain those discourses. Important precedents were set here, paving the way for the proliferation of municipal and state censor boards from this moment on.

"Responding also to the claim that the films depicted 'experiences connected with the history of the country,' Cartwright suggested that it did not follow that they were 'not immoral' since they 'necessarily portray exhibitions of crime.' Representations of history in moving pictures -- at least if they portray 'crime,' that central motor force of history -- could be immoral and obscene and could thus have damaging effects on those of 'limited means' and on the children of an urban immigrant population who were seen to be the most frequent moviegoers. Of course, the representation of the history of the United States -- or, for that matter, the immorality of elites -- to those groups had critical ideological import. The representation of criminal events in moving pictures was of a different order from their depiction on the stage. For Justice Cartwright clear distinctions needed to be drawn between moving pictures and historical and theatrical accounts. Even though it is almost certain that the two films under consideration -- like *The Unwritten Law* -- replayed historical actuality through fictional conventions, that they were only retrospectively discursively positioned as straightforward representations of historical actuality, the decision took that positioning at its word and disallowed it."

"Untangling the complicated layers of this case is important to our understanding of the interaction between regulatory forces and the film industry at this moment. Allying cinema on the one hand with the theater and on the other with nonfictional discourse -- the at least ostensibly nonfictional discourse of history -- seemed to offer a way for Block to circumvent the powers of the police censor board. Yet these alliances were de- 75/76 nied by the state Supreme Court amid fears about the effects of films on audiences. Film was, this suggested, distinct from the theater and from history and uniquely a target for regulatory concern principally because it could have damaging effects on vulnerable (and potentially dangerous) audiences. The audience base for cinema meant that it could not simply represent controversial real-life events. Cartwright's concerns can be situated clearly in the context of the anxieties about 'sensational' films such as *The Unwritten Law* and the effect of moving pictures and nickel theaters on children, and indeed on those of 'limited means,' that emerged so forcefully in early 1907. Legal discourse is a cultural text, evidently enmeshed with the shared knowledge of the culture traced out in this chapter." (Grieverson, *Policing Cinema*, 74-76)

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**2218.** Griffin, Henry Farrand. "White Magic." *Outlook* (1913): 401-11.

This article examines the practical impact of electricity on American life, especially during the previous quarter century. The author contends that electricity is well beyond its infancy and "that this electrical revolution has come about so swiftly and quietly that few of us realize how much it had done to make our lives easier, more convenient, and more comfortable. Still less do we realize the significance of these changes and what they promise for us and future generations." (401) Griffin gives figures on the size of the electrical industry in 1913. "All modern life and industry is, in fact, becoming either directly or indirectly dependent upon electrical power," he writes. (401) Already it "operates the machinery of our factories and mills; drives trains, trolley cars, and

automobiles; prints our books magazines, newspapers, stamps, and money; lights our streets and building; carries our voices by telephone, telegraph, and wireless to the uttermost ends of the earth." (401)

Griffin begins by recalled the genie discovered by the fisherman in the "Arabian Nights." "If you want to experience a little of the awe that must have possessed this fisherman of old, go stand in one of the great Niagara power-houses, where the elemental forces of nature are wrestled from chaotic torrents of water, reduced into submission by Brobdingnagian machinery, and dispatched, like tamed thunderbolts, over hundreds of miles of copper wire to serve the myriad needs of populous cities and wide countryside.

"No romance in modern life and industry? We need but eyes to see, but ears to hear. In very truth the fabled genie of the copper jar is not one-half so wonderful as the uncannily invisible magician, electricity, that we have subdued and made captive in filaments of copper to do our bidding, instant and obedient, where and when we will." (401)

Griffith notes that this "mighty genie" (402) remains mysterious to most people and that electricity has become the domain of experts. "It is unfortunate but true that the general public has never gained much accurate knowledge of electrical inventions, history, or development. Electrical literature has been very largely confined to technical journals and text-books, and what little has been written in a so-called popular style has usually been fantastically inaccurate." (403) As an engineering professor at Columbia University is quoted as saying, the "electrical apparatus usually appears either very striking or else mysteriously incomprehensible to the average man." (403) This professor, Francis B. Crocker, talks about the role of electricity in the news about the sinking of the Titanic. The public "read with avidity the story of the Titanic in their newspapers," he said, "but forget that these very newspapers were made from wood pulp and printed by electric power in quite as marvelous a way as that by which the wireless message is received out of the mists of the sea." (404)

The article discusses early misconceptions about electricity. Griffin says that "almost nothing is done in modern life and industry as it was done twenty-five years ago," and he wonders if President Woodrow Wilson was fully aware of that fact. (404) Griffin also notes how this "invisible genie" affects the working place and home life. (405) He predicts that people will soon be able to buy "an electric motor just as you would a camera or a carpet-sweeper." (406) He concludes that electricity has already brought "far-reaching" changes and suggests that even more fundamental changes may be produced in the future. (411)

**2219.** Griffin, Susan, ed. *Pornography and Silence: Culture's Revenge Against Nature*. New York: Harper & Row, 1981.

This book was one of several feminists works during the late 1970s an early 1980s that denounced pornography in motion pictures and other mass media.

**2220.** Griffith, David Wark. "The Motion Picture and Witch Burners." *Chicago Daily Tribune* May 26, 1915 1915: 14.

D. W. Griffith says that "I think it is generally agreed that the motion picture is at least on a par with the spoken and written word as a mode of expression." He denounces the "witch burners, who burn through the censorship of the motion pictures today." He says that "The greatest field which the motion picture has is the treating of historic subjects; as a great man has said of a certain motion picture: 'It is like teaching history by lightning.'"

**2221.** ---. "Pictures vs. One-Night Stands." *The Independent* 88.3549 (1916): 447-48.

D. W. Griffith discusses the differences between the live theaters and moving pictures. It notes that many people living in small communities were "starved spiritually" (447) and that they traveling acting groups often had to work under very meager circumstances. But, he says, Science (which included moving pictures) came "to the rescue of these typical Americans in the small places. (447) He says that "Already the motion picture is the world's chief form of entertainment, the greatest spiritual force the world has ever known." (447) By then, Griffith says, movies were the fifth larges industry in America. (448) Where actors on the live stage even under good

circumstances might reach a thousand people with each performance, Griffith notes that *Birth of a Nation* played to full houses all over the United States on the same evening. (448) More people watch a single film in the state of Illinois and in the South in one month than see all of the traveling acting companies from New York City in fourteen months. (448)

Griffith discusses differences in acting on the stage and in film, and notes that only two year earlier "hardly any real actor" depended on motion pictures. (448) That had changed by 1916.

Griffith comments on progress in making color films. Thanks to the work of "six or seven scientists," the movie camera has been "perfected so that, without tinting, without limitation or liability to error such as prevailed in the only color pictures ever employed, pictures may be taken without considerable additional cost and with all the colors of the universe." (448)

**2222.** Griffith, Robert. "The Selling of America: The Advertising Council and American Politics." *Harvard Business Review* 57.3 (1983): 388-412.

Griffith outlines how American business interests became involved in an unprecedented advertising and public relations campaign to bolster its image during and after World War II. With a lack of consumer products due to war conditions, advertising executives who formed the Advertising Council sought to convince business leaders to purchase advertising to improve the public perception of business following the Great Depression. Early during the war years, the advertising industry was helped by a federal ruling that allowed corporations to deduct the expense of institutional and public service advertising. After the war, Griffith argued, industry executives, worried about the growing role of the federal government and the gains made by labor unions, set out in a campaign to bolster the image of business and win public opinion for a corporate state. "Following World War II, they set out to achieve these goals in a fairly purposeful and self-conscious manner, spending enormous sums of money not only on lobbying and campaign financing, but also on a wide variety of public relations activities institutional advertising, philanthropy, the sponsorship of research, and industrial and community relations." Griffith outlines the origins of these campaigns during the war and describes several of the post-war campaigns, such as *Our American Heritage*, in detail. He concludes that there is no measure of whether such an unprecedented campaign to influence public opinion was successful. However, it would be a "serious mistake to *underestimate* the impact of the Council, if for no other reason than the frequency and ubiquity with which its advertisements appeared and the zeal with which its leaders sought to publicize their highly selective views of American society."

--Phil Glende

**2223.** Griffith, Walter W. "The Wonders of Magnified Sound." *McClure's Magazine* 33.6 (1909): 17-18.

The author begins by saying that there appears "to be no limit" (17) to the way electricity is benefiting mankind and that sound recording is not exception. The "Acousticon" is a device in which "there is no need to speak directly into the transmitter, as it gathers the sound from the air for itself." (17) A Acousticon Transmitter was recently installed in Washington, D. C. in Speaker Cannon's office. (The *Saturday Evening Post*, Oct. 12, 1907, describes the installation.) This "highly sensitized microphone... magnifies sound so greatly that the feeblest of sound waves are transmitted through wires to a considerable distance, yet are distinctly audible at the other end throughout the room." (17)

One advantage of this invention will be for the hard of hearing, or as the author says, "it makes the deaf to hear. It not only amplifies, or *magnifies* [emphasis in original text] the sound 400 per cent., but it clarifies and accentuates the articulation." (18) The article says that "hundreds of churches and public halls are now equipped with the Acousticon...." and that "it is bringing happiness to multitudes of deaf people throughout the world-- some of them in the houses of royalty." (18)

**2224.** Griffiths, Alison. "Media Technology and Museum Display: A Century of Accommodation and Conflict." *Rethinking Media Change: The Aesthetics of Transition*. Ed. David Thorburn and Henry Jenkins, eds. Cambridge, MA: MIT Press, 2003. 375-89.

The article notes that "since the mid-1980s, electronic media have assumed an ever-greater presence in museums of science, technology, natural history, and art." (375) The presence of digital media have "provoked a sustained and sharp debate within museum circles." (376)

Griffiths's essay is one of twenty-two chapters by different authors that attempt to improve our "understanding of emerging communication technologies." This volume, which part of a larger series on new media technologies entitled *Media In Transition*, tries to offer a historical and comparative perspective on it subject in a way that is accessible to a wide audience of humanists, social scientists, and policymakers. The editors of this volume describe the chapters in this work as follows: "Challenging the assumption that new technologies displace older systems with decisive suddenness and have a revolutionary impact on society, the essays in this book see media change as an accretive, graduate process, always a mix of tradition and innovation, in which emerging and established systems interact, shift, and collude with one another.

**2225.** Griffiths, John. "Spaceflight." *An Encyclopedia of the History of Technology*. Ed. Ian McNeil, ed. London and New York: Routledge, 1990. 648-62.

This piece provides a useful overview.

**2226.** Grimes, William. "Reviewing the NC-17 Film Rating: Clear Guide or an X by a New Name?" *New York Times* Nov. 30, 1992 1992, sec. C: 11C.

This article notes that the NC-17 rating has been given to five films during the last four months. They are *Damage* (1992), *The Lover* (1992), *Body of Evidence* (1993), *Bad Lieutenant* (1992), and *The Wide Sargasso Sea* (1993). The article asks question about the criteria used in rating these movies and how useful such rating are to the public.

**2227.** Grimshaw, Robert, ed. *Fifty Years Hence: What May Be in 1943: A Prophecy Supposed to be Based on Scientific Deductions by an Improved Graphical Method*. New York: Practical Publishing Co., 1892.

This work speculates on what life might be like a half century in the future. Grimshaw wrote that "in the houses of the wealthy, and in the clubs, the opera is 'wired on,' just as hot and cold water, warm and cold air, electricity, and other conveniences are in the same way 'laid on.' In fact, the celebrated preachers are heard by those who prefer to stay at home; every one may sit in his or her chair and get the utterances of the most distinguished orators as well as of the most celebrated singers and musicians."

**2228.** ---. "Korn's Photographic Fac-Simile Telegraph." *Scientific American* 96.7 (1907): 148.

This article is based on an interview with Arthur Korn of Munich, identified as "the inventor of one of the latest systems of electro-telephotography, or of reproducing electrically, at a distance, photographic images." It notes that as early as 1901, Korn had succeeded with experiments that transmitted "electrically to a distance, simple figures and signs, by means of especially-constructed sending and receiving apparatus." The transmission time for sending these images had been shortened from about 15 minutes in the earlier experiments to about 6 to 12 minutes.

The article notes that the press in Paris and London have been interested in this invention and have already made arrangements to use it. In spring, 1907, the apparatus will also be installed in Berlin and in another city as some distance from Berlin.

"The professor exhibited two pictures, one of the German Kaiser and one of himself, that at a distance of a yard were hardly to be distinguished from ordinary photographs, and which, the professor stated, had been transmitted through a resistance corresponding to 1,800 kilometers, about 1,080 miles.

"As regards the practical utilization of the invention, the professor stated that its application for purposes of crime detection would prove of the greatest value. The illustrated press has also naturally shown a great interest in the invention, and some of the European publishers have already made arrangements to use it. L'Illustration of Paris has purchased the sole rights for France up to July 1, 1909, after which these rights will revert to the inventor. That journal has the right to install sending apparatus in every country, and a receiver in Paris. The apparatus may be made by French manufacturers. For Germany the inventor has reserved all rights, and the apparatus will be made by a German firm. English journals show special interest in the matter, and both the Daily Mail and the Illustrated London News have taken steps toward the purchase of the English rights, but up to date the inventor has closed no contracts with them, in the expectation that an international company will shortly be formed....

"In the spring there will be installed in Berlin and in some other important city, at a considerable distance therefrom, the apparatus for demonstrating on an actual working scale not merely the possibilities but the absolute practicability of the invention."

**2229.** ---. "The Telegraphic Eye." *Scientific American* 104 (1911): 335-36.

**2230.** Gronow, Pekka. "Sources for the History of the Record Industry." *Phonographic Bulletin*.34 (1982): 50-54.

Gronow presented this paper at a meeting in Brussels, July 8, 1982. He notes that record company catalogs are one of the best sources, and that the Library of Congress has a compilation of Victor catalogs.

**2231.** Gross, J. Ellsworth. "Illustrating a Story." *The American Annual of Photography: 1908*. Ed. John A. Tennant, ed. Vol. 22. New York: Tennant and Ward, 1907. 137-39.

The author maintains that "An illustrated article will always have a preference, not only that the picture adds to the attractiveness of the article and to the publication, but the mission of the illustration is explanatory as well. It often tells much in little. Seeing is believing and feeling, and feeling represents the naked truth which is demonstrated in the proof of the fact by the truthful photograph." (137)

**2232.** Gross, Lynne S. , and Ward, Larry W., eds. *Electronic Moviemaking*. Belmont, CA: Wadsworth Publishing Company, 1994.

Chapter 15, "A Look to the Future," examines movie making and desktop technologies, multimedia, compositing, morphing, interactive media, virtual reality, and improved definition television.

**2233.** Grossman, Lawrence K., ed. *The Electronic Republic: Reshaping Democracy in the Information Age*. New York: Viking Penguin Books, 1995.

Lawrence Grossman argues that a new political system is taking shape. Electronic communications are enabling people to have a far greater impact on the political process. There is more access to information, more direct communication between citizens and the government and among citizens themselves. The "electronic republic" will reduce traditional barriers of time and distance and allow for bottom-up democracy. Grossman's book is designed as a guide to make this transition smooth and to minimize disruptions or constitutional problems.

Grossman believes that we are entering a third stage of political development. The electronic republic has evolved out of the representative democratic model that grew up since the eighteenth century. The electronic republic will be more like the direct democracy of the past. Technology will allow informed decisions to be made nearly instantaneously and without mediation. Also, more sophisticated means of measuring public opinion will be

created that allow political and business leaders to devise legislation or business practices that enjoy wide support. The key factor is removing the current system of mass media, which Grossman believes is biased to the left and ultimately provides a barrier to democratic progress.

Grossman lists several potential problems with the electronic democracy. First, public opinion is easily misled and sometimes irrational. Sound government requires informed judgment and critical perspective. Also, money has the capacity to distort the system. It is difficult to provide something resembling equal access to the system, especially considering Supreme Court rulings that make campaign finance reform difficult. However, Grossman believes optimistically that these and other problems will be solved in time.

**--Rob Rabe**

**2234.** Growth, Committee for International Economic, ed. *Foreign Aspects of U. S. National Security: Conference Report and Proceedings*. Washington, D. C.: Committee for International Economic Growth, 1958.

In early 1958, President Eisenhower asked Eric Johnston to call a bipartisan conference of opinion leaders in an effort to convince Americans to support greater foreign aid to other nations. The goal was "to inform a broad group of citizen leaders about Mutual Security, with the hope that they in turn would carry the facts to ever-widening groups of citizens." (3) Among those who attended were Eisenhower, Richard Nixon, Harry Truman, Adlai Stevenson, Lyndon Johnson, and John Foster Dulles. James M. Rosenau in *National Leadership and Foreign Policy* devotes Chapter 2 (42-90) to this conference and Johnston's role in organizing it. Eric Johnston said in his remarks that the conference was "the beginning, only a beginning. It is a moment in which we might plant seeds. The seeds, if we wish to plant them, will need our devoted care and cultivation in the days, the months, and the years ahead." (21)

**2235.** Gruber, Carol, ed. *Mars and Minerva: World War I and the Uses of Higher Learning in America*. Baton Rouge: Louisiana State University Press, 1975.

*Mars and Minerva* is an excellent history of how the First World War affected universities and colleges in the United States. Gruber focuses primarily on major research universities rather than liberal arts colleges, comprehensive universities or normal schools. Within the universities she spends a majority of the book dealing with professors rather than administrators, students or alumni.

The main thrust of Gruber's work is why professors supported the war with such vigor and what actions professors took to support the government. For evidence she uses a few examples for each argument she is trying to make. As mentioned above, almost all of her examples come from major research institutions (Michigan, Wisconsin, Columbia etc.), which leads one to wonder what was happening at less notable colleges. Gruber argues that professors, particularly those in history were unsure of their role in society, as well as their usefulness. Thus, to make themselves valuable to society and create a role for themselves they started to support the war fully and unconditionally.

Gruber also does a decent job of looking at how professors in different disciplines joined the war effort, though she does largely focus on history (because, as she argues, historians were more likely to be vociferous supporters of the government).

Lastly, while she devotes a healthy portion of her book to the militarization of the American campus, Gruber does not examine student opinion particularly closely, nor how students learned about the war (student newspapers? Professors proselytizing?).

**--Ryder Kouba**

**2236.** Grunden, Walter E., ed. *Secret Weapons and World War II: Japan in the Shadow of Big Science*. Lawrence, KS: University Press of Kansas, 2005.

This well-researched book based on several primary collection in the National Archives and elsewhere, begins with a chapter on "Mobilizing Science and Technology for War." The following chapter considers "Nuclear Energy and the Atomic Bomb." Of interest to those interested in possible origin of the strategic defense initiative during the Ronald Reagan administration, is chapter 3 which deals with "Electric Weapons: Radar and the 'Death Ray.'" Grunden notes that the British government had been approached repeatedly during the early 1930s by a variety of "death ray merchants," and in early 1935, H. E. Wimperis, who was director of scientific research in the Air Ministry, decided to investigate whether electromagnetic waves could create a beam powerful enough to destroy enemy planes. With the help of Robert Watson Watt, a superintendent at the Radio Research Station in Slough, and others, those doing the investigation concluded that the best technology at the time could not begin to generate enough power to operate such a weapon. Wimperis passed these conclusions on to Henry T. Tizard, the Chairman of the Aeronautical Research Committee. The Tizard Committee concluded that a death ray was not possible but that using radio waves to detect aircraft was very promising. Eventually this line of thinking led to the development of radar. Grunden notes that Japan also conducted research to build a ray weapon.

Grunden's final chapters deal with "Aeronautical Weapons: Rockets, Guided Missiles, and Jet Aircraft"; "Chemical and Biological Warfare"; and an Epilogue on "The Impact of World War II on Science in Japan."

**2237.** Guback, Thomas H., ed. *The International Film Industry: Western Europe and America since 1945*. Bloomington, IN: Indiana University Press, 1969.

The author notes that the economic and technological character of film "differs from most other commodities in that it tends to be infinitely exportable. (5) The opening chapter examines the nature of film, economically and technologically. Chapter 2 looks at quotas set up by European nations to protect themselves from being overwhelmed by the influx of American movies after World War II. The next two chapters examine American movies in Europe and European films in the United States. Chapters then follow that cover the American film industry's foreign policy, including the work of the Motion Picture Export Association. Guback notes that a new style of film -- one that had characteristics of both traditional American and European films, began to emerge. the last chapter looks at co-production trends in the European film industry.

Guback notes that as television's over-the-air programming offered viewers for free the kind of family entertainment that had been the staple of Hollywood's Production Code, many Americans asked, should they pay for it in the theaters? Foreign movies, with their "fresh (and flesh) appeal," provided exhibitors a chance to win back the millions of former theater-goers who had been stolen by TV. (71)

**2238.** Guidelines, TV Parental. "The TV Parental Guidelines: Frequently Asked Questions". 2002. (Nov. 7, 2002). <<http://www.tvguidelines.org>>.

This website explains the TV Parental Guidelines used in rating television programs, the V-chips (which allows viewers to block objectionable programming), and the TV Guidelines Monitoring Board, which tries to insure consistency in the ratings.

**2239.** Guile, Bruce R., ed., ed. *Information Technologies and Social Transformation*. Washington, D.C.: National Academy Press, 1985.

These essays grew out of the National Academy of Engineering's Symposia (NAE) on Technology and Society Priorities, held in conjunction with the NAE's 1984 annual meeting. Essays include: **John S. Mayo**, "The Evolution of Information Technologies"; **Melvin Kranzberg**, "The Information Age: Evolution or Revolution?"; **Harlan Cleveland**, "The Twilight of Hierarchy: Speculations on the Global Information Society"; Anne Wells



Branscomb, "Property Rights in Information"; **Walter S. Baer**, "Information Technologies in the Home" (see filed under "Guile, Bruce R."); and Theodore J. Gordon, "Computers and Business."

**2240.** Guimond, James, ed. *American Photography and the American Dream*. Chapel Hill: University of North Carolina Press, 1991.

In the introduction, Alan Trachtenberg discusses the political and social focus of Guimond's work. "The book is political and social history as much as photographic criticism—indeed its method will be familiar as a traditional American studies interdisciplinary approach. Solidly grounded in historical event, *American Photography and the American Dream* moves freely and unselfconsciously from picture to text to context, from biography to editorial decision making to picture analysis, and in its predominantly narrative mode seeks to locate its photographic texts in a social and political relation to the propositions of the Dream. Thus the book addresses what Guimond calls 'mainstream' culture. Political and aesthetic avant-garde photography is not part of the story. Organizing his story as a reconstructed debate between liberal and conservative, or Left and Right, versions of the American Dream, Guimond seeks to politicize photography, to view mainstream images as arguments about the *idea* of America: is the nation happy or discontent, true to its hegemonic ideals of equality and opportunity (the conventional terminology of the Dream), or is it betraying them? 'Obviously the Dream,' Guimond writes, 'has been very elastic.' Its terminology and imagery have been deployed both to celebrate and to condemn, to blame the poor and disadvantaged as responsible for themselves or to side with the losers against the rich, the comfortable, the smug, and the institutions they control. The very same Dream has served to exclude and restrict and at the same time to denounce all exclusions and restrictions, to contrast realities with promises." Guimond devotes space to an examination of the photographs of the Farm Security Association.

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Guimond looks for reflections of the American dream in samples of photography that came before the nation's attention between 1899 and 1990. He proceeds on the premise, shared by all of his photographers, that words and statistics are not alone sufficient to convey the reality of American life during this period. Photographs provided a sense of the texture and everyday drama of life. Guimond is much concerned with the disparity between the image of the American dream put forward by those with an interest in its promulgation and the far less glamorous and satisfying reality of American life. His photographers, in each instance, attempt to find the reality behind the surface stereotypes attaching themselves to their subjects. Guimond has a clear social criticism agenda brought in with the stalking horse of historical analysis of American photography. This approach falls within the multi-disciplinary approach of American Studies.

--Gordon Jackson

Guimond's book chronicles the movement of photography and art in America from the late 1890s through the 1980s and how it served, in many ways, as a counter expression from the concept of the American Dream.

The American Dream has served as a source of inspiration and hope for millions of American, especially new immigrants arriving in America, that they can become financially successful in the profession of their dreams if they work hard. The photographers and artists in Guimond's book present a different America than the one portrayed in concepts of the American Dream. These artists present real America and feature real Americans. For example, Francis Benjamin Johnston took pictures of the studying conditions of segregated schools across the south. Lewis Hine shot pictures of children slaving in factories and American workers in deplorable conditions, such as working the mines. Roy Stryker helped promote two different styles of American photography: documentary work and "autumn" pictures. Unlike mainstream photography, documentary style photos shoot

subjects up close where it looks like the photographer and the subject have a relationship of some sort. "Autumn" pictures are shot, obviously, in the fall when scenic landscapes of leaves changing color with white clouds and blue skies overhead are meant to portray the abundance and fertility of the American Dream. These black-and-white images (at least how the book portrays them) gave Americans a different vision of the America promoted in the mainstream press. This one was darker, bleaker and more industrial with a focus on decay, struggle and the machine's oppression of man. By the end of the book, photographers are using American greed and prosperity to frame homelessness and poverty that contrast the image of 'high-flying' 1980s culture.

--Patrick Wright

**2241.** Gunderson, Les C. And Donald B. Keck. "Optical Fibers: Where Light Outperforms Electrons." *The Materials Revolution: Superconductors, New Materials, and the Japanese Challenge*. Ed. Tom Forester, ed. Cambridge, MA: MIT Press, 1988. 214-29.

"A revolution has begun in the technology of transmitting information," this article begins. "The rebel force is optical fiber -- a thread of purest glass, five-thousandths of an inch in diameter, about the size of a human hair -- through which laser light of high purity and intensity can be transmitted." We have only just started to tap the full potential of this technology. "Many now think that the development of so-called 'photonics' will inevitably lead to fully fledged optical computing, in which light pulses replace electrons as the basic method of transmitting information. The photonics revolution has been made possible by the development of optical fibers.... This new material is already transforming telecommunications and data networks, vastly increasing our capacity to move digitized information around." The authors at the time of this article were employed by Corning Glass. This piece originally appeared in *Technology Review* (May-June 1983).

**2242.** Gunkel, David J. "Virtually Transcendent: Cyberculture and the Body." *Journal of Mass Media Ethics* 13.2 (1998): 111-23.

"This article examines the ethical implications of the desire for disembodiment situated in the texts and technologies of cyberspace. The article is divided into 2 parts. The first traces the conceptual history of dualism, demonstrating its exclusionary cultural politics and investigating the socio-political consequences of encoding this metaphysical information in contemporary media technology. The second part examines the material conditions of new communication technology, arguing that the issue of access reduplicates in practice the exclusivity of dualism. The article concludes by investigating the ethical implications of employing dualistic metaphysics as a legitimizing narrative of media technology and cyberculture."

**2243.** Gunning, Tom. "The Cinema of Attraction: Early Film, Its Spectator and the Avant-Garde." *Wide Angle* 8.3/4 (1986): 63-70.

Gunning argues that early film viewing experiences before 1906 "relate more to the attractions of the fairground than to the traditions of legitimate theater. The relation between films and the emergence of the great amusement parks, such as Coney Island, at the turn of the century provides rich ground for rethinking the roots of early cinema." (65) What is "the cinema of attraction"? "First, it is a cinema that bases itself on the quality that Léger celebrated: its ability to *show* something." (64) There "is the extremely important role that actuality film plays in early film production." (65) It is "a conception that sees cinema less as a way of telling stories than as a way of presenting a series of views to an audience, fascinating because of their illusory power (whether the realistic illusion of motion offered to the first audiences by Lumiere, or the magical illusion concocted by Méliès), and exoticism." (64) Film has a different relationship with spectators than it would have with "narrative film after 1906." (64)

Gunning writes that "Exhibitionism becomes literal in the series of erotic films which play an important role in early film production...." (64; see also 65) He notes that the close-up shot where "the camera is brought

close to the main character," served a different purpose prior to 1906. "The enlargement is not a device expressive of narrative tension; it is in itself an attraction and the point of the film." (66)

Gunning's article owes something to Sergei Eisenstein who wrote an article entitled "Montage of Attractions: For 'Enough Stupidity in Every Wiseman'," in 1974. Gunning quotes Eisenstein saying: "An attraction aggressively subjected the spectator to 'sensual or psychological impact.' [Eisenstein's quoted] According to Eisenstein, theater should consist of a montage of such attractions creating a relation to the spectator entirely different from the absorption in 'illusory imitativeness.'" (Gunning, 66) Gunning notes that Eisenstein used "attraction" in a different way than he does but, he says, "it is important to realize the context from which Eisenstein selected the term. Then as now, the 'attraction' was a term of the fairground, and for Eisenstein and his friend Yuketvich it primarily represented their favorite fairground attraction, the roller coaster, or as it was known then in Russia, the American Mountains." (66) Gunning goes on to write that "I believe that it was precisely the exhibitionist quality of turn-of-the-century popular art that made it attractive to the avant-garde its freedom from the creation of a digenesis, its accent on direct stimulation." (66)

Even after the arrival and dominance of narrative film, Gunning sees the "cinema of attraction" continuing to be important. "Just as the variety format in some sense survived in the Movie Palaces of the Twenties (with newsreel, cartoon, sing-along, orchestra performance and sometimes vaudeville acts subordinated to, but still co-existing with, the narrative *feature* of the evening), the system of attraction remains an essential part of popular filmmaking." (68) "Clearly in some sense recent spectacle cinema has re-affirmed its roots in stimulus and carnival rides, in what might be called the Spielberg-Lucas-Coppola cinema of effects." (70)

**2244.** ---. "Re-Newing Old Technologies: Astonishment, Second Nature, and the Uncanny in Technology from the Previous Turn-of-the-Century." *Rethinking Media Change: The Aesthetics of Transition*. Ed. David Thorburn and Henry Jenkins, eds. Cambridge, MA: MIT Press, 2003. 39-60.

Gunning writes that the "introduction of new technology in the modern era employs a number of rhetorical tropes and discursive practices that constitute our richest source for excavating what the newness of technology entailed." (39) He goes on to say that "every new technology has a utopian dimension that imagines a future radically transformed by the implications of the device or practice. The sinking of technology into a reified second nature indicates the relative failure of this transformation, its fitting back into the established grooves of power and exploitation. Herein lies the importance of the cultural archeology of technology, the grasping again of the newness of old technologies." (56)

Gunning's essay is one of twenty-two chapters by different authors that attempt to improve our "understanding of emerging communication technologies." This volume, which part of a larger series on new media technologies entitled *Media In Transition*, tries to offer a historical and comparative perspective on it subject in a way that is accessible to a wide audience of humanists, social scientists, and policymakers. The editors of this volume describe the chapters in this work as follows: "Challenging the assumption that new technologies displace older systems with decisive suddenness and have a revolutionary impact on society, the essays in this book see media change as an accretive, graduate process, always a mix of tradition and innovation, in which emerging and established systems interact, shift, and collude with one another.

**2245.** ---. "The Whole Town's Gawking: Early Cinema and the Visual Experience of Modernity." *Yale Journal of Criticism* 7.2 (1994): 189-201.

This interesting article discusses the impact that early motion pictures had on their audiences and how the visual experiences reflected a new way of seeing. This "cinema of attractions" also included billboards, posters, and other forms of advertising and visual communication. "Certain genres, such as pornography, musical comedies, or newsreels, remain closely tied to the methods of the cinema of attractions throughout cinema history," Gunning writes.

Drawing on Baudelaire's essay, "The Painter of Modern Life," Gunning says that the "motifs of modernity that Baudelaire sets out -- 'the ephemeral, the fugitive, the contingent' -- evoke the discontinuous and punctual temporality of the attraction: something that appears, attracts attention, and then disappears without either developing a narrative trajectory or a coherent diegetic world. Attractions work by interruption and constant change rather than steady development."

Gunning notes that early motion pictures played an important part in the development of billboards, world's fairs, department stores, and amusement parks.

**2246.** ---. "The World as Object Lesson: Cinema Audiences, Visual Culture and the St. Louis World's Fair, 1904." *Film History* 6.4 (1994): 422-44.

Gunning writes that the St. Louis "World's Fair provides one of the richest instances of the visual and technological culture that emerged in industrialized countries from the middle of the nineteenth century into the twentieth. Cinema moves within this culture less as its culmination than as a parasite, drawing upon both its forms and its themes but initially remaining relatively neglected, seeming like a pale shadow of richer, more vivid, forms. But as such it has a great deal to tell us about the visual practices which cinema sought to emulate and from which it emerged."

This article was part of an edition of *Film History* devoted to audiences. See the introductory piece before Gunning's article, "Audiences," in *ibid.*, 419-21.

**2247.** Guo, Zhenzhi, ed. *History of Television in China (Zhongguo dianshi shih)*. Beijing, China: Wen hui yi shu chu ban she: Xin hua shu dian jing xiao, 1997.

This book chronicles the development of television broadcasting industry in China in from 1958 to early 1990s, including the use of broadcasting technology, production of television sets, structure of television management, and the incorporation of the technology in an age of communist political ideologies and social movements. The book also includes a brief description of television in Taiwan, Hong Kong and Macao.

-- Amy Cbu

**2248.** Guy, George H. "Electricity's Farthest North." *Cosmopolitan* 40.3 (1906): 331-38.

George H. Guy surveys "some of the newer developments in the electrical field, outside of warfare, and limited solely to the arts of peace." (331) It covers wireless, telephones, the writing telegraph (telautograph), the electric railway, the gasoline electric stage coach, "radical change" in the way electrical current is generated, turbo generators, electrical heating, kitchen utensils, and scientific experiments with radium.

The author also discusses developments in lighting with mercury vapor electric lamp (334-35) and the tantalum lamp (335-36). He notes that the mercury vapor electric lamps are easy on the eyes, are being used in offices, including newspaper offices, "and in the production of scenic effects on the stage. **It is claimed that the light is twice as efficient as the ordinary arc lamp, and has seven times the efficiency of the incandescent electric lamp.**" (335) (emphasis added)

"Another interesting development in methods of electric illumination is the 'artificial daylight' of a new vacuum-tube lamp. In this lamp the electric current is conducted by a very small quantity of non-metallic gas, which is placed inside the air-exhausted tube. One appreciable advantage possessed by the lamp is that great length can be given to the tubes, and, consequently, an enlarged surface can be used for the emission of light. This gives a uniformity of illumination that it would be difficult otherwise to obtain. Another point in its favor is its long life. Its efficiency is high, as the energy is converted almost entirely into light-energy, practically little or no heat energy being produced. This creation of light without heat has therefore been called 'cold light.' .... This lam is coming into demand for both exterior and interior illumination, and especially for the lighting of photographers' windows

and studios, advertising signs and spectacular displays. It has already been made in one hundred and twenty-five feet single lengths of tubing." (335)

**2249.** Guye, Samuel and Henri Michel, ed. *Time & Space: Measuring Instruments from the 15th to the 19th Century*. New York: Praeger Publishers, 1971.

This work originally appeared in 1970 under the title *Mesures du Temps et de l'Espace* and was translated by Diana Dolan. It is a richly illustrated work (both in color and black and white) about clocks and watches. The author begins with the fourteenth century, deals with the inventions and discoveries of the Renaissance. Chapters are then devoted to the seventeenth and eighteenth centuries, to "The Marine Chronometer," and to "Decorative Clocks." Part Two of this book deals with "Ancient Measuring Instruments," including terrestrial and celestial globes, to astrolabes, sundials, hour glasses, and topographical instruments.

**2250.** Haas, Christina, ed. *Writing Technology: Studies on the Materiality of Literacy*. Mahwah, N.J.: Lawrence Erlbaum Associates, 1996.

**2251.** Haberman, Clyde. "Vatican Condemns Kung Fu Films and Sex on TV." *New York Times* May 17, 1989 1989, sec. A: A3.

The article deals with the Catholic Church's position on violence and sexuality in television programs.

**2252.** Habermas, Jürgen, ed. *The Future of Human Nature*. Cambridge, UK: Polity, 2003.

In this brief 127-page book, Habermas discusses the concept of how human nature will look in a futuristic world where technology has altered the landscape of what it means to be human. His book is not so much a discussion of the future of human behavior, what most people might commonly consider the definition of human nature. At best, it is a philosophical discussion about how to maintain the dignity and honor of a human life when the biology around human life can be manipulated to serve existing humans or create children that could be 'tailor-made' to fit parents' preferences for certain talents and traits.

The two most obvious points of discussion as it concerns technology and human life are stem cell research and eugenics and these are the two issues that Habermas focuses on directly. He postulates that humans could reduce the dignity of human life when they destroy embryos for non-procreation means and use genetic research to design their offspring. Although he rarely, if ever, mentions stem cell research by name, it is clearly in the crosshairs of his argument regarding science and embryos. He acknowledges that the goal of medical science is to improve the lives of those already living, but he wonders what will happen in a society where such goals are met at the expense of the unborn.

A more dangerous outcome of science is the use of eugenics to create 'model' children for parents. In Habermas' view, future technology would allow parents to 'program' their fertilized eggs and embryos to make their children prodigies at anything the parents wished them to be, from sports to painting to music. But the process of 'creating' children denies them the freedom to determine their own lives, according to Habermas, and that ability to self-determine one's future is one of the greatest assets of being human.

Although the writing can be a bit more academic than necessary, Habermas' arguments are solid and thorough. But there are two glaring issues that he fails to address. The most obvious is the idea of human cloning. One could extrapolate a bit about this in his discussion of human embryos, but it would help his case if he stated it directly. The more subtle issue concerns parental manipulation of their children. Habermas is concerned with how a parent could use genetic manipulation to make their offspring conform to the parent's ideals of what a child should become. But many parents engage in this same manipulation of their children during the course of the child's life.

They push them into activities and possibly careers that are of little interest to the child. It is difficult to see how this post-birth manipulation is better and somehow more 'dignified' than eugenics.

But the whole point of Habermas book is the emphasis on human dignity and moral freedom. He believes that people have a moral obligation to keep human life sacred regardless of genetic and technological advances. It is hard to argue against that idea, even if one doesn't agree with his definitions and beliefs.

--Patrick Wright

**2253.** Habermas, Jürgen (trans. by Thomas Burger), ed. *The Structural Transformation of the Public Sphere*. Cambridge, MA: MIT Press, 1962.

Habermas, writing in 1962, saw modern capitalism and technology destroying the public sphere of news and information that had emerged during the seventeenth, eighteenth, and nineteenth centuries. Then, the information networks formed by trading systems between merchants entailed exchange of news--a development of the press--which informed of things like "wars, harvests, and taxes," transportation and trade. These were increasingly made public as news itself became a commodity.

First in Great Britain over the course of the eighteenth century and then on the Continent in subsequent years, the press became the organ by which public debate was waged, and the notion of public opinion as an important political consideration emerged. In the late-nineteenth and twentieth centuries, this literary-cultural world was replaced. "The public sphere in the world of letters was replaced by the pseudo-public or sham-private world of culture consumption . (159-61)

"The bourgeois ideal type assumed that out of the audience-oriented subjectivity's well-founded interior domain a public sphere would evolve into a world of letters," Habermas wrote. But by 1962, "instead of this, the latter [i.e. the public sphere] has turned into a conduit for social forces channeled into a conjugal family's inner space by way of a public sphere that the mass media have transmogrified into a sphere of cultural consumption." (162)

Commercialization had had a negative effect on modern media, especially television and radio. "To be sure, at one time the commercialization of cultural goods had been the precondition for rational-critical debate; but it was itself in principle excluded from the exchange relationships of the market and remained the center of exactly the sphere in which property-owning private people would meet as 'human beings' and only as such. Put bluntly: you had to pay for books, theater, concert, and museum, but not for the conversation about what you had read, heard and seen and what you might completely absorb only through conversation. Today the conversation itself is administered. Professional dialogues from the podium, panel discussions, and round table shows--the rational debate of private people becomes one of the production numbers of the stars in radio and television, a salable package ready for the box office." (164)

Improvements in technology during the nineteenth century such as faster printing made possible by steam power and then electricity, and by the telegraph accelerated the infusion of consumption into the public forum of newspapers and books by requiring a large capital base even while reaching more and more readers. This trajectory only continued with the arrival of electronic media during the twentieth century.

**2254.** Haberski, Raymond J., Jr., ed. *It's Only a Movie! Films and Critics in American Culture*. Lexington: University Press of Kentucky, 2001.

This book examines the rise of motion pictures as a art form in the United States and how during the 1950s and 1960s, some critics treated cinema (and especially foreign films) with almost religious solemnity. By the mid-1970s several cultural and economic forces "joined to deflate cinephilia." As studios searched for the next blockbusters, moviemaking "became crassly commercial." Changes in distribution practices meant that fewer motion pictures companies were willing to gamble on foreign movie makers. A younger generation of film goers were generally

apathetic to foreign pictures. Also the increasingly sexually explicit nature of American commercial films robbed foreign films of excitement that had grown from a belief that they treated sex with more openness. The author treats such films critics as Pauline Kael, Susan Sontag, Andrew Sarris, Theodore Dreiser, and others.

**2255.** Hacker, Barton C. "An Annotated Index to Volumes 1 through 25 of *Technology and Culture* 1959-1984." *Technology and Culture* 32.No. 2, Part 2 (1991).

This annotated index is helpful in finding scholarship related to specific topics published in *Technology and Culture* between 1959 and 1984.

**2256.** Haddow, Robert H., ed. *Pavilions of Plenty: Exhibiting American Culture Abroad in the 1950s*. Washington, D. C.: Smithsonian Institution Press, 1997.

Haddow begins: "The new military and trade alliances that the United States entered into after World War II made American culture into a vastly more exotic and far-flung network of cultural contacts than it had been at any other time in the past. Containing the Soviets required military bases in strategic locations and encouraged trade with all the nations bordering the USSR.

"Internationalism was promoted by the interests of large corporations and, more generally, the allure of a world becoming smaller through trade, travel, and the new communication technologies. Americans did not just try to bring the world home -- they also attempted to Americanize other nations...."

Haddow talks about the use of cinerama to project images of American cities into Yugoslavia and Afghanistan. Chapter 8 is entitled "Sputniks and Splitniks."

**2257.** Hafner, Katie and Matthew Lyon, ed. *Where Wizards Stay Up Late: The Origins of the Internet*. New York: Simon & Schuster, 1996.

An informative book written for a broad public, although it is often slow reading and bogs down in discussing the complicated relationships between many governmental agencies.

**2258.** Haines, Richard W., ed. *Technicolor Movies: The History of Dye Transfer Printing*. Jefferson, NC and London: McFarland & Company, Inc., 1993.

This book is aimed at those interested in the technology of Technicolor and the the history of dye transfer printing. The work also treats Eastman Kodak.

**2259.** Hajdu, David, ed. *The Ten-Cent Plague: The Great Comic Book Scare and How It Changed America*. New York: Farrar, Straus and Giroux, 2008.

David Hajdu's book *The Ten-Cent Plague* is an examination of the comic book industry and its relation to society as a whole between its creation, in the late-nineteenth century, and the its nadir in the 1950s. Hajdu focuses, in the later chapters especially, on EC Comics, its owner William Gaines, and their battles with the censor-seeking government and general public. Hajdu wants us to reject censorship on the grounds of free speech.

While the book is about comics, readers may be disappointed by the lack of pictures, particularly given the numerous detailed descriptions Hajdu gives of various comic book covers and scenes. Perhaps legal, cost or publisher considerations dissuaded him from providing the reader with more pictures (he does include a few, but most are of people).

Hajdu's sources are varied, from contemporary news accounts, personal letters and documents to present-day interviews. With his primary sources he also makes use of large block quotes quite often, however they are generally well-chosen and full of helpful knowledge. Some readers may find that he uses too many anecdotes, however. Despite such minor criticisms, overall this is an informative book.

**--Ryder Kouba**

**2260.** Hall, Carla. "Directors, MPAA Chief Meet on Film Ratings." *Washington Post* Aug. 10, 1990 1990, sec. C: 2C.

This article deals with the meeting between Jack Valenti, president of the Motion Picture Association of America, and movie directors who were critical of the industry rating system. Valenti up to this time had resisted changing the rating system but now had come to realize that some compromise was probably needed. The industry adopted a new rating category, NC-17, a few weeks later.

**2261.** ---. "Occasional." *Washington Post* Aug. 10, 1990 1990, sec. C: 2C.

This brief piece deals with the conflict between Jack Valenti, president of the Motion Picture Association of America, and movie directors who were critical of the industry rating system. Valenti up to this time had resisted changing the rating system but now had come to realize that some compromise was probably needed. The industry adopted a new rating category, NC-17, a few weeks later.

**2262.** Hall, Jane. "FCC Chairman Backs Bill on TV Content." *Los Angeles Times* July 17, 1997 1997, sec. A: 17A.

This article deals with political pressures exerted on the television industry to adopt a rating system for its programs.

**2263.** ---. "Senators Push Content-Based TV Ratings..." *Los Angeles Times* Feb. 28, 1997 1997, sec. A: 4A.

This article deals with political pressures exerted on the television industry to adopt a rating system for its programs. The U. S. Senate held hearings on this issue in late February, 1997.

**2264.** ---. "TV Industry Reportedly Oks New Ratings." *Los Angeles Times* July 10, 1997 1997, sec. A: 1A.

This article deals with political pressures exerted the Clinton administration and by others in Congress on the television industry to adopt a rating system for its programs. By July, 1997, much of the industry, with a few holdouts, had agreed in principle to a new system.

**2265.** Hall, Marie. "Color: The Magic Spirit in the Home." *Craftsman* 27 (1915): 419-23.

This article begins with the quotation "Color is an agent able to produce effects which to the thoughtful mind must always remain wonderful." (no source given)

The author then discusses the importance that color has played throughout history. "Color was first used symbolically in the hieroglyphics of Egypt. In them, the color of an object meant as much to the reader as the object itself. For instance, a certain king, who had always been well and strong, lost his mind in the latter part of his life. In the hieroglyphics, his portrait was colored entirely red in the story of his early life, but later his head was changed to yellow. The red symbolized strength and vitality, while yellow signified disease and pestilence.

"Color played an important part in the religious rites of early peoples. All the colors woven into an Oriental rug were symbolic. The Turk regarded green as a holy color, not to be profaned by believers' or unbelievers' feet -- which accounts for the absence of all green from Turkish rugs. Different countries did not always give the same meaning to colors, but to all white was Purity; black was Evil; blue was Virtue and Truth; and yellow, in China, was Royalty." (419)

The author says that the "spontaneous choice of color" in the home is not always wise. The decorator must take into consideration "the mental influences of color." (420) Rarely is it advisable to use red rooms in public buildings and "almost never in private homes." (421)



This article makes comparisons between color and music. "Just as musical sounds differ in loudness, quality and pitch, so may colors differ in intensity, value and hue..." (422) The author recommends that "Intense color should be used with restraint, for brilliant coloring is pleasing only in small areas..." (423)

**2266.** Hall, Mordaunt. "The Screen: Dialogue and Color." *New York Times* May 29, 1929 1929: 38.

Efforts to add speech and color to motion pictures moved forward during the early decades of cinema but as late as 1929 they had hardly achieved perfection according to this reviewer for the *New York Times*. After watching Warner Bros.'s *On With the Show* (1929), which used Technicolor and Vitaphone sound, he found that the "dialogue, so jarring on one's nerves, sometimes comes from cherry-red lips on faces in which the lily and the rose seem to be struggling for supremacy."

**2267.** ---. "The Screen: Jesus of Nazareth." *New York Times* April 20, 1927 1927: 29.

In this movie review, Mordaunt Hall comments on the film's use of color. Cecil B. De Mille's movie about the life of Jesus, *The King of Kings* (1927), opens in color with the living quarters of Mary Magdalene. The use of color (Technicolor) here probably was meant to emphasize the sensuous lifestyle of Mary Magdalene (lust, pride, etc.). The film then moves to black and white in depicting Jesus's life. The Resurrection scene at the end, however, is again in color. In reviewing this film for the *New York Times*, Hall wrote: "This story opens in a startling and strange way. Instead of gazing upon something gentle, such as Christ delivering the Sermon on the Mount of Olives, one sees in prismatic colors the gilded abode of Mary Magdalene. On leaving this episode, Mr. DeMille takes the spectators to Jesus of Nazareth and soon afterward Christ is seen raising Lazarus from the tomb. A memorable sequence is that in which the boy Mark is made to walk."

Hall opened his review by writing: "So reverential is the spirit of Cecil B. DeMille's ambitious pictorial transcription of the life of Jesus of Nazareth, the Man, that during its initial screening at the Gaiety Theatre last Monday evening, hardly a whispered word was uttered among the audience. This production is entitled, "The King of Kings," and it is, in fact the most impressive of all motion pictures..." (all quotations, 29)

**2268.** Hall, Newman. "The Church and the Theatre." *Friends' Intelligencer* 53.48 (1896): 819-21.

This piece begins by Hall saying: "I am here to affirm that the theatre of the present day as a whole is calculated to do moral injury both to performers and spectators, and therefore should not receive the sanction of the Christian Church." (819) The byline reads: "By Newman Hall (of London) as reported in Christian Literature and Review of the Churches." (819)

**2269.** Hall, Peter. "Technology, Space, and Society in Contemporary Britain." *High Technology, Space, and Society*. Ed. Manuel Castells, ed. Beverly Hills, CA: Sage Publications, 1985. 41-52.

Hall examines the problems associated with deindustrialization in Great Britain. Research on this topic reveals, he maintains, that "the new high technology industries are growing up in regions and in places very different from those in which the older industries are declining.

"Britain's declining basic industries -- coal, shipbuilding, heavy engineering, textiles -- are strongly concentrated in the regions in which they were originally established in the nineteenth century: Central Scotland around Glasgow, Northeast England around Newcastle upon Tyne and Sunderland, the Northwest around Liverpool and Manchester, and South Wales focused on Sawnsea and Cardiff....

"The new high technology growth, in contrast, has been limited to a few areas outside these major industrial regions, notably, the belt along the M4 motorway from London to Bristol and the region around Cambridge, which Britain's regional policy makers, located in the Department of Trade and Industry, have traditionally considered to be zones of restraint."

**2270.** Hall, Peter and Ann Markusen, eds., ed. *Silicon Landscapes*. Boston: Allen & Unwin, 1985.

This work notes that Silicon Valley and its imitators in many other cities have brought "industrial renaissance through high-technology job creation," but that little research has been done on this phenomenon. The book attempts to pull together what is known. It is an extended version of a special issue of the journal *Built Environment*. Hall's opening chapter is new, and analyzes the expanding literature on long waves of economic development. Since the beginnings of the Industrial Revolution, these waves have come roughly every 55 years and have been characterized by the rise of new, innovative industries. Halls suggested in 1985 that we were coming to the end of a fourth wave and that the emerging fifth wave raises questions about its nature and geographical patterns.

There follow papers based on research at Berkeley on the American experience. Annalee Saxenian's "The genesis of Silicon Valley," argues that Frederick Terman's was the dominating presence in the creation of this area. Terman encouraged research, won government contracts, and set the tone for what followed. Essays that follow include: Ann R. Markusen, "High-tech jobs, markets and economic development prospects: Evidence from California"; Peter Hall, Ann R. Markusen, Richard Osborn, Barbara Wachsman, "The American computer software industry: economic development prospects"; and Marshall M. A. Feldman, "Biotechnology and local economic growth: the American pattern." Marc A. Weiss's "High-technology industry and the future of employment" argues that emphasis should be placed on preserving jobs that now exist because high technology is unlikely to be a panacea. Weiss coordinated some of the papers for California Governor Jerry Brown.

The next three chapters deal with the British experience: Ray Oakey, "High-technology industry and agglomeration economics"; Michael Breheny, Paul Cheshire, Robert Langridge, "The anatomy of job creation? Industrial change in Britain's M4 Corridor"; and Tony Taylor, "High-technology industry and the development of science parks."

The final chapter by Hall and Markusen, "High technology and regional - urban policy," contrasts British pessimism and with American optimism on the impact of these new technologies.

**2271.** Hall, Peter Geoffrey, and Paschal Preston, ed. *The Carrier Wave: New Information Technology and the Geography of Innovation, 1846-2003*. London and Boston: Unwin Hymn, 1988.

This excellent work was the product of two men, Hall, a geographer, and Preston, who was the "Research Officer." Preston did the basic research and first draft for most chapters except numbers 8 and 13, and part of numbers 6 and 9.

This work discusses five Kondratieff waves. Nikolai Kondratieff was a Soviet economist, whose papers were published in the mid-1920s. Although he was not the first to use the idea of "long waves," he used them to explain why capitalism experienced major economic crises at about half-century intervals. The authors use the idea of "Kondratieff waves" to discuss the history new information technology (NIT). They have a dual purpose: first, they wish to "throw greater light on the precise nature of the innovative process and its historical contribution to the creation of new industrial traditions, particularly the impact of major new technological systems on economic and social development. Second, their main purpose "is to understand the changing geography of innovation." One of this work's strengths is its comparative account of NIT in the U.S., Britain, Germany (and Europe), and Japan.

The authors see five Kondratieff waves. 1) The first was pre-1846, during which time Britain was virtually the only industrial nation. 2) Part Two deals with 1846 to 1895, "the mechanical age." Here the authors discuss the first electrical innovations-- the telegraph, emerging cable industry, and the telephone. These inventions used weak electrical current. This section discusses not only the U.S. but also the telephone in Europe. In this second Kondratieff wave, Britain "was increasingly challenged by Germany and the USA."

3) The “electrical age,” from 1896-1947, was an era that utilized high voltage electricity. Prior to 1914, electricity stimulated other inventions and was used primarily in electrical lighting, in tram systems, and in factories. It is “after World War II, that we find the largest absolute growth in the scale of electrical industries.” This section treats many developments related to NIT, some non-electric such as the typewriter. Also covered are batteries, motors, dictation machine, calculating machines, radio broadcasting, and television. In this third Kondratieff, Germany and the USA took the lead over Britain, and “by its end, the United States was indisputably world industrial leader.”

4) The fourth Kondratieff wave, “the electronic age,” runs in this account from 1948 to 2003. Here considered are the transistor (the “core technology”), the computer, other advances in telecommunications, the consumer electronics sector, office technology, semiconductors. The authors write about international developments in the USA, Britain, and Japan. During this period, the United States “retained its leadership but was increasingly challenged by a relative newcomer, Japan,” and observation made in 1988.

5) The fifth Kondratieff wave runs from 2004 into the future, and the authors speculate on the convergence of information technology, the new role of the state, and other significant implications for society of this new world.

Long wave theory as set out in this work has influenced other writers including Peter J. Hugill (*Global Communications since 1844: Geopolitics and Technology* [1999]).

**2272.** Hall, Stephen S., ed. *Invisible Frontiers: The Race to Synthesize a Human Gene*. New York: Atlantic Monthly Press, 1987.

From the spring of 1976 to the fall of 1978, three laboratories competed in a feverish race to clone a human gene for the first time, a feat that ultimately produced the world's first genetically engineered drug - the life-sustaining hormone insulin. *Invisible Frontiers* gives us a behind-the-scenes look at the three main groups at Harvard University, the University of California-San Francisco, and a team of upstart scientists at Genentech, the first company devoted to the use of genetic engineering in the creation of pharmaceuticals. When the dust had settled, one scientist had won a Nobel Prize, many others had become biotech's first millionaires, and the key technologies were in place that set the stage for the human genome project. Hall pulls together the scientific, social and political threads of this story - rivalries between labs, the contest of egos, the influence of commerce on university research, the public worries about where genetic engineering would lead, and the specter of government regulation.

--Wayne Hayes

**2273.** ---, ed. *Invisible Frontiers: The Race to Synthesize the Human Gene*. New York: Atlantic Monthly Press, 1987.

This book is based largely on interviews conducted by the author who began writing about science five years before this work appeared. It attempts to reach a non-specialized audience. It does not attempt to give “a definitive history of science,” nor to be “a rhetorical treatise on recombinant DNA, nor does it argue one way or another whether it is glorious or ominous.” The author tries to “give a feel for science as it unfolds, haphazardly, during a historic period in the biological sciences, and it is a cautionary tale in the sense that any human enterprise, of which biology is surely one, nothing is ever quite as anticipated.”

**2274.** Hallin, Daniel C., ed. *The 'Uncensored War': The Media and Vietnam*. Berkeley: University of California Press, 1986.

Hallin notes that members of the media had “extraordinary freedom to report the war in Vietnam without direct government control: it was the first war in which reporters were routinely accredited to accompany military forces yet not subject to censorship, and it was a war in which the journalists clearly did not think of themselves simply as ‘soldiers of the typewriter’ whose mission was to serve the war effort.”

He contends that reporting on Vietnam was influenced by several factors including a reliance on official sources; focus on the U.S. President, which usually encouraged support for foreign policy; preoccupation with immediate development to the exclusion of context; and the lack of interpretation or analysis.

While most American got news about Vietnam between 1964 and 1972 from television, Hallin argues that it is difficult to measure how such information affected public opinion. Yet it is likely that TV influenced strongly the public's perception of events. As a visual medium, television showed "the raw horror of war" in a way that print media could not. Television often focused more on conflict and the negative than did print. Early on "television coverage was lopsidedly favorable to American policy in Vietnam....Later television's portrayal of the war changed dramatically, and there seems little doubt that it must have contributed to the growing feeling of war-weariness in the later years of the war. But television's turnaround on the war was part of a large change, a response to as well as a cause of the unhappiness with the war that was developing at many levels, from the halls of the Pentagon, to Main Street, USA and the fire bases of Quang Tri province."

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Daniel Hallin begins with the premise that the media's perception of the Vietnam War ultimately prevailed over the government's, but that both perceptions were subjectively constructed. Hallin notes the idea that the Vietnam War marked the "coming of age" of American media, especially television, and his study is engaged in explaining the shift from the nationalist reportage of World War II to a more distrustful coverage characteristic of Vietnam. Although Hallin concedes it would be impossible for a single volume to attempt a comprehensive study of all media coverage in Vietnam, he does offer a representative sampling by first exploring *New York Times* reportage, and then shifting his focus to the ultimately more-influential television news.

In chapter one, Hallin demonstrates that prior to the Gulf of Tonkin incident, it was relatively easy for the president to control foreign affairs news for two main reasons. First, there existed a certain "bipartisan consensus" that identified foreign policy with national security, thus making it difficult to question the official word from on high. Secondly, Hallin argues, professional journalism itself was interested in "objectively" reporting the "official" news, which meant delivering the governments version of events to the public (24-5). Hallin offers a case study of this sort of journalism when he explicates the *New York Times* coverage of the Gulf of Tonkin incident, which reflected "precisely how the administration wished its action to appear, as a positive but limited reply forced upon the president by the actions of the enemy." (70) There was of course no mention of policy change, and Hallin notes the report used "official" sources, focused on the word of the president, and resisted interpretation and analysis. With the Vietnam War, however, the official version of events became troubled as reporters were given unprecedented access to the war front and were free from the sort of routine governmental censorship that marked reportage during World War II.

In chapter two, Hallin explores in more detail the impact of Cold War ideology on foreign news reportage: "It was an age of ideological consensus, and this was true above all in foreign policy. The world view of the Cold War dominated American thinking about international affairs so totally during these years that it became not merely dangerous but virtually impossible for most Americans to question or to step outside of it. Americans simply knew no other language for thinking or for communicating about the world." (50) While this sort of ideological framework is useful for understanding the position of the media vis-a-vis the government in the years before Vietnam, statements such as this tend to simplify the complex rhetorical realities of the Cold War, thereby suggesting that all behavior may be explained by citing anti-Communist anxieties.

After Hallin discusses the initial coverage of Vietnam in newspapers--particularly the *New York Times* -- he shifts his focus to the "War on Television, 1965-1973." He notes that because television is a visual medium, it is inherently suited to showing the "raw horror" of war, a capacity that suggests it would portray war more negatively than print media. Hallin offers a corrective to this assumption, however, as he argues that television

reportage was not any more objective than print media, and that it was subject to the same social, political, and economic forces that the newspapers were. Thus Hallin challenges the view that television coverage of Vietnam was an uncensored look at the war, and in fact uses this premise to argue that over the course of the war “television’s portrayal of the war changed dramatically, and there seems little doubt that it must have contributed to the growing feeling of war-weariness in the later years of the war.” (110) In order to chart this shift, Hallin performs detailed content analyses of the network coverage of Vietnam from 1965 to 1973, analyses that show by the latter years of the war, television news grew increasingly hostile to the official government view of the war.

In his conclusion, Hallin explores the idea that American media “lost” the Vietnam War by leaking sensitive information to the public. While Hallin acknowledges various well-known leaks that the government claimed harmed national security, he ultimately concludes that “it is not clear that [the outcome of the war] would have been much different if the news had been censored, or television excluded, or the journalists more inclined to defer to presidential authority.” (213) Despite his speculation that the military outcome would have remained the same if the media had retained their pre-Gulf of Tonkin “objective” stance, Hallin ends his study with an insistence on the political importance of the press as the fourth branch of government.

*The “Uncensored War”* is a useful study for anybody wanting to understand the basic interactions between the government and the media during the Vietnam War, with particular attention to early *New York Times* reportage and network television coverage.

#### --Steve Belletto

**2275.** Halton, John. "The Anatomy of Computing." *The Information Technology Revolution*. Ed. Tom Forester, ed. and intro. Cambridge, MA: MIT Press, 1985. 3-26.

Halton attempts to explain how computing works. He discusses the significance of information processing and then the workings (both hardware and software) of the microcomputer. He was once a professor of Computing Science at the University of Wisconsin, Madison. This piece was taken from a series of articles that appeared between April, 1982 and April, 1983 in the *Wisconsin Medical Journal*.

**2276.** Halverstadt, Dallas C. Folder: "Motion Picture [Research] Clippings," Box 3, Files of Dallas C. Halverstadt, Harry S. Truman Library, Independence, MO.

A copy of Eric Johnston's congressional testimony, "Film Knows No International Barriers," is in these files.

**2277.** Hamilton, Clayton. "The Art of the Moving-Picture Play." *The Bookman* 32.5 (1911): 512-16.

Clayton Hamilton was a well-known drama critics and editor of such publications as *The Bookman*, *Everybody's Magazine*, and *Vogue*. Here Hamilton chided his fellow critics for not recognizing that motion pictures were a new kind of narrative presented in pantomime that deserved serious attention. It is true that the silent film “bereaves the drama of the spoken word,” he said, but “it must be surprising to the literary theorists to learn how much is left how vividly the essential elements of action, character, and setting may convey themselves by visual means alone.” (512) It was “only in handling the element of character that the new art is at a disadvantage in competing with the novel and the drama,” he said. (514)

Compared to the stage, the movies had “immeasurably greater freedom in handling the categories of place and time,” (513) said Hamilton. The possessed the “ability to alter, in the fraction of a second, the point of view from which the story shall be looked upon.” (514)

Hamilton believe that “In this freedom in handling place and time and in shifting the point of view, the moving-picture play resembles the novel much more nearly than it resembles the regular drama.” (514) He went to say that “in handling the element of action, the moving-picture play is more successful than the novel, since its appeal is made directly to the eye instead of the imagination, and it is scarcely less successful than the drama. In handling

the element of setting, it is overwhelmingly superior, not only to the novel but to the drama as well...." (514) In dealing with character, both the novel and the drama are better than the motion picture. (515) When the setting and action are paramount, the movie is more similar to the novel than the drama, and superior to both. He compares watching a film to reading in childhood when "we read story-books ... not for eloquence or character or thought, but for some quality of the brute incident." (515) Cinema "carries us back to the boyish age of the great art of telling tales, when stories were narrated nakedly as stories instead of being sicklied o'er with the pale cast of thought." (516) For Hamilton, who believed that modern fiction dwelled too much on character and "exalted the subjective over the objective," (516) the moving-picture play was refreshing. This new narrative art form "disembarrasses its stories of *psychologising*, and tells them in the free and boyish spirit that vivified the epic, the drama, and the novel throughout the centuries before the world grew old." (516)

**2278.** Hamilton, Denise. "Church Leaders to Urge Boycott of 'Temptation'." *Los Angeles Times* Oct. 20, 1988 1988, sec. 9 (Ventura County): 1.

The article reports that "religious leaders representing 25 churches announced ... that they will urge their congregations to boycott" Martin Scorsese movie *The Last Temptation of Christ* (1988).

**2279.** Hamilton, Dorothy. "Hollywood's Silent Partner: A History of the Motion Picture Association of America Movie Rating System." doctoral thesis, University of Kansas, 1999.

This Ph. D. thesis, written largely from published sources, covers the work of the movie industry's Classification and Ratings Administration (CARA). It is critical of CARA and notes that ratings work as a form of censorship because some ratings mean that motion pictures will do much less business at the box office.

**2280.** Hamilton, David, ed. *Technology, Man and the Environment*. London: Faber and Faber Ltd., 1973.

This work, which appeared during the energy crisis of the 1970s, attempts "to describe the overall pattern of technology: what technology is, what its effects are on everyday life, how it is changing our world, and the problems it brings." The author has tried to achieve this goal in non-technical language.

"The chief duties of society in managing technology are plain enough," Hamilton writes. They include preventing "over-population and all its attendant hazards; to keep peace; to supply the world's people with food and water and other basic requirements; and to control the effect of Man on his surroundings. Up to now," he concludes, "effort has not matched need in any of these areas."

Hamilton argues that "one major task will be to limit growth," a large task since previous generations "have worshipped economic growth and productivity. The whole ethos of the industrial world and all its development have been based on growth." The author suggests additional readings in a short bibliography.

**2281.** Hamilton, Jack. "California Movie Morals: Hollywood Bypasses the Production Code." *Look* 23.20 (1959): 80, 83-4.

This article discusses the way the movie industry's Production Code is being enforced under Production Code Administration director Geoffrey Shurlock. It notes that in the age of television, there is no longer one "family" audience for the movies but multiple audiences. Hollywood is attempting to keep pace with changing American taste and Shurlock was attempting to interpret the Code in a way that would allow more mature themes to be treated than had been the case in the past. As Stanley Kubrick, then a 31-year-old independent movie producer put it, "The Code has become the loose suspenders that hold up the baggy pants of the circus clown." (80)

**2282.** Joel A. Tarr, ed. ed. *The Use of Historical Records to Inform Prospective Technology Assessments. Retrospective Technology Assessment -- 1976*. Dec. 1-4, 1976

1977 1976

1977. San Francisco Press, Inc.

The author says that we can learn from history provided that historical events are compiled properly. She offers a methodology for accomplishing this goal.

**2283.** Hamsher, Jane, ed. *Killer Instinct: How Two Young Producers Took on Hollywood and Made the Most Controversial Film of the Decade*. New York: Broadway Books, 1997.

This book examines the making of Oliver Stone movie, *Natural Born Killers* (1994). The marketing strategy for *Natural Born Killers* exploited the violence and the fact that it had been originally rated NC-17. Stone adopted a variety of styles for effect, using black-and-white, color, video, slow motion, Super -8, and 16mm animations. The movie, billed as a satire, "had its own rules," the director said. It targeted 18-24 year-old-males who "had grown up on a diet of tabloid news, video games, and MTV." One goal was to use the underground and alternative media to help create "cult" status for the film by the time it was released. Promoters also tried to connect the story in *Natural Born Killers* to recent real-life media circuses: the Menendez brothers trial for murdering their parents; the Tonya Harding ice skating scandal; the Rodney King beating by Los Angeles police; and most sensationally, O.J. Simpson's arrest for the murder of his ex-wife. Stone insisted on including snippets from media coverage of these events in his movie. In the end, Stone --whose contract with Warner Bros. required him to come in with no less than a R rating -- made at least five revisions on *Natural Born Killers* for the movie industry's Classification and Ratings Administration (CARA) and cut five minutes from the original picture. He and the others who worked on the movie believed that the changes "completely destroyed the whole pace and rhythm of the film." Infuriated by the "intense hypocrisy" of the rating procedure, they considered CARA nothing less than "a de facto censorship board."

**2284.** Han, Hsu-Erh. "The Production of Taiwanese Newsreel and Documentary: A Historical Analysis (1945-2000) (Taiwan hsinwen pian yu jilu pian chanchi chih lishih fenhshi)." Master's Thesis, National Chengchi University (Kuo li cheng chi ta hsue), 2000.

This is an unpublished master thesis uses a socio-historical approach to examine newsreels and documentaries in Taiwan since 1945. These works reflect the interaction of politics, economics, and culture. This research regards newsreels and documentaries as forms of cultural production, or as modes representing social events that are influenced by politics, the economy, culture, and technology. The recording of news and films in Taiwan can be categorized into several periods: the newsreel (1945 -1971); TV news and TV news-magazine documentaries (1971 - 1984); TV documentaries and independent documentaries (1984~1995); and personal and school documentaries (1995 - ).

-- Amy Chu

**2285.** Handel, Leo A., ed. *Hollywood looks at its audience: A report of film audience research*. Urbana: University of Illinois Press, 1950.

The first two chapters of this book deal with the nature of film audience research. Chapter 1 is entitled "The Development and Nature of Film Audience Research," and Chapter 2 is called "Some Problems with Film Audience Research." Chapter 12 deals with "The Effects of the Movies." The author notes (in 1950) that an educational institution subsidized the Payne Fund Studies which "constitutes practically the only attempt so far to gain insight into movies' social effects."

**2286.** Handel, S., ed. *The Electronic Revolution*. Baltimore: Penguin Books, 1967.

Written in 1967, this book is an informative, popular introduction to a complex subject. The author also published *A Dictionary of Electronics*. Handel argued that electronics will likely "alter our world even more profoundly than the Industrial Revolution." He defined "electronics" as "the technique of marshaling free electrons for the transmission of images, the recording and reproduction of sound, the storing and treatment of

information, and the automatic control of industrial processes. It has become the nerve system of modern power and the brain of modern society." This revolution gave rise to radar, television, magnetic tape recording, and computers. "On the debit side we see electronics sharpening the weapons of war, invading the privacy of the citizen, corrupting the mass media." A chapter on cybernetics attempted to show how this new technique could be applied to government. Chapter 3 ("The Growth of Electronics") and chapter 4 ("The Revolution in Communications") are particularly interesting as are chapter 5 ("The Universal Eye"), chapter 6 on computers ("Faster Than Thought"), and chapter 13 ("The Continuing Revolution").

**2287.** Handley, Charles W. "History of Motion Picture Studio Lighting." *A Technological History of Motion Pictures and Television: An Anthology from the Pages of the Journal of the Society of Motion Picture and Television Engineers*. Ed. Raymond Fielding, ed. Berkeley: University of California Press, 1967. 120-24.

This article, which is reprinted in Fielding's book, explains that Cooper Hewitt mercury lamps installed at Biograph as early as 1905. "In the earlier serious attempts to set lighting the cameraman worked with old-type, street-lighting carbon arcs and banks of Cooper-Hewitt mercury tubes placed directly overhead and at angles in an attempt to obtain a flat, diffused light all over the set. Cooper-Hewitt mercury lamps were installed in the Biograph Studios, New York, as early as 1905. Overall exposure requirements, lack of adequate equipment and economics made anything but flat lighting difficult, if not impossible to attain.

"It was known by the cameramen that added interest, improved perspective, increased illusion of depth and much greater dramatic effect would be obtained if they could skillfully utilize powerful light sources that would give them the effect of a one-source lighting such as could be obtained from the sun under ideal conditions, but the industry had not yet attained the position where such specialized equipment could be properly designed and made.

"The time finally arrived when the public had accepted the silent pictures and fortunes were being made in production. This brought competition, which in turn opened the door for the cameraman to take some chances, to try anything he could get his hands on, to use his creative ability without fear of sudden replacement by a penny-wise management. In 1912, white flame carbon arcs replaced the low-intensity enclosed arcs at Biograph.

"One of the cameraman's first demands was for a controllable light source that would give him twice the power and twice the penetration capacity of anything he had. His only source of equipment was to follow precedent and adapt from other field as had been done with the street-lighting carbon arcs and the Cooper-Hewitt mercury banks.

"Carbon-arc floodlamps, better adapted to floor light than the other equipment, were obtained from the graphic-arts and still-photographic fields...." (p. 121)

Handley originally presented this work as a paper on May 4, 1954, at the Society of Motion Picture and Television Engineers convention in Washington, D. C.

**2288.** Hansen, Miriam. "Benjamin, Cinema and Experience: 'The Blue Flower in the Land of Technology'." *New German Critique* 40 (Special Issue on Weimar Film Theory) (1987): 179-224.

**2289.** Hanson, Dirk, ed. *The New Alchemists: Silicon Valley and the Microelectronics Revolution*. Boston: Little, Brown and Company, 1982.

This work explores the history and consequences (intended and unintended) of the microelectronics revolution. Hanson (like Arthur C. Clarke) observes that microprocessors were being put into almost every piece of equipment. The ramifications of such innovations cannot be predicted. The author notes that "in fact, the revolutionaries of Silicon Valley *cannot* be fully aware of what they are doing because they can never foresee all



the ways in which each new generation of digital devices will be put to work by creative users. The first microprocessor was intended for use in a Japanese calculator, nothing more. By 1980 the industry had delivered more than ten million microprocessors, and a complete listing of all the way in which they are used would fill a telephone book. This explosion of applications was neither intended nor expected....."

Hanson's opening chapter begins with Thomas Edison. Chapter Two looks at World War II and the origins of electronic computers. Chapter Three considers solid state research and the early semiconductor industry. Chapter Four deals with the rise of Silicon Valley and the rise of a new "priesthood." Chapters Five and Six explore the manufacture of computer chips and microchips. Chapter Seven places Silicon Valley in an international context. Chapter Eight explains how the microelectronics revolution has affected consumers and the arrival of the home computer. Chapter Nine treats telecommunications. Chapter Ten discusses the microprocessor and "the hidden costs of automation." Chapter Eleven is about electronic warfare and "electronic warriors." Chapter Twelve concludes by considering artificial intelligence and the future of Silicon Valley.

The notes to each chapter of this book have an informative one- or two-paragraph discussion of sources for theme covered.

**2290.** Hanssen, Eirik Frisvold. "Early Discourses on Colour and Cinema: Origins, Functions, Meanings." Department of Cinema Studies, Stockholm University, 2006.

**2291.** Hapgood, Norman. "Will Hays and What the Pictures Do to Us." *Atlantic Monthly* Jan. 1933 1933: 75-84?

This piece reflects on Will Hays, then president of the Motion Picture Producers and Distributors Association, and what influence movies might have on America. A clipping of this article is in the Will H. Hays Papers, Indiana State Library, Indianapolis, IN.

**2292.** Happé, L. Bernard, ed. *Basic Motion Picture Technology*. New York: Communication Arts Books, Hastings House, 1971.

The opening chapter of this book provides a useful history of movie technology. It deals with changes in film, sound technology, the use of color film, wide screen movies, and television. Page 51 attempts to summarize "present-day [1971] practice." A solid introduction to this topic.

**2293.** Hardy, Forsyth. "The Color Question." *Cinema Quarterly* 3.4 (1935): 231-37.

**2294.** Hardy, Forsyth, ed. and comp., ed. *Grierson on Documentary*. London: Faber and Faber, Ltd, 1946.

This work focuses on the work of John Grierson, an important influence the development of documentary filmmaking and the use of film for social commentary.

**2295.** Hardy, Ralph W. F. "Biotechnology: Status, Forecast, and Issues." *Technological Frontiers and Foreign Relations*. Ed. Anne G. Keatley, ed. Washington, D. C.: National Academy Press, 1985. 191-226.

Hardy writes that many describe biotechnology as "an infant to be king technology," and view it "as the next major technological opportunity." (191) He discusses new developments in biotechnology and related ethical concerns. He considers the impact on health care products and on agriculture. He emphasize the importance of developing world leadership in this area and it potential impact on international relations. Government support for research and development in this area will be important. This essay is based on published sources.

**2296.** Hariman, Robert , and Lucaites, John Louis, eds. *No Caption Needed: Iconic Photographs, Public Culture, and Liberal Democracy*. Chicago: University of Chicago Press, 2007.

The authors examine iconic photographs in the United States. They write: "Instead of seeing visual practices as threats to practical reasoning or as ornamental devices that may be a necessary concession to holding the attention of a mass audience, we believe they can provide crucial social, emotional, and mnemonic materials for political identity and action." (14) "To put it baldly, we believe that photojournalism is an important technology of liberal-democratic citizenship." (18)

**2297.** Haring, Kristen. "The 'Freer Men' of Ham Radio: How a Technical Hobby Provided Social and Spatial Distance." *Technology and Culture* 44.4 (2003): 734-61.

Abstract from *Technology and Culture*: "The hobby of amateur radio-communicating by wireless with individuals around the world-focused on technology. At the same time, however, it served important social functions in the lives of participants. This article analyzes hobbyists' rhetoric about family life and household space to document how men operating "ham" radios in mid-twentieth century America altered the social geography of middle-class homes. During a postwar period of sexual identity anxiety and when women controlled domestic environments, ham radio strengthened men's claims on masculinity and privacy. Amateur radio operators developed a distinct technical identity, based in personal identity and material culture, that allowed them to simultaneously achieve social and spatial distance."

**2298.** Harman, Chris. "How to Fight the New Technology." *The Microelectronics Revolution: The Complete Guide to the New Technology and Its Impact on Society*. Ed. Tom Forester, ed. and intro. Oxford, Eng.; and Cambridge, MA: Basil Blackwell Publisher; and MIT Press, 1980. 391-407.

The British Socialist Workers Union called for full-scale opposition to microelectronic technology. This an excerpt from their pamphlet, *New Technology and the Struggle for Socialism* (1979). It give activists detailed steps to block new technology.

**2299.** Harmon, Amy. "Studios Using Digital Armor To Fight Piracy." *New York Times* Jan. 5, 2003 2003, sec. A.

This article examines the ways in which studios are attempting to encrypt digital movies to protect them from piracy.

**2300.** Harmsworth, Alfred. "The Simultaneous Newspaper of the Twentieth Century." *North American Review* 172.530 (1901): 72-90.

The author, who at the time was the editor of the *London Daily Mail*, begins by saying that in 1884 there were 29 daily newspaper in New York City and 28 in London. (72) He notes that a number of technological improvements have changes the press -- the telegraph, telephones, electrotyping, "process engraving," and improved transportation, and that the number of illustrations in papers is increasing and likely to increase during the next twenty years. (73) He comments on the problems with using half tones -- "the present imperfections of the printing press often reduce them to mere smudges." (74) Harmsworth asserts that the best intellects are not drawn to journalism. (76) He notes that the "whole tendency of the times, both in America and Great Britain, is toward the concentration of great affairs in the hands of a few." (81) His vision of the twentieth century paper is one that would be published simultaneously in several cities at once. Distribution still posed problems for this kind of paper. "Distribution over a wide area by means of special newspaper trains has its obvious limitations," he writes. (83) Still, such a widely distributed paper published in morning and evening editions would have advantages. "Such a national newspaper would have unrivalled powers of organization in all directions." (85) Such a paper could resist the temptation to publish "non-news," or what the author calls "trivial and unimportant items." (86)

**2301.** Harp, Elmer, Jr., ed., ed. *Photography in Archaeological Research*. Albuquerque: University of New Mexico Press, 1975.

This book contains essays by archaeologists and professional photographers on how photography has strengthened and enriched archaeology. The work is slanted toward archaeologists who are amateur photographers (as opposed to those who can hire professional photographers).

The work is divided into four parts and ten chapters. Part I, "General Purposes," has two chapters. Elmer Harp, Jr. attempts a "brief consciousness-raiser" in "The Objectives of Archaeological Photography." He notes, for example, that archaeological research "can be aided immeasurably by a bird's-eye view and aerial photography." Martin L. Scott discusses "Sensitive Materials, Photographic Equipment, and Permanence of the Photographic Record." His chapter considers not only camera equipment but also how best to preserve photographic records.

Part 2, "Expedition Planning and Exploration," has three chapters. Otis Imboden, Jr. and Jack N. Rinker deal with "Photography in the Field." Harp contributes a chapter on aerial photography in archaeological research, and Rinker writes about "Environmental Analysis by Air Photo Interpretation."

Part 3, "In the Field," has three chapters: "An Experiment in Multispectral Air Photography for Archaeological Research," by J. N. Hampton; "Elevated and Airborne Photogrammetry and Stereo Photography," by Julian H. Whittlesey; and "Underwater Photography and Photogrammetry," by Donald M. Rosencrantz.

Part 4, "In the Laboratory," has a chapter by David Sanger on "Laboratory Photography." Two appendices follow including "Communication, Photography, and the Archaeologist," by Peter Deckert.

**2302.** Harper, Christopher. "Journalism in a Digital Age." *Democracy and New Media*. Ed. Henry Jenkins and David Thorburn, eds. Cambridge, MA: MIT Press, 2003. 271-80.

Harper writes that "online journalism stands to alter dramatically the traditional role of the reporter and editor. First, online journalism places far more power in the hands of the user, allowing the user to challenge the traditional role of the publication as the gatekeeper of news and information.... Second, online journalism opens up new ways of storytelling, primarily through the technical components of the new medium.... Third, online journalism can provide outlets for nontraditional means of transmitting news and information." (272) The author concludes that "a variety of defining moments lies ahead for online journalism." (279)

The volume in which Harper's chapter appears is part of a larger series on new media technologies entitled *Media In Transition*. The volume tries to offer a historical and comparative perspective on its subject in a way that is accessible to a wide audience of humanists, social scientists, and policymakers. As the editors explain, the "essays in this volume capture something of the complexity and disagreement in current discourse about the politics of cyberspace. Some contributors offer us front-line perspectives on the impact of emerging technologies on politics, journalism, and civic experience. What happens when we reduce the transaction cost for civic participation, or increase access to information, or expand the arena of free speech? Other contributors place our shifting understanding of citizenship in historical context, suggesting that notions of cyberdemocracy and online community must grow out of older models of civic life. Still others expand this conversation to consider the global flow of information and to test our American conceptions of cyberdemocracy against developments in other parts of the world. How, for example, do new media operate in Castro's Cuba, or in post-apartheid South Africa, or in the context of multicultural debates on the Pacific Rim? Some contributors examine specific sites and practices, describing new forms of journalism or community organizing. Some voices here are deeply skeptical; others are optimistic. For some writers the new technologies endanger our political culture; for others, they promise civic renewal.

"Most of the papers on which these chapters are based originated in series of public forums and conferences hosted by MIT from 1998 to 2000 under the title 'Media in Transition.' Funded by the John and Mary R. Markle Foundation and organized by the MIT Communications Forum, these events aimed to nourish a broad civic conversation about the political impact of new media technologies. The essays have been revised for this book."

**2303.** Harrington, Richard. "The Capitol Hill Rock War: Emotions Run High as Musicians Confront Parents' Groups at Hearing." *Washington Post* Sept. 20, 1985 1985, sec. B: 1B.

This article involves the controversy rating lyrics in rock music. For the Reagan administration, this issue was apiece with its war on substance abuse and pornography.

**2304.** ---. "Is It Cleaner in the Country?" *Washington Post* Oct. 16, 1985 1985, sec. B: 7B.

This article deals with the controversy over rating rock music lyrics and the Reagan administration's effort to eliminate substance abuse and pornography in mass entertainment.

**2305.** Harris, Neil, ed. *Cultural Excursions: Marketing Appetites and Cultural Tastes in Modern America*. Chicago: University of Chicago Press, 1990.

Each chapter in this insightful book deals with a different facet of American society and culture. Chapters 14-17 deal especially with visual communication. Chapter 14, "Iconography and Intellectual History: The Halftone Effect," draws on Estelle Jussim's work. The use of half tone was "an iconographical revolution of the first order, and should be treated with careful attention. The single generation of Americans living between 1885 and 1910 went through an experience of visual reorientation that had few earlier precedents, although it would be matched by some twentieth-century experiences. The one earlier parallel that seemed to possess even greater scope and capacity for influence took place almost four centuries before, with the introduction of printing as a new code for transmitting verbal information...." Harris notes that intellectual historians have done little with visual processing because it has been perceived as "artistically suspect, commercially tainted, technically cumbersome, and intellectually isolated...." The book's remaining chapters deal with "Color and Media: Some Comparisons and Speculations," "Pictorial Perils: The Rise of American Illustrations," and "Designs on Demand: Art and the Modern Corporation."

"Color and Media" (chapter 15) looks at the use of and criticism of color in 1) prints, and the illustration in books and magazines; 2) the arrival of color in motion pictures; and 3) the coming of color television. Harris is especially interested in the contemporary reactions to these advances. Although Harris admits that this "survey may possess more interest than the destination," he does have interesting things to say: e.g., his discussion of the first Technicolor films (efforts to make color films appeared as early as 1894; first color feature film dates from 1921), and the impact that sound technology had on color in film. Harris notes that by 1920, 80 percent of Hollywood's features were being tinted, in a variety of colors. Prior to World War II, only a minority of films were in full color, though. Only about one percent of homes had color TV in 1961 when NBC began to broadcast all its programs in color. By 1963, 60,000,000 homes had TVs but only 1.2 million had color sets. The percentage of color sets rose from three percent in 1963 to 33 percent by 1969. "By the early seventies, eight years after the boom began, color dominated all network broadcasting," Harris observes.

**2306.** Harris, W. S., ed. *Life in a Thousand Worlds*. Harrisburg, PA; and New York: The Minter Company; and Arno Press, 1905.

**2307.** Harrison, Louis Reeves. "Eyes and Lips." *Moving Picture World* 8.7 (1911): 348-49.

**"The actor must be considered, and an entirely new art is coming into existence through facial expression in the photoplay...." (p. p. 348) (my emphasis)**

"In primitive exhibitions, the movement of human beings in a picture was enough to enlist interest for a while, then it became necessary to provide a framework of incident for a dramatic situation.... In an effort to equal or excel the older art, it has been found that character portrayal is necessary to enforce an idea, and the idea is the starting point of every serious effort to enlist the attention of the audience.... (p.348)

**“In carrying the thought from the screen to the audience, the actor is the essential medium of transmission. He must be fitted to the situation by costume, show his attitude towards other characters which suggests love, jealousy, hatred or other emotional tendency, but the obvious emotional attitude is easy to portray compared to the masked one. We all wear masks in our daily intercourse, but while this can be imparted by other means, the eyes and the lips are most effective in facial expression of any kind, whether the emotion be open or subdued. Nearly all the varieties of emotion find outlet through the eyes and lips, they center all attention when a woman of in- 348/349 teresting personality is on the stage, possibly for reasons explained by the poet:” (poem follows on man’s reaction of woman’s eyes and lips) (my emphasis)**

“We are not permitted to see the sealing of love in the final scenes because the actors and actresses have the microbe scare and only pretend, but they can really talk to us if they will. Language forms the readiest instrument of thought and words may be suggested by labial expression when freed of sentiment as well as when encumbered by emotion, whether in cynical comment or outburst of heartburning, they carry the effect to the close observer. Why take such pains? **The balance between failure and success in a picture play is very delicate, the audience is sensitive to details infinitely small.**” (my emphasis) In the movie theater, “every detail of a picture is closely scrutinized by those who sit in the dark with attention concentrated on the one light spot in the auditorium, so the highest development of the photo-play may come when the performers speak all the way through on the actual stage. This is being done in a way, but the lines to be spoken may, eventually, become a part of the written scenario. (p. 349)

“As for the eyes, I have seen an accomplished young actress portray the vanishing of human reason so vividly that its light seemed to die out as we watched her... Every actor and actress should study the use of these potent influences. There characterizations seem real or unreal, rich or impoverished, according to our susceptibility and their powers of suggestion.” (249)

**2308.** ---. "A Great Motion Picture and Its Lesson." *Moving Picture World* 6.22 (1910): 933.

The appeal of women and personality (sex appeal): “What is it that goes over into the hearts of thousands who attend picture plays?

“What is it that reaches out and get a grip on human hearts at business, political or social gatherings?

**“What else is it but the genial glow , the thrilling magnetism, of an exuberant and interesting personality? (my emphasis)**

“No one ever looks twice at a man’s picture. As a mere thing of beauty, he is usually unmanly; as a creature of forceful character, he usually unlovely. We look to woman for what beautifies existence, and, as interest in picture plays is stimulated by what is seen, it become centered on the heroine of the story. To suit the role, she must be lovable. Thoughtful appreciation of what is required by the role and good taste in things feminine count, but, when she delights the eye and stirs the irresponsible pulses of responsible men with a dazzling array of potent womanly attributes, she wins because she represents the ideal creatures of our heartaches and dreams. *She goes over.* Any man who does not think so should send for Doctor Osler.”

**2309.** Hart, E. Jerome. "Bolshevism in the Theatre." *Forum* 66.48-54 (1921).

This article discusses an "insurgent movement" in theater and links bolshevism with "stage revolutionaries." "The insurgent movement in the theatre has its chief centre in Italy, where it may be said to have been taken by Gordon Craig some two score years ago. It is developing into something so anarchic and grotesque withal that it would be hardly necessary to deal with it here were not its theories and practice extending to the American stage. We are getting what is called the expressionist play, the synthetic drama of Marinetti, Ricciardi's theatre of color, the grotesque theatre, and Scardonai's dramatic polyphonism, or new dramatic unity, in which last we are told

dialogue is to be deprived of its supremacy and made to fuse with other elements of the play -- the pauses of silence, the words, the gestures, lights, colors, all of which will combine to establish 'a cosmic zone.'" (48)

Hart comments on the use of color -- in this case red -- as a "psychological agent." "A striking example of the insurgent movement in play producing was afforded by the Arthur Hopkins production of Shakespeare's 'Macbeth,' which caused many animadversions as well as reopened the old controversy on the right and proper method of staging a Shakespeare play. It was obvious in the production referred to that those responsible took several hints from Ricciardi, using color not solely as a decorative element but as a psychological agent. The strongly prevailing color was red; the witches wore red cloaks, Macbeth's dull red cloak in the first act became a vivid scarlet robe when he was king, while Lady Macbeth's gown was the brightest crimson. This would have been well enough if there had not been other and more obscure elements in the staging which diverted attention from the play and puzzled and offended." (49)

The author condemns the revolution in theater whereby the play producer has overtaken the actor-manager. "A few years ago we used to hear a great deal of grumbling about the tyranny of the actor-manager, his unwarranted assumption of principal parts and monopoly of the limelight, and so on. Today we are witnessing a complete revolution. The actor-manager is overthrown and in his place reigns the play-producer. It is something much worse than the old autocracy. In may, in fact, be compared with the substitution of Bolshevism for Czarism. Stage revolutionaries are endeavoring to overthrow all our accepted ideas and to shatter our most cherished imaginings. They are deliberately attempting to crush our affection for fine verse eloquently delivered, for strong drama effectively played, and fierce passions movingly portrayed, and are substituting for them bright lights, profound shadows, weird shapes and freak costumes." (50)

The article concludes by saying that "it is time ... to put the producer where he belongs, in the background, and to restore the actor to his rightful 53/54 place. In doing this with respect to Shakespeare's plays we shall be effecting a stage reform of the first importance." (53-54)

**2310.** Hartley, John. "The Frequencies of Public Writing: Tomb, Tome, and Time as Technologies of the Public." *Democracy and New Media*. Ed. Henry Jenkins and David Thorburn, eds. Cambridge, MA: MIT Press, 2003. 247-69.

"The conjunction of time and journalism was thought to be significant to national identity," the author writes. "The 'frequency' of new is thus a weighty matter." (248) He goes on to say that over its long history, American "journalism has shown a consistent tendency to drift upward in frequency." (251) He discusses the frequency with which different types of news appear. These range from a second or less to magazines that appear weekly or quarterly, to academic writing that has a longer time frame. Hartley concludes:

"In public address, speed is of the essence. Frequency (rather than ostensible content) may be a major determinant of what a give piece of writing means. Over the *longue durée* of history, public communication has exploited differences in frequency to articulate different types of meaning. Apparently revolutionary periods may be explicable by reference to changes in communicative speed and also by investigating changes in the balance between temporal and spatial coordinates of national and personal identity. To understand what is happening to journalism in the current era of change from spatial (national) to temporal (network) communication, the frequency of public writing is a crucial but somewhat neglected component. It determines what kind of public is called into being for given communicative forms and therefore has a direct bearing on the development of democracy. Changes to technologies of the public have historically tended to increase speed or frequency of communication; democracy itself may be migrating from space-based technologies to faster, time-based ones." (268)

The volume in which Hartley's chapter appears is part of a larger series on new media technologies entitled *Media In Transition*. The volume tries to offer a historical and comparative perspective on its subject in a way that is accessible to a wide audience of humanists, social scientists, and policymakers. As the editors explain, the "essays in this volume capture something of the complexity and disagreement in current discourse about the

politics of cyberspace. Some contributors offer us front-line perspectives on the impact of emerging technologies on politics, journalism, and civic experience. What happens when we reduce the transaction cost for civic participation, or increase access to information, or expand the arena of free speech? Other contributors place our shifting understanding of citizenship in historical context, suggesting that notions of cyberdemocracy and online community must grow out of older models of civic life. Still others expand this conversation to consider the global flow of information and to test our American conceptions of cyberdemocracy against developments in other parts of the world. How, for example, do new media operate in Castro's Cuba, or in post-apartheid South Africa, or in the context of multicultural debates on the Pacific Rim? Some contributors examine specific sites and practices, describing new forms of journalism or community organizing. Some voices here are deeply skeptical; other are optimistic. For some writers the new technologies endanger our political culture; for others, they promise civic renewal.

"Most of the papers on which these chapters are based originated in series of public forums and conferences hosted by MIT from 1998 to 2000 under the title 'Media in Transition.' Funded by the John and Mary R. Markle Foundation and organized by the MIT Communications Forum, these events aimed to nourish a broad civic conversation about the political impact of new media technologies. The essays have been revised for this book."

**2311.** ---, ed. *Understanding News*. London: Routledge, 1982.

Television, semiotics, and culture are considered here. Hartley notes that news "is a social and cultural institution among many others, and it shares their characteristics in important ways. It is, literally, made of words and pictures, so comprising a specially differentiated sub-system within language... it nevertheless enjoys a privileged and prestigious position in our culture's hierarchy of values."

**2312.** Hartsough, Denise, ed. "An Annotated Widescreen Bibliography." *Velvet Light Trap*. 21 (1985): 75-79.

This bibliography provides brief annotations of research done about widescreen motion pictures. This entire issue is devoted to American widescreen cinema.

**2313.** Harvey, David, ed. *The Condition of Postmodernity: An Enquiry into the Origins of Cultural Change*. Cambridge, MA: Basil Blackwell, Inc., 1989.

Harvey's opening chapter on "Modernity and Modernism" is insightful. Chapter two deals with "Postmodernism." Harvey has intelligent things to say about the role of modern mass communication in postmodernism -- especially television.

"There has been a sea-change in cultural as well as in political - economic practices since around 1972," he writes.

"This sea-change is bound up with the emergence of new dominant ways in which we experience space and time.

"While simultaneity in the shifting dimensions of time and space is no proof of necessary or causal connection, strong a priori grounds can be adduced for the proposition that there is some kind of necessary relation between the rise of postmodernist cultural forms, the emergence of more flexible modes of capital accumulation, and a new round of 'time- space compression' in the organization of capitalism.

"But these changes, when set against the basic rules of capitalistic accumulation, appear more as shifts in surface appearance rather than as signs of the emergence of some entirely new postcapitalist or even postindustrial society."

Harvey offers definitions of modernism and postmodernism, and is good on modernism and history. He also discusses Nietzsche, modernism, and modernism's inclination to place "art and aesthetic sentiment ...

beyond” considerations of “good and evil.” This observation is useful in considering the struggle between morality and artistic creativity in censorship battles relating to books and films during the twentieth century.

**2314.** Harvey, F. K. "Mementos of Early Photographic Sound Recording." *SMPTE Journal* 91.3 (1982): 237-44.

Harvey examines “early contributions to the art of recording sound by photographic methods made by several Bell-related organizations, using mementoes of those contributions as examples. Photographic plates with spiral soundtracks (1884-1885) from the Volta Laboratory of Alexander Graham Bell and his associates are examined. Copies of both variable-density and variable-area examples are shown. Later work done at Western Electric and Bell Laboratories at the advent of talking pictures is discussed, with film clip samples salvaged from early experiments (1923 and 1929) with the light valve system developed by E. C. Wentz for providing sound on film. Concurrent developments in associated fields are also described.”

**2315.** Hauben, Michael and Ronda Hauben, ed. *Netizens: On the History and Impact of Usenet and the Internet*. Los Alamitos, CA: IEEE Computer Society Press, 1997.

This book provides a sort of counterpoint to *Where Wizards Stay Up Late* and *Inventing the Internet* each of which focus primarily on the military “wizards” who designed what later became the Internet. Instead of that story, the Haubens focus on the way “Netizens” reshaped the Internet and made it more democratic. The story deals with the creators of Usenet—two graduate students at Duke University. Usenet was explicitly designed as an Arpanet-like network for non-Arpanet users. It grew exponentially after its inception in 1979.

#### --Mark Tremayne

This book examines the growing popularity of the Internet and Usenet as a means of political communications worldwide. The Haubens believe that a new online culture is emerging, and that people taking part in this global discussion are making use of communications to enhance democratic principles. The Internet and Usenet are examples of “bottom-up” information providers where each user can communicate directly to the others, bypassing the traditional “top-down” media and government sources. This enables a greater debate and exchange of information, thus strengthening direct democracy.

The book also traces the history of the development of the Internet out of the IPTO projects of the 1950s and 1960s. Most of the projects that led to advances in computing and networking systems came from this Department of Defense program that sponsored research at top universities and laboratories across the nation. The authors pay particular attention to the role of the individual programmers. As the Unix-based coding programs evolved, each researcher had access to the source code and the potential to create flexible new applications and debug existing problems. The authors consider this the source of the network’s democratic and communitarian nature. The ARPANET, which later evolved into the Internet, was devised to allow these researchers to share information freely, and the technology, according to the Haubens, created a forum for unlimited debate and discussion.

The book argues that this trend has continued as more and more people get online. The authors rely heavily on the comments of online users from around the world. It is clear that many people use the Internet and Usenet to gather news and information, to discuss important issues, to organize political or social movements, and to share each other’s culture. It is also clear that the traditional media have been forced to shift some resources to online reporting. Ultimately, according to the Haubens, direct participatory democracy is enabled in ways that were not possible in the past.

The book is a good example of the kind of celebratory attitude that many people have about the Internet and technology in general. It is possible to question, though the authors of this book never do, the extent of this change. Increased discussion of political issues does not automatically mean that democracy is enhanced. There are questions of access to the technology. One can also debate the methods by which “news” on the Internet is



produced. The sources that most people look to for accurate news and information are often the same sources that produce newspapers, radio and television broadcasts, and magazines. The book, however, is useful for understanding elements of online culture. Certainly, engaging in this global discussion and relying heavily on the Internet or Usenet for information represents a fundamental change in human communication and creates a platform for a debate of unprecedented scope.

--Rob Rabe

**2316.** Havelock, Eric A., ed. *Harold A. Innis: A Memoir*. Toronto: Harold Innis Foundation, University of Toronto, 1982.

This short, 43-page work came from two lectures Havelock delivered in October, 1978, at Innis College at the University of Toronto. They were sponsored by the Harold Innis Foundation. Havelock, then an emeritus professor at Yale, had taught ancient philosophy, Latin poetry, and Greek drama. He had been an acquaintance of Innis, although not a close friend.

The memoir has two chapters. The first, "A Man of His Times," is a corrective to Donald Creighton's 1957 biography, *Harold Adams Innis: Portrait of a Scholar*, which portrayed Innis as some of an "ivory tower" thinker. Havelock recalled Innis during the Great Depression and World War II as willing to recruit "expert economists for public service" and as an "empiricist and realist" who when he saw Great Britain's peril during the war "was ready to jettison academic principle in a good cause." Innis, Havelock argues, "was a man of his time." Havelock revises Creighton in suggesting that Innis was not always totally committed to scholarship but was also attracted to, and sought, power. Havelock also makes interesting observations about the way in which Innis's World War I service later influenced his interactions with university colleagues.

Chapter two is entitled "The Philosophical Historian," and in it Havelock explores Innis's later thinking and similarities to his own work. Innis's "later style is aphoristic and disconnected," Havelock said, and "it slips around and between the conclusions that his interpreter would wish to formulate. He hungrily reads and obsessively excerpts a vast mass of historical source materials, some primary, most of it secondary, frequently repeating himself from paper to paper, book to book...." Havelock notes that as applied to the ancient world, Innis's view about spacial control are related to military and secular aspects of culture while temporal control relates more to maintaining oral traditions and the institutions of religion. For Innis, the "shape of the technology conditions the way in which power is exercised," Havelock observed. "Of all the technologies observable at work in the historical process, it is the technology of communication which is paramount, in its control over the political process, that is, over space and time."

Marshall McLuhan provided a brief, two-page preface to this work entitled "The Fecund Interval."

**2317.** Hawes, William, ed. *Live Television Drama, 1946-1951*. Jefferson, NC: McFarland, 2001.

*Live Television Drama, 1946-1951* is an intensive study of the unique period of television history when the medium was dominated by dramatic theater acted live. Hawes not only conducted dozens of interviews with producers, actors, and writers from this period, but he also drew on the archives of the three major networks: NBC, CBS and ABC. Hawes' wealth of source material is one of the book's greatest strengths, and he puts it to good use to show that during these six years, there was little sense that television was a low-brow medium, since many of the period's top writers and playwrights had scripts converted for live drama.

Before Hawes explores the actual live drama that was broadcast between 1946 and 1951, he first establishes the social and political situation in which these dramas were produced. Hawes first stresses the fact that World War II had a great impact on the early television industry: "By 1944 the turning point was reached in the war, and businesses began contemplating what they would do when it ended. NBC president Niles Trammel told the FCC that the television industry would create jobs for many thousands of men and women in radio

manufacturing plants and studios.” (12) By the end of World War II, then, the television industry had a steady supply of people who were at least partially trained in the technical aspects of mass communications, a phenomenon that Hawes suggests allowed for the fertile growth and programmatic experimentation after 1946. Hawes also points out that raw materials, notably copper wiring, were not readily available following the war, so production fell behind technology. Hawes speculates that if production had kept up with technology, the era of black-and-white television could have ended as early as 1951.

After Hawes offer some background history, he outlines the live drama programming of the three networks in a straight narrative fashion. The study is essential for anyone who needs a very detailed, day-to-day account of how a live drama was conceived and executed during this period. Hawes exploits all his primary research to give a nuanced account of such programs as *Kraft Television Theatre* and *Ford Theatre*. Hawes charts the interest in providing high-quality dramatic programming, but then explains how this interest was eclipsed by network competition and the need to create formats more congenial to a variety of advertisers. Despite the artistic merit of many of these shows, Hawes suggests that live drama simply could not compete with the diversity and excitement viewers demanded by 1951.

Though this book's value is in its meticulous descriptions of studio architecture, technical equipment and the personalities of the people involved, it lacks a comprehensive discussion of the social impact of live television drama. Although it gestures towards such a context at various places, Hawes' study might be best read in conjunction with a work such as Hal Himmelstein's *Television Myth and the American Mind* (1994), which is interested in the social and political ramifications of television programming. That said, as an informational resource, *Live Television Drama, 1956-1951* is hard to beat--the last two hundred pages consist of lists and descriptions of BBC productions relevant to American television as well as all the CBS and NBC television drama between 1946-1951, a compendium that is in and of itself invaluable to the serious student of American television history.

--Steve Belletto

**2318.** Hawley, Ellis. "Three Faces of Hooverian Associationalism: Lumber, Aviation, and Movies, 1921-1930." *Regulation in Perspective: Historical Essays*. Ed. Thomas K. McCraw, ed. Cambridge, MA: Harvard University Press, distributed by, 1981. 95-123.

This insightful essay places Hollywood's efforts at self-regulation into the context of other similar efforts by such businesses as aviation and lumber.

**2319.** Haynes, Williams, ed. *Cellulose: The Chemical that Grows*. Garden City, NY: Doubleday & Company, Inc., 1953.

This history of cellulose begins with a useful Chronology (17-26). In chapter 12, "Plastics Pioneering," the author discusses the invention of celluloid (see esp. 222-38). There is also some discussion of this work of photography and motion pictures. The work also has several appendices dealing with statistics about cellulose-based products.

**2320.** Hays, Will H. Will H. Hays Papers.

This major collection covers both Hays private life and his work with the Motion Picture Producers and Distributors of America from 1921 until his retirement in 1945. The collection is organized chronologically.

**2321.** ---. *Address to the Publishers of the United States*. Will H. Hays Papers.

**2322.** ---. *Film As an International Salesman*. Will H. Hays Papers.

As president of the Motion Picture Producers and Distributors of America, Will Hays emphasized the positive qualities of motion pictures. He saw them as means to promote capitalism and more affluent life styles. They were "international salesmen" for American business, he said.

**2323.** ---, ed. *The Memoirs of Will H. Hays*. Garden City, NY: Doubleday & Company, Inc., 1955.

These are the memoirs of Will Hays, who was president of the Motion Picture Producers and Distributors of America (MPPDA) from 1922 until 1945. Hays, who was from Indiana, rose to prominence as chairman of the National Republican Party. He served in President Warren Harding's cabinet as Postmaster General. Hays did much to bring motion pictures into mainstream respectability in the United States. He was an elder in the Presbyterian church, and his name, of course, became synonymous with movie censorship. But Hays's conservatism was also tied to capitalism and he saw movies as "international salesmen" for American business. Hays was also an innovator with regard to new media. In addition to ushering movies into respectability, as Postmaster General he promoted air mail, radio, and truck delivery. In Indiana, he had used newsreels to promote the Republican Party during the 1910s.

**2324.** ---. *Rotary Interviews Will H. Hays About the Movies*. Will H. Hays Papers.

Public taste was malleable, "to a certain degree, plastic," Will Hays told the Rotarians in 1934. It could "be molded into new and better forms." He saw motion pictures as one of the most powerful means of influencing public opinion. Hays was president of the Motion Picture Producers and Distributors of America from 1922 until 1945.

**2325.** Headrick, Daniel R., ed. *The Invisible Weapon: Telecommunications and International Politics, 1851-1945*. New York: Oxford University Press, 1991.

This very solid book details how the major world powers have tried to exploit telecommunications to their advantage. Starting with the spread of the telegraph in the U.S., Britain, and France, Headrick then moves forward to consider the trans-Atlantic cable, cables to India and Australia, from Russia to Japan. Chapters 1-6 deal with cables. Beginning with chapter 7, Headrick considers "The Beginnings of Radio, 1895-1914." The focus remains on cables and radio through the end of World War II. The final chapter is on "Telecommunications, Information, and Security." This fine work provides valuable information in a straightforward manner and complements such other studies as Emily Rosenberg's *Spreading the American Dream*.

**2326.** ---. "Shortwave Radio and Its Impact on International Telecommunications Between the Wars." *History and Technology* 11.1 (1994): 21-32.

In this article, Headrick examines the influence of shortwave radio on Great Britain and contrasts this impact with what happened in the United States between World War I and World War II. He discusses the origins of shortwave radio, which had an advantage of being "vastly cheaper than any previous long-distance communication system." The author notes that shortwave radio "transformed Britain from the center of global communications into one of many nodes in a decentralized network. Yet Britain's faith in cables was soon justified in World War II when its overseas communications remained largely intact and secure thanks to cables." For the United States, "overseas radio communications expanded slowly in the thirties and rapidly after 1940, often by undercutting the British. Thus shortwave radio hastened the shift of the center of global information from London to New York. As for its strategic security, the United States could still rely on the British cable network. Both the new technology and Britain's reaction to it contributed to America's rise to global power."

This article appears in a special issue of *History and Technology* devoted to "Information Technologies and Socio-Technical Systems." Other authors include **Hans Dieter Hellige**, **Alan Q. Morton**, **William Aspray**, and **James S. Small**.

**2327.** ---, ed. *The Tentacles of Progress: Technology Transfer in the Age of Imperialism, 1850-1940*. New York: Oxford University Press, 1988.

**2328.** ---, ed. *The Tools of Empire: Technology and European Imperialism in the Nineteenth Century*. New York: Oxford University Press, 1981.

**2329.** Hearst, Marti A. "Interfaces for Searching the Web." *Scientific American* 276.3 (1997): 68-72.

The author says that the World Wide Web is growing so rapidly that current attempts to organize and search it have been overwhelmed. New user interfaces may prove to be more successful.

**2330.** Hearst, William Randolph, Jr. , Considine, Bob, and Conniff, Frank, eds. *Khrushchev and the Russian Challenge (aka Ask Me Anything -- Our Adventures with Khrushchev)*. New York: Avon Book Division, The Hearst Corporation; McGraw-Hill Book Company, Inc. (1961), 1960.

This work describes the Kitchen Debate in 1959 in Moscow between Vice President Richard Nixon and Soviet premier Nikita Khrushchev. The meeting was recorded by an Ampex color videotape machine and played back immediately on a color television at the exhibit. (167-68).

**2331.** Hecht, Jeff, ed. *Beam: The Race to Make the Laser*. New York: Oxford University Press, 2005.

This book, supported by a grant from the Sloan Foundation, focuses on the "intense race to build the laser that took three years." The race, won by Ted Maiman, took place during the early 1960s.

**2332.** Hedges, H. M. "A Laocoon for the Movies." *The Play-book* 2.8 (1915): 20-23.

Hedges language and silent film. "For, to verbal language belongs the poetry of life. The language of picture-drama, the language of signs, must move in narrow grooves." (21) Movies were at the disadvantage in depicting emotion. The "picture-drama, for depicting profound emotions has only the crude tools of smiles and tears, and as soon as it fall back upon them, it become grotesque; and grotesqueness forever forbids the competition of picture-drama with drama proper." (21) While the motion picture was superior to the stage in depicting settings (21), it was inferior to the stage in the ability to depict the inner life of human beings, the psychological underpinnings of drama. Silent films, usually produced in black and white, relied heavily on pantomime which offered a poor substitute for the words spoken and emotions registered by live actors [on stage]. These films seemed incapable of entering "the subjective world of the soul." Pictures were "the province of melodrama; the legitimate stage is the province of motivated drama, high comedy and tragedy," said H. M. Hedges. "For drama, great drama, the only thing of importance is human personality in conflict.... How can the struggle of a soul be adequately portrayed by pantomime?" (22)

**2333.** Hedges, Marion H. "Why a Labor Press?" *The House of Labor: Internal Operations of American Unions*. Ed. J. G. S. Hardman and Maurice F. Neufeld, eds. Englewood Cliffs, NJ; Westport, CT: Prentice Hall; Greenwood Press, 1951.

At the dawn of the television age, Hedges, a longtime labor activist and former research director for the International Brotherhood of Electrical Workers, argued that there was still hope for the century-old labor press. Hedges asserted that labor publications remained necessary to the labor movement to overcome the influence of the daily mainstream press. "Labor unions should seek new editorial talent, raise up great editors, give recognition to the services that they perform for the movement and the community." He noted that readership of the 650 weekly and 250 monthly labor publications in 1950 was estimated at about 20 million. He argued "labor editors

should recognize that there is an increasingly broad readership potential outside the unions. Such circulation should be encouraged as a means of extending the understanding of labor's problems and points of view."

--Phil Glende

**2334.** Hedlund, Kristen. "Valenti Opposes Plan for Drug Use Rating for Films." *Los Angeles Times* Oct. 25, 1985 1985: 8.

Jack Valenti opposes a new rating subcategory that would warn parents that a movie depicted drug use. The article indicates that the movie industry Classification and Rating Administration "will doubtless approve" new guidelines that guarantee that films showing drug use will be rated no less than PG-13.

**2335.** Heffner, Richard D. "ALA Conference: Caution: This Program Is Rated X." *Newsletter on Intellectual Freedom* 34 (1985): 176-78.

Richard D. Heffner participated in an American Library Association Round Table on Intellectual Freedom in 1985, and there talked about how the "rights of the creative individual" needed to be respected but also balanced against the "rights of the majority ... of parents whose primary concern is for the well-being of their own children." He still believed that if limits needed to be placed on communication, the responsibility for imposing restraints should rest with the receiver who could choose not to listen, read, or view. Restrictions should not be imposed "upon the freedom of the sender."

**2336.** ---, ed. *Alexis de Tocqueville, Democracy in America: Specially Edited and Abridged for the Modern Reader*. New York: Penguin Books, 1956.

Richard Heffner, who chaired the movie industry's Classification and Rating Administration from 1974 until 1994, described himself as a Jeffersonian liberal and began his work at CARA strongly opposed to any kind of censorship. He feared what Tocqueville called the "tyranny of the majority" and this edition of Tocqueville's work offers insight into Heffner's approach to freedom of expression.

**2337.** ---, ed. *A Conversational History of Modern America (edited by Marc Jaffe)*. New York: Carroll & Graf Publishers, 2003.

This book reprints many of the interviews Heffner conducted over the years on his public television program "The Open Mind." The interviews are broken down in to several categories: Power and Politics, The Law, The Media, Race, Women's Issues, Medicine, Popular Culture and the American Scene. The interviewees include Martin Luther King, Jr., Malcolm X, Oliver Stone, Arthur Schlesinger, Jr., Dan Rather, Bill Moyers, Mario Cuomo, Donald Rumsfeld, Rudolph Giuliani, and others.

**2338.** ---. "Design for Learning." *Saturday Review* 42 (1959): 17-19, 47-53.

Richard D. Heffner began his television program "The Open Mind" in 1956 and at that time had high hopes for television as an instrument of education and democracy. But he recognized the medium's limitations and apprehensive about the direction of commercial television. During the late 1950s when many urged greater use of TV in the classroom, Heffner doubted that a "soul-satisfying atmosphere" could be created and warned that television's widespread use could change American educational values for the worse.

**2339.** ---, ed. *A Documentary History of the United States: An Expanded Edition*. 1952. New York: New American Library, 1965.

Richard D. Heffner, who studied to become an American historian, chaired the movie industry's Classification and Rating Administration from 1974 until 1994. He considered himself to be a Jeffersonian liberal and this collection of documents reveals his admiration for not only Jefferson but Franklin D. Roosevelt, John F. Kennedy, and other liberal American presidents.

**2340.** ---. *Freedom and Responsibility in Mass Communications [Address delivered in London, England]*. Papers of Richard D. Heffner.

Heffner was concerned about the impact of such new media as cable television and video cassettes which brought restricted or even X-rated entertainment directly into homes, thus bypassing the box office and making the movie industry's rating system much less effective. He worried that unlike movie maker exhibited restraint that they might create a climate in which the majority would impose censorship on the rest of society. This material appeared earlier in Richard D. Heffner, "'Narrowcasting' and the Treat to Morals," *New York Times*, Aug. 17, 1980. A draft of this piece is in Richard D. Heffner's Private Collection, New York, NY.

**2341.** ---. "Guidance to Parents, Not Profits, Governs Movie Rating System." *Los Angeles Times* July 2, 1990 1990.

Heffner, who chaired the movie industry's Classification and Rating Administration from 1974 until 1994, here defends the system and says that the sole purpose of the ratings is to give parents a clear idea of the nature of films so that they could then determine if the movies were appropriate for their children.

**2342.** ---. "Here Come the Video Censors [Editorial]." *New York Times* May 1, 1994 1994, sec. 4: 17.

Heffner, who chaired the movie industry's Classification and Rating Administration from 1974 until 1994, doubted that the ratings would work for home entertainment. The rating system depended on the box office to help keep underage children from restricted entertainment. "I don't think ratings, given the fact that it's not theatrical exhibition movies anymore, but it is television movies and cable movies and home video games – all of this stuff pouring into our homes – I don't think the concept of ratings, which was so appropriate for theatrical exhibition movies, is going to work," he said. A clipping of this piece is in Richard D. Heffner's Personal Papers, Private Collection, New York, N.Y.

**2343.** ---. *Jefferson Revisited [Address delivered in Toronto]*. Papers of Richard D. Heffner.

Heffner chaired the movie industry's Classification and Rating Administration from 1974 until 1994. He found John Milton, John Stuart Mill, and Tocqueville to be influential in his thinking about freedom of expression and censorship. He sometimes quoted Milton who had asked in *Areopagitica*, "Who ever knew truth put to the worse, in a free and open encounter?" Rarely, though, did the contest for truth occur in a fair arena, Heffner believed.

**2344.** ---. "Last Gasp of the Gutenbergs [Editorial]." *Los Angeles Times* Feb. 19, 1992 1992: B11.

Heffner, who chaired the Classification and Rating Administration from 1974 to 1994, here discusses the power of cinema to influence the way we see the news and interpret history. He speculated that such visual media which so easily blended fact and fiction ("faction," he called it) might well define the national agenda in years to come. He was writing during the controversial over the interpretation of the assassination of President John F. Kennedy in Oliver Stone's movie *JFK* (1991).

**2345.** ---. "'Narrowcasting' and the Threat to Morals." *New York Times* Aug. 17, 1980 1980, sec. 2 (Arts and Leisure): 29.

Heffner was concerned about the impact of such new media as cable television and video cassettes which brought restricted or even X-rated entertainment directly into homes, thus bypassing the box office and making the movie industry's rating system much less effective. He worried that unlike movie maker exhibited restraint that they might create a climate in which the majority would impose censorship on the rest of society. Heffner did not like the *New York Times*' title for this piece. He preferred "'Narrowcasting' and the Threat to Freedom." The material in this article later appeared in Heffner's address in London, March 22, 1982, entitled "Freedom and Responsibility in Mass Communication," copy in Papers of Richard D. Heffner, Private Collection, New York, N.Y.

**2346.** ---. *Open Mind, Interviews*.

Heffner, who chaired the movie industry's Classification and Rating Administration, also hosted a television program, "The Open Mind." It started in 1956 and ran off-and-on into the twenty-first century. The program interviewed intellectuals and political leaders on the leading issues of the day. Many of these interview -- although not most -- are in the Museum of Television and Radio in New York, N.Y. Most of the interviews there are from the 1980s and 1990s. Among the interviews that are available include Neil Postman and Oliver Stone. Some of the interviews (including those with Postman and Stone) can be seen at the Museum of Television and Radio, New York, N.Y.

**2347.** ---. *Papers of Richard D. Heffner*. Papers of Richard D. Heffner.

This important collection provides the first behind-the-scenes look at how the motion picture ratings system operated while Jack Valenti was president of the Motion Picture Association of America. Heffner headed the Classification and Rating Administration from 1974 until 1994. These papers are in the Columbia Oral History Collection, Butler Library, Columbia University, New York, N. Y.

**2348.** ---. *Reminiscences of Richard D. Heffner [Oral History]*.

This important oral history provides the first behind-the-scenes look at how the motion picture ratings system operated while Jack Valenti was president of the Motion Picture Association of America. Heffner headed the Classification and Rating Administration from 1974 until 1994. The 20 volumes in this oral history are in the Columbia Oral History Collection, Butler Library, Columbia University, New York, N.Y.

**2349.** ---. "TV as Teacher: Of Adults, Too." *New York Times Magazine* (1958): 19, 74.

Richard Heffner, who chaired the movie industry's Classification and Rating Administration from 1974 until 1994, also had an even longer career in television dating back to 1956 when he started his program "The Open Mind." At the outset he was optimistic about television as an instrument aided education and democracy, but as TV became commercialized he became pessimistic.

**2350.** ---. "TV Cameras Don't Belong in the Courts." *Wall Street Journal* March 24, 1989 1989, sec. 1: 10.

An Op-Ed article by Heffner, who was chairman of citizens committee appointed to advise New York State judiciary on current experiments in using TV cameras in courts. Heffner opposed the presence of cameras in courts.

**2351.** ---. "What G, PG, R and X Really Mean." *TV Guide* (1980): 38-40, 42, 44, 46.

Heffner, who chaired the movie industry's Classification and Rating Administration, here explains what the rating symbols mean.

**2352.** Heffner, Richard D. , and Champlin, Charles. "The Case of the Missing Rating [Editorial]." *Los Angeles Times* Dec. 16, 1996 1996.

Heffner, who chaired the movie industry's Classification and Rating Administration from 1974 and 1994, and Champlin, a film critic for the *Los Angeles Times*, discuss the motion picture rating system in the context of efforts to create a similar system for television as well as efforts to get people to use the V-chip to screen out unwanted entertainment.

**2353.** ---. "A Television Rating System Won't Hurt Anyone [Editorial]." *New York Times* Dec. 19, 1996 1996, sec. A: 28.

Heffner, who chaired the movie industry's Classification and Rating Administration from 1974 and 1994, and Champlin, a film critic for the *Los Angeles Times*, discuss the motion picture rating system in the context of efforts to create a similar system for television.

**2354.** Hefner, Hugh M. "Who Says Pornography Harms Society?; There Are Indications It Has No Effect at All." *Chicago Sun-Times* March 13, 1993 1993: 18.

Hugh Hefner, who founded *Playboy*, argues that pornography has no harmful effects on society. He notes that during the late 1960s, the University of Chicago had conducted a "Playboy Foundation-funded society of 7,000 psychologists, psychiatrists and similar social scientists across the country to learn whether, in their opinion, hard-core pornography caused anti-social behavior. The overwhelming majority (93 percent) replied that they did not believe that any such casual connection existed." Hefner claimed, "that essential insight -- that explicit sexual images do not cause harm -- has been supported by every objective study in the intervening years." Hefner quotes from Meese Commission member Park Dietz as saying that "I believe that Playboy centerfolds are among the healthiest images in America," and President Reagan's Surgeon General, C. Everett Koop, as saying that there was "no evidence that exposure to sexual material leads to sex crimes."

**2355.** Heide, Lars. "Monitoring People: Dynamics and Hazards of Record Management in France, 1935-1944." *Technology and Culture* 45.1 (2004): 80-101.

Abstract from *Technology and Culture*: "Monitoring people by use of punched cards was a tool for governments to exploit the potentials of modern mass society, which they started to develop in the 1930s. In France, René Carmille promoted this possibility. He worked to mechanise the army's conscript and mobilisation administration, which was only implemented by the autocratic French regime after the country had been conquered by Germany in 1940. For this end a national register of people was established by use of punched cards. However, this register also improved the possibilities to control and locate individuals, for example Jews, which Carmille only gradually realised. This predicament added to Carmille's dilemma between his loyalty to the French government and his detestation of the German Nazis. After the German occupation of the last part of France in late 1942, he rebelled against the French collaborative regime, was arrested by the Germans and died in a concentration camp."

**2356.** Heidenry, John, ed. *Their Was the Kingdom: Lila and DeWitt Wallace and the Story of the Reader's Digest*. New York: W. W. Norton & Company, 1993.

This 622-page work covers the history of the influential *Reader's Digest*. Heidenry notes that William L. White, who was the son of the journalist William Allen White, traveled to the Soviet Union with Eric Johnston, who at the time was president of the U. S. Chamber of Commerce. White wrote a two-part "Report on the Russians," the latter half of which was published in 1945.

**2357.** ---, ed. *What Wild Ecstasy: The Rise and Fall of the Sexual Revolution*. New York: Simon & Schuster, 1997.

This work attempts to provide a general historical overview of human sexuality, primarily in the United States, from the 1960s through the late 1990s. The theme is the "Sexual Revolution," and the United States was "its epicenter." The even larger message of this book, the author writes, "is that the Sexual Revolution, far from being a pop-cultural epoch book ended between the mid-sixties and the late seventies, is in fact part of a permanent continuum of revolutionary events that has scarcely begun." Heidenry's point of view is plainly stated. His book is "a call to arms against the ancien régime of an oppressive church-state morality fueled by a dishonest, even barbarous sexual tyranny that men continue to impose on women in every culture, in every generation. Something resembling peace on earth can be achieved only when all women, in every country of the world, are sexually free at last."

The author does offer some discussion of new communication technologies that aided the Sexual Revolution. For example, he discusses (briefly) photolithographic color-printing techniques during the 1960s that improved picture quality in pornographic magazines. He mentions also Super 8 mm porn movies, the growth of video arcades and peep shows, the growth in video recording in the mid- and late-1970s and the impact it had on 35mm and 8 mm films, and how videocassettes and local video stores helped erode pornography's power base.



Rather than endnotes which give the precise location of quotations and other information, the book has a "Sources and Acknowledgments" section which lists books and articles used for each chapter.

**2358.** Heilbroner, Robert L. "Do Machines Make History?" *Does Technology Drive History? The Dilemma of Technological Determinism*. Ed. Merritt Roe Smith and Leo Marx, eds. Cambridge, MA: MIT Press, 1994. 53-65.

This piece first appeared in *Technology and Culture*, 8 (July 1967), 335-45. Of the writers in this anthology, Heilbroner perhaps is closest to be a technological determinist, although in this essay he embraces technological determinism only with qualification that are carefully worded. Here the author tries to explain "the extent to which technology determines 'the nature of the socioeconomic order.'" He sees "technology as a strong 'mediating factor' rather than as *the* determining influence on history...." He expands on this point in a follow-up essay entitled "Technological Determinism Revisited" that follows in this anthology (pp. 67-78).

**2359.** Heins, Marjorie, ed. *Not in Front of the Children: "Indecency," Censorship, and the Innocence of Youth*. New York: Hill and Wang, 2001.

Heins is an ardent opponent of censorship and supporter of the American Civil Liberties Union. In this book she surveys a wide range of efforts that have been made to suppress or regulate communications related to indecency. She writes that the "argument here is not that commercial pornography, mindless media violence, or other dubious forms of entertainment are good for youngsters or should be foisted upon them. Rather, it is that, given the overwhelming difficulty in even defining what it is we want to censor, and the significant costs of censorship to society and to youngsters themselves, we ought to be sure that real, not just symbolic, harm results from youthful pursuit of disapproved pleasures and messages before mandating indecency laws, Internet filters, and other restrictive regimes. Perhaps there are better ways to socialize children -- among them training in media literacy and critical thinking skills, comprehensive sexuality education, literature classes that *deal with* difficult topics rather than pretending they do not exist, and inclusion of young people into journalism and policymaking on this very issue of culture and values. In all of these areas, youngsters who are economically and educationally deprived are likely to benefit most from additional sources of information and ideas." (11-12)

This work has ten chapters. One is devoted to filtering technologies such as the v-chip. Heins' last chapter deals with "Media Effects." In this chapter, she offers a critique of social science research showing that violence in mass media has harmful effects on children. "Part of the problem has been that the issue of media effects is too often posed in 'either/or' terms. Statistical correlations between exposure to films classified as violent by experimenters in a laboratory setting and subsequent behavior deemed aggressive by the experimenters are said to prove that all or a great percentage of children imitate what they see in the media." She debunks social science research that argues that catharsis theory -- "the therapeutic or 'drive reduction' effect of entertainment" -- has been discredited. (228)

**2360.** ---, ed. *Sex, Sin, and Blasphemy: A Guide to America's Censorship Wars*. New York: The New Press, 1993.

Heins is an ardent advocate of censorship and aligned with the American Civil Liberties Union. She explores a broad range of censorship efforts including motion picture ratings and efforts to label music lyrics. She argues that laws against obscenity in entertainment and art are "a foolish, archaic, and unfair departure from the principles of free speech." She opposes efforts by government and private pressure groups "to mandate standards of content or taste, or to tell Americans what we may see, read, and enjoy in the realm of art or entertainment." With regard to censorship, "artistic expression ... should have the broadest possible definition." She devotes chapters to motion pictures, music lyrics, and pornography.

**2361.** Heins, Marjorie (director) and Christina Cho (writer), ed. *Internet Filters: A Public Policy Report*. New York, NY: Free Expression Policy Project, National Coalition Against Censorship, 2001.

This 68-page report was published by the National Coalition Against Censorship. It is designed for teachers, parents, policymakers, librarians, and others interested in the Internet, censorship, intellectual freedom, and education. The work is organized by individual filters and those Internet filters discussed include: America Online Parent Controls, Bess, ClickSafe, Cyber Patrol, Cyber Sentinel, CYBERSitter, Family Click, I-Gear, Internet Guard Dog, Net Nanny, Net Shepherd, Norton Internet Security, Safe Server, Safe Surf, Smart Filter, SurfWatch, We-Blocker, WebSENSE, and X-Stop. This report notes shortcomings in most, if not all, of these filters. The work contains a "Bibliography of Tests and Studies," which includes websites. Appendix A is "Blocked Sites by Subject: Artistic and Literary; Sexuality Education; Gay and Lesbian Information, Political Topics/Human Rights; Censorship."

**2362.** Heitmann, Jürgen K. R. "An Analytical Approach to the Standardization of Digital Videotape Recorders." *SMPTE Journal* 91.3 (1982): 229-32.

"An agreement has been reached between the Society of Motion Picture and Television Engineers and the European Broadcasting Union concerning the most important parameters for digital television signal operation," the author writes. "It is now possible to proceed with standardization of the videotape recorder. The parameters that must be considered toward this goal are discussed," he explains. "Conclusions are reached about the basic standardization principles that must be taken into account." The author sets out "what parameters *must* be standardized and which one will not preclude compatibility if not standardized."

**2363.** Hellige, Hans Dieter. "From SAGE Via Arpanet to Ethernet: Stages in Computer Communications Concepts between 1950 and 1980." *History and Technology* 11.1 (1994): 49-75.

The author believes that the history of technology has dealt only in a minor way "with the linking of computers, terminals and other teleconnections, or with the genesis of special data communications networks and information systems, despite the fact that these have been under development for over 40 years.... The history of computing is still the history of hardware and not data processing as such." The primary focus of this article is "on questions relating to the explanatory capacity, and the limits and shortcomings of more recent technohistorical approaches, such as the 'genesis of technology,' and the analysis of technological visions... and especially 'large system history.'"

This article appears in a special issue of *History and Technology* devoted to "Information Technologies and Socio-Technical Systems." Other authors include **Daniel R. Headrick, Alan Q. Morton, William Aspray, and James S. Small.**

**2364.** Hempstead, Colin A., ed. , and William E. Worthington, Jr., assoc. ed., eds. *Encyclopedia of 20th-Century Technology*. Vol. 2 volumes. New York and London: Routledge, 2005.

This Encyclopedia is one of several reference works put out by Routledge that relate to communication technology (Radio, Television, Advertising, Journalism are among the others). This work has many contributors with a good percentage of them coming from Great Britain and Europe as well as the United States. Several broad categories in this two-volume work relate to communication. The include: Communications; Computers; Electronics and Electrical Engineering; Energy and Power; Film, Cinema, Photography; Homes; Materials; Space; Transportation; Television, Radio, Audio Recording; and Warfare.

**2365.** Hendrick, Burton J. "The Bill-Board Abomination." *Leslie's Monthly Magazine* 60.1 (1905): 85-91.

**2366.** Hendricks, Gordon, ed. *The Kinetoscope: America's First Commercially Successful Motion Picture Exhibitor*. New York: The Beginnings of the American Film, 1966.

Hendricks discusses how early moving pictures were innovative in their treatment of history. He considers the film *Execution of Mary, Queen of Scots* (1895) and how it used stop-motion substitution. This technique allowed

for the appearance on screen of a real beheading. It is also an early example of how film was able to manipulate time. (See especially 137-40.)

**2367.** Hentoff, Nat. "The Justice Department's Tainted Fruit: Harassing Those Engaged in Lawful Activity Is Not a Proper Function of Government." *Washington Post* July 25, 1992 1992, sec. A: A21.

This article covers criticism of the U. S. government's strategy of launching multi-cases, each in different states, to harass pornographers out of business. "'The heart of this strategy,' a former Utah U.S. attorney said in a letter to [Edwin] Meese, 'calls for multiple prosecutions (either simultaneous and successive) at all levels of government in many locations.'" In a case involving the Adam & Eve company, the 10th Circuit Court of Appeals in Denver called the government's indictment "the tainted fruit of a prosecutorial attempt to curtail ... future First Amendment protected speech...."

**2368.** Herbert, Robert L. "A Color Bibliography." *Yale University Library Gazette* 49.1 (1974): 3-49.

Herbert's introductory essay runs from pp. 3-29. This work is one of two bibliographies on color cited in Neil Harris' *Cultural Excursions* (1990). Herbert's essay is part of an issue devoted to "The Faber Birren Collection on Color in the Art Library." Birren was a well-known color consultant, and wrote and edited books about color theory and color psychology. He donated his personal library to the Art Library at Yale University. An annotated bibliography of Birren's books (pp. 29-49) follows Herbert's essay.

Of Birren's work, Herbert wrote: "Histories of color and color theory are remarkably rare, and are usually devoted to one aspect, not to the whole issue. The writings of scientists in the twentieth century are markedly ahistorical, and can even be considered antihistorical. They tend to be limited to contemporary statements, and when they do look to the past, it is to deal with those aspects which retain validity, omitting outmoded concepts despite their significance to the historian.

"Only Faber Birren has attempted to summarize the several aspects of color history, in the sciences, the arts, religion, and popular knowledge. His *Story of Color* (1941) remains the unrivaled general history, its lay summaries not improved upon in his more copiously illustrated *Color, a Survey in Words and Pictures* (1963)."

See also Robert C. Kaufmann's brief discussion of the Birren Collection in *Yale University Library Gazette*, 48, No. 1 (July 1973), 211-12.

**2369.** Herbst, Susan, ed. *Numbered Voices: How Opinion Polling Has Shaped American Politics*. Chicago: University of Chicago Press, 1993.

Herbst notes that polls often have a symbolic significance. "Quantitative data from polls and surveys are numerical symbols which have proven to be powerful, multilayered ones when used in political discourse. On one level, numbers have the 'magical' quality [Ernest] Cassirer alluded to: They are precise, elegant, and above all, scientific. Numbers enable objectivity, and objectivity is one road to enlightenment." (38)

She discusses ways in which public opinion is defined. "In general, the various meanings of public opinion can be sorted into four definitional categories: Aggregation, Majoritarian, Discursive/Consensual, and Reification....Today we tend to think of public opinion as the aggregation of anonymously expressed opinions....This approach [majoritarian] is also aggregation-oriented, but does not treat all opinions equally: It assumes that minority opinion is less significant than majority opinion...The definitions in the third category [consensual] all emphasize the role of communication in the public opinion process. In order for people to know when they have stepped outside the bounds of acceptable behavior, they must understand the extent of these bounds....A fourth category of definitions assumes public opinion to be a fiction or a reification. Writers such as Walter Lippmann believed that public opinion is a *projection* of media or elite opinion," Herbst says. (44-46)

Journalists have come to treat opinion surveys as news while power brokers often use them for leverage. "Polls are used symbolically today by presidents, members of Congress, interest groups, and others wishing to gain political advantage and public support. Yet journalists no longer use polls in his manner, because the norms of journalism have changed so dramatically since the mid-nineteenth century. Today, survey results are quite intentionally treated by reporters and editors as news, although poll data are sometimes used to punctuate a particular theme in a news story." (87)

Herbst doubts that polls have led to more political participation or improved the quality of public discussions about important issues. "Quantitative opinion data are everywhere, but have they made political discourse more 'democratic' or more *substantively* 'rational'? It seems, from his discussion, that the use of numbers to describe popular feeling has not encouraged political involvement or enhanced political discourse in any significant way. Even though opinion polls are valuable to political candidates, journalists, and presidents-- both instrumentally and symbolically--their impact on political expression has not been as dramatic as early pollsters once had hoped." (175)

**2370.** Hendershot, Heather, ed. *Saturday Morning Censors: Television Regulation Before the V-Chip*. Durham, NC: Duke University Press, 1998.

Hendershot examines the history of censorship efforts since the 1950s aimed at safeguarding children from violence, sexism, racism, and commercialism on television. By focusing on what censorship and regulation are and how they work -- rather than on whether or not they should exist -- Hendershot shows how adults use these processes to reinforce their own ideas about childhood innocence.

--Robert Pondillo

**2371.** Herman, Arthur, ed. *The Idea of Decline in Western History*. New York: The Free Press, 1997.

Herman provides some discussion of how such theorists as the Frankfurt School viewed the relation between technology and culture. For Theodor Adorno and Max Horkheimer sound film, television, cartoons, and advertising degraded culture. For Walter Benjamin, technology changed experience into "a never-ending series of shocks to the individual's consciousness." Benjamin believed that photography and other forms of mass reproduction destroyed the uniqueness of art. Herbert Marcuse, though, held some hope that technology might eventually bring capitalism's downfall.

**2372.** Herman, Edward S., and Robert W. McChesney, ed. *The Global Media: The New Missionaries of Corporate Capitalism*. London: Cassell, 1997.

Herman and McChesney argue that media companies and others in related fields are working to maintain market position in the rapidly changing and still unpredictable field of digital technology. The phone companies, the cable companies, the software companies and the mass media conglomerates are joining forces to make sure that each can claim a portion of the market. With that sort of control in place, they say, it seems probable that without some intervention, the digital world will be determined by the business elite who can control the research, the marketing, the applications and the public expectations of the technology. Chapter 4 (106-35) is entitled "Global Media, the Internet, and the Digital Revolution."

--Phil Glende

The authors raise four major points:

1) A striking trend of the past decade has been the accelerated development of a global commercial media system which increasingly shapes the direction and content of national media.

2) This global commercial media system is dominated by some TEN US-based transnational media conglomerates, with another thirty to forty very large, mostly North America and Western European firms occupying niche and regional markets.

3) The global media system is an indispensable component of the globalizing market economy as a whole.

4) This global media system has fundamental structural flaws that limit its service to democracy and even stand as a barrier to the development of meaningful self-government.

The author maintain that the defense of globalization and commercialization rests largely on the argument that despite limitations, the market, competition and the need to satisfy audiences ultimately compels the commercial media to “give the people what they want.”

A second defense of the status quo and globalization-commercialization process depends on the rise of professionalism and rules of objectivity.

A third justification goes under the name of “active audience” analysis, and contends that the power of media firms is exaggerated, as audiences routinely interpret corporate message in ways that suit their own needs, not those of media proprietors or advertisers.

A fourth argument claims that the new communications technologies have conquered the scarcity problem and provide new possibilities for competitive communication, thereby removing the monopoly power threat from the continuing expansion of the media giants.

Finally, it is necessary to support the media status quo because, it is said, there are no viable alternatives to the developing commercial system. (189-97)

Herman and McChesney see several problems with using the market as the basis of a system of mass communication.

First, the market treats audiences as consumers, not citizens, so that serving a public sphere function is outside its purview.

Second, although the market treats audiences as consumers rather than as citizens, it does not make consumers “sovereign” in the sense of allowing them a choice in what is offered.

Third, being funded by advertisers, the media service audiences on advertisers’ terms.

Fourth, there is rarely full competition and this system may be subject to serious monopolistic restraints. (190-91)

--Amy Chu

**2373.** Herman, Edward S., and Chomsky, Noam, ed. *Manufacturing Consent: The Political Economy of Mass Media*. New York: Pantheon Books, 1988.

Herman and Chomsky describe the media as purveyors of propaganda, with information filtered through a set of assumptions about what should be reported as news. They believe that news content is determined by what information media organizations are given and by the biases through which news events are viewed and reported. These biases are determined by official sources and there is pressure on the media to view news in conformance with these biases. Chapter 1 is entitled “A Propaganda Model,” and Chapter 2 is “Worthy and Unworthy Victims.”

--Phil Glende

This book, co-written with Edward S. Herman, is Noam Chomsky's major work on the mass media. In it, the authors propose a propaganda model of the press and use it to predict basic news coverage of political events in Latin America, the Middle East, and Southeast Asia. They compare and contrast news coverage from various sources about similar events taking place in different parts of the world. The examples show how some events are highlighted or ignored, depending on how they fit into the preconceived image of the situation.

The propaganda model is based on five major elements, or filters as they are called in the book. The first is that the size, ownership, and profit orientation of the mass media determine its purpose and agenda. This argument is familiar to readers of Ben Bagdikian and Robert McChesney. Second, the mass media depends on advertising for revenue and profit, and therefore applies itself to benefiting advertisers and business concerns, and to creating a public atmosphere that is supportive of corporate endeavors. The mass media is unlikely to be critical of the corporate agenda or engage in meaningful analysis of corporate behavior. Next, the mass media is reliant on official sources of information, including government, public relations agencies and think tanks. By "objectively" reporting these expert and official sources, the mass media presents a very narrow and one-sided perspective. Fourth, when members of the mass media overstep the bounds of propriety, they are often subject to flak from media observers and monitors. This criticism often takes the form of complaints about liberal bias or loss of objectivity, and is itself very selective and biased. Last, all coverage is filtered through the rhetoric of anticommunism. The cold war ideology of global struggle between communism and freedom is applied uncritically to every situation. In recent years, this rhetoric has lessened, but you can still see certain code words like "terrorism" being used in this way.

Herman and Chomsky turn to many examples of media coverage that is predicted by this model. They show that coverage of elections in Latin America, for example, depends on the interests of American business or government agencies. Pro-American leaders are called democratic and opponents are called leftists or communists. Chomsky and Herman also discuss what they call worthy and unworthy victims. Here victims of human rights abuses are given different treatment, or ignored entirely, depending on who they are and who was responsible for the abuse. Again, certain patterns of coverage emerge. The book also contains a lengthy analysis of news coverage of the Vietnam War, or wars as they say. They completely discredit the idea that the press was critical of the war and responsible for bringing it to an end. In fact, the press was an active supporter of the war and almost always framed the issues in pro-military or pro-government ways.

The implications of this kind of news coverage for democracy and active deliberation by the public are discouraging. Chomsky and Herman, in fact, argue that the United States is really an oligopoly and that the democratic process is an illusion, or manufactured consent. They do, however, believe that the system can be reformed to reflect a more democratic value structure. The press is not controlled by a totalitarian regime and there is room to overcome self-censorship and institutional bias. Chomsky writes at great length about these ideas in other works.

--Rob Rabe

**2374.** Herrmann, Irvin A., ed. *Manual of Office Reproduction: Reproduction Processes Systems Duplicating Imprinting Methods*. New York: Office Publications Company, 1956.

This work offers insight into the duplicating processes available during the mid-1950s, from carbon paper and its substitutes, to stencils to photocopying and facsimile transmissions. The text, which devotes 22 short chapters to each of these processes, runs from pages 78-173. The remainder of the work consists of advertising, which is in itself interesting.

**2375.** Hertenstein, Edward. "Distance Learning in Labor Education." *Labor Studies Journal* 23.4 (1999): 3-16.

Hertenstein argues that new technology allows labor educators to use distance education to reach more students at a lower cost than in traditional classroom settings. He reports on his study of student responses to

distance education at the University of Illinois, Urbana-Champaign from 1993 to 1997. Using two-way television links for distance education offers students access to instructors while reducing barriers involving “distance from campus, time constraints, work responsibilities, and family responsibilities.” Hertenstein surveyed 59 students in labor education courses, including 41 at distant classrooms who participated by two-way video and video link over a high-speed telephone line. Contrary to his expected outcome, Hertenstein found more positive evaluations from those involved in distance education than from traditional students. Hertenstein suggested students at distant sites might have been predisposed to be satisfied with their experience because they choose a non-traditional setting for instruction.

--Phil Glende

**2376.** Hertzberg, Hazel Whitman. "The Teaching of History." *The Past Before Us: Contemporary Historical Writing in the United States*. Ed. Michael Kammen, ed. Ithaca: Cornell University Press, 1980. 474-504.

Hertzberg commented on the post-World War II baby boomers, the "now" generation as she called them, and speculated on why they seemed uninterested in history. Part of the explanation was television and advertising which focused attention intensely on the present. "Following World War II, the 'now' model emerged. Its growth was due partially to affluence because only an affluent society could afford to delay the entrance of large numbers of persons into the labor market or to underemploy them, and to support the widespread experimentation and the variety of institutions, many of them temporary, in which nowness found its home; partially to the rapid pace of change, so rapid that traditional social institutions had great difficulty in adjusting to it; and partially to television, with its intense focus on the new and its sudden temporal reversibilities. Adolescents and youth, whose numbers increased as a result of the post-World War II baby boom, were the groups most affected." (493)

Hertzberg, born in 1918, was then a professor of history and education at the Teachers College of Columbia University.

**2377.** Herz, J. C., ed. *Joystick Nation: How Videogames Ate Our Quarters, Won Our Hearts, and Rewired Our Minds*. Boston: Little, Brown and Company, 1997.

This book, published in 1997, argues that two generations of children who grew up playing five generations of video games now live in the United States. "This is not a small group of people. This is not a subculture. This is 50 million adults whose memory and imagination have been colored by Atari, Nintendo, and Sega, the same way that the memory and imagination of previous generations were tinted by television, cinema, and vinyl records," writes Herz.(1) She has two goals: trace the history of videogames as they have evolved from the first game produced in 1961 at MIT up to 1997; and "to trace their radiation into our patterns of thought." (3)

This work provides a 10-page timeline. Herz also devotes a chapter to the military-industrial complex, and to the work of such companies as Lockheed Martin. She notes that often Hollywood has been more successful in innovative work than have military designers seeing accurate simulations of battlefield conditions. She writes that "most of the technology that's now used in videogames had its origins in military research. When you trace back the patents, it's virtually impossible to find an arcade or console component that evolved in the absence of a Defense Department grant." (204-05) This 230-page book has no notes or bibliography, but does have a three-page index.

**2378.** Herzog, David, ed. *Mapping the News: Case Studies in GIS and Journalism*. Redlands, CA: ESRI Press, 2003.

This book was written to show journalists how better to use geographic information systems (GIS). The author provides ten case studies: 1) the *Miami Herald's* coverage of Hurricane Andrew in 1992; 2) the *San Diego Union-Tribune's* reporting on demographic change in southern California; 3) the *Charlotte Observer's* reporting on school busing; 4) the *Providence Journal's* investigation of the effects of lead poisoning on children; 5) the *Philadelphia Inquirer's* mapping of bars and fatal drunk driving accidents; 6) the *Washington Post's* stories on the 2000

presidential election and disqualified ballots in Florida; 7) the *San Jose Mercury's* reporting on the danger of mud slides; 8) the *Dallas Morning News's* coverage of public housing near toxic waste sites; 9) the *Columbus Dispatch's* account of unfair assessments of property in central Ohio; and 10) use of Internet mapping services by the *Chicago Tribune* and the *Times* in northwestern Indiana. Herzog provides two appendices, one that offers story ideas using GIS and one indicating how to finding free maps layers and other relevant information.

**2379.** Hetzel, Ralph. "Campus Interest in Pix." *Variety* (1968): 5, 47.

This article notes that at the time, there were about 4,000 film societies on college and university campuses that show films to about 2,500,000 people each year. These societies were especially interested in "art" films and in foreign movies. Most of the pictures were shown in 16mm.

**2380.** Hevesi, Dennis. "Rate Put at 88 Percent In Court Survey On Camera Use." *New York Times* Sept. 22, 1988 1988, sec. B: 5.

Richard Heffner, who chaired a committee to evaluate camera use in court rooms in New York State, said the survey revealed that there was no "circus atmosphere" and said initial concerns about TV cameras have proved unwarranted. He said he doubted if most people know how new technology had made cameras unobtrusive. The number of cameras, lights, and cable needed had been minimized. Heffner wondered, though, if camera coverage had enhanced the public understanding of how courts operated. At this time, Heffner moderated a television program in New York, "The Open Mind," and also chaired the movie industry's Classification and Rating Administration.

**2381.** Heyer, Paul. "Empire, History, and Communications Viewed from the Margins: The Legacies of Gordon Childe and Harold Innis." *Continuum: The Australian Journal of Media & Culture* 7.1 (1993): 91-104.

Heyer examines an exchange between Harold Innis, the Canadian historian and political economist, and Gordon Childe (1896-1957), an archaeologist who was perhaps "Australia's most widely published and influential scholar."

**2382.** ---, ed. *Harold Innis*. Lanham, MD: Rowman & Littlefield Publishers, Inc., 2003.

This work is the first book to focus specifically on Harold Innis that focuses on his work dealing with communication and history. Although the work is not a biography, per se, it does deal with Innis's early life and career as an economic historian and political economist. Most of Heyer's 102-page text deals with the last decade of Innis's life when his work elaborated "on three related themes": first, Innis developed "an outline for the study of what is now referred to as communication history or media history, a field for which he remains the definitive cartographer." Second, he elaborated "several key theoretical concepts for the study of communication and culture, such as medium, time-bias and space-bias, the oral tradition, and the monopoly of knowledge." Finally, Innis suggested "how his approach to history and perspective that recent commentators have referred to as 'medium theory' can inform a critique of culture and technology in the contemporary world." (xii-xiii)

Heyer divides this book into seven chapters: 1) The Road to Political Economy; 2) From Fur to Fish; 3) Political Economy Inspires Communication Studies; 4) The 'History of Communications' Project; 5) Time, Space, and the Oral Tradition; 6) Monopolies of Knowledge and the Critique of Culture; and 7) An Enduring Legacy. The work has two appendices. Appendix A (103-11) is William J. Buxton essay "Harold A. Innis's 'History of Communications' Manuscript." Appendix B (113-21) is J. David Black, "The Contributions of Mary Quayle Innis." A Select Bibliography (123-28) follows. This work is part of Rowman and Littlefield's *Critical Media Studies Series*.

**2383.** Hibbard, Darrell O. "The Moving Picture -- the Good and the Bad of It." *Outlook* 101.11 (1912): 598-99.

This article begins by arguing that "unquestionably, the moving picture is the most direct appeal to the understanding. The printed page and the spoken words are tortuous paths to learning as compared to the royal road provided by the cinematograph." (598) The author says that many films are not censored effectively and



that many independent films are not censored at all. He calls for the "careful regulation of the places of exhibition" (599) and urges that exhibitors be given the power to refuse films. "A movement for the nation-wide supervision of public exhibitions should be under the Department of Education or Child Welfare at Washington," he concludes. (599) The author was Boys' Work Director of the Young Men's Christian Association.

**2384.** Hicks, Wilson, ed. *Words and Pictures: An Introduction to Photojournalism*. New York: Harper & Brothers Publishers, 1952.

This 159-page book is divided into three parts. Part One, "What Is Photojournalism?" considers the origins of this field and discusses the technology that made it possible. Part Two concerns "The Editor," and Part Three is about "The Photographer."

Hicks begins by explaining that there is "a fundamental difference in the acts of eye and mind by which words and pictures are read." (4) The goal of the photojournalist is reached when "the values" of pictures and words "are equal and in balance, for then the single expressive statement has maximum impact." (5) Drawing on an earlier work by Roger Fry, *Vision and Design* (1920, 1924), Hicks says that pictures can reveal much more detail than the eye can often see in real life, especially if an event is experienced under great stress. "In a photograph," Hicks writes, "as in a memory image, emotion can be felt and, at the same time, seen dispassionately." (11) Later, Hicks quotes from Susanne K. Langer's *Philosophy in a New Key* (1942), who said that "the correspondence between a word-picture and a visible object can never be as close as that between the object and its photography." (11) And again from Langer: "The 'elements' that the camera represents are not the 'elements' that language represents. They are a thousand times more numerous.... [An] incredible wealth and detail of information is conveyed by the portrait ... That is why we use a photograph rather than a description on a passport or in the Rogues' Gallery.... Photography ... *has no vocabulary*.... there are no items that might be called, metaphorically, the 'words' of portraits." (11, n. 12) [emphasis in original text] In Hicks' views, words and pictures do not "supplement" one another but rather they "complement" one another. (20)

Hicks is somewhat vague about just when newspapers began to use photographs on a regular and mass scale. He notes that probably the first halftone was the pictures of Shantytown in the *New York Daily Graphic* in 1880, and then in 1886, *Le Journal Illustré* published eight photographs in an eight-page interview with a French scientist, Marie-Eugene Chevereuil. (23) He then comments that "an effective alliance with the halftone plate and the high-speed press, was laid on the doorstep of the twentieth century," but that "it was to be some years before these influences were translated into action." (24) The newspaper photograph was for some time "a novelty," used to brighten up "the newspaper or magazine page." Then, he discusses the appearance of a rotogravure section in the *New York Times* in 1914, eighteen years after the paper had "pioneered" a Sunday supplement section with halftone illustrations. (25)

Hicks argues that Germany, in particular, sparked a "renaissance" after World War I and that there was a great expansion in camera use during the post-World War I period, to largely to the popularization of photography. Portable cameras, specifically the Leica, was "a masterpiece of basic design." (29) This small camera became "practically an added organ" to the photography's body (30) and it set up "a vitally different relationship ... between the photographer and the world about him." (31) The photographer could be much less obtrusive in taking pictures. Also, by "combining large lens and small negative size, the Leica could preserve, in picturing a scene or situation in existing light, the quality of naturalism so often destroyed by the artificial illumination of flash or flood. This held true even after the appearance in 1929 of the flashbulb, welcome advance though it was over the quick magnesium flare." (31)

**2385.** Hiebert, Ray Eldon, ed. *Courtier to the Crowd: The Story of Ivy Lee and the Development of Public Relations*. Ames: Iowa State University Press, 1966.

Ivy Lee played a key role in the evolution of "public relations," changing the direction from fraud, hoax, distortion and stunts to factual information. Lee believed that as business must understand the public, so the

public must understand business, and he assumed the role of providing the adjustment of relations between public and business.

His thinking can be summarized as follows: "1) Lee believed in individual liberty and felt that economic freedom as expressed in some form of capitalism was most conducive to growth and progress. 2) He believed in democracy where the people were the government and public opinion the final law. 3) He accurately assessed the growing conflict between the individual freedom necessary for industrial success and the power of public opinion in a mass society. 4) He realized that the individual whose activities had public consequence, especially the businessman, must make his actions circumspect in order to preserve his freedom in a mass society. 5) He saw that where individuals, groups, and masses come into conflict, channels of communication must be opened to provide information necessary for them to understand each other and find solutions." (9)

--Amy Chu

**2386.** Higgins, Scott. "Demonstrating Three-Colour Technicolor: Early Three-Colour Aesthetics and Design." *Film History* 12.4 (2000): 358-83.

**2387.** ---. "Technology and Aesthetics: Technicolor Cinematography and Design in the late 1930s." *Film History* 11.1 (1999): 55-76.

**2388.** Hilderbrand, Robert C., ed. *Power and the People: Executive Management of Public Opinion in Foreign Affairs, 1897-1921*. Chapel Hill: University of North Carolina Press, 1981.

This solidly researched book offers an excellent account of the emergence of the modern relationship between the presidency and the press. Hilderbrand sees President William McKinley as important in creating this new relationship. McKinley took an active leadership in trying to mold public opinion regarding foreign affairs. McKinley had to respond to changes in newspaper publishing reflected in the papers of William Randolph Hearst and Joseph Pulitzer. The White House began tracking press accounts and the beginnings of the press secretary's function can be said to have begun with McKinley. Theodore Roosevelt was innovative in his use of press releases. In terms of personality, TR was also well-suited to the new media environment of the early twentieth century. William Howard Taft, however, was more rooted in nineteenth-century views about the proper relationship between the White House and the press corps, and as a result, he did not fare well. Woodrow Wilson was much more attuned to new media. He originated the press conference and one of the highlights of this work is that Hilderbrand learned an archaic brand of shorthand used by reporters to recover Wilson's early press conferences. Wilson also established the first large-scale government propaganda agency, the Committee on Public Information, during World War I. It attempted to exploit virtually all of the new media then available -- motion pictures, newsreels, photography, posters, and other forms of visual communication, print sources, and more. This work was a Supplementary Volume to *The Papers of Woodrow Wilson*, Arthur S. Link, Editor.

**2389.** Hill, Bruce. "Mitchellmatic 16: Cordless Cassette-Loading Action Camera." *American Cinematographer* 50.12 (1969): 1204-06.

This 1969 article discusses a cassette-loading 16mm camera. This piece, and indeed the *American Cinematographer* in general, offer good material on changing camera technology.

**2390.** Hill, Frank Ernest, ed. *Tune In for Education: Eleven Years of Education by Radio*. New York: J.J. Little & Ives Co., 1942.

Hill reports on the official record of the National Committee on Education by Radio, a group devoted to increasing the presence of educational radio from 1930 to 1941, as broadcasting matured into a largely commercial enterprise. As the authorized version of events involving the committee, the book provides an uncritical look at the strategy and concerns of one of the major organized opposition forces during the era when the Federal Communications Commission was established.

--Phil Glende

**2391.** Hill, Gladwin. "Hollywood Airs View of Criticism: Film Makers Though Not Defiant, Counter Bishops' Attack on Moral Tone." *New York Times* Dec. 1, 1960 1960: 40.

This article discusses the change tastes of the American movie public and suggests that the Catholic Church's criticism of morality in the movies may not longer carry the weight it once did. Among the films discussed are *The World of Suzie Wong* (1961), a movie made in Hong Kong and England, about a prostitute. The article says: "The public's standard of tastefulness is dynamic and changing: viz., the booking into the Radio City Music Hall, the nation's No. 1 'family' theatre, of 'The World of Suzie Wong.'"

**2392.** ---. "Hollywood Rules: Being an Analysis of the Criticized Motion Picture Production Code." *New York Times* Dec. 11, 1960 1960: X11.

This article notes the growing criticism of "the increasingly gamey content of films" and of the Production Code. The Code's operation is voluntary, although military bases and many lay and religious groups won't show films without the PCA seal. Geoffrey Shurlock is quoted as saying: "Our criteria are whether the treatment of a topic (a) conforms with established morality and (b) whether it is in good taste."

**2393.** Hill, Henry. "Color Game Traps." *Color Games: Light Show Manual*. Ed. Beck, Bob. Los Angeles: Pericles Press, 1966. 18-20.

Dr. Henry Hill's erotic psychedelic art was used in Roger Corman's movie *The Trip* (1967) to intensify the nude love-making scenes between actors Peter Fonda and Susan Strasberg. In this essay, Hill "color interacts deeply and emotionally," especially on schizophrenics. In general, Hill believed that "dynamic, ever-changing color is more than beautiful and stirring. It can be psychological dynamite." Robert Beck also believed that light and color could be used to influence audiences subliminally and by-pass people's internal censors. Beck helped create the special effects on *The Trip*, about the experience of taking LSD.

**2394.** Hill, Kevin A. and John E. Hughes, ed. *Cyberpolitics : Citizen Activism in the Age of the Internet*. Lanham, MD: Rowman & Littlefield, 1998.

**2395.** Hill, W. E. "What's Wrong with the Movies?" *Chicago Daily Tribune* April 2, 1922 1922, sec. B: 12.

This is a two-page send up of mostly of pictures with captions. One discusses C. Huributt Grawl, "assistant sub editor" on the "Tri-monthly Review," who is going to talk about "What's Wrong with the Motion Picture Industry." "He is full of withering phrases like 'Degradation Through Sex Appeal,' 'Low Tone of Morality,' and 'Sterility of Purpose.' Everything's wrong with the movies, according to C. Huributt. Perhaps C. H.'s latest returned scenario has something to do with it."

**2396.** Hilmes, Michele, ed., ed. *NBC: America's Network*. Berkeley: University of California Press, 2007.

Hilmes divided the essays in this well-organized book into four categories: "Broadcasting Begins, 1919-38"; "Transitional Decades, 1938-60"; "NBC and the Classic Network System, 1960-85"; and "NBC in the Digital Age, 1985 to the Present." The first category explores the rise of networks, their mutual battles and collaborations, the public interest of programming and class conflicts. The second part deals with the creation of the Federal

Communications Commission (FCC), World War II, and race representation. The next part goes into satire, *Star Trek*, sex, and children's programming. The fourth and final part is dedicated to the rise of digitalization in the world of broadcasting.

**--Bart Nijman**

**2397.** Hilmes, Michele, ed. *Radio Voices: American Broadcasting, 1922-1952*. Minneapolis: University of Minnesota Press, 1997.

Hilmes assembled a history of radio broadcasting and argues that the structure of commercial television management and the form of commercial television content was modeled after the broadcasting industry that developed beginning in the early 1920s. She argued that radio had a nationalizing effect on the general audience, not only by providing a shared content experience and direction for mass consumption but also by providing what amounted to a national standard of pronunciation. This came at a time when film was making the transition to sound, when many second-generation immigrants were learning how to speak from their parents and the mass culture, and when rural Americans were moving to urban centers, especially from the South to the North.

**--Phil Glende**

Hilmes looks at the way radio was programmed in the United States from 1920s through the coming of commercial television. Her focus is on how radio programming influenced and was influenced by the cultural influences of the early twentieth century. Her central thesis discusses how the programs of the first radio network, -- NBC -- dealt with popular understandings of race, ethnicity, and gender in the United States, and how it helped build the "imagined community" of the 1920s.

Hilmes explores "Amos 'n' Andy" and its negations of racial tensions and "The Rise of the Goldbergs" and its concern for ethnic assimilation. She talks about and reflects upon "influential narratives" of the housewife-targeted daytime radio serials and argues these much-disparaged shows (by men!) provided a space for women to discuss conflicted issues of gender in a Post-Victorian, but nonetheless, patriarchal society and culture. She reflects upon early radio experimentation which developed and "gradually naturalized" the framework of structures and practices that also influenced programs.

Hilmes also explores industry censorship from the point of view of the network's Standards and Practices Department, and considers the culturally homogenizing role of radio advertising for the U.S. The final chapter traces radio's contribution to World War II (i.e., recruiting women for war, containment marginal voices against the war), including the organization of the Office of War Information (OWI) and its internal squabbles.

The book is multi-focused, ambitious and has quite a broad sweep, which is one of its few problems. Although Hilmes admits she was forced to leave out much in the book, *Radio Voices* is still satisfying, and very well realized.

**--Robert Pondillo**

**2398.** Himmelstein, Hal, ed. *Television Myth and the American Mind*. Westport, CT: Praeger, 1994.

In *Television Myth and the American Mind*, Hal Himmelstein argues that the television industry and its products disseminate and perpetuate archetypal American myths. In order to advance this basic thesis, Himmelstein takes a cultural studies approach based on seminal works such as Roland Barthes' *Mythologies* (1957), which argue that ideologies or mythologies can be embedded into seemingly-innocuous cultural artifacts like commercials or television news programs. Using a cultural studies framework, then, Himmelstein analyzes a

number of different television products--from adventure shows to commercial spots--to demonstrate how television has helped shape an American mythology.

Himmelstein frames his study around "six well-ordered and potent ideological constructs that pervade television programs":

- 1) The sanctity of the "ordinary" American family;
- 2) The triumph of personal initiative over bureaucratic control and inefficiency of the state;
- 3) One's gain at another's expense;
- 4) The elevated status of quiet authority in the status hierarchy of power and social control;
- 5) The celebration of celebrity;
- 6) The mystification of history and the deflection of questions of social structure into the "persona" (10-11)

After establishing these six mythic categories, Himmelstein proceeds to analyze various types of television programs in order to show how these categories are created or reinforced--whether intentionally or not. The greatest strength of Himmelstein's study, in fact, is that he examines both how television programs are conceived and constructed by the industry, and how they are finally received by the American public. It is this complex of industry intention and the public's mythological appropriation, Himmelstein argues, that makes television such a powerful social and cultural force.

Himmelstein is at his best when analyzing specific case studies that exemplify his cultural theories. In a chapter called "Advertising: *The Medium Is the Mirage*," for example, he examines a 1984 Kodak television spot spearheaded by the well-known J. Walter Thompson advertising agency. This ad, called "America," featured a man on a motorcycle riding through the American landscape encountering different types of people from Native Americans to Vietnam veterans to small children coming home from school. As Himmelstein argues, this spot exploits several of the American myths cited above in order to urge the viewer to buy Kodak film. As the soundtrack to the spot, "Because Time Goes By," reminds the viewer, such "Americanness" is fleeting at best, and must therefore be captured on film (68-90). Himmelstein deconstructs this spot to show that the what is essentially American about the spot is that it is composed of myths which have been likewise sustained by other forms of mass media. As Himmelstein moves into a discussion of television entertainment, then, he wants his reader to understand that the line between advertisements and other types of television programming is not as distinct as one may suppose.

If advertisements are designed to evoke or inculcate certain American mythologies, then it makes sense that successful television shows would function in a similar fashion. Himmelstein examines a number of programs as "case studies" of various programming types, from Suburban--Middle-Landscape Comedy (*Leave it to Beaver*) and "The Self-Reflexive Comedy-Drama: Television Topicality and the Class Struggle" (*All In the Family*) to "Television News" and "The TV Talk Show." For each of these types, Himmelstein takes paradigmatic examples and deconstructs them to expose the myths that govern them. In one such example, the first episode of *Leave It to Beaver* (1957), Himmelstein shows that the program deliberately reinforces such values as the invulnerability of

the adult and the authority of institutions, values Himmelstein codes as American mythologies. Himmelstein employs a similar "test case" strategy for the other program categories he explores in the book.

In his conclusion, Himmelstein suggests that through an awareness of these mythologies, it is possible for one to cultivate a critical stance with regard to the medium of television: "The critical viewer who sees 'the fraudulence of a proposition in advertising,' or the controlling myth of eternal progress in prime-time soap opera, or the over importance attached to the heroic splendid performer--whether athlete, politician, or electronic preacher--is not likely to buy that product or complacently stand outside the centers of capitalist power as the correct ideological positions are circumscribed *for* him or her." (386) It is this push toward a greater media literacy that is perhaps the greatest value of Himmelstein's book – it helps one develop a vocabulary for identifying and negotiating the structural myths present in contemporary American television.

--Steve Belletto

**2399.** Hinch, Richard. "Selling CinemaScope: 1953-1956." *Velvet Light Trap*.21 (1985): 44-53.

**2400.** Hindman, Matthew Scott. "*Voice, Equality, and the Internet*." Princeton University, 2005.

This interesting thesis questions the democratic nature of the Internet and suggests that some websites are favored over others by search engines. The author's background combines political science, computer science, and physics.

**2401.** Hinson, Hal. "Bestial Brew: 'The Cook,' Serving Up Squalor." *Washington Post* April 7, 1990 1990, sec. C: 1C.

This review of the movie *The Cook, the Thief, His Wife and Her Lover* (1990) in the *Washington Post* called the picture "a metaphor so grand, so lavishly comprehensive, that it can stand as a final, definitive assessment of the state of Western civilization." Hinson said the X rating given to *The Cook* made British director Peter Greenaway and Miramax Films seem heroic.

**2402.** ---. "Film Industry Revises Rating System; Controversial X Movie Category Abandoned to Avoid 'Stigma'." *Washington Post* Sept. 27, 1990 1990, sec. A: 1A.

The Motion Picture Association of America and National Association of Theater Owners announced on September 26 that the X category would be dropped in favor of the NC-17 rating (no children under 17 allowed). The expectation – or at least the hope – was that the new rating would remove the stigma of pornography from serious adult pictures. Valenti was not so certain. "I expect criticism to continue," he speculated. "I do know, however, that what I'm doing is in the long-range best interests of an enduring and useful ratings system." Universal's picture *Henry and June* (1990) became the first film to carry the NC-17 rating.

**2403.** Hirschfeld, Gerald. "The Challenges of Filming Commercials for Color TV." *American Cinematographer* 48.11 (1967): 792-93, 826-28.

This article notes that while most TV sets are still in black-and-white, that color television is the wave of the future. "Though often difficult and demanding, color TV commercials offer the cinematographer many opportunities for creative expression." (792)

**2404.** Hirsh, Richard F., ed. *Technology and Transformation in the American Electric Utility Industry*. London and New York: Cambridge University Press, 1989.

Richard F. Hirsh "deals with technological stagnation and how it contributes to industrial decline." His subject is the electric utility industry and its problems. He maintains "that a long and successful history of managing a conventional technology set the stage for the industry's deterioration in the late 1960s and 1970s.

After improving steadily for decades, the technology that brought unequalled productivity growth to the industry appeared to stall, making it impossible to mitigate the difficult economic and regulatory assaults of the 1970s. Unfortunately, most managers did not recognize (or did not want to believe) the severity of technological problems, and they dealt instead with financial and public relations issues that appeared more controllable. Partly as a result, the industry found itself in the 1980s challenged by the prospects of deregulation." (ix)

This book is aimed at historians, readers who wish to learn more about the history of business strategy, and people involved in business management.

The text of this work runs 198 pages followed by a six-page "Bibliographic Note" section, and substantial endnotes (205-66).

**2405.** Hirsh, Richard F. and Adam H. Serchuk. "Momentum Shifts in the American Electric Utility System: Catastrophic Change -- or No Change at All?" *Technology & American History: A Historical Anthology from Technology & Culture*. Ed. Stephen H. Cutcliffe and Terry S. Reynolds, eds. Chicago: University of Chicago Press, 1997. 413-44.

The authors observe that "electric utility executives and several business analysts claim that the American electric utility system began to change in the 1970s. They argue that the system, which binds together massive turbines, transmission lines, nuclear reactors, human decision makers, millions of customers, and countless other components, has somehow been transformed, even though its physical nature remains much the same." While Hirsh and Serchuk acknowledge that major changes were underway and that permanent restructuring had occurred, they see these changes up through the early 1990s as largely "conservative..., intended to maintain vital aspects of the current system, rather than as a radical deconstruction of the way the nation supplies, distributes, and consumes electricity."

**2406.** Hitchcock, Henry H. and Thomas F. Jaras. "The Impact of the Atlantic Cable on Diplomacy: Implications for Forecasting." *Retrospective Technology Assessment -- 1976*. Ed. Joel A. Tarr, ed. San Francisco: San Francisco Press, Inc., 1977. 107-30.

The authors note that the Atlantic cable "was important in defusing crisis situations. It was often used to dispel rumors, defuse potentially dangerous situations, and control the execution of policy overseas. Nevertheless, rapid communications promoted almost continuous crisis situations at the seats of government by virtue of capability to communicate as events developed.

"The most accurate forecasts were made by the seasoned British diplomats, who were well aware of how foreign policy evolved.....

"The least accurate forecasts were made in the U.S. Congress and at the celebrations of the cable's success...."

This essay came out of a conference held at Seven Springs Mountain Resort, Champion, PA, Dec. 1-4, 1976.

**2407.** Hixson, Walter L., ed. *Parting the Curtain: Propaganda, Culture, and the Cold War, 1945-1961*. New York: St. Martin's Press, 1997.

Hixson notes that during the late 1950s, many Hollywood executives were not enthusiastic about trying to send more movies to the Soviet Union, doubting that they would make any profits. Eric Johnston, president of the MPAA, explained to the White House that the producers might be more enthusiastic if they were told that what they were doing was "an important contribution to American policy." (155) On Jan. 29, 1958, the State Department announced that Johnston would lead the movie industry in negotiating "the sale and purchase of U. S. and Soviet theatrical motion pictures." (155) The USSR agreed to begin exhibiting ten U. S. pictures including *Roman Holiday*, *The Old Man and the Sea*, and *Oklahoma*, while the U. S. agreed to market seven Soviet movies including *The Idiot*, *Don Quixote*, and *Swan Lake*. (155)

**2408.** Hobart, Michael E. and Zachary S. Schiffman, ed. *Information Ages: Literacy, Numeracy, and the Computer Revolution*. Baltimore: The Johns Hopkins University Press, 1998.

The authors write: "The complex interactions of technology and culture have produced three distinctive information ages: classical, modern, contemporary. In the classical age we shall explore how the rise of literacy, culminating in its alphabetic form, enabled the classifying potential in natural language to emerge in symbiotic evolution with the technology of writing. The result was a twin birth: of information itself and of the first information age...."

"In the modern age, commencing with the rise of printing during the Renaissance, typographic literacy did not so much spur the emergence of a new mentality as overwhelm the old one. The surfeit of books and information generated by the print revolution contributed directly to the overburdening and rupture of traditional forms of classification. In turn, this rupture helped clear the way for new, more abstract means of managing information. These means, which we shall designate collectively as 'the analytical vision of knowledge,' derived from the technology of numeracy, from the newly emerging, symbolic language of mathematics. The modern information age culminated in the eighteenth century with the first of the great modern encyclopedias...."

"Our contemporary information age also has its roots in numeracy. But in the nineteenth century, the mathematical imagination soared into abstract universes far beyond the fantasies of the early theorists who had first devised the idiom. The analytical vision became increasingly attenuated from the material world it purported to map, until the tie finally snapped. Torn from its philosophical foundations, analysis became pure technique, the manipulation of arbitrarily designated symbols according to fixed, logical rules. The pure technique of analysis has fabricated a new home for itself in the electronic circuits of the digital computer, engendering our contemporary information technology and idiom. These, in turn, have fostered a new form of knowing based on the idea of emergence, which describes how certain complex, natural systems continually adapt themselves to their environment. Unlike the analytical vision, this new form of knowing is expansive rather than reductive and open-ended rather than closed. At its heart lie the twin principles of electronic computing, 'power' and 'play,' which define our contemporary information age just as surely as wisdom and knowledge did its predecessors."

This work ends with an informative bibliographic essay.

**2409.** Hobbs, Vicki M., ed. *Virtual Classrooms: Educational Opportunity through Interactive Television*. Lancaster, PA: Technomic Publishing, 1997.

**2410.** Hoberman, J., ed. *The Dream Life: Movies, Media and the Mythology of the Sixties*. New York and London: The New Press, 2003.

This book grew out of a course the author taught at New York University's Department of Cinema Studies. Hoberman writes: "I first read Siegfried Kracauer's *From Caligari to Hitler* in the late 1960s as an undergraduate at the State University of New York in Binghamton. Then, I imagined writing something that would be called *From Strangelove to Wallace or Reagan or Worse* -- and I imagine *The Dream Life* is a belated version of that." (viii) The text of this work runs 409 pages and discusses several films from the 1960s and early 1970s. A section called "Source Notes" (410-33) is used instead of the more traditional endnotes.

**2411.** Hobsbawm, E. J. "Revolution is Puritan." *The New Eroticism: Theories, Vogues and Canons*. Ed. Philip Nobile, ed. New York: Random House, 1970. 36-40.

The historian E. J. Hobsbawm argued that there was "no good grounds" for the belief that "permissiveness in public sexual or other personal behavior" led to "social-revolutionary movements," or that "a narrow sexual morality" was "an essential bulwark of the capitalist system." This essay appeared at about the same time that the President's Commission on Obscenity and Pornography made recommendations that pornography was not



necessarily harmful and that legal restrictions on it should be loosened. Hobsbawm's essay first appeared in the British publication, *New Society*, a weekly review of social sciences.

**2412.** Hoch, Winton. "The Vietnam War as Filmed for 'The Green Berets'." *American Cinematographer* 49.9 (1968): 654-57, 684-85.

Hoch was a graduate physicist from the California Institute of Technology and a former three-time Academy Award winner for his photography in such movies as "The Quiet Man," "Joan of Arc," and "She Wore a Yellow Ribbon." In this article he discusses filming the John Wayne movie, "The Green Berets" (1968), about the Vietnam War. He discusses filming battle action scenes using a Panavision camera mounted on a Chapman boom, and filming battles under "artificial moonlight" (656) Hand-held cameras were also used such as the Arriflex. With a 200-foot magazine, it was light enough to give cameramen great mobility, but with the 400-magazine, the added weight posed "a serious handicap." (657) He also notes that "there is no substitute for a zoom lens when you need to move in fast for a really sharp impact. You simply can't do the same thing by dollying. The zoom will sell the point where nothing else will," he said. (684)

**2413.** Hoch, Winton C. *Winton C. Hoch: An American Film Institute Seminar on His Work*. New York Times Oral History Program, the American Film Institute Seminars, Part I, No. 82.

Hoch, a cinematographer, explains how he got started as a color specialist. He was at Caltech and Technicolor hired him as a physicist. He worked for Technicolor for two years on their three-color camera. At the time, Technicolor was "an additive to color processing." (T2A/P50)

**2414.** Hochfelder, David. "Electrical Communication, Language, and Self." *Technohistory: Using the History of American Technology in Interdisciplinary Research*. Ed. Chris Hables Gray, ed. Malabar, FL: Krieger Publishing Company, 1996. 119-39.

**2415.** Hodges, David A. "Microelectronic Memories." *Scientific American* 237.3 (1977): 130-45.

This article deals with efforts to increase digital memory. The author notes that "present memories based on transistors typically store some 16,000 bits (binary digits) on a chip. Magnetic-bubble and charge-coupled devices are providing an even higher density of information storage." Despite intensive research, several promising memory technologies had not yet achieved commercial success in 1977. The author predicts a brighter future, though. "The next decade is likely to bring substantial improvements in the performance of both moving-surface and electronic memories, together with reductions in cost. There are no fundamental barriers to increasing the bit-storage density on moving magnetic surfaces a hundredfold, with little accompanying increase in the price of the system. The anticipated introduction of electron-beam and X-ray techniques in the fabrication of microelectronic circuits should also make it possible to increase the bit density of these devices by a factor of 100, again with only minor increases in price per component. Thus the expectation is that over the next 10 years there will be a reduction of more than an order of magnitude in the price per bit of all forms of digital memory."

**2416.** Hoeveler, J. David, Jr., ed. *The New Humanism: A Critique of Modern America, 1900-1940*. Charlottesville: University of Virginia Press, 1977.

This book is a fine intellectual history of several writers during the early twentieth century who were critics of modernism.

**2417.** ---, ed. *The Postmodernist Turn: American Thought and Culture in the 1970s*. New York: Twayne Publishers, 1996.

This work is part of the *Twayne American Thought and Culture Series*. It offers an introduction to post-modern thought during the 1970s.

**2418.** Hofbauer, Diane L. "'Cableporn' and the First Amendment: Perspectives on Content Regulation of Cable Television." *Federal Communications Law Journal* 35.2 (1983): 139-208.

This article discusses legal cases relating to programs with "adult" on cable television. By the early 1980s, cable television, together with satellite TV and video cassettes, had help to change home entertainment.

**2419.** Hoff, James L. "The Era of the Motion Picture." *The Chautauquan* 71.1 (1913): 1-10.

This article, written by the then editor of the *Moving Picture World*, begins by saying that "an 'optical illusion' plus an almost insatiable appetite for amusement on the part of the public is responsible for one of the most remarkable commercial developments of this age -- motion pictures." (1) The author says, though, that cinema is more than a "cheap catch-penny amusement device," (1) and that it offers a powerful tool for educators. The article concludes with a section on "The Educational Picture" (9-10). The article discusses the origins of moving pictures -- whether it was an Englishman named Freese-Green or Thomas Edison -- who deserves the most credit. It explains how the movie camera works ("on the same principle as a kodak" - p. 2) and that it produces an "optical illusion." It also covers the origin of the film projector (4-5). Sections are devoted to "Growth of the Exhibition Business" (6-7) and "The Growth of Picture Making." (7-8) "The amount of marketable film issued by the licensed manufacturers each week approximates 3,000,000 feet" (7) and the anywhere from \$5 million to \$30 million is invested in the manufacturing of moving pictures. (7)

**2420.** Hoffman, David. "Reagan Hears Pleas to Battle Pornography." *Washington Post* March 29, 1983 1983, sec. A: 5A.

Following the meeting between President Ronald Reagan and leaders of Morality in Media, more than 100 Roman Catholic and Eastern Orthodox bishops wrote letters asking for a federal monitor to oversee the enforcement of obscenity laws and to curb what was then a \$6 billion pornography industry. The article quotes Reagan saying that his administration had "identified the worst hazardous-waste sites in American -- we have to do the same with the worst sources of pornography." The article also quotes Rev. Morton Hill, the national president of Morality in Media.

**2421.** Hoffman, Frederick John, ed. *The Modern Novel in America*. 1951. Chicago: Regnery.

This examination of modern American literature considers the clash between Victorianism and modernism. American writers during the late nineteenth and early twentieth centuries lived in a world that had been transformed by technology.

**2422.** Hoffman, Frederic John, ed. *The Twenties: American Writing in the Postwar Decade*. 1955. New York: Collier Books.

This book deals with American literature during the 1920s and considers the clash between Victorian values and modernism. The writers of the 1920s lived in a world that had been radically changed by technology.

**2423.** Hofstadter, Richard, ed. *Anti-Intellectualism in American Life*. New York: Alfred A. Knopf, 1963.

*Anti-Intellectualism in American Life* examines the place of intellect in American society throughout history. Hofstadter is particularly interested in the democratization of education and the tension between excellence and access. Hofstadter argues that anti-intellectualism were consequences of the democratization of education in the United States, particularly vocational and Progressive education during the early twentieth century. Hofstadter argues that educational institutions have undercut themselves by becoming vocational; they are not inculcating a

love of learning and an appreciation for academic subjects and life. If schools are not inculcating respect for academic values then fat chance of it happening through other means.

Moreover, he saw anti-intellectualism as being part of American history due, in large part, to the primacy of evangelical Protestant groups. Evangelicals favored emotion and saving souls rather than theological musings and reason. Business also played a role in the anti-intellectual attitudes of Americans. The vast resources of America called for men with practical and/or technical skills. Many business leaders accomplished their success without formal education which also helped devalue it in the eyes of the public.

While Hofstadter points out the long tradition of anti-intellectualism in American life, he also notes the periods of history when intellectuals were held in high regard, namely Revolutionary America and the Progressive era. Men like Woodrow Wilson and Theodore Roosevelt were able to rise the pinnacle of American politics despite being intellectuals, which provides hope for the future of American culture.

While it is important to remember that Hofstadter wrote *Anti-Intellectualism in American Life* in the wake of McCarthyism, he surprisingly deals very little with the Red Scare, instead focusing on earlier portions of American history. Hofstadter does a reasonably good job of comparing American attitudes to those held by Europeans. However a discrete section devoted to that might be preferable to having comparisons sprinkled throughout the work.

#### --Ryder Kouba

**2424.** Hogben, Lancelot, ed. *From Cave Painting to Comic Strip: A Kaleidoscope of Human Communication*. New York: Chanticleer Press, 1949.

The author describes this work as "a panorama of the emergence of man as the only literate animal species and a preview to the liquidation of illiteracy on a world scale as a prelude to the unification of mankind." The book is nicely illustrated (the author also describes his work as "a picture-book about picture-making"), both in black-and-white and in three-color photogravure. The book is particularly informative about the coming of paper and the development of different kinds of printing presses. Early chapters deal with the development of calendars and the alphabet. Subsequent chapters are entitled: "Printing, Paper and Playing Cards," "Standardisation, Stereotype and Isotype," "Art, Anatomy and Advertisement," "Back to Comenius from the Comics," "Serving Time, Saving Time and Showing Time," and "The Internationalisation of Free Speech."

**2425.** Hogg, Peter W. "Constitutional Jurisdiction Over Violence in the Mass Media Industries." *Report of The Royal Commission on Violence in the Communications Industry: Volume 7: The Media Industries: From Here to Where?* Toronto, Ontario: Royal Commission on Violence in the Communications Industry. 299-325.

In Canada, American movies and television programs dominated the market – more than 90 percent of the films for which Canadian paid rental fees came from the United States. In 1977, Ontario's Commission on Violence in the Communications Industry concluded that the "great weight of research into the effects of violent media contents indicates potential harm to society." In Volume 1, this Report concluded that Canadians – including children – were watching increasing amounts of American-made TV which had "much higher levels of violence" than programs produced in Canada or elsewhere, and television's "escalation of violence" was "drawing other sections of the media along like the tail of a comet."

This essay appears in Volume 7 of the Royal Commission's *Report*. It discusses the British North America Act and legal restrictions on mass media.

**2426.** Holden, Florence P., ed. *Audiences: A Few Suggestions to Those Who Look and Listen*. Chicago: A. C. McClurg and Company, 1896.

The purpose of this book, the author says, is to make readers better viewers and listeners. "The thoughts all cluster about the two words 'seeing' and 'hearing.'" (v) The goal is to make judgments, "To know what pictures are good, what are bad; what music is good, what demoralizing; which statues and buildings to approve; what poetry to hold to, -- these are accomplishments which mark the man or the woman of culture." (vi)

After an opening chapter about "Audiences," are devoted to architecture, sculpture, painting, etching, poetry, music, criticism, and applause, with related chapters on such themes as "The Language of Form," "The Language of Action," "The Language of Line," "The Language of Color," "The Language of Word," "The Language of Tone."

In the chapter "The Language of Color," Holden writes that "Color is assuredly, if considered by itself, a very subtle language, yet it is none the less definite." (65) She goes on to say that "Form without color has its distinct province of power, as is seen in architecture and sculpture. Crude color the ancients added to form, but in a subordinate way, the end being decoration, which is far from being the highest use of color." (66) She notes that for contemporary artists in 1896, "color is growing to be a more simple language, and the keynote of their theme is that 'The sun paints true.'" (67) She writes that "Cabalistic, myterious meanings have always hovered about certain colors...." (69) However, the "three primary colors have among most nations had simple meanings, intimately connected with man and his surroundings. Red -- the color of blood, of life -- has always had an intensely human meaning. 'Red for love,' the old song says. It carries with it an element of emotion, of passion. Blue is the color of the sky, impenetrable. Men's 69/70 heads have always somehow been among the stars. Mentality is cold and apparently boundless....'blue is cold; it is an intellectual color, the color of mind.' The yellow, the flame-color. Among all peoples, legends and myths cluster about the gift of fire to man; but more can be read in the Promethean legend than the physical power of fire.... It makes for itself a Pentecost. The Christian use of the color in church decorations at Eastertide is thus explained." (69-70) Holden also observes that "Combinations of tones are tolerated today which would have been harshest discord to the ears of the last century, - nay, even were to Wagner's early critics. In color the same thing is true." (71)

Holden says that painters must use color in different ways. "Far more is expected of color to-day than every before. The time is fast going when a painter can satisfy his audience by daubing the invariable dark brown into his shadows, as if he were working in black and white...." (90)

**2427.** ---. "The Language of Color." *Current Literature* 21.1 (1897): 58.

Holden writes that "'Color is assuredly, if considered by itself, a very subtle language, yet is is none the less definite...."

"'Eyes are not enough to interpret the Language of Color. True, impressions of color come to the brain through the sense of sight, but he who runs may not always read, for the language of color, though definite, has a subtlety of meaning to the colorist which is rich-in suggestiveness. As far as the understanding of this language goes, thousands of people might as well be born color-blind, for all the profit they derive from the use of their eyes.'" For contemporary artists, "'their theme is that 'The sun paints true.'"" The author notes that "the church has formulated color, though by an unwritten law, into a language full of symbolic meaning...." Holden discusses the three primary color and what they represent -- red equals emotion and passion; blue "is the color of the sky, impenetrable" and often reflects the intellectual and cold; yellow equals fire.

This article apparently offers excerpts from Holden's book *Audiences: A Few Suggestions to Those Who Look and Listen* (Chicago: A.C. McClurg and Company, 1896).

**2428.** Holland, W. Bob. "The Passion for Publicity: Being an Account of the Ingenious Arts of the Press Agent." *Leslie's Monthly Magazine* 58.6 (1904): 614-20.

This article discusses how theatrical press agents supply stories, some of which are exaggerated or faked, to newspapers to gain publicity. "It is the duty of the press agent to know the man or men on each of these half

hundred publications who can 'put a piece' in his paper, and then it is his duty to see that 'the piece' is printed. As each of the fifty theaters has a press agent the struggle is spirited and the man who can furnish the best 'stories' or who makes himself most popular with the dramatic editors is the one who obtains the most publicity for his theater or star." (615) Newspapermen are usually in on this deception or practice. An example is given on how a minstrel dressed as a black and another actor impersonating President Theodore Roosevelt made a fictional film of the president help the negro into a carriage. When TR protested and the film was destroyed, those involved in the deception nevertheless gain great notoriety. (616)

**2429.** Hollenback, David Arthur. "Contributions of Charles Francis Jenkins to the Early Development of Television in the United States." University of Michigan, 1983.

A Ph. D. thesis. Abstract from Digital Dissertation (UMI ProQuest):

"The purpose of this study was to describe the contributions of Charles Francis Jenkins to the early development of television in the United States. Jenkins fostered this development through his work as a promoter for the advancement of television technology, as an inventor of early television devices, and as a pioneer in the area of television broadcasting. Jenkins played a key role in the development of the motion picture projector from 1893 to 1896. He postulated a crude television system in 1894, and he renewed his interest in television in 1913. In 1916, Jenkins founded the Society of Motion Picture Engineers which later, in 1950, became the Society of Motion Picture and Television Engineers (S.M.P.T.E.). The early meetings of this organization served as arenas for the exchange of ideas among scientists and engineers concerned with the problems of television as well as motion pictures. Today, the S.M.P.T.E. continues as a powerful force for the advancement and standardization of motion picture and television technology. Jenkins opened the Jenkins Laboratories in 1921 and concentrated on developing a television system. In 1923, he achieved the first demonstration of mechanical television in the United States. In 1925, he accomplished the first wireless transmission of a moving picture with a device he later developed into a complete television system. Jenkins received the first license for television broadcasting in 1927. His station, W3XK, went on the air with silhouette movies and became part of the Jenkins Television Corporation in 1928. This company manufactured cabinet and kit television receivers, started station W2XCR, and later experimented with sound movie transmissions. The Jenkins Television Corporation was absorbed by the DeForest Radio Company in 1930 and bought by the Radio Corporation of America in 1933. Jenkins died June 6, 1934. This study examines the life, inventions, prolific writings, and early activities of Charles Francis Jenkins, establishing this long neglected innovator as one of our most forceful and important television pioneers."

**2430.** Holliday, Carl. "The Motion Picture and the Church." *The Independent* 74.3350 (1913): 353-56.

This article paraphrases a pastor, Asbury E. Krom, who led "one of the most conservative churches in America" and who brought a moving picture projector into Sunday School as saying that motion pictures are "**one of the greatest agencies for good the world had ever seen.**" (354) Holliday says that "**it is the very ability of cinematography to expose injustice, cruelty, and suffering in all their naked ugliness that has impressed the clergymen and church workers with the 353/354 importance of this marvelous invention of the last decade. In the teaching of the young and of the morally deficient, therefore, it is destined to hold a larger placed than many people realize. Thus, when we find two such widely different institutions as the State Penitentiary at Olympia, Washington, and the Episcopal Sunday School at Bristol, Tennessee, using the pictures for the same purposes -- the impressing of the lessons of decency, health, industry, honesty, and love -- we may wisely conclude that here is a weapon against evil more versatile than any other yet discovered by man. The love of the drama is instinctive in the human race; the savages of Africa and Australia perform crude plays and imitations of hunting and war; civilized America spends more than three hundred million dollars annually for its more finished tragedies and comedies....**" (353-54) (my emphasis)

The author argues that movies have a more powerful effect on the young than does the printed word. Whereas a book may treat such subjects they might "simply disgust or irritate the average boy; but when he sees

the actual deed and rewarding going on before his very eyes, the effect is different; he cannot escape the impression that here is actual life and that right-doing is an admirable thing." (353)

One positive impact of the movies, Holliday says, is that it is causing a decline the saloon business. Movie theaters are ruining the liquor business and there is a "bitter battle now waging between the motion picture and the grog-shop, a battle in which the liquor dealers are undoubtedly losing." (355) The author says that movies should not be done away with any more than public libraries which may carry some books that might move "nervous youngsters to unfortunate imitation." (355)

The motion picture "is simply a powerful auxiliary for the machinery already existing and a new attractive force in the hands of a moral worker," Holliday contends. (356) He then gives examples of churches in different cities that are putting movies to good moral purpose. "Even the Pope has consented to appear in the moving pictures, and his image may now be seen by thousands of devout Catholics who never dared to hope for such a privilege.... Here, then, is a movement that cannot be ignored by the progressive church." (356)

Holliday concludes by sayings that "This new form is entering silently but effectively into the character of public education and modern life, and no student of the American social conditions as they really are can afford to be ignorant of its power or ignore its potentialities in economic, social, intellectual and moral uplift." (356)

The subtitle of this article reads: "What the Churches Are Doing and Hope to Do with This New Educational Agency." Holliday is identified as the author of several books on southern literature in the United States and a recent head of the English Department at Vanderbilt University.

**2431.** Hollingdal, S. H. and G. C. Tootill, ed. *Electronic Computers*. Baltimore: Penguin Books, 1965.

This interesting work offers insight into how people viewed computers during the mid-1960s. The authors note that already 10,000 computers have been made and have "become accepted as an indispensable tool in scientific research...." Chapter 2 deals with the history of computing and is entitled "From the abacus to the desk calculator." Chapter 3 has a pretty good survey of "The pioneers of automatic computing." Chapter 5 discusses "Analog computers." Chapters 6-11 then deal with digital computers. The final chapter, number 13, discusses "Future computers" and tries to anticipate what was to come. Hollingdal and Tootill write: "The word *miniaturization* was coined about twenty years ago to describe the process of reducing the size of the early radar equipment. If the reader dislikes this piece of jargon, let us warn him now; worse is to follow. The advent of transistors and *printed wiring* about ten years later allowed a spectacular advance in miniaturization...." The first two chapters on the history of computing are fine, and the last chapter is useful, too. The remaining chapters tend to be more technical, although still aimed at the general reader.

**2432.** Holm, Wilton R. "Communications Technology of the Future." *American Cinematographer* 50.5 (1969): 467-68, 492.

The author was Executive Director of the Motion Picture and Television Research Center. He speculates that the currently technological revolution will continue but warns about how tenuous predicting the future can be -- he quotes from a 1955 book that says that motion picture film will be replaced by videotape and film cameras will be superseded by electronic TV cameras. The old technologies continue to thrive, he notes in 1969. Of interest is the section in which he notes new technologies that did not exist in 1937: 1) TV -- in 1969 55 million homes had TV. 2) Electronic computers. 3) Jet travel. 4) Synthetic fibers were largely in an experimental stage. 5) Dial telephones. 6) Transistors -- the vacuum tube "was the marvel of the electrical age." (492) 7) Space travel -- it was a radical idea often associated with Jules Verne. 8) Nuclear energy.

**2433.** Holson, Laura M. "Studios Are Killing (Bloodily but Carefully) for an R Rating." *New York Times* Oct. 21, 2003 2003, sec. B (TheArts): B1, B5.

This article deals with rating violence in such then recently released movies as the remake of *The Texas Chainsaw Massacre*, and Quentin Tarantino's *Kill Bill: Vol. 1*. Nick Browne, a professor of critical studies at the University of California, is quoted saying "It's bad language and graphic nudity" rather than violence that gets the R and NC-17 ratings. Jack Valenti plays down the violence in *Kill Bill*. "I think even an impressionable child would go in and say they've seen worse on Wile E. Coyote," Valenti says.

**2434.** ---. "Studios Moving To Block Piracy of Films Online." *New York Times* Sept. 25, 2003 2003, sec. A, C: A1, C6.

This article discusses efforts by the movie industry to combat piracy of movies over the Internet. Analysts estimated that 500,000 copies of movies are swapped each day. Lawsuits against violators is one strategy being used.

**2435.** Holzmann, Gerald J. and Björn Pehrson, ed. *The Early History of Data Networks*. Los Alamitos, CA: IEEE Computer Society Press, 1995.

This book examines precursors to the telegraph, focusing mostly on two different optical telegraph systems that were employed in Europe for the half-century prior to the development of the electrical telegraph. Holzmann and Pehrson wrote this book in part to commemorate the bicentennial of the initial deployment of an optical telegraph system in Sweden in 1794. Before the eighteenth century had expired, several European nations, most notably France and Sweden, had fully operational communication systems in place.

Holzmann and Pehrson begin with a historical overview of large-scale information communication systems. Tracing the idea of a communication network back into antiquity, the authors discuss the rather wide variety of beacons, torch or fire, mirror, flag and other relay networks and messenger and rider systems mentioned in ancient and medieval texts. Fire beacons are mentioned in Homer's *Illiad*, the books of Isaiah and Jeremiah and by Herodotus and Thucydides; a torch or lantern signal is used by Patriots in 1775 to warn citizens of the approach of the British—"one if by land, two if by sea." There are dozens of such visual systems.

The authors devote a substantial chapter to the optical telegraph of Claude Chappe. Chappe attempted several different systems, including the use of large panels, and shutters, before settling on a semaphore telegraph, which he successfully tested with the aid of two brothers in 1793. Less than a year after his test, the first line, from Paris to Lille was opened. Telegraph stations were built about six miles apart, usually on hills or in clearings. The semaphore itself, called the regulator, was about fifteen meters in size, allowing for relatively easy visibility between stations. A code for letters and numbers allowed for the transmission of words and sentences. By 1805, the year of Chappe's death, a network of stations had been established throughout much of France. A letter or number could be transmitted from Paris to Toulon, separated by 475 miles, in about 12 minutes. This network continued to grow, so that by 1846 all the major French cities were linked, and lines were extended into Italy, Spain, Belgium, the Netherlands and the western German states.

The authors devote another substantial chapter to Abraham N. Edelcranz, the designer and builder of the optical telegraph system in Sweden. Upon hearing of Chappe's experiments in France, Edelcranz began experiments on a system of his own design, a ten-shutter device which also employed relay stations stretched out across the countryside. By the middle of 1795 Edelcranz had a system in operation from Stockholm to Vaxholm, a distance of about thirty five miles. Over the course of the next two decades, the system was expanded so that it covered most of southern Sweden and was employed by the military during Sweden's war with Russia in 1808. Edelcranz died in 1821, but his system remained in operation well into the 1860s, existing side-by-side with electrical telegraphs, serving to link areas where the wires of the electrical system could not be laid.

The remainder of this book consists of a number of translated documents, including Edelcranz's 1796 treatise on telegraphs, which contains both theory and Edelcranz's design for the Swedish system, and some of the initial letters written to *Gentleman's Magazine* in 1794. There is also a chapter on the protocols and procedures used by optical telegraph operators, including a rather lengthy list of penalties and punishments meted out for

mistakes or fraudulent messages. Also of interest is the author's too brief chapter on optical telegraph systems in other nations. Germany, Norway, England, Spain and the United States all developed some system of optical telegraph. In the United States, the authors point to an optical telegraph system between Boston and Martha's Vinyard in 1801, one in San Francisco between 1849 and 1853, and a line between New York and Philadelphia in the 1840s, but the evidence present is slim.

--David Henning

**2436.** Hondros, E. D. "Materials, Year 2000." *The Materials Revolution: Superconductors, New Materials, and the Japanese Challenge*. Ed. Tom Forester, ed. Cambridge, MA: MIT Press, 1988. 61-84.

Hondros, who at the time of this article was director of the Joint Research Center of the Patten Establishment in the Netherlands, stresses the important role that materials play in technological innovation. They are precursors to innovations expected in the not-too-distant future. The authors notes that governments are becoming increasingly aware of the importance of materials. Hondros assesses the world's reserves of essential industrial materials and is cautiously optimistic as he advocates increased conservation, recycling, reclamation endeavors. This article originally appeared in *The International Journal of Materials and Product Technology*, Vol. 1 (no. 1, 1986).

**2437.** Honey, Maureen, ed. *Creating Rosie the Riveter: Class, Gender, and Propaganda during World War II*. Amherst: University of Massachusetts Press, 1984.

This book discusses the effort of the American government to bring women into the work place during World War II. Honey says that the "predominant media portrayal of women war workers was that they were young, white, and middle-class; furthermore, that they entered the labor force out of patriotic motives and eagerly left to start families and resume full-time home-making. As historians have studied the war period, it has become clear that this image is almost completely false. Contrary to popular belief, the women who entered war production were not primarily middle-class housewives, but working-class wives, widows, divorcees, and students who needed the money to achieve a reasonable standard of living. Most of them had prewar experience in the labor force..." Probably fewer than ten percent of women who worked in war plants had gone to college and more than half had not graduated from high school. Many, if not most, of these women hoped to keep their jobs after the war ended, although many were replaced as male soldiers returned home.

**2438.** Hong, Sungook. "Marconi and the Maxwellians: The Origins of Wireless Telegraphy Revisited." *Technology and Culture* 35 (1994): 717-49.

This articles examines "the priority dispute between Guglielmo Marconi and [Oliver] Lodge over the invention of wireless telegraphy." Hong argues "that any claim for Lodge's priority is incorrect." He is refuting the assertion made about Lodge in Hugh G. J. Aitken's *Syntony and Spark* (1976).

**2439.** Hopwood, Henry V., ed. *Living Pictures: Their History, Photo-Production and Practical Working*. New York: Arno Press & the New York Times, 1899.

This book was originally published in London in 1899. Hopwood begins in his opening chapter by discussing "Persistence of Vision and Continued Perception of same Object." Although fascinated with the topic of persistence of vision, he confines himself in the remaining book "strictly to the description and history of apparatus for producing the illusion of motion."(xi)

The author offers an explanation for what he means by "Living Picture." "If we consider it merely as a view presenting the illusion of motion, then we must go back to the early years of this dying century and attribute its origin to Plateau's Phenakistoscope. If we restrict our definition to views of photographic origin, Wenham's experiments in 1852 fulfilled our requirements forty-six years ago. Should it be required that the photographic record be a true analysis of motion, then thirty-four years have passed since Du Mont indicated the methods of



chrono-photography. Finally, if it be suggested that the picture must last a definite and somewhat lengthy period, the images being secured at short intervals and in a very restricted space of time, we are compelled to admit the Living Picture as a phenomenon of recent growth; but it must not be forgotten that many views of one action, procured by photography and repeated for as long a period as required, were prepared far earlier than any date which may be termed recent. And, further, it must not be ignored that the different stages quoted above led insensibly one to the other; 225/226 each step was founded on the labours of previous workers or at least rested on the same basis. No! emphatically No! There is not, there never was, an inventor of the Living Picture. Say that it grew from an infinitely small germ, as unlike its present form as the butterfly is unlike the egg from which it evolves; say that many minds have each contributed, and still are contributing their mite towards the realisation of that perfection yet to be attained; say that the Living Picture is the work of nineteenth-century civilised man -- and the statement will be as true as any generalisation can be. So far as a single inventor can be named, Plateau must be recognised as the originator of the pictorial method of producing an illusion of motion by means of persistence of vision. This in a double sense for while the Phenakistoscope was the forerunner of all machines in which a rapidly moving picture was momentarily viewed (and this definition includes machine so late in time as Edison's Kinetoscope), yet Plateau's 'Diable soufflant' was the first step toward all those forms of apparatus in which a picture is momentarily viewed while stationary. True the picture was not stationary, but the principle of differential speed between image and shutter was established." (225-26)

This has two appendices. Appendix I is a "Chronological Digest of British Patents" relating to moving pictures (235-53). Appendix II is an Annotated Bibliography, arranged chronologically by year of publication, from 1825 to 1898. (254-65).

**2440.** Hornblow, Arthur. "Among the Players." *Peterson Magazine* 5.9 (1895): 951-60.

This article discusses the upcoming theater season and is accompanied by several pictures of well-known stage actresses. Among the actresses discussed is Maud Adams, who at 24 was John Drew's leading lady. "She is the youngest leading woman on the stage, and one of the most popular and successful. She has a singularly sweet face and the parts she usually plays on stage represent faithfully what she is in real life -- a modest, refined, and sympathetic little gentlewoman. It is not generally known that Maud Adams's father was a Mormon, the family originally having come from Salt Lake City. Her mother, Annie Adams, also an actress in Mr. Drew's company, is likewise a woman of culture and rare amiability. Maud Adams went 959/960 on the stage as a child. She was first seen in New York in a piece called 'The Paymaster,' and later in Hoyt's play 'A Midnight Bell....'" (959-60)

**2441.** Horowitz, Daniel, ed. *The Morality of Spending: Attitudes toward the Consumer Society in America, 1875-1940*. Baltimore and London: Johns Hopkins University Press, 1985.

This work deals with consumerism in the age of the Industrial Revolution and the rise of mass media. Concern about a society fixated with self-gratification and self-realization is not a recent issue. Social surveys conducted by state bureaus from the 1870s gathered data from low- and middle-income groups of families about incomes and expenditures, with the reports containing more than simple statistics. Moralistic judgments were made about how families were spending their money: the purchase of alcohol was alluded to, if not directly cited; in studies from the late nineteenth century; later, attendance at movies was regarded as frivolous. Gradually, however, the middle-class researchers who gathered the data stopped passing judgment. By the 1930s the business of analysis and interpretation passed to sociologists. What became evident from a review of the literature of such studies was an increased expenditure for entertainment and leisure items with each passing decade. From the newspapers and magazines of the past comes commentary about some of the social survey research; the evolution of how the media interpreted the data is also revealing. A society that had prized frugality, thrift, and self-denial had been transformed to one in which household or personal budgets could be made flexible in order to afford amenities.

--James Landers

**2442.** Horrigan, Brian. "The Home of Tomorrow, 1927-1945." *Imagining Tomorrow: History, Technology, and the American Future*. Ed. Joseph J. Corn, ed. Cambridge, MA: MIT Press, 1986. 137-63.

This essay discusses General Electric, Westinghouse, and electricity. Horrigan notes that during the years covered in this essay, the term "home of tomorrow" attracted serious interest at world's fairs, in advertising and magazines, and led to numerous predictions about homes of the future.

**2443.** Horton, William S. "The Art of Seeing Color." *Current Literature* 22.4 (1897): 365-66.

The author notes that at least one illustrator who is color blind is still "alive to line and form." (365) Horton is interested, though, in "the importance and possibilities of color and its subtle influence upon the senses." (366) He then talks about how various colors -- red, blue, green, yellow -- are often associated with warmth or the shedding of blood (red), coldness or depression (blue), quiet and tranquility (green), a spring morning (yellow). He notes that color plays an important role in the world's religions. He turns then to Japan and says that "of all the Oriental nations the Japanese possess the most intense and almost insatiable love of color, which enters into every detail of their civil and religious life, and in their naive and childlike enjoyment of nature lies the secret charm of Japanese art." (366) In North American, the "Indian loves color, and takes supreme delight in decking himself." War paint has a special appeal, the author says.

**2444.** Hounshell, David A. "Hughesian History of Technology and Chandlerian Business History: Parallels, Departures, and Critics." *History and Technology* 12.3 (1995): 205-24.

This article examines the influential ideas of Thomas P. Hughes (history of technology) and Alfred D. Chandler (business history), discusses the interaction between Hughes and Chandler, and identifies areas on which they disagree and agree. "The problem of technological determinism has attended both scholars' work and has become one of the principal avenues by which their work has been criticized. This essay argues that the rise of social construction of technology and its cousins stemmed in large measure from political concerns about human agency in historical change in general and the problem of technological determinism in particular.

"Both social constructivism and historians' embrace of the critique of American manufacturing methods launched by Piore and Sabel in their 1984 book, *The Second Industrial Divide*, have become principal means by which some historians have sought to lessen the dominance of Chandlerian approaches in business history and to move beyond Hughesian systems analysis in the history of technology."

**2445.** Hounshell, David A., comp., ed. *Manuscripts in U. S. Depositories Relating to the History of Electrical Science and Technology*. Washington, D. C.: Smithsonian Institution, Division of Electricity and Nuclear Energy.

In late 1971, the History of Electrical Technology Group - Society of the History of Technology pointed to the need to identify and save sources related to electrical history and also recommended that the Smithsonian Institution, which already had a large collection of electrical artifacts, be the coordinating center of such an undertaking. Thus the Smithsonian's Division of Electricity and Nuclear Energy helped to establish an Archive for the History of Electrical Science and Technology to 1) encourage and coordinate preservation of manuscripts and artifacts, and 2) to maintain a national inventory of such primary materials related to electrical history. The inventory in this 116-page book is built around holdings identified in the *National Union Catalog of Manuscript Collections*.

**2446.** Houston, Edwin J. "The Edge of the Future in Science." *McClure's Magazine* 2.2 (1894): 199.

This brief article was part of a longer article entitled "The Edge of the Future" where well-known people were asked to speculate on what the future would bring. Here, Houston predicts "a practical apparatus for seeing through a wire; i.e., a device for looking into a receiver at one end of a metallic wire and seeing therein a faithful reproduction of whatever optical images are impressed on a transmitter at the other end, even though thousands of miles intervene." (199)

**2447.** Howard, James L. , Reifler, Clifford B., and Liptzin, Myron B. "Effects of Exposure to Pornography." *Technical Report of the Commission on Obscenity and Pornography*. Vol. 8. Washington, D. C.: U. S. Government Printing Office, 1970. 97-132.

The 1970 *Report* of the President's Commission on Obscenity and Pornography argued that repeated exposure to pornography led to satiation or to declining interest in erotic materials. Critics charged that this conclusion rested on slim evidence. This study in the *Report*, for example, used fewer than three dozen college-age males.

**2448.** Howard, T. "Bad Little Bad Girl." *Saturday Evening Post* 230 (1958): 32-33+.

One of several articles in mainstream U. S. magazines publicizing Brigitte Bardot after her movie *And God Created Woman*.

**2449.** Howe, Frederic C. "What To Do with the Motion-Picture Show: Shall It Be Censored?" *Outlook* (1914): 412-16.

Howe, who was chairman of the National Board of Censorship (NBOC) (established in 1909), begins by setting out a list of controversial issues covered by the motion picture that have led to calls for censorship: "sex questions, the white slave traffic, or the social evil.... labor struggles, conditions in mine and factory; when it becomes the daily press of industrial groups or classes, of Socialism, syndicalism, and radical opinion." He then notes that there is one extreme group that wishes to have harsh censorship of all films while another group wants movies to be as free as possible. To the latter group, "the motion picture is no different from the daily press, theater, or any other form of communication." (412)

Howe then discusses the scope of the film industry in 1914 -- "from 16,000 to 20,000 motion-picture theaters in the United States" which "entertain from 7,000,000 to 12,000,000 persons daily, or from 2,000,000,000 to 3,000,000,000 persons a year." (412)

Howe comments on the scope of what movie cameras cover and their potential influence on audiences, and especially on children. "The most inaccessible corners of the earth are being explored by the camera man, while the life of the insect and the plant, of the arctics and the tropics, of the Wild West and the city, are being portrayed to somewhere in the neighborhood of one-tenth of our population every day. Next to the daily press and the school the movie is probably the most influential educational and recreational agency in our daily life. That is one reason why the question of its freedom is of such far-reaching significance.

"No one can trace the influence of the motion-picture show in opening the minds of people to new experiences, new realms of knowledge, new ambitions. It is impossible to measure the contribution which it makes to the mind of the child accustomed to learn only through parents and teachers. Nor can we trace its social or moral influence...." (413)

The movies differ from the saloon, Howe says, and may even be taking business away from the liquor business. "Men now take their wives and families for an evening at the movies, where formerly they went alone to the near-by saloon," he writes. (413) Some people believed then that movies were hurting attendance at live theater, also.

"These are but a few of the unknown, unseen influences which this colossal commercial agency of publicity has set in motion," Howe writes. "To those who would act heedlessly or under the spur of some local repressive agitation on the subject I would suggest that they think through the question, into all of the good and the bad, the immediate and the ultimate, for they are dealing with a force almost as potential as the daily press. Moreover, no one can be sure of the moral effects of any book, drama, or portrayal of fact or fiction that is not obviously vulgar, suggestive, or alluring." (413)

Howe explains the work of the NBOC and that 532 films were submitted to it in January, 1914. The NBOC "has no legal position," he says, and "does not consider the destruction of films as its most important work. The most

valuable results are to be found in the graduate improvement of the quality of motion pictures and in the elimination from all the films of certain undesirable motives, which, in the opinion of the Board, should not be portrayed to audiences containing a considerable percentage of children." (414) Howe says that all the work is done by "voluntary committees" (414) and names many of them and how the censorship process works. He then lists the standards the NBOC tries to follow (415).

Howe warns about the danger of government censorship. "If such censorship is provided for, will not this great field of dramatic expression be subjected to the fear of suppression, so that only the safe and sane, the purely conventional, the uncontroversial film will be produced? he asks. He notes that government censorship of the movies would be comparable to censoring the Associated Press "and almost as dangerous to the freedom of the country. (416) He concludes by saying that "the motion-picture show is not only democracy's theater, it is a great educational agency, and it is likely to become a propagandist agency of unmeasured possibilities." (416)

**2450.** Howe, Robert F. "U.S. Accused of "Censorship by Intimidation" in Pornography Cases." *Washington Post* March 26, 1990 1990, sec. A: 4A.

This article reports that "First Amendment specialists have accused the Justice Department of deliberately abusing obscenity laws to drive mail-order companies out of business for distributing adult films and publications that were never determined to be obscene." These specialists called the Justice Department's National Obscenity Enforcement Unit's strategy "censorship by intimidation."

**2451.** Howeth, Linwood S., ed. *History of Communications-Electronics in the United States Navy*. Washington, D. C.: Government Printing Office, 1963.

**2452.** Howland, John A. "He Made the First Motion Picture to Win a Wager, By Setting Twenty-Four Cameras in a Row." *Chicago Daily Tribune* July 9, 1911 1911, sec. E: 1.

The author of this article on Edward Muybridge writes: "One who now sees moving picture reproductions, vivid scenes of real life that seem an open window through which the man in the theater in his home city may view the manner of living of humanity on the other side of the globe, may witness news events often more completely than if he had been at the places depicted, has much to thank, it seeks, to the argument in California in 1872 and the judge who found something big in his method of decision."

**2453.** Hozic, Aida A., ed. *Hollyworld: Space, Power, and Fantasy in the American Economy*. Ithaca & London: Cornell University Press, 2001.

This book is divided into three chapters -- 1) Hollywood and the Studio; 2) Hollywood on Location; and 3) Hollywood in Cyberspace. The first period, "the era of mass production," runs from the 1920s through the 1950s. The second, "the era of dispersed production," goes from the 1960s to the 1990s. The third, the "digital and infotainment age," from the 1990s forward. These divisions make good sense and as one looks at the infusion of new technologies into movie making, it is understandable why the censorship reflected in the Production Code of 1930 collapsed during the 1960s.

Hozic is insightful in discussing the impact of digitization on movie making, and the new relationship that has developed between Hollywood and the military. She notes that Hollywood's economic imperatives, the fantasy worlds created by this business, and Hollywood's association with the military have inscribed "war and violence into the very economy of the entertainment industry." (137) She notes that such movies as Steven Spielberg's *Saving Private Ryan* have revived the public's affection for people in the military. "Computer companies, such as Silicon Graphics, whose income and research and development once largely depended on the Department of Defense, are increasingly turning to Hollywood in search of projects, ideas and funding. Even the moribund artificial intelligence projects, brainchildren of the Cold War, are being revived by demand from the entertainment

sector. The diminishing influence of the Gunbelt economy and the rise of Siliwood -- the mix of Silicon Valley and Hollywood -- will quite likely change not just the balance of power within Hollywood but the position of Hollywood in both the American and global economy in general." (141)

**2454.** Huang, Han-Yu. "Working through the Unbearable Ambivalence: On the Technological Subject, Space and Time in Cyberpunk and Cyberculture (Chuanyue bukechenshou chih maoduan: Luan tiannao panke yu wanglu wenhua chih keji chuti, kongchien yu shichien)." doctoral thesis, National Taiwan University (Kuoli Taiwan ta hsue), 2001.

This unpublished doctoral dissertation begins from a basic observation that contemporary techno-cultural realities involve a "narrative-crisis" and they are complex, ambivalent and cyberpunk. They will be examined by means of "a symptomatic reading": each enunciation, text, discourse, and practice under examination will be interpreted as betraying its own ideological limitations and contradictions, responding to the overall techno-cultural, symbolic system in crisis. Such a reading posits "the technological Other" as an irreducible category with respect to the conceptions of subjectivity, spatiality, and temporality in cyberculture. The objective is to expose and then "work through" textually — as well as conceptually and ideologically — symptoms, assess how they may generate interpretive and strategic values for our deeper understanding of cyberculture, and formulate a more workable, rather than finalized, model for thinking.

The thesis is divided into four chapters. Chapter one places cyberpunk, an essential part of cyberculture, in the contexts of science fiction and postmodernity. Chapter two offers a critical analysis of various "technological beings" such as cyberorgs, AIs, ALs, memory constructs and cybervoodooos imagined and imaged by cyberpunk and other contemporary technocultural discourses. Chapter Three examines various discourses and inventions related to "cyberspace" and "virtual reality," and expands the discursive formations of both categories by means of relocating them in the Western tradition of "the drive to virtuality." And the last chapter first takes issue with the "death-announcements" of cyberpunk and exposes their ideological symptoms. The next focus is placed upon a more general level: the relevance of "death" (or "end") to the conception of "history," especially under the "posthuman" condition.

As a whole, this essay covers a wide spectrum of science-fictional, philosophical, technological, socio-cultural, and psychoanalytic discourses on body, mind, memory, consciousness, the unconscious, subjectivity, spatiality, reality, virtuality, life and death, evolution, and history.

-- Amy Chu

**2455.** Huang, Yu. "Chinese Television in Mao's Era (1958-1976): A Historical Survey." *Journal of Radio & Television Studies (Gaunbo yu tianshi)* 2.3 (1996): 143-70.

**2456.** Huang, Yu and Jen Wei. "From 'Mouthpieces' to Party-Run Enterprises: Exploration of China's Television, 1958-1998." *East Asia Quarterly (Dongyah jikan)* 29.3 (1998): 76-92.

China's television industry has turned from a propaganda machine to a party-run enterprise during the forty year of its existence. The authors examine the evolution of television, which was first launched in 1958, and consider problems and dilemmas brought by commercialization.

--Amy Chu

**2457.** Hubbell, Richard, ed. *4000 Years of Television: The Story of Seeing at a Distance*. New York: Putnam, 1949.

**2458.** Hubner, John, ed. *Bottom Feeders: From Free Love to Hard Core: The Rise and Fall of Counterculture Heroes Jim and Artie Mitchell*. New York: Doubleday, 1992.

This work is a popular history of hard-core filmmakers Jim and Artie Mitchell. Although the work does not have a bibliography or notes, it does contain useful information on the pornographic film industry. The author does provide some discussion of the early history of stag films, or blue movies, and the rise of magazines such as *Playboy* that featured nudity. The discussion is derivative from early works on these topics. More original is the discussion of the post-1960s. The work discusses how such theaters as the Screening Room, Sutter Cinema, and the O'Farrell in San Francisco played an important role in the exhibition of hard-core films during the 1970s.(110) Such theaters spread into many other cities by the end of the decade. (202) The author provides some information about the technology of some hard-core movies such as *Behind the Green Door* (1973?) which was filmed in 16 mm and cost the Mitchell brothers about \$60,000. (198-200) By the early 1990s, this work notes, if one invested more than \$30,000 on a pornographic videotape, it was unlikely they would make their money back. By and large, though, this work is about personalities, with an occasional observation about the technology of the porn industry.

**2459.** Hudson, C. A. "Computers and Manufacturing." *The Information Technology Revolution*. Ed. Tom Forester, ed. and intro. Cambridge, MA: MIT Press, 1985. 260-72.

At the time of this article, computers were already widely used in factories and in the coming decade, the author predicts their use will be even more widespread. The author gives an account of problems involved in automation, and of CNC, CAD, and CAM. When this appeared, the author worked for Westinghouse Electric. This piece was first published in *Science* magazine (Feb. 12, 1982).

**2460.** Hudson, Heather E. "Satellite Broadcasting in the United States." *Satellite Broadcasting: The Politics and Implications of the New Media*. Ed. Ralph Negrine, ed. New York and London: Routledge, 1988. 216-33.

Hudson surveys the development of satellites from the creation of NASA in 1958 through the early post-Challenger explosion (early 1986). She discusses satellites and cable TV programming, news gathering, teleconferencing, radio broadcasting, voice and data services, and direct broadcasting satellites. She concludes by speculating on the future and notes while the role of satellites will undoubtedly continue to change, "communication satellites will remain an important element in U.S. telecommunications of the foreseeable future...."

**2461.** Hudson, Henry E. "Statement of Henry E. Hudson, Chairman." *Final Report of the Attorney General's Commission on Pornography*. Nashville, TN: Rutledge Hill Press, 1986. 484-86.

Henry E. Hudson chaired the Meese Commission that studied and made recommendation on pornography in 1985-1986. Hudson was a Republican in his late 30s was an attorney who had successfully prosecuted pornography in Arlington County, Virginia. President Ronald Reagan lauded his work at a meeting with leaders of Morality in Media in March, 1983, and later nominated him to be U. S. attorney for the Eastern District of Virginia. Hudson's main interest on the Commission lay in developing legal strategies to proscribe pornography. He doubted the ability of social science research to measure fully the effects of pornography.

**2462.** Hudson, Peggy. "Boudoir Battle Shifts from Wide to Home Screen." *New York Times* Dec. 4, 1966 1966: X13.

This article discusses the increasingly large role that Hollywood films are having on network television. In 1965, the Motion Picture Association of America said that it grossed about \$350 million from TV sales worldwide. Studios were then regularly making several versions of the same film -- one for American theaters, a sexier version for sale abroad, and "a toned-down, covered-up television version." The article notes that such films as Otto Preminger's *Advise and Consent* aired with its homosexual subplot largely intact; Hitchcock's *Psycho* was scheduled to aired with the shower scene shortened but not eliminated; and that other movies dealing with illicit sex, suicide, impotence, and nudity were under consideration.

**2463.** Huesca, Robert , and Dervin, Brenda. "Hypertext and Journalism: Audiences Respond to Competing News Narratives." *Democracy and New Media*. Ed. Henry Jenkins and David Thorburn, eds. Cambridge, MA: MIT Press, 2003. 281-307.

"The purpose of this chapter is to explore the particular changes of hypertext theories to narrative forms and practices of journalism by examining the interactions of news readers and hypertexts. Specifically, it reports the findings of a qualitative study of online news users who read both an original news story that appeared on the *Los Angeles Times* Web site and a redesigned, hypertext version of the same material." (281)

The volume in which the chapter by Huesca and Dervin appears is part of a larger series on new media technologies entitled *Media In Transition*. The volume tries to offer a historical and comparative perspective on its subject in a way that is accessible to a wide audience of humanists, social scientists, and policymakers. As the editors explain, the "essays in this volume capture something of the complexity and disagreement in current discourse about the politics of cyberspace. Some contributors offer us front-line perspectives on the impact of emerging technologies on politics, journalism, and civic experience. What happens when we reduce the transaction cost for civic participation, or increase access to information, or expand the arena of free speech? Other contributors place our shifting understanding of citizenship in historical context, suggesting that notions of cyberdemocracy and online community must grow out of older models of civic life. Still others expand this conversation to consider the global flow of information and to test our American conceptions of cyberdemocracy against developments in other parts of the world. How, for example, do new media operate in Castro's Cuba, or in post-apartheid South Africa, or in the context of multicultural debates on the Pacific Rim? Some contributors examine specific sites and practices, describing new forms of journalism or community organizing. Some voices here are deeply skeptical; other are optimistic. For some writers the new technologies endanger our political culture; for others, they promise civic renewal.

"Most of the papers on which these chapters are based originated in series of public forums and conferences hosted by MIT from 1998 to 2000 under the title 'Media in Transition.' Funded by the John and Mary R. Markle Foundation and organized by the MIT Communications Forum, these events aimed to nourish a broad civic conversation about the political impact of new media technologies. The essays have been revised for this book."

**2464.** Huff, Duane L. "The Magic of Cellular Radio." *The Information Technology Revolution*. Ed. Tom Forester, ed. Cambridge, MA: MIT Press, 1985. 137-46.

"Cellular radio now makes it possible to use public telephones on the move. Soon high-quality, hand-held mobile phones will be widely available for use in taxis, trains, buses, planes, and private cars," Huff predicts. "Industries like construction and fast-food will greatly benefit." This piece appeared originally in *Technology Review* (Nov.-Dec., 1983). See also the article in this anthology, "Will mobile telephones move?" by **Ithiel de Sola Pool** (pp. 144-46).

**2465.** Hughes, Douglas A., ed., ed. *Perspectives on Pornography*. New York: St. Martin's Press, 1970.

This volume has articles (e.g., George Elliott, George Steiner, and Ernest van de Haag) written by social, legal, and political conservatives in the aftermath of the 1970 *Report* by the President Commission on Obscenity and Pornography. They warned that pornography dehumanized society, eroded self-restraint, undermined democratic government, and, when disseminated through mass media, could even destroy civilization. The 1970 *Report* of the President Commission on Obscenity and Pornography argued that pornography and erotica were essential harmless and that restrictions imposed on them by society should be loosened.

**2466.** *The Trials of Oscar Wilde (aka The Man with the Green Carnation)*. 1960, 1960.

This film, which starred Peter Finch, deals with the homosexual relationship between Oscar Wilde and Lord Alfred Douglas, and legal and human difficulties it posed.

**2467.** Hughes, Thomas P., ed. *American Genesis: A Century of Invention and Technological Enthusiasm, 1870-1970*. New York: Viking, 1989.

Hughes offers a good overview of a century of technological development, although his coverage of the late-nineteenth and early twentieth centuries is superior to his treatment of the later period. Of particular interest are his Introduction (“Technological Torrent”), chapter 7 on “The Second Discovery of America,” chapter 8 on “Tennessee Valley and Manhattan Engineer District,” and the last chapter (no. 9), “Counterculture and Momentum.”

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This study of the century of American invention, described by Hughes as roughly 1870 to 1970 is a gripping book that straddles the border between popular and academic history. Hughes seeks to place the history of technology squarely in the center of mainstream American history, rather than a separate niche of inquiry. As he says, the history of technology in the United States is the study of the nation involved in its “most characteristic activity.” The history of technology, for Hughes, *is* American history. During these years, inventors and “experts” of various kinds unleashed a dramatic reorientation of American life around new products and technologies, including many that fall under the heading of mass communication. Hughes’s discussion of technological enthusiasm, the stunning optimism and forward thinking that overcame most Americans, is helpful for understanding why people were so quick to adopt the new products and, more interestingly, place so much faith in the scientist to resolve economic and social problems.

The careers of America’s foremost inventors and scientists have been studied nearly as much as the inventions and innovations themselves. What Hughes tries to do in this volume is to look at the breadth of the “technological century” and place it in the context of political, economic, and social change that made America modern. Scholars looking for information on people like Edison, Sperry, Insull, and the Wright Brothers will not be disappointed. He describes their work adequately. What makes the book more interesting is how he presents the material. The Wright Brothers, for example, are presented within the context of the rise of the military-industrial complex rather than as heroic and visionary inventors. Insull is depicted in the context of the way his electrical grid changed people’s lives.

The book is based on the idea of systems, which Hughes believes is the greatest accomplishment or legacy of the period covered in the book. It is not the individual invention, but the invention of a system of inventing that attracts his scholarly eye. Fordism and Taylorism are presented as more than just ways of doing business, but instead as a reorientation of American life. The other dominant theme in the book is the rise of gigantic engineering projects, like the TVA and the Manhattan Project, that join government, academia, and the business community. The social effects of the TVA, he argues, are probably greater than the economic costs or physical changes to the landscape. A final interesting thread in the book is a running discussion of the effect of technological enthusiasm on modern art and architecture. The rise of the machine had an enormous impact on the subject matter and philosophy of modern art, more or less forcing a total reexamination of the very purpose and meaning of art.

Communications scholars will possibly be disappointed in the lack of material narrowly focused on the rise of mass communications technology. The invention and spread of radio gets some ink here, but other technologies that we know have changed communication profoundly are absent. However, the book is valuable for communication history because of its examination of the rise of systems, like the electric grid which enabled almost all of mass communication technology, and the idea of technological enthusiasm itself, which played a role in how people adapted to and made use of new communication technology in their daily lives.



-- Rob Rabe

**2468.** ---, ed. *Networks of Power: Electrification in Western Society, 1880-1930*. Baltimore: Johns Hopkins University Press, 1983.

Hughes writes that "Of the great construction projects of the last century, none has been more impressive in its technical, economic, and scientific aspects, none has been more influential in its social effects, and none has engaged more thoroughly our constructive instincts and capabilities than the electric power system. A great network of power lines which will forever order the way in which we live is now superimposed on the industrial world." (from the opening paragraph of the Introduction). This infrastructure took form between 1880 and 1930.

This work is an excellent comparative study of the spread of electrical networks in the late nineteenth and early twentieth centuries in the United States, Germany, and Britain. Hughes gives a good account of Thomas Edison's construction of the first network in the Pearl Street section in New York City's financial district during the early 1880s. He notes that Edison was not content with isolated inventions such as the electric light, but rather concentrated on systems of invention. Edison gained patents on scores of inventions related to the electric light.

Hughes contends that Britain lagged behind the United States and Germany in building an electrical network because the latter two countries provided more favorable environments for business investment. In New York, Edison had to deal with local officials to gain permission to open city streets and for other construction necessities. In London, permission frequently had to be obtained from Parliament.

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Hughes looks at the social history, and to some degree the technical history, of the process by which the networks of electrical power were put into place in the industrialized nations between 1880 and 1930. This was an uneven process that varied from one nation and locality to another, depending upon a variety of cultural, political and economic factors. Hughes focuses on the United States, Germany and England, and especially on Chicago, Berlin and London. The three cities vary substantially as to these cultural, political and economic factors, and demonstrate that electrification was hardly a matter of immediate and sweeping change once the technology was made available. London, a very old city that had thoroughly weathered the first industrial revolution, was locked into a conservative cast of mind that presented difficulties for the new technology. Newer cities, Chicago and Berlin were much more receptive, though their political climates varied considerably. Berlin had the benefit of honest and civic-minded politicians; Chicago did not, but fortunately found itself under the ministrations of an unusually competent autocrat, Samuel Insull. Overall, Hughes sees this process of electrification to have been a conservative one once it gathered the momentum of size in terms of both the physical networks themselves and the capital investment. Once the initial skirmish between direct and alternating currents had played itself out, very little dramatically new technology found its way into the process.

--Gordon Jackson

**2469.** ---. "The Stage from a Clergyman's Standpoint." *Forum* 20.6 (1896): 695-704.

The author says that only forty years ago "the whole trend of the pulpit was against the stage, and it is only by very slow although very perceptible changes that the theatre has gradually been tolerated by religious teachers." (695) Bishop Fraser of Manchester, England, had hoped to reform the theater but near his death, Hughes says, he wrote to an American clergyman his efforts had been disappointing. "He [Fraser] found that neither the managers

of theatres nor the actors themselves desired any great reform in the direction of morality, while the public seemed to care very little about the subject." (696)

Although frustrated by efforts to reform the stage and actors, ministers had to come to terms with the theater if for no other reason that it was too important to be left alone. "The theatre is an enormous influence," he said, and where ministers preached once or twice a week, the theatre was "an influence and an instruction, either for good or evil, every day of the week." (696) It was impossible to eliminate.

Hughes argues that ministers needed to give playgoing serious attention. "I have been told that if any leading preacher of New York city were to denounce any particular play it would be the means of making such a play exceedingly popular. I do not think so. I believe that if a pastor of a fashionable church were to denounce any particular play as positively immoral, it would very soon disappear from the stage. A very large percentage of the ordinary playgoers are communicants of the churches, and a well-considered condemnation of a play would certainly injure its popularity. 'Christian people' would not think it 'respectable' to sit through a play which had been condemned by their spiritual pastors. All that is needed is a little more ministerial courage with regard to the stage, and it will very soon be seen that the pulpit really possesses more power in this direction than it ever had in the history of the modern drama. **One thing is certain," Hughes concludes. "If the stage is left to his own devices it will become a fruitful source of injury to the moral well-being of the nation." (704)** (emphasis added)

**2470.** ---. "Technological Momentum." *Does Technology Drive History? The Dilemma of Technological Determinism*. Ed. Merritt Roe Smith and Leo Marx, eds. Cambridge, MA: MIT Press, 1994. 101-13.

Hughes develops the idea of "technological momentum," and argues that "younger developing systems tend to be more open to sociocultural influences while older, more mature systems prove to be more independent of outside influences and therefore more deterministic in nature." He sees "technological momentum" a more useful concept than "technological determinism or social constructivism."

**2471.** Hugill, Peter J., ed. *Global Communications since 1844: Geopolitics and Technology*. Baltimore: The Johns Hopkins University Press, 1999.

This substantial work is written by a historical geographer. Hugill says that "the primary idea informing this book is that human history, at least for the last 500 years, has been subject to some interesting regularities and that these regularities have been somewhat controlled by the technologies that involve the movement of ideas, goods, people, and information." This "book stands as a rather elaborate footnote" to Hugill's earlier work, *World Trade since 1431: Geography, Technology, and Capitalism* (1993).

Hugill begins in 1844 with the appearance of the "first user friendly" telegraph, and his work ends in 1945 when the United States assumed hegemony over Great Britain in communication. A concluding chapter (no. 8) deals with developments from 1945 to 1971, and considers innovations in telecommunications such as submarine telephony beginning in 1956, and satellite communication, which gave Americans dominance. The author attempts to explain how and why the U.S. surpassed Britain, and why after World War I that even though America assumed military superiority, it still lagged behind the British in communications. The years from 1918 to 1945 were a transition period. "This work focuses on the switch from British to American leadership and contributes to discussions about two key geostrategic and geopolitical questions: Why did Germany lose the two-phase war of transition from 1914 to 1945, and why was the transition from British to American hegemony so slow?"

While Hugill says that he recognizes the significance of one-way communication (e.g., movies), he is concerned primarily in this book with two-way communication. "Four telecommunications technologies are clearly important," Hugill writes: "telegraphy, telephony, radio, and radar." He deals with each in turn, and in the process also discusses such other communications - related topics as air power, television, and satellites.

This work is informed by theoretical perspectives set out in the opening chapter. It is "rooted in the two macrotheoretical perspectives of world-systems and long waves," the author explains. With regard to long-wave theory, Hugill builds on the work of Brian Berry, whose book *Long-Wave Rhythms in Economic Development and Political Behavior* appear in 1991, and Peter Hall and Paschal Preston's *The Carrier Wave* (1988). Hugill also relates his research to Harold A. Innis's theories set out in *Empire and Communication* (1950), and *The Bias of Communication* (1951).

**2472.** Hull, Geoffrey P., ed. *The Recording Industry*. Boston: Allyn and Bacon, 1998.

This book seeks to reexamine what the recording industry had become by the mid-1990s as it entered "a post industrial phase." The author's primary focus is economic because he believes the most important changes in the industry have been economic. Technology, too, has had a central place in the industry's development. Hull writes that "there is no particular Marxist or other critique of the industry. With due respect to those who prefer a cultural or social perspective, there are other publications which do that and such a perspective is not particularly helpful in understanding how and why the industry functions the way it does. Economics is the key to the importance of the recording industry as an entertainment medium of mass communication. Economics is the key to understanding how the three income streams in the industry (the sale of recordings, music publishing, and live appearances) have dominated by the recording interests and how those streams are interrelated. Therefore, the primary perspective here is economic. The three parts of the book examine 1) the industry overall, its relation to other media and its three primary parts, or income streams; 2) the production and marketing functions in detail, including record retailing; 3) the legal structures of copyright law that are so critical to the recording industry, as well as several related laws of significance."

Several themes run through these pages: 1) the dominant factor in the music business is the recording industry. 2) New technology has given more people the ability to make recordings and earn money from them, and also have made music more accessible to a larger number of people. 3) Although the industry is concentrated in a half dozen large multinational firms, diversity of music is increasing and a broader public is being served than ever before. 4) Finally, large-scale global economic considerations fuels changes in the industry.

**2473.** Human, Brian. "Kodachrome Icons: Photography, Place and the Theft of Identity." *International Journal of Contemporary Hospitality Management* 11.2 and 3 (1999).

This essay discusses the social impact of photography in the construction of tourist destination. The author points out that tourist photography, because of the consuming nature of tourism, is endowed with a power of selection which can lead to the distortion of spatial and ethnic identity into a series of icons. The consequences of the commodification of places are concerned with the issue of marketing and the media when tourist photographic images are produced. As a result, the author proposes that more ethnographic and empirical researches on this issue are necessary and helpful to the study the destination management.

--Huai-Hsuan Chen

**2474.** Hume, Ellen. "Resource Journalism: A Model for New Media." *Democracy and New Media*. Ed. Henry Jenkins and David Thorburn, eds. Cambridge, MA: MIT Press, 2003. 331-64.

Hume writes that "in a media culture dominated by journalists, some are doing important and courageous work, such as the international reporting from Bosnia during the ethnic cleansing of 1993-1996. The uses of faxes, videocassettes, and the Internet help keep outlawed democracy movements alive in repressive countries like China.

"But in the United States, the world's most important incubator for democracy, these tools are largely squandered. It is the message, not the medium, which is the problem. If the content is wrong, it is wrong in all its media forms. All the gorgeous streaming video and razzle-dazzle delivery systems won't make it any better for our

civic culture. America's media-driven culture is saturated with entertainment, much of it violent. We've cleaned up the air but toxified the airwaves. A mounting body of scholarship demonstrates the deleterious impact of this material is having on children and on democracy in general." (331)

The volume in which Hume's chapter appears is part of a larger series on new media technologies entitled *Media In Transition*. The volume tries to offer a historical and comparative perspective on it subject in a way that is accessible to a wide audience of humanists, social scientists, and policymakers. As the editors explain, the "essays in this volume capture something of the complexity and disagreement in current discourse about the politics of cyberspace. Some contributors offer us front-line perspectives on the impact of emerging technologies on politics, journalism, and civic experience. What happens when we reduce the transaction cost for civic participation, or increase access to information, or expand the arena of free speech? Other contributors place our shifting understanding of citizenship in historical context, suggesting that notions of cyberdemocracy and online community must grow out of older models of civic life. Still others expand this conversation to consider the global flow of information and to test our American conceptions of cyberdemocracy against developments in other parts of the world. How, for example, do new media operate in Castro's Cuba, or in post-apartheid South Africa, or in the context of multicultural debates on the Pacific Rim? Some contributors examine specific sites and practices, describing new forms of journalism or community organizing. Some voices here are deeply skeptical; other are optimistic. For some writers the new technologies endanger our political culture; for others, they promise civic renewal.

"Most of the papers on which these chapters are based originated in series of public forums and conferences hosted by MIT from 1998 to 2000 under the title 'Media in Transition.' Funded by the John and Mary R. Markle Foundation and organized by the MIT Communications Forum, these events aimed to nourish a broad civic conversation about the political impact of new media technologies. The essays have been revised for this book."

**2475.** Hunnings, Neville March, ed. *Film Censors and the Law*. London: George Allen & Unwin, Ltd, 1967.

The book, published in 1967, is good on motion pictures censorship worldwide. It provides an international context against which to understand developments in the United States where the system of self regulation under the motion picture industry's Production Code had, by 1967, collapsed.

**2476.** Hunt, Alan, ed. *Governing Morals: A Social History of Moral Regulation*. Cambridge, Eng.: Cambridge University Press, 1999.

This book provides a history of moral regulation in the United States and Great Britain from the late seventeenth century to the late twentieth century. Hunt maintains that often the most powerful force for moral regulation comes from the middle class rather than from those who hold government power. He examines the work of vice societies and such opponents of vice as Anthony Comstock. Chapters 3 and 4 deal with changing dynamics of moral regulation in Great Britain and the United States during the late-nineteenth and early twentieth centuries as emphasis shifted from sexual purity to social hygiene. Chapter 5 is entitled "Sexual Purity, Maternal Feminism and Class in Late Victorian Britain, and the concluding chapter is "Retraditionalising Moral Regulation: Making Sense of Contemporary Moral Politics." Conceptually, Hunt draws on such writers as Michel Foucault.

**2477.** Hunt, Dennis. "Fundamentalists Urge "E.T." Video Boycott; Pre-Order Set Record." *Los Angeles Times* Sept. 16, 1988 1988, sec. 6 (Calendar): 4.

This article regards the effort by religious leaders, many angry over Universal Pictures' movie *The Last Temptation of Christ* (1988), to boycott the video rental of Universal's popular film *E.T.* (1982).

**2478.** ---. "Home Tech/Video: Ken Russell's Movie Available in Four Versions." *Los Angeles Times* Jan. 31, 1992 1992, sec. F: 25F.

This article notes that Ken Russell's movie *Whore* (1991), rated NC-17 for theaters, is available in four different versions on video cassette.

**2479.** ---. "Home Tech/Video: New Releases from the "Valley" of Clunkers." *Los Angeles Times* May 21, 1993 1993, sec. F (Calendar): 24F.

This article involves the home video release of the Russ Meyer movie *Beyond the Valley of the Dolls* (1969), which had been X rated when it first appeared in movie theaters.

**2480.** ---. "'Temptation" Video to Rekindle Fundamentalist Ire?" *Los Angeles Times* June 2, 1989 1989, sec. 6 (Calendar): 13.

This article reports that fundamentalists are angry about the home-video release of Martin Scorsese' movie *The Last Temptation of Christ* (1988).

**2481.** ---. "Video Log: Christie Hefner Attacks Meese Report at Convention." *Los Angeles Times* Aug. 29, 1986 1986, sec. 6 (Calendar): 21.

Christie Hefner, the president of Playboy Enterprise, attacks the Meese Commission for inaccuracies and dubious conclusion at the Video Software Dealers' Convention in Las Vegas.

**2482.** Hunt, Morton M., ed. *The Natural History of Love*. New York: Alfred A. Knopf, 1959.

. "At no time in history has so large a proportion of humanity rated love so highly, thought about it so much, or displayed such an insatiable appetite for word about it," wrote Hunt in 1959. It was "a safe guess that never before have so many of the plays, novels, and stories of an era centered about, or at least included, themes of love and sex. And this is true not only of fiction. The news media are crammed with reports of the romances, marriages, infidelities, and quarrels of the famous; in the love affairs of the celebrities, millions of the obscure live out their own dreams." Hunt made only slight connection between these attitudes and modern media. During the 1950s, erotic materials, either in magazines, home movies and other forms of recording, and even on television became much more readily available in people's homes.

**2483.** Hunter, Dard, ed. *Papermaking: The History and Technique of an Ancient Craft*. New York: Alfred A. Knopf, 1943.

Hunter wrote extensively on the history of papermaking. Many of his earlier books were published on expensive, handmade paper. This informative volume draws material from many of Hunter's earlier works and was published in commercially affordable format. The book has more than 160 illustration, a bibliography that divides works on into three categories: Oriental, Occidental, and Watermarks. It also has a lengthy "Chronology of Paper and Allied Subjects" (311-74), covering the years from 2700 B.C. to 1942.

**2484.** Hunter, James Davison, ed. *Culture Wars: The Struggle to Define America*. New York: Basic Books, 1991.

**2485.** Huntington, Samuel P. "Political Development and the Decline of the American System of World Order." *Daedalus* 96.3 (1967): 927-29.

This piece appeared in an issue of *Daedalus* devoted to speculation about what would life be like in the year 2000. Huntington says that "future historians will... view the Soviet Union, China, and the United States as expansionist powers during this period, but they will view the U.S. as a highly successful expansionist power and the other two as frustrated expansionist powers.

"This is preliminary hypothesizing that in the year 2000 the American world system that has been developed during the last twenty years will be in a state of disintegration and decay. Just as American influence has replaced

European influence during the current period, so also during the last quarter of this century American power will begin to wane, and other countries will move in to fill the gap."

**2486.** Hurley, F. Jack, ed. *Portrait of a Decade: Roy Stryker and the Development of Documentary Photography in the Thirties*. Baton Rouge: Louisiana State University Press, 1972.

*Portrait of a Decade* chronicles the history of the Farm Security Administration photography project from its inception in 1935 to its demise in 1943. Although Hurley devotes a large portion of the book to the photographers' biographies, their field work, and the mounting bureaucracy playing the project, he emphasizes that "the focus is on the personality of Roy Stryker." (viii) He begins his study by examining Stryker's formative years as a youth in Colorado, and later as a student at Columbia University under the tutelage of economics professor Rexford Guy Tugwell. When Tugwell moved to Washington and created the Historical Section -- Photographic as part of the Resettlement Administration's Information Division, he hired Stryker to direct the unit. Hurley contends that although Stryker was not a photographer, he was an ardent proponent in using photography as a tool to educate the public about rural poverty, and hired photographers Walker Evans, Dorothea Lange, and Arthur Rothstein, among others, to document the widespread suffering brought on by the Great Depression. After the Resettlement Administration was transferred into the Department of Agriculture and renamed the Farm Security Administration, Hurley notes that Stryker instructed his photographers to focus on the success of the New Deal relief programs, resulting in photographs that depicted a more positive image of rural America. Hurley's last two chapters address the use of FSA photographs in the print media, Stryker's dispute with Congress regarding the validity of the photography project during the early years of World War II, and his resignation from government work in 1943.

--Michele Kroll

**2487.** Hurwitz, Roger. "Who Needs Politics? Who Needs People? The Ironies of Democracy in Cyberspace." *Democracy and New Media*. Ed. Henry Jenkins and David Thorburn, eds. Cambridge, MA: MIT Press, 2003. 101-12.

Hurwitz writes that "the heroic landscape of cyberspace as an electronic frontier or commons should be repainted as an area contested by state and society or perhaps as a shopping mall where politics does not matter until one's credit card is rejected. Cyberspace does, however, resemble a frontier in one important respect: It lacks a tradition of governance that can be generalized to the world beyond it." (110)

The volume in which Hurwitz's chapter appears is part of a larger series on new media technologies entitled *Media In Transition*. The volume tries to offer a historical and comparative perspective on its subject in a way that is accessible to a wide audience of humanists, social scientists, and policymakers. As the editors explain, the "essays in this volume capture something of the complexity and disagreement in current discourse about the politics of cyberspace. Some contributors offer us front-line perspectives on the impact of emerging technologies on politics, journalism, and civic experience. What happens when we reduce the transaction cost for civic participation, or increase access to information, or expand the arena of free speech? Other contributors place our shifting understanding of citizenship in historical context, suggesting that notions of cyberdemocracy and online community must grow out of older models of civic life. Still others expand this conversation to consider the global flow of information and to test our American conceptions of cyberdemocracy against developments in other parts of the world. How, for example, do new media operate in Castro's Cuba, or in post-apartheid South Africa, or in the context of multicultural debates on the Pacific Rim? Some contributors examine specific sites and practices, describing new forms of journalism or community organizing. Some voices here are deeply skeptical; others are optimistic. For some writers the new technologies endanger our political culture; for others, they promise civic renewal.

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**2488.** *Freud (aka The Secret Passion)*. 1962, 1962.

By 1961 there were several movies in production in which homosexuality was a major theme, even though the movie industry's Production Code forbade this topic. These films included Otto Preminger's *Advise and Consent* (Columbia, 1962), John Huston's *Freud* (Universal, 1962), United Artists' *The Best Man* (1964), starring Henry Fonda, United Artists' *The Children's Hour* (1961), and *The Devil's Advocate*.

Montgomery Clift played Sigmund Freud in this film.

Summary from American Film Institute Catalog: "In 1885, 30-year-old neurologist Dr. Sigmund Freud quarrels with his superior, Professor Theodore Meynert, over the nature of hysteria and takes a leave of absence from the Vienna General Hospital. In Paris, he studies under Professor Charcot, a pioneer in the use of hypnosis to demonstrate that disease can be mentally induced. Following his marriage to Martha Bernays, Freud becomes the protégé of Dr. Joseph Breuer, another advocate of hypnotism, and together they treat Cecily Koertner, a semi-paralyzed young woman who also suffers from insomnia and impaired vision. As a result of his sessions with both Cecily and Carl von Schlosser, a young man who assaulted his father because of an incestuous love for his mother, Freud determines that all neuroses stem from repressed sexuality. His revolutionary theory, partially based upon his own childhood recollections, offends the entire medical profession, including Breuer. Nevertheless, Freud continues experimenting with Cecily and eventually drops hypnosis in favor of a new technique, "free association," in which he is able to analyze her dreams and interpret the meaning of chance remarks she makes during their conversations. As Cecily's mental health gradually improves, Freud develops his theory of the Oedipus complex and delivers a lecture on the subject; his colleagues react with derisive shouts, but psychoanalysis is born."

Note: Filmed in England. Also known as *The Secret Passion*.

**2489.** Huston, John, ed. *An Open Book*. New York: Alfred A. Knopf, 1980.

Huston discuss his career in motion pictures, including his movie *Reflections in a Golden Eye*, about a homosexual army officer starring Marlon Brando and Elizabeth Taylor. Huston talks about how he used a special coloring technique in filming this movie to give the picture a golden tint.

**2490.** Hutchings, John B. "Color in Plants, Animals and Man." *Color for Science, Art and Technology*. Ed. Kurt Nassau, ed. Amsterdam: Elsevier, 1998. 221-46.

This essay notes that color is important in creating a sexual environment for many animals, including man. Hutchings devotes attention to melanin skin pigmentation (241-43). He notes that "areas of sexual interest are accentuated by higher concentrations of melanin. When looking at an object, our eyes do not remain on one fixed area but tend to scan over the surface. When we look at a face we seek to communicate and gain information; that is, we look more at the eyes and mouth, those parts which contain higher melanin concentrations. We assist nature in emphasizing particular regions of sexual interest. For example, the larger fleshier lips of the female are further accentuated by the use of lipstick. The routine has been practiced for at least 4000 years. From time to time in different cultures, emphasis has been placed on different features as releasers of sexual interest. An example is the evolution of protruding buttocks among the Hottentot and Bushmen females." (242-43)

**2491.** Hutchinson, Thomas H., ed. *Here is Television: Your Window on the World*. New York: Hastings House, 1946.

**2492.** Hutchison, Harold F., ed. *The Poster: an illustrated history from 1860 [sic]*. New York: Viking Press, A Studio Book, 1968.

This work covers the history of the poster in Europe and America. It devotes two early chapters to posters in France from 1860-1900 and in Britain and the U.S. during the same period. Then comes "The New Century, 1900-1913," and "The First World War 1914-1919." There follows a chapter on the 1920s, one on "The vintage[sic] Thirties in Europe," one on "Propaganda, 1939-1946," and "The Poster International 1947-1967" (short sections are given to individual countries). The final chapter deals with "New Trends." The virtue of this work is that it discusses many artists and gives the reader an idea of what happened not only in the United States but in Europe. Its drawback stems from its broad coverage -- nothing much is covered in depth.

**2493.** Huxley, Aldous, ed. *The Doors of Perception*. New York: Harper & Brothers, 1954.

Huxley writes about the influence of "mescaline, the active principle of peyote" on perception. Among the influences were the ways in which one perceives colors. "The change which actually took place in that world was in no sense revolutionary. Half an hour after swallowing the drug I became aware of a slow dance of golden lights. A little later there were sumptuous red surfaces swelling and expanding from bright nodes of energy that vibrated with a continuously changing, patterned life. At another time the closing of my eyes revealed a complex of gray structures, within which pale bluish spheres kept emerging into intense solidity and, having emerged, would slide noiselessly upwards, out of sight. But at no time were there faces or forms of men or animals. I saw no landscapes, no enormous spaces, no magical growth and metamorphosis of buildings, nothing remotely like a drama or parable. The other world to which mescaline admitted me was not the world of visions; it existed out there, in what I could see with my eyes open. The great change was in the realm of objective fact. What had happened to my subjective universe was relatively unimportant.

"I took my pill at eleven. An hour and a half later, I was sitting in my study, looking intently at a small glass vase. The vase contained only three flowers -- a full - 16/17 blown Belle of Portugal rose, shell pink with a hint at every petal's base of a hotter, flammier hue; a large magenta and cream-colored carnation; and, pale purple at the end of its broken stalk, the bold heraldic blossom of an iris. Fortuitous and provisional, the little nosegay broke all the rules of traditional good taste. At breakfast that morning I had been struck by the lively dissonance of its colors. But that was no longer the point. I was not looking now at an unusual flower arrangement. I was seeing what Adam had seen on the morning of his creation -- the miracle, moment by moment, of naked existence." (16-17)

Huxley continues: "Visual impressions are greatly intensified and the eye recovers some of the perceptual innocence of childhood, when the sensum was not immediately and automatically subordinated to the concept. Interest in space is diminished and interest in time falls almost to zero," he writes. (25) "Mescaline raises all colors to a higher power and makes the percipient aware of innumerable fine shades of difference, to which, at ordinary times, he is completely blind. It would seem that, for Mind at Large, the so-called secondary characters of things are primary." (27)

Huxley believed that "humanity at large will ever be able to dispense with Artificial Paradises seems very unlikely. Most men and women lead lives at the worst so painful, at the best so monotonous, poor and limited that the urge to escape, the longing to transcend themselves if only for a few moments, is and has always been one of the principal appetites of the soul. Art and religion, carnivals and saturnalia, dancing and listening to oratory -- all these have served, in H. G. Wells's phrase, as Doors in the Wall. And for private, for everyday use there have always been chemical intoxicants...." (62)

**2494.** Hyer, Marjorie. "Evangelical Broadcasters Define Role in Politics." *Washington Post* Feb. 4, 1984, sec. B: 6B.

This article notes that the 4,000 Christian evangelicals that attended the National Religious Broadcasters 41st annual meeting in Washington, D.C., discovered that the program focused strongly on politics. President Ronald Reagan addressed the group and condemned the American Civil Liberties Union, child pornography, infanticide, abortion, and substance abuse.



**2495.** Ide, Thomas Randal. "The Technology." *Microelectronics and Society: For Better or for Worse: A Report to the Club of Rome*. Ed. Günter Friedrichs and Adam Schaff, eds. Oxford, Eng.: Pergamon Press, 1982. 37-88.

Here is an accessible and reasonably brief history of the development of microelectronics starting with vacuum tubes, through the transistor, integrated circuit, and microprocessor. The author relates developments to information and society.

**2496.** Iles, George, ed. *Flame, Electricity and the Camera: Man's Progress from the First Kindling of Fire to the Wireless Telegraph and the Photography of Color*. New York: Doubleday and McClure, 1900.

This book contains a number of interesting observations. For example, Iles compares the flame to electricity: "Flame, the old time servant, is individual; electricity, its successor and heir, is collective. Flame sits upon the hearth and draws a family together; electricity, welling from a public source, may bind into a unit all the families of a vast city, because it makes the benefit of each the interest of all." (259)

**2497.** Immel, A. Richard. "The Automated Office: Myth Versus Reality." *The Information Technology Revolution*. Ed. Tom Forester, ed. and intro. Cambridge, MA: MIT Press, 1985. 312-21.

This piece first appeared in May, 1983 in *Popular Computing*. The author notes that while word processing has gained acceptance in the office, that video conferencing and electronic mail have not. Immel calls for a reexamination of the idea of office "productivity."

**2498.** Information Infrastructure Project, John F. Kennedy School of Government, ed. *Information Infrastructure Sourcebook: Version 4.0 (3 Volumes)*. [Cambridge, MA]: Information Infrastructure Project, ... John F. Kennedy School of Government, Harvard University, 1994.

This *Sourcebook* is divided into five sections and published in three volumes.

- Volume I:           Part 1 -- *Historical Documents*. Arranged in reverse chronological order.  
                          Part 2 -- *Vision Statements and Position Papers*. In alphabetical order by source.  
                          Part 3 -- *Program and Project Descriptions*. Alphabetically by source.
- Volume II:           Part 4 -- *Reports*. Alphabetically by source.
- Volume III:          Part 5 -- *Pending Legislation*. By bill number.

This version of the *Sourcebook*, the first to be published in three volumes, "is designed to document policy development for information infrastructure and to serve as a compact reference for planners and policymakers in all sectors." Its creators hope that the sourcebook will continue to elicit documents that might have been missed.

**2499.** Inglis, Andrew F., ed. *Behind the Tube: A History of Broadcasting Technology and Business*. Boston: Focal Press, 1990.

**2500.** Inglis, Ruth A., ed. *Freedom of the Movies: A Report on Self-Regulation from The Commission on Freedom of the Press*. Chicago: University of Chicago Press, 1947.

This book was a special report from the Commission on Freedom of the Press. Inglis begins by saying that "the movies are entering a new phase in their development as a mature organ of mass communication." She then examines past efforts to regulate film technology, and the self-regulation that the movie industry adopted. The book ends with recommendations for making film socially and artistically responsible, and more central to national

and international life. Following this work, a series of technological, legal, and leadership changes helped to open the screen to a wider range of entertainment.

**2501.** Innis, Harold A., ed. *The Bias of Communication*. Toronto: University of Toronto Press, 1951.

Marshall McLuhan wrote the Introduction to the 1964 edition of this work. McLuhan notes Innis's influence in his own *The Gutenberg Galaxy* (1962). Of Innis's work, McLuhan says that "each sentence is a compressed monograph." *The Bias of Communication* is a collection of revised papers that had been published elsewhere. The volume begins with "Minerva's Owl," which was Innis's presidential address to the Royal Society of Canada in 1947. There follows "The Bias of Communication," a paper originally presented at the University of Michigan in April, 1949, and "A Plea for Time," which was delivered at the University of New Brunswick in 1950. Then "The Problem of Space," and "Industrialism and Cultural Values," the latter being a paper read at the 1950 annual meeting of the American Economic Association in Chicago. "Technology and Public Opinion in the United States" was given at the University of Michigan in April, 1949. Finally, "A Critical Review" contains extracts from a paper given at the Conference of Commonwealth Universities in Oxford in July, 1948. Two appendices follow: D. Q. Innis's "A Note of Communication and Electromagnetic Resources in North America," and "Adult Education and Universities."

**2502.** ---, ed. *Changing Concepts of Time*. 1952. Lanham, MD: Rowman & Littlefield Publishers, Inc., 2004.

This work was the last book written by the Canadian political economist, Harold A. Innis. It was originally published in 1952 by the University of Toronto Press. In this, the 2004 edition, James W. Carey contributes an Introduction. Innis covers the following topics: 1) The strategy of culture; 2) Military implications of the American constitution; 3) Roman law and the British Empire; 4) The Press, a neglected factor in the economic history of the twentieth century; and 5) Great Britain, the United States, and Canada.

**2503.** ---, ed. *Empire and Communication*. Oxford: Clarendon Press, 1950.

This book contains the first three chapters of a large History of Communication that Innis wrote before his death in 1951. Marshall McLuhan notes in his Foreword to the 1972 edition of this book that Innis "saw media, old and new, not as mere vertices at which to direct his point of view, but as living vortices of power creating hidden environments that act abrasively and destructively on older forms of culture." Innis devotes chapters to Egypt, Babylonia, "The Oral Tradition and Greek Civilization," and to "The Written Tradition and the Roman Empire." The final two chapters treat "Parchment and Paper," and "Paper and the Printing Press."

**-SV**

Innis believed that communication "occupies a vital place" in the history of civilization and the media of communication can be classified along two dimensions – time and space. The more "permanent" the medium the greater the stability across *time*, the less permanent but more easily transported allow for greater spread of communication across *space*.

"Media that emphasize time are those that are durable in character, such as parchments, clay and stone. The heavy materials are suited to the development of architecture and sculpture. Media that emphasize space are apt to be less durable and light in character, such as papyrus and paper. The latter are suited to wide areas in administration and trade. The conquest of Egypt by Rome gave access to supplies of papyrus, which became the basis of a large administrative empire. Materials that emphasize time favour decentralization and hierarchical types of institutions, while those that emphasize space favour centralization and systems of government less hierarchical in character. Large-scale political organizations such as empires must be considered from the standpoint of two dimensions, those of space and time, and persist by overcoming the bias of media which overemphasize either dimension. They have tended to flourish under conditions in which a civilization reflects the

influence of more than one medium and in which the bias of one medium toward decentralization is offset by the bias of another medium toward centralization.”

--Mark Tremayne

**2504.** ---. "A History of Communication [unpublished manuscript]."

The first three chapters of this 1,300 unpublished "History of Communication" were published in Innis's *Empire and Communiation* (1950). There have been at least three efforts since Innis's death in 1952 to publish the entire work but without success. The manuscript is much like a first draft and need substantial editing. The work discusses new technologies. For example, Innis devotes much space to the invention of paper and what its spread meant to civilization. The work comes up to the early twentieth century and the manuscript with related notes in the University of Toronto Archives give a good indication of the breadth of Innis's reading. This material is located in Accession No. B72-0003/ Boxes 015, 016, 017, 018, Harold A. Innis Papers, University of Toronto Archives, Toronto, Ont., Canada.

**2505.** ---. "Printing in China in the 19th and 20th Century." *Continuum: The Australian Journal of Media & Culture* 7.1 (1993): 132-39.

These are edited excerpts from Harold A. Innis's unpublished "History of Communication."

**2506.** Innis, H. A. [Harold Adams], ed. *The Press: A Neglected Factor in the Economic History of the Twentieth Century*. London: The Athlone Press.

Innis delivered this 48-page monograph as the Stamp Memorial Lecture at the University of London. Although he was concerned primarily with the newspaper press, he does discuss other media (e.g., radio, cinema, the use of electricity).

Innis concentrated “on the period in which industrialization of the means of communication has become dominant through the manufacture of newsprint from wood and through the manufacture of the newspaper by the linotype and the fast press.” He also considers the increased speed brought to communication by electricity. He discussed the dramatic decline in the cost of newsprint during the last quarter of the nineteenth century. Other changes that transformed newspapers included faster presses, the introduction of the linotype in 1886, and methods of reproducing illustrations -- “zinco and the half tone facilitated reproduction of photographs after 1880.” During the early 1890s, the multi-color rotary press with pictures was introduced, and by 1900 almost all American daily newspapers were illustrated.

Newspapers, fearing increased costs of newsprint, began to organize in the late 1890s, and with their control of publicity were able reduce or abolish tariffs on newsprint and mechanical pulp from Canada. With the increased production of low-priced newsprint, the per capita consumption of paper in the United States increased from 25 pounds in 1909, to 41 pound in 1920, to 59 pounds in 1930. Newspaper circulation increased substantially. With the appearance of radio as a competitor for advertising, newspaper turned increasingly to advertising for revenue.

Innis offered several disparaging observations about journalism and the news. For example, according to Escott, the journalist “increasingly seems to think that his duty to his paper requires the discovery of a new crisis or a new era.” The modern press, Innis believed, emphasized crisis and discontinuity, and much of the responsibility for this characteristic of news (especially after 1900) fell to the influence of advertising. Running parallel to this development was the increased use of illustrations and photographs (particularly during World War I). Cinema, “which at its central roots sprang from the methods of discontinuity,” also contributed to a sense of disjointedness. Publishers appealed more and more to the lowest common denominator with tabloids, gossip and stories about movies stars, and with increased use of feature stories. Comics became the “lifeblood of the entire syndicate business.” The influence of editorial writers declined. Coverage of foreign news was poor. While in

Europe in the early twentieth century, the book still dominated culture, in the United States the situation was different. "By the newspaper, democracy had completely expelled the book from the normal life of the people."

Innis commented on radio. No doubt thinking of Franklin D. Roosevelt, he said that radio tended to favor the individual candidate over the party or group in politics. He believed that the introduction of radio during the 1920s, combined with expansion and innovation in the press, made public opinion unstable.

Innis was dubious about the impact of new communication technology on public opinion. "Technological advance in communication implies a narrowing of the range from which material is distributed and a widening of the range of reception in which large numbers receive, but are unable to make, any direct response. Those on the receiving end of material from a mechanized central system are precluded from participation in healthy, vigorous, and vital discussion. Instability of public opinion which follows the introduction of new inventions in communication designed to reach large numbers of people is exploited by those in control of the inventions." The emphasis on "simplicity," he argued, also made governing more complex. In general, the "disequilibrium created by the lumpy character of technological change in communication strikes at the heart of the economic system and has profound implications for the study of business disturbance."

Innis argued here (and elsewhere in his private papers) that "rapid extensions of communication facilities" led to greater instability and greater "savagery" in war. In this lecture, he indicates that he drew on Sir Liddell Hart for this insight.

Innis concluded by contending that "freedom of the press as guaranteed by the Bill of Rights in the United States has become the great bulwark of monopolies of time."

**2507.** Inose, Hiroshi and John R. Pierce, ed. *Information Technology and Civilization*. New York: W. H. Freeman and Company, 1984.

This volume is an outgrowth of the Club of Rome's Tokyo Conference in October 1982. Pages 1-29 offer a brief history of communication and civilization from the development of language through solid state technology and Claude Shannon's information theory. Koji Kobayashi, Chairman of Nippon Electric Company, wrote in the Foreword:

"The Club of Rome, thrust into the limelight in 1972 by its first report, *The Limits of Growth*, has become well-known as an international group studying the future of mankind and the shape of modern civilization. Although the club holds meetings annually, it was not until the 1979 Berlin Conference that microelectronics was put on the agenda. As one with a long career in the electronics industry, I was a little taken aback by the idea that progress in my field might create problems of global proportions for mankind. After listening to the discussions at the conference my dismay was intensified: Most of the participants were pessimistic about the microelectronic future, believing it would create unemployment and deprive people of purposeful lives."

During the 1960s, Kobayashi became interested in the future of knowledge and information industries. He concluded that developments in electronics "would bring about an integration of computers and communications and that information would become as important a resource for human civilization as material or energy resources."

Hiroshi Inose, Professor of Engineering at the University of Tokyo, and Dr. John R. Pierce, Professor of Engineering Emeritus of the California Institute of Technology, presented the results of the Tokyo Conference which considered the current and future cultural and social ramifications of information technologies.

Discussions were of a trilateral nature. The Americans and the Japanese were enthusiastic about microelectronics and other new information technology. The Europeans were relatively late getting into these areas and skeptical about their benefits. The developing nations lacked an industrial base but wanted the industrialized nations to transfer their technology.

2508. Irwin, Wallace. "Motion Picture Sonnets." *Life* 67.1747 (1916): 753.

Wallace Irwin laments the negative impact that movies have had on great literature in these sonnets.

**"How was thine English wasted, O my Bard!**

**What thou expressed in pentametric airs,**

**Chanting in verse life's comedies and cares,**

**Lo! Mary Pickford, in the world's regard,**

**By looking like a picture postal-card,**

**Can quite accomplish. Here how laughter blar**

**When Charley Chaplin, falling down the stairs,**

**Kills Falstaff's jokes -- and kills them very hard!** (my emphasis)

....

II

....

"Thou needst not know the art that summons ghosts,

Shaken from Hell by mastery of sound,

The gift of words that conjures all the hosts

Of restless Acheron from out of the ground --

Nay, hire some actors, choose a spot out West

And let the camera do all the rest.

III

"Thy plays, O Will, were acted on the boards

Of that old Globe whose stage was bleak and bare:

Belasco's self could not improve thee there --

Thy words made pictures. And those noble Lords

Who heard brave Marc address the Roman hordes

Saw Ceasar's City, pile on pile, upbear

Arrogant domes and pinnacles in air

Which thou madest living by the gift of words!

**"To-day there's too much noise, too little said.**

**Accents grow thinner, dialogues more terse.**

**'Step lively, please!' oft fuddles Thespis' head**

**If she but dote a moment on her verse.**

**Come, Poet, to the movies! Here's a seat**

**Now lets see life expressed -- by hands and feet!"** (my emphasis)

--Wallace Irwin

**2509.** Itten, Johannes (trans. by Ernest van Haagen), ed. *The Art of Color: The Subjective Experience and Objective Rationale of Color*. New York: Van Nostrand Reinhold Company, 1961.

"The deepest and truest secrets of color effect are ... invisible even to the eye, and are beheld by the heart alone," wrote this influential theorist in the Bauhaus school in Weimar, Germany. "The essential eludes conceptual formulation."

**2510.** Ivins, William M., Jr., ed. *Notes on Prints*. New York: Da Capo Press, 1967.

The text of this book runs 185 pages. Every other page has a picture of a print (black and white only) and then a page discussing that print. This work complements Ivins' earlier book on *Prints and Visual Communication*.

**2511.** ---, ed. *Prints and Visual Communication*. Cambridge: Harvard University Press, 1953.

This seminal book is a thoughtful work that encourages readers to think about the importance of visual communication in new ways. Ivins argues that "the pervasion of ways of making printed pictures -- in other words of making exactly repeatable pictorial statements" in the first half of the fifteenth century was a development of profound historical importance, rivaling (and perhaps surpassing) Gutenberg's invention of printing with movable metal type in significance. Prints added a visual component to communication and that they were exactly the same provided a powerful new way of transmitting knowledge. Before, when one had to rely primarily on words, descriptions of art and nature were often highly imprecise. But making prints themselves was also imprecise. Often the engraver did not have first-hand experience with the object he represented. His rendering was at best an approximation which did not reveal the subtleties of a work of art or of nature. "Thus whenever we read a book, especially about art, archaeology, or aesthetic theory, written prior to about [sic] the beginning of the first world war, it is well to ask ourselves to what extent the writer had both a dependable memory and a first hand acquaintance with the objects he referred to, to what extent he knew them through representations, and what sort of reproductions he depended on."

All this changed with photograph. "With the nineteenth century we come to a period in which the printed picture may be said to have come of age....The most important single development in the century was the discovery and exploitation of photography and photographic process...." Ivins said that "There have been many revolutions in thought and philosophy, in science and religion, but I believe that never in the history of men has there been a more complete revolution than that which has taken place since the middle of the nineteenth century in seeing and visual recording. Photographs give us visual evidence about things that no man has ever seen or ever will see directly. A photograph is today accepted as proof of the existence of things and shapes that never would have been believed on the evidence of a hand-made picture.... Photography, although the first tentative steps towards it were taken in the eighteenth century, did not play any important role until the middle of the [nineteenth] century, after which it brought a catastrophic revolution, the extent of which is not even today fully recognized." Continuing, Ivins said "I have an idea that a very good argument could be put up for the claim that it is through photography that art and science have had their most striking effect upon the thought of the

average man of today." Not only has photography "vastly extended the gamut of our visual knowledge, but through its reproduction in the printing press, it has effected a very complete revolution in the ways we use our eyes and, especially, in the kinds of things our minds permit our eyes to tell us.... The photograph in its way did as much for the study of art as the microscope had done for the study of biology."

Estelle Jussim, in *Visual Communication and the Graphic Arts* (1974), attempted to revise Ivins's interpretation, particularly regarding the ability of photographs to capture reality without bias. Jussim also suggested that a different vocabulary would make Ivins's thesis more appropriate.

**2512.** Jaccaci, August F. "The Father of Modern Illustration: Daniel Vierge Urrabieta." *Century Illustrated Magazine* 46.2 (1893): 186-203.

The author argues that Vierge towers over modern illustrators. (188) During the previous 30 years, Jaccaci says, "the art of illustration ... has undergone a complete revolution, and, being transformed to fit new necessities, it has branched out into many new channels more or less directly connected with journalism." (188) Illustrations set "forth in a clear manner those aspects of scenes and incidents that no word-description, however elaborate, can give...." (188) There is great demand for illustration, although the demand reflects certain lamentable trends. "But the demand is that of an age hurried and utilitarian, and the supply, taking on a corresponding form, impresses the observer by its superficiality and cheapness, in place of substance and carefully wrought results involving more time and a finer quality of labor; by its sensationalism and its tawdriness, in place of artistic refinement. These pictures therefore not only portray events of the day, but are a significant evidence of the tendencies of an age which cares less to be touched by beauty and sincerity than to be tickled by novelty, and by a sort of ready-made pettiness." (188) The author maintains that "illustration may justly be called a modern art." (188)

**2513.** Jackman, Herbert B. "The Union Educational Film." *The House of Labor: Internal Operations of American Unions*. Ed. J. B. S. Hardman and Maurice F. Neufeld, eds. Englewood Cliffs, NJ; Westport, CT: Prentice Hall; Greenwood Press, 1970. 471-73.

Jackman, director the film division of the United Auto Workers, details the number of labor films available in 1950 and lists the UAW equipment available for showing films. He noted that about 30 16mm sound films had been produced by various U.S. labor unions. Those films, and hundreds of others that were of interest to labor, were available from film libraries, including four big libraries operated by unions: the UAW-CIO Film Library, the CIO Film Division, the ILGWU Film Library, and the Amalgamated Clothing-Textile Workers Film Library. The UAW library had 650 prints of 400 titles. Local UAW unions owned 195 sound projectors and about 375 locals used films regularly for meetings, classes and other occasions, according to Jackman. The UAW also distributed films to schools, churches, public libraries and community groups. "The importance of showing films with a labor message outside our unions can hardly be overestimated. Many local unions are called upon to bring their projectors and films to the rescue of a community program." During World War II, Jackman noted, the UAW worked with the 16mm National Advisory Committee and more than 15 million people saw films presented under the auspices of the UAW. He noted that 450 prints of the cartoon *Brotherhood of Man* had been sold to film libraries, schools and other places. The UAW was also working in 1950 on *Workers' Security Through Collective Bargaining*, a report on collective bargaining demands prepared using a new "automatic sound filmstrip" medium.

--Phil Glende

**2514.** Jackson, Edward C. "Beautiful Evil." *North American Review* 165.492 (1897): 638-39.

This article attacks the modern "hero," the villain who is portrayed attractively in sensational literature. "For this evil influence of low sensational literature the newspaper must share the responsibility with the cheap novel," Jackson writes. (638) "The typical rascal is never the hero that romance, whether in the dime novel or the newspaper, pictures him. His intelligence is, as a rule, of a very low order, confined to keenness and cunning, which act in the narrow circle of first preying upon his victims and then trying to outwit justice. Compare it with

the intelligence which works for good. His courage is generally greatly overestimated. He rarely fights except when he has the overwhelming advantage, or when he is driven into a corner. His magnanimity and amiability -- qualities especially credited to him by writers and readers of the low romantic school -- are myths. They are no part of his business save as they serve to cloak his villainy. Pure selfishness, or at best physical temperament, is at the bottom of his good humor, apparent generosity, and even his family affection, for when the crucial test comes he will sacrifice anybody and everybody to self. ... (639)

"Better acquaintance with them, would soon disarm the fascinating villains who play such havoc with susceptible hearts....

"Beautiful evil! heroic villain! They have no existence save in the imagination of the poet and the romancer. In real life they are impossibilities,.... Their nearest possible realizations would be simply detestable, horrible." (639)

**2515.** Jackson, Mason, ed. *The Pictorial Press: Its Origin and Progress*. London: Hurst and Blackett, Publishers, 1885.

This book, which has about 150 illustrations, discusses the evolution of the use of pictures in newspapers in Great Britain and Europe prior to the widespread use of photographs. The work has ten chapters. Chapter 8 deals with the *Illustrated London News* and Chapter 9 discusses how the illustrated newspaper was produced prior to 1885. Chapter 10 covers artists who helped establish the illustrated press and the rise of pictorial journalism in Venice, Germany, and the Low Countries. The work ends (362-63) with a list of cities worldwide that have illustrated newspapers in 1885. Six publications are listed for New York City (*Harper's Weekly*, *Harper's Bazaar*, *Frank Leslie's Illustrated Newspaper*, *Spirit of the Times*, *The Daily Graphic*, and *Illustrirte Zeitung* (printed in German)). In Washington, D.C. there was the *Illustrated Washington Chronicle*. Several other cities in Europe, Australia, Canada, and South America are listed.

**2516.** Jackson, Robert H. Papers of Robert H. Jackson.

The Papers of Supreme Court Justice Robert H. Jackson cover many subjects including the landmark case in 1952 involving the movie *The Miracle* (*Joseph Burstyn v. Wilson*). In its decision the Court abandoned the 1915 *Mutual* case and recognized motion pictures as "a significant medium for the communication of ideas." The justices concluded that sacrilege was too vague a basis for censorship. Delivering the decision Justice Tom C. Clark wrote of censors set "adrift upon a boundless sea amid a myriad of conflicting currents of religious views, with no charts but those provided by the most vocal and powerful orthodoxies." It was not the government's business "to suppress real or imagined attacks upon a particular religious doctrine, whether they appear in publications, speeches, or motion pictures." Jackson's papers contain correspondence regarding the Court's consideration of the meaning of sacrilege. This material is in Container 175, Papers of Robert H. Jackson, Library of Congress, Washington, D. C.

**2517.** Jackson, William Henry. "The Moving Picture 'World'." *Moving Picture World* 6.22 (1910): 931-32.

In this article, the Rev. William Henry Jackson extolls the wondrous nature of the moving picture. "The eyes of the world say: 'All the world's a picture;' anywhere, everywhere, earth, sea or sky; in burning tropics, or frozen pole; in ocean depth, or emblazoned sky; everywhere, the eye rests upon the beautiful, the picturesque.

"To-day we have the new picture, not the cold, lifeless picture, deathlike in its stillness, but the animated, living, active, inspiring reality, full of the vigor of life and beauty, a very part of the universe itself. No wonder then if the modern moving pictures strike a popular chord; they have touched the center of humanity, they have revealed life to be living; like as the universe itself is the crowning perfection of the amalgamation of its created parts; so the moving picture is the perfection of the sublimest combination of science, art and mathematics.



"The sciences of chemistry and electricity, with light, heat and power, together with the reproductive beauty of the photographer's art, have united in producing the highest laudable results hitherto held secret in the recess of science, art and law, giving to people everything the marvel of the moving picture.

"Again the moving picture reaches humanity because of its universal nature, everyone sees the picture, everyone reads the picture...." (quotation, 931)

**2518.** Jacobs, Jody. "A Special Award for Nancy Reagan." *Los Angeles Times* Aug. 15, 1985 1985, sec. 5 (View).

This article deals a special award created by the Entertainment Industries Council. It will be given to Nancy Reagan for her crusade against drug use. Lew Wasserman chaired the award committee. Jack Valenti was one of the co-chairs for the events honoring Mrs. Reagan. This award came at a time when the White House was exerting pressure on the motion picture industry to take part in the Reagan administration's war on drugs.

**2519.** Jacobs, Lewis. "Color and the Cinema." *New York Times* March 17, 1935 1935, sec. X: 4.

Jacobs predicts here that "The next few years will see a revolution in the technique of the screen as great as that effected by the arrival of sound." Jacobs discusses the ideas of stage and color designer Robert Edmond Jones.

Jacobs compares the use of color on stage and in the movies to its use in painting. "On the screen or stage, color is used to build a dramatic effect. In painting, color is used to build light, line, space, distance, design and other plastic forms. Color on the screen can no more be compared to color in painting than a tube of paint can be compared to either. For the moment the paint leaves the tube for canvas, its color becomes part and parcel of something else -- a new entity called painting. Likewise color in the film. The moment color is photographed and mounted to other color images it ceases to be just color and takes on the quality of drama, comedy, romance or fantasy. The understanding of the role of color in films necessitates a new conception of the color film by its technicians."

Jacobs lists several people, scenic designers, who know how to use color and who will be recruited by color moviemakers: "Robert Edmond Jones, Lee Simonson, Norman Bel Geddes, Cleon Throckmorton, Mordacal Gorelick, Albert Johnson, Howard Bey, Anton Refrugier and William Koenig."

Jacobs draws comparison between color and music. "The relationship of color values and tones so composed as to supplement the portrayal of the actors is no slight problem. While the photographic relationship of one shot to another in the black and white film may be compared to monotone and easily solved, in color there is a full palette to consider and tone takes on the complexities of a symphony, with all its contrapuntal subtleties. One false color scene can ruin an entire sequence...."

Color will be used to arouse emotions instead of subdue them. "...Every scene and sequence will call for its own color arrangements and harmonies. By such a principle, color sequences will be mounted so that color become a vital force in helping to arouse the emotions of the spectator, instead of distracting or stultifying him..... No spectator, whose emotions have been stirred by color, will ever be satisfied again by its pale echo, black and white."

Jacobs says that newsreels may use color film to great emotional effect. The "problem for the newsreels will not be to dramatize color but simply to record it. This does not mean, however, that color is unsuited for the newsreels. A parade with all its garishness, a fire with all its melodrama, a landscape with all its lyricism, a social upheaval with all its brutality, will be made infinitely more real or documentary because of color. The vitality of the contemporary scene will be captured in all of its external phases."

The problem with making color films in 1935 was the great expense involved. "At present it costs eight time more to produce a film in color than in black and white," Jacobs reported.

**2520.** ---. "The Mobility of Color." *The Movies As Medium*. Ed. Jacobs, Lewis. New York: Farrar, Straus & Giroux, 1970. 189-96.

In this essay, Jacobs argues that "color stirs the mind and feelings and amplifies responses that would be toned down or be nonexistent without color." (189) He notes that "recent color films, styled from the painter's palette, emphasize the sensual qualities of color to serve the foundation of film." (193) Jacobs discusses work by such film makers as Fellini and Antonioni. Lewis concludes by saying that "when made relevant to the picture's subject, color offers an immediate resonance that vivifies mood, delineates character, enhances meaning." (196)

**2521.** Jacobs, Lea, ed. *The Wages of Sin: Censorship and the Fallen Woman Film, 1928-1942*. Madison: University of Wisconsin Press, 1991.

Contrary to Gregory Black, Jacobs argues that Will Hays was "actively" concerned over the bad publicity generated by the Payne Fund Studies (page 107). Jacobs' work not only give an account of this episode but is also informative about women in motion pictures between 1928 and 1942, and the ways in which movie censors in the Production Code Administration dealt with gender issues.

**2522.** Jacobs, Lewis (selected, arranged, and introduced by), ed. *The Movies as Medium*. New York: Farrar, Straus & Giroux, 1970.

This work, published in 1970, is a collection of essays by directors and other film makers discussing such topics as the use of cameras, color, and sound. As Stanley J. Solomon writes in his piece, "Modern Uses of the Moving Camera," "what is happening is not merely a change in technique but an essential transformation in the approach to visual expression." (92)

**2523.** Jacobson, Lisa, ed. *Raising Consumers: Children and the American Mass Market in the Early Twentieth Century*. New York: Columbia University Press, 2004.

Long before television became the major medium for marketing to kids, children were both encouraged to be salesmen cultivated as consumers by the advertising industry. Far from being a fully top-down formulation, however, adolescent consumer culture was shaped by its participants and accompanied by dramatic shifts in social and economic contexts. Children both fit and mocked their gendered consumption roles, families dropped Victorian hierarchies in favor of more democratic relationships and consumption patterns and the economic ups and downs of the early twentieth century forced the middle-class public to constantly re-evaluate their spending habits. Evolving ideas on parenting strategies, spending and saving philosophies and advertising's place in popular culture made for a complex mix of praise and critics of consumer culture from parents, magazines, experts and advertisers and children themselves.

--Dale Erlandson

**2524.** Jagannathan, V. , and Dodhiawala, Rajendra. "Distributed Artificial Intelligence." *SIGART Newsletter*.95 (1986): 44-56.

This annotated bibliography, copyrighted by the Boeing Company in 1985, covers "Distributed Artificial Intelligence (DAI)" which "refers to the subarea of AI which is concerned with the problem of utilizing multiple processors to the solution of AI problems." (44) The annotations are "organized on the basis of the institutions to which the first author belongs. This approach was selected to allow the reader to identify those institutions which currently are emphasizing development of the subject material." (45)

**2525.** Jaher, Frederic Cople, ed. *The Age of Industrialism in America: Essays in Social Structure and Cultural Values*. New York: Free Press, 1968.

This work contains essays on the social impact of the Industrial Revolution. Included in this collection is John G. Cawelti's "America on Display: The World's Fairs of 1876, 1893, 1933."

**2526.** Jakubowicz, Andrew. "Ethnic Diversity, 'Race,' and the Cultural Political Economy of Cyberspace." *Democracy and New Media*. Ed. Henry Jenkins and David Thorburn, eds. Cambridge, MA: MIT Press, 2003. 203-24.

The author writes that "although race had entered the lexicon of cyberanalysts, much of the focus has been on the domestic politics of race within North America, the creation of virtual identity communities, or the activities of racist organizations on the Internet. Although these analyses offer valuable counterpoints to the dominance of white masculinity as the lingua franca of cyberdiscourse, they fall short of an analysis that links race practices in cyberspace to the wider race issues of globalization. This chapter then seeks to locate race in cyberspace within a global political economy of new media...." (203)

The volume in which Jakubowicz's chapter appears is part of a larger series on new media technologies entitled *Media In Transition*. The volume tries to offer a historical and comparative perspective on its subject in a way that is accessible to a wide audience of humanists, social scientists, and policymakers. As the editors explain, the "essays in this volume capture something of the complexity and disagreement in current discourse about the politics of cyberspace. Some contributors offer us front-line perspectives on the impact of emerging technologies on politics, journalism, and civic experience. What happens when we reduce the transaction cost for civic participation, or increase access to information, or expand the arena of free speech? Other contributors place our shifting understanding of citizenship in historical context, suggesting that notions of cyberdemocracy and online community must grow out of older models of civic life. Still others expand this conversation to consider the global flow of information and to test our American conceptions of cyberdemocracy against developments in other parts of the world. How, for example, do new media operate in Castro's Cuba, or in post-apartheid South Africa, or in the context of multicultural debates on the Pacific Rim? Some contributors examine specific sites and practices, describing new forms of journalism or community organizing. Some voices here are deeply skeptical; others are optimistic. For some writers the new technologies endanger our political culture; for others, they promise civic renewal.

"Most of the papers on which these chapters are based originated in series of public forums and conferences hosted by MIT from 1998 to 2000 under the title 'Media in Transition.' Funded by the John and Mary R. Markle Foundation and organized by the MIT Communications Forum, these events aimed to nourish a broad civic conversation about the political impact of new media technologies. The essays have been revised for this book."

**2527.** James, William, ed. *The Principles of Psychology*. Vol. 2 volumes. New York: Henry Holt and Company, 1890.

William James quoted a passage from W. R. Clay's *The Alternative: A Study in Psychology* (1882) regarding the meaning of the term "the specious present." James referred to the specious present as "a saddle-back, with a certain breadth of its own, on which we sit perched, and from which we look in two directions into time." (609)

**2528.** Jarrard, Dennis. "Cardinal Lets Hollywood Off the Hook." *Los Angeles Times* Oct. 9, 1992 1992, sec. B (Metro): 7B.

Dennis Jarrard, who had been a member of the Archdiocese of Los Angeles' Commission of Obscenity and Pornography and an advocate of forcing Hollywood and the television industry to accept a new moral production code, here attacks Cardinal Roger M. Mahony for backing away from his call for a new code.

**2529.** ---. "Clean Entertainment." *Los Angeles Times* Feb. 16, 1991 1991, sec. F (Calendar): 12F.

After the Meese Commission issued its *Final Report* (1986), Cardinal Roger M. Mahony appointed Santa Barbara businessman Dennis Jarrard to lead the Archdiocese of Los Angeles' Commission on Obscenity and Pornography that spearheaded anti-pornography efforts. The Commission's recommendations included passage of stronger obscenity laws. Jarrard and the Commission adopted multiple strategies in their campaign against pornography.

As part of an interfaith coalition, the Commission became involved in a boycott against Clorox Corporation and Burger King to force them “to spend their advertising dollars to support traditional family values on TV.” It also recommended civil action to revoke a zoning permit for a bondage-and-discipline parlor in North Hollywood, a tactic that had been used successfully in other parts of the country to close porn theaters and ban nude dancing. The Los Angeles City Council’s Planning and Land Use Committee rejected the recommendation, however.

In early 1991, Jarrard called for a new code based on the Ten Commandments. Modern entertainment’s encouragement of promiscuity bore responsibility for the rampant spread of venereal disease and for the plague of AIDS. The mainstream film industry had degraded women with profanity and nudity. The new code would update the Hays-Breen formula, making it similar to the version of the Production Code that had been revised in 1956. Its management would be independent of the entertainment industry, and it would end “discrimination against the people who believe in time-tested Judeo-Christian values of human dignity and human rights.”

**2530.** Jeanneney, Jean-Noël, ed. *Google and the Myth of Universal Knowledge: A View from Europe*. Chicago: University of Chicago Press, 2007.

In this book, Jean-Noël Jeanneney presents a manifesto in response to Google’s 2004 declaration that the company over a six-year period would “digitize some 15 million printed volumes, or around 4.5 billion pages” (p. 3). His book is, in a sense, a call to arms to European governments and cultural institutions to respond to the “challenge” presented by Google through the development of its Google Book Search (formerly called Google Print for Libraries or Google Library). He raises concerns that this commercial project will prioritize Anglo-Saxon cultural knowledge and works published in English, noting that less than three percent of all works published in the United States each year are translations of material that originally appeared in other languages (p. 8). He writes from the perspective of being the president of the Bibliothèque nationale de France (a position he held from 2002 to 2007).

He argues that governments and public institutions, as well as librarians and archivists must play a central role in the development of digital information systems, writing “The Enemy is clear: massive amounts of disorganized information. The progress of civilization can be defined, among other things, as the reduction of the forces of chance in favor of thinking that is enriched by organized knowledge” (p. 70). Furthermore, he posits that how information is organized matters as a reflection of cultural priorities.

Jeanneney presents this critique of Google as a challenge for European nations to develop digitization programs and search engines of their own, which, he argues, will better serve the cultural and social needs of Europe because, according to Jeanneney, “there can be no universal library” (p. 5). He sees such a project as serving both an “industrial” and a “cultural” function. He writes that a pan-European digitization project would be “responding to the essential question of how we can make our cultural wealth available, have it intelligently selected and usefully organized into a corpus” (p. 77).

--Jill Hopke

**2531.** Jenkin, Patrick. "Automation is Good for Us." *The Information Technology Revolution*. Ed. Tom Forester, ed. and intro. Cambridge, MA: MIT Press, 1985. 377-89.

A statement by a British Cabinet minister saying that it is not automation that risks jobs but the failure to automate that puts them at risk. This statement appeared first in *New Scientist* (Feb. 24, 1983). Jenkins was then Secretary of State for Industry.

**2532.** Jenkins, C. Francis, ed. *Animated Pictures: An Exposition of the Historical Development of Chronophotography, its Present Scientific Applications and Future Possibilities, and of the Methods and Apparatus Employed in the Entertainment of Large Audiences by means of Projecting Lanterns to Give the Appearance of Objects in Motion*. Washington, D. C.: C. Francis Jenkins, 1898.

The subtitle of this work is indicative of the author's focus. It is a discussion of moving pictures and their possibilities written near the birth of this new medium. Jenkins discusses commercial applications beginning on page 45.

**2533.** Jenkins, Charles Francis. "History of Motion Pictures." *A Technological History of Motion Pictures and Television*. Ed. Raymond Fielding, ed. Berkeley: University of California Press, 1967. 1-4.

This piece first appeared in *Transactions in the Society of Motion Picture Engineers*, 13 (Oct. 1920).

**2534.** ---, ed. *Radio Movies, Radiovision, Television*. Washington, D. C.: Jenkins Laboratories, 1929.

**2535.** ---. "Radio Photographs, Radio Movies, Radio Vision." *Transactions of the Society of Motion Picture Engineers* 16 (1923): 78-79.

**2536.** ---. "Transmitting Pictures by Electricity." *Electrical Engineer* 18 (1894): 62-63.

**2537.** ---, ed. *Vision by Radio, Radio Photographs, Radio Photograms*. Washington, D. C.: Jenkins Laboratories, 1925.

Jenkins here predicts that when "radio service to the eye shall have a comparable development with radio service to the ear, a new era will indeed have been ushered in, when distance will no longer prevent our seeing our friend as easily as we hear him." Sending moving pictures "is not a visionary, or even a very difficult thing to do; speech and music are carried by radio, and sight can just as easily be so carried." Jenkins was confident in 1925 that the ability to "control ... light at distant points" would be "the next great advance in electricity," and this work was devoted to helping researchers and engineers achieve this goal.

Jenkins' Table of Contents is arranged alphabetically by technology and topic: e.g., "Amstutz Machines," "Color by Radio," "Lens Disc Machine," "Sending Machines," "Talking Machine," "Zinc Etching," etc.

**2538.** Jenkins, Henry. "Quentin Tarantino's *Star Wars*? Digital Cinema, Media Convergence, and Participatory Culture." *Rethinking Media Change: The Aesthetics of Transition*. Ed. David Thorburn and Henry Jenkins, eds. Cambridge, MA: MIT Press, 2003. 281-312.

Jenkin's perspective views "media fans as active participants within the current media revolution and their cultural products as an important aspect of the digital cinema movement. If many advocates of digital cinema have sought to democratize the means of cultural production, to foster grassroots creativity by opening up the tools of media production and distribution to a broader segment of the general public, then the rapid proliferation of fan-produced *Star Wars* films may represent a significant early success story for that movement....

"In this essay, I will explore how and why *Star Wars* became, according to Jason Wishnow, a 'catalyst' for amateur digital filmmaking and what this case study suggests about the future directions popular culture may take." (282-3)

Jenkin's essay is one of twenty-two chapters by different authors that attempt to improve our "understanding of emerging communication technologies." This volume, which part of a larger series on new media technologies entitled *Media In Transition*, tries to offer a historical and comparative perspective on it subject in a way that is accessible to a wide audience of humanists, social scientists, and policymakers. The editors of this volume describe the chapters in this work as follows: "Challenging the assumption that new technologies displace older systems with decisive suddenness and have a revolutionary impact on society, the essays in this book see media change as

an accretive, graduate process, always a mix of tradition and innovation, in which emerging and established systems interact, shift, and collude with one another.

**2539.** Jenkins, Henry, and David Thorburn, eds., eds. *Democracy and New Media*. Cambridge, MA: MIT Press, 2003.

This volume, which part of a larger series on new media technologies entitled *Media In Transition*, tries to offer a historical and comparative perspective on it subject in a way that is accessible to a wide audience of humanists, social scientists, and policymakers. As the editors explain, the "essays in this volume capture something of the complexity and disagreement in current discourse about the politics of cyberspace. Some contributors offer us front-line perspectives on the impact of emerging technologies on politics, journalism, and civic experience. What happens when we reduce the transaction cost for civic participation, or increase access to information, or expand the arena of free speech? Other contributors place our shifting understanding of citizenship in historical context, suggesting that notions of cyberdemocracy and online community must grow out of older models of civic life. Still others expand this conversation to consider the global flow of information and to test our American conceptions of cyberdemocracy against developments in other parts of the world. How, for example, do new media operate in Castro's Cuba, or in post-apartheid South Africa, or in the context of multicultural debates on the Pacific Rim? Some contributors examine specific sites and practices, describing new forms of journalism or community organizing. Some voices here are deeply skeptical; other are optimistic. For some writers the new technologies endanger our political culture; for others, they promise civic renewal.

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Contributors to the volume include Henry Jenkins and David Thorburn, Lloyd Morrisett, Benjamin R. Barber, Michael Schudson, Philip E. Agre, Doug Schuler, Amitai Etzioni, Roger Hurwitz, Ira Magaziner, David Winston, Nolan A. Bowie, Adams Clayton Powell III, Cristina Venegas, Andrew Jakubowicz, Ashley Dawson, John Hartley, Christopher Harper, Robert Huesca and Brenda Dervin, Ingrid Volkmer, Ellen Hume, David Sholle, and Peter Walsh.

**2540.** Jenkins, Henry, and Thorburn, David. "Introduction: The Digital Revolution, the Informed Citizen, and the Culture of Democracy." *Democracy and New Media*. Ed. Thorburn, Henry Jenkins and David. Cambridge, MA: MIT Press, 2003. 1-17.

The authors write that at "its most excessive, the rhetoric of the digital revolution envisioned a total displacement of centralized broadcast media by a trackless web of participatory channels. Netcitizens spoke of the major networks, for example, as dinosaurs slinking off to the tar pits as they confronted the realities of the new economy. The decline of the dot-coms makes clear, however, that such predictions were premature. The power of movies and television to speak to a vast public is immensely greater than the diffused reach of the new media, through which many messages can be circulated but few can ensure a hearing. This dramatic reversal of economic fortunes suggests that similar arguments for the decline of powerful governmental institutions in the face of cyberdemocracy may be equally premature and simple-minded." (12-13)

This volume in which this essay appears is part of a larger series on new media technologies entitled *Media In Transition*, and it tries to offer a historical and comparative perspective on it subject in a way that is accessible to a wide audience of humanists, social scientists, and policymakers. As the editors explain, the "essays in this volume capture something of the complexity and disagreement in current discourse about the politics of cyberspace. Some contributors offer us front-line perspectives on the impact of emerging technologies on politics, journalism, and civic experience. What happens when we reduce the transaction cost for civic participation, or increase access to information, or expand the arena of free speech? Other contributors place our shifting understanding of

citizenship in historical context, suggesting that notions of cyberdemocracy and online community must grow out of older models of civic life. Still others expand this conversation to consider the global flow of information and to test our American conceptions of cyberdemocracy against developments in other parts of the world. How, for example, do new media operate in Castro's Cuba, or in post-apartheid South Africa, or in the context of multicultural debates on the Pacific Rim? Some contributors examine specific sites and practices, describing new forms of journalism or community organizing. Some voices here are deeply skeptical; other are optimistic. For some writers the new technologies endanger our political culture; for others, they promise civic renewal.

"Most of the papers on which these chapters are based originated in series of public forums and conferences hosted by MIT from 1998 to 2000 under the title 'Media in Transition.' Funded by the John and Mary R. Markle Foundation and organized by the MIT Communications Forum, these events aimed to nourish a broad civic conversation about the political impact of new media technologies. The essays have been revised for this book." (ix-x)

**2541.** Jenkins, Olivia. "Photography and Travel Brochures: The Circle of Representation." *Tourism Geographies* 5.3 (2003).

The article is concerned with the power of the visual image in relation to tourist behavior. The author discusses the relevant literature for understanding tourist images from such disciplines as geography, sociology, cultural studies or anthropology. With the conceptualization of "'Circles' of representation" for tourist destination images in terms of marketing, the article then focuses on backpacker tourists visiting Australia as an example to illustrate the connection between tourist brochures and the photographic preferences and behavior of backpackers traveling to and in Australia. The research and interviews of this project show "a circular process by which particular tourist images are produced, projected, perceived, propagated and perpetuated" (p. 323). Thus, this study underlines the links between the representation of tourism marketers and the photographic pattern of backpackers to develop an understanding of the meaning of the tourist experience.

--Huai-Hsuan Chen

**2542.** Jenkins, Reese, ed. *Images and Enterprise: Technology and the American Photographic Industry, 1839-1925*. Baltimore: Johns Hopkins University Press, 1975.

This book was published in an electronic format in 1987. Jenkins was the editor of the Thomas A. Edison Papers.

**2543.** Jenkins, Reese, et al., eds., ed. *The Papers of Thomas A. Edison*. Baltimore: Johns Hopkins University Press, 1989.

*Menlo Park: The Early Years: April, 1876 - December, 1887*, Volume 3. *The Wizard of Menlo Park: 1878*, is Volume 4 in this series.

**2544.** Jenkins, Reese. "Some Interrelations of Science, Technology, and the Photographic Industry in the Nineteenth Century." University of Wisconsin, Madison, 1966.

**2545.** Jenkins, Reese V. "Technology and the Market: George Eastman and the Origins of Mass Amateur Photography." *Technology & American History: A Historical Anthology from **Technology & Culture***. Ed. Stephen H. Cutcliffe and Terry S. Reynolds, eds. Chicago: University of Chicago Press, 1997. 197-215.

Jenkins notes that until the 1870s, the process of taking photographs was so complex that "only professional photographers and a very few avid amateurs chose to pursue the practice." Jenkins discusses George Eastman and changes in photography from dry plates to the system of roll film. "During the decade 1879-89," he writes,

"photography passed through two significant revolutions: the introduction of gelatin emulsions and the creation of mass amateur photography."

**2546.** Joerges, Bernward. "Large Technical Systems: Concepts and Issues." *The Development of Large Technical Systems*. Ed. Renate Mayntz and Thomas P. Hughes, eds. Bolder, CO and Frankfurt am Main: Westview Press and Campus Verlag, 1988. 5-36.

This essay as well as the collection in which it is published relates to such other large themes as electricity, transportation (railroads), telephones, and aeronautics.

**2547.** Johannsen, Dorothea. "[book review]." *Journal of Abnormal and Social Psychology* 28 (1933): 330-33.

In this review of Leonard T. Troland's book *Principles of Psychophysiology* (1930), Dorothea Johannsen about 44 percent of this book is concerned with visual sensation, owing in large part to Troland interest in this topic. (331)

**2548.** John Paul II, Pope. "Address to Communication Industry Executives, Los Angeles, Sept. 15, 1987 (excerpts)." *New York Times* Sept. 16, 1987 1987, sec. A: 24A.

Pope John Paul II, in an address to entertainment industry leaders, said that "you represent one of the most important American influences on the world of today. ... Humanity is profoundly influenced by what you do. ... It is a fact that your smallest decisions can have global impact."

**2549.** ---. "*Dives in Misericordia*: Encyclical of Pope John Paul II on the Mercy of God, November 30, 1980." *The Papal Encyclicals, 1958-1981*. Ed. Claudia Carlen, ed. Raleigh, NC: McGrath Publishing Company, 1981. 287.

Pope John Paul II notes "the progress of science and technology can produce not only new material goods but also a wider sharing of knowledge. The extraordinary progress made in the field of information and data processing, for instance, will increase man's creative capacity and provide access to the intellectual and cultural riches of other peoples. New communication techniques will encourage greater participation in events and a wider exchange of ideas." (287)

**2550.** ---. "Encyclical Letter *Centesimum Annus*: Addressed by the Supreme Pontiff John Paul II To His Venerable Brothers in the Episcopate, the Priests and Deacons, Families of Men and Women Religious, All the Christian Faithful, and to All Men and Women of Good Will on the Hundredth Anniversary of *Rerum Novarum* [May, 1991]." *The Encyclicals of John Paul II*. Ed. J. Michael Miller, ed. and intro. Huntington, IN: Our Sunday Visitor, Inc., 1996. 631.

John Paul II here speaks of obstacles to freedom and personal growth: "A person who is concerned solely or primarily with possessing and enjoying, who is no longer able to control his instincts and passions, or to subordinate them by obedience to the truth, cannot be free...." While "the ownership of things may become an occasion of personal growth," the Pope says, this "growth can be hindered as a result of manipulation by the means of mass communication, which impose fashions and trends of opinion through carefully orchestrated repetition, without its being possible to subject to critical scrutiny the premises on which these fashions and trends are based."

**2551.** ---. "Encyclical Letter *Evangelium Vitae* Addressed by the Supreme Pontiff John Paul II to the Bishops, Priests, and Deacons, Men and Women Religious, Lay Faithful, and All People of Good Will on the Value and Inviolability of Human Life, March 25, 1995." *The Encyclicals of John Paul II*. Ed. J. Michael Miller, ed. and intro. Huntington, IN: Our Sunday Visitor, Inc., 1996. 792-892.

Pope John Paul II says that "with the new prospects opened by scientific and technological progress there arise new forms of attacks on the dignity of the human being." He condemns a "new cultural climate" which endorses abortion in the name of individual freedom. (794)



With regard to the mass media, he says that "aside from intentions, which can be varied and perhaps can seem convincing at times, especially if presented in the name of solidarity, we are in fact faced by an objective '*conspiracy against life*,' involving even international institutions engaged in encouraging and carrying out actual campaigns to make contraception, sterilization, and abortion widely available. Nor can it be denied that the mass media are often implicated in this conspiracy, by lending credit to that culture which presents recourse to contraception, sterilization, abortion and even euthanasia as a mark of progress and a victory of freedom, while depicting as enemies of freedom and progress those positions which are unreservedly pro-life." (806)

The Pope speaks of a struggle between the "culture of life" and the "culture of death" (810) and urges those working in the mass media to encourage "*a new culture of life*" (883) that reestablishes the vital link between freedom and life. (884, 887)

See also the editor's (J. Michael Miller) Introduction to this encyclical (772-89).

**2552.** ---. "Encyclical Letter *Redemptoris Missio* of the Supreme Pontiff John Paul II on the Permanent Validity of the Church's Missionary Mandate [Dec. 7, 1990]." Ed. J. Michael Miller, ed. and intro. Huntington, IN: Our Sunday Visitor, Inc., 1996. 525-27.

In this encyclical, Pope John Paul II says that "since the very evangelization of modern culture depends to a great extent on the influence of the media, it is not enough to use the media simply to spread the Christian message and the Church's authentic teaching. It is also necessary to integrate that message into the 'new culture' created by modern communications. This is a complex issue, since the 'new culture' originates not just from whatever content is eventually expressed, but from the very fact that there exist new ways of communicating, with new languages, new techniques and a new psychology. Pope Paul VI said that 'the split between the Gospel and culture is undoubtedly the tragedy of our time,' and the field of communications fully confirms this judgment."

**2553.** ---. "Encyclical Letter *Sollicitudo Rei Socialis* of the Supreme Pontiff John Paul II for the Twentieth Anniversary of *Populorum Progressio*, Dec. 30, 1987 [publ. Feb. 19, 1988]." *The Encyclicals of John Paul II*. Ed. J. Michael Miller, ed. and intro. Huntington, IN: Our Sunday Visitor, Inc., 1996. 443.

Speaking of developing nations, Pope John Paul II says that in "social communications, which, being run by centers mostly in the northern hemisphere, do not always give due consideration to the priorities and problems of such countries or respect their cultural make-up. They frequently impose a distorted vision of life and of man, and thus fail to respond to the demands of true development."

**2554.** John, Richard R., ed. *Spreading the News: The American Postal System from Franklin to Morse*. Cambridge, MA: Harvard University Press, 1995.

This work is a history of the American postal system from 1775 to 1844, from the beginning of the American Revolution to the commercialization of the telegraph. "Though the postal system suffered several setbacks during the 1830s, it remained the linchpin of the American communications infrastructure until the following decade when, with the advent of commercial telegraphy, it lost its preeminent position in the transmission of information relating to commerce and public affairs." Contemporaries in the early nineteenth century compared the postal system's importance to the printing press, compass, electricity, and thought of it as Tocqueville described it as that "great link between minds" that "'penetrates' into the 'heart of the wilderness,' bringing enlightenment to palace and hovel alike." Some contemporaries said that it annihilated time and space. John is particularly good in discussing the Post Office Act of 1792, which he believes had a profound influence in facilitating the flow of information. The Act gave newspapers favorable postal treatment, thus accelerating the growth of the press; it forbade public officials from using the postal service as a means of surveillance over citizens; and by giving Congress the power to decide where post offices would be located it hastened postal service west of the Appalachians. The act greatly increased the spread of newspapers and government documents, and

gave Americans even in the backwoods greater access to public information than existed in many of the most affluent parts of France.

Of the Post Office Act of 1792, John writes: "So far reaching were the implications of this landmark piece of legislation that it is worth considering whether the single most revolutionary era in the entire history of American communications may well have taken place in the half-century *preceding* the commercialization of the electric telegraph in 1844." While this statement is highly debatable in light of subsequent developments in American communication, this book is nevertheless a first-rate history of the American postal system.

**2555.** John XXIII, Pope. "Ad Petri Cathedram: Encyclical of Pope John XXIII on Truth, Unity and Peace, in a Spirit of Charity, June 29, 1959." *The Papal Encyclicals, 1958-1981*. Ed. Claudia Carlen, ed. Vol. 5. Raleigh, N. C.: McGrath Publishing Company, 1981. 5-20.

Pope John XXIII turning new media toward wholesome ends. "We must fight immoral and false literature with literature that is wholesome and sincere. Radio broadcasts, motion pictures, and television shows which make error and vice attractive must be opposed by shows which defend truth and strive to preserve the integrity and safety of morals. Thus these new arts, which can work much evil, will be turned to the well-being and benefit of men, and at the same time will supply worthwhile recreation. Health will come from a source which has often produced only devastating sickness."

**2556.** Johnson [sic], Eric. "The Land of Calculated Risk." *Vital Speeches* 17 (1951): 559-62.

This is a commencement address that Johnston delivered at the University of Oklahoma, June 4, 1951. He is identified as Administrator, Economic Stabilization Agency, Washington, D. C. He talks about his hope for "the long-lasting spiritual rebirth of our country," and bringing "into more perfect balance the values of the spirit and soul and the advantages of our industrial empire." He concludes that "we are truly a besieged people -- not by armies but by frustration, materialism, and cynicism." (562)

**2557.** Johnson, George Lindsay, ed. *Photographic Optics and Colour Photography: Including the Camera, Kinematograph, Optical Lantern, and the Theory and Practice of Image Formation*. London: Ward & Co., 1909.

This book deals "with the theory, construction, and practical working of ... various classes of optical instruments" that could be used in 1909 by photographers. The opening chapter deals with "The Camera," followed by a chapter on "The Lens." Chapter 3 is "The Formation of the Image on the Screen, and Apparatus Connected with It," and Chapter 4 is on "Sensitometers." Chapter 5 is on "Colour Photography" and covers three-color photography, Lippmann's color photography, Ives' "Photochromoscope," and Lumiere's Autochrome Process. Chapter 6 is "The Formation of the Image on the Plate," and the last chapter, Chapter 7 is on "The Optical Lantern."

This work has a beautiful color Autochrome photograph of two women opposite the title page. This three-color process required 5 seconds exposure time in the open air. The work has several black-and-white photographs and also illustrations of cameras. There are at least two other color plates in this work in addition to the one opposite the title page. At the end of the work there are a number of interesting advertisements for camera equipment.

**2558.** Johnson, Julian. "Chevalier de Pixley Departs." *Los Angeles Times* April 19, 1912 1912, sec. II: 5.

This article reports that "The Kinemacolor Theater gave an extra matinee at 10 a.m. yesterday, for the benefit of the children from several public schools of the city. The new process of color photography, as applied to moving pictures has produced some astonishingly realistic results, and the school official knowing of the instructive, as well as the educational, values that can be derived from these pictures, made arrangements by which they could view an entertainment made up especially for them.

"Scenic pictures from various parts of the world, showing the different industries, customs, etc. In all their wealth of natural colors, interpreted with subjects of a lighter character to please the children, were the programme for the morning."

**2559.** Johnson, Loch K., ed. *Secret Agencies: U. S. Intelligence in a Hostile World*. New Haven: Yale University Press, 1996.

Chapter 1 is entitled "The Meanings and Methods of Intelligence," and Chapter 7, the book's last chapter, is "An Assessment of American Intelligence." A few other pages discuss satellite photography, imagery, and related subjects. This is the author's third book on U.S. intelligence. *A Season of Inquiry* (1985) and *America's Secret Power* (1989) were earlier works, the former is "about the beginning of a new era for American intelligence ushered in by a series of spy scandals" and accusation in 1975 by government investigators that the CIA was conducting espionage against American citizens. This most recent book has a good deal of information on spy satellites, information processing, and their impact on the Cold War. The notes are also useful for finding related literature on satellites.

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This is an account of the U.S. intelligence establishment in the post-World War II era. Johnson discusses the dramatic growth of this arm of government from modest beginnings in the early war period to a multi-billion dollar operation at the height of the Reagan administration's Cold War efforts. Technological advancement is a significant part of the story, in particular satellites and the use of ever-more-powerful cameras. The evolving political climate in which the intelligence community must operate is discussed, as is the political tension that exists within the community itself. Aside from secondary sources, Johnson relies primarily on information released by intelligence agencies and interviews with key figures in the community, many of whom he knows from his days as an aide on the House and Senate Intelligence Subcommittees. At the time of the book's publication, he was at the University of Georgia.

--Gordon Jackson

**2560.** Johnson, Michael L., ed. *The New Journalism: The Underground Press, the Artists of Nonfiction, and Changes in the Established Media*. Lawrence: The University Press of Kansas, 1971.

Johnson provides a useful overview of the underground press during the 1960s. He considers four categories of underground newspapers: 1) African American papers; 2) New Left publications; 3) special-interest papers; and high-school underground newspapers. He also mentions that some foresaw "a network of short-range pirate radio stations, outside FCC jurisdiction," although this theme is not developed. Of interest, too, is the emergence of underground press services such as the Underground Press Syndicate and the Liberation News Service.

Johnson devotes a couple of pages to the technology that made the growth of underground papers possible. During the 1950s, papers such as *Beatitude* in San Francisco and *Combustion* in Toronto were mimeographed. The development of cold-type offset printing made it possible to produce more graphically sophisticated publications. The process was first used in Middletown, NY in 1956, and later spread rapidly giving papers much greater circulation possibilities. Such publications as the San Francisco *Oracle* exploited offset reproduction and made an art-form of newspaper graphics.

Johnson notes that Supreme Court rulings that liberalized obscenity laws aided the growth of underground publications, too.

**2561.** Johnson, Ralph Arthur. "World Without Workers: Prime Time's Presentation of Labor." *Labor Studies Journal* 5.3 (1981): 199-206.

Johnson argues that prime-time television in the late 1970s depicted an upper-middle-class view of work and workers and that real laborers were being ignored. This finding is significant, Johnson argues, because television shows Americans what life is supposed to be like. Johnson analyzed the content of 20 prime-time shows for the 1979 fall season, categorizing shows for indicators such as economic need. Johnson found, for example, occupations were substantially different than the real world, with workers in high prestige jobs enjoying personal freedom and exercising control over their work environment. Non-upper-middle-class workers appeared as service workers in minor and dispensable roles. "Whether through malice or ignorance," Johnson writes, "television has avoided any realistic presentation of work, workers, and workers' organizations. Television has filled our fantasies with upper-middle-class pictures and distorted our perceptions of the world by making it appear that everyone else has more of everything that we do and that to a productive worker is to be a nobody. It may be difficult to fight unflattering stereotypes; it is even more difficult to fight an image that barely exists."

--Phil Glende

**2562.** Johnson, Ralph Arthur and Judith L. Catlett. "Expanding the Effectiveness of the Phone Bank." *Labor Studies Journal* 11.2 (1986): 149-55.

Johnson and Catlett argue that organized labor should make greater use of its phone bank system to survey members and determine their interests. They argue that labor effectively used the phone bank for decades to mobilize members to register, vote, and take political action. In addition, the phone bank could be used to regularly communicate with rank-and-file members about their concerns and priorities. The key, they argue, is to reverse the flow of information, so that phone bank operators are not delivering a message from union leaders but rather asking questions of members and delivering the responses to unions leaders. "Using the telephone not to talk, but to listen, will bring members' needs and attitudes to the organization," Johnson and Catlett argue. "The challenge of the interactive phone bank is to break the one-way communication habit. While labor explores the opportunities to alter mass opinion through the major media, it can experiment with new methods of using familiar technologies to talk directly with members."

--Phil Glende

**2563.** Johnson, Richard M. "New Technologies, Old Politics: Political Dimensions in the Management of Academic Support Services." *New Directions for Higher Education*.90 (1995): 19-31.

Johnson writes that the "library 'as place' is being debated in the vision of tomorrow's campus. Library administrators must move the library to a central role in services, technology, and organization for it to remain an integral part of the university's intellectual life." At the time of this article, Johnson was a professor of political science and a former Vice Chancellor for Academic Affairs at the University of Illinois, Chicago.

**2564.** Johnson, Steven. "How the E-Book Will Change the Way We Read and Write." *Wall Street Journal* April 20, 2009 2009, sec. R: 1, 3.

This article offers a concise account of how digital media have changed, and may well continue to change, the way we write and read books. The author argues that digitization "may well end up undermining some of the core attributes that we have associated with book reading for more than 500 years." (R1) Noting that Google had now scanned about 10 million titles, the author speculates that "2009 may well prove to be the most significant year in the evolution of the book since Gutenberg hammered out his original Bible." (R3) Not only will how we write books and read them change, but how we find them will be transformed also. "Before we can get too far in this new world, we need to have a technological standard for organizing digital books." (R3) The currently used URL, which was adopted during the early 1990s, may not be adequate to this task.

**2565.** Johnson, William. "Coming to Terms with Color." *The Movies As Medium*. Ed. Jacobs, Lewis. New York: Farrar, Straus & Giroux, 1970. 210-42.

The author notes that during the 1960s, "many" movie makers -- not just "some" -- tried to use color in motion pictures. "Instead of balking at this heightened awareness of colors, many viewers reveled in it for its own sake. And if theater managers are to be believed, a majority of moviegoers in America today [1966] look upon color as a decorative wrapping that adds pleasure to an film." (221) The author comments on how black-and-white film had come to represent the past while color "has more immediacy." (232) This article originally appeared in *Film Quarterly* (Fall, 1966).

**2566.** Johnson, Weldon T. , Kupperstein, Lenore R., and W. Cody Wilson, et al. "The Impact of Erotica: Report of the Effects Panel to the Commission on Obscenity and Pornography." *Report of the Commission on Obscenity and Pornography*. Washington, D.C.: U. S. Government Printing Office, 1970. 139-263.

This report on the impact of erotica was part of the work of the 1970 President's Commission on Obscenity and Pornography. Alfred Kinsey and his associates during the 1950s noted that people often reacted differently according to the medium (e.g., text, still pictures, moving pictures) through which they received erotic stimuli. Some years later, the 1970 *Report* pointed to research that showed erotic films tended to produce more sexual arousal among viewers than photographs or written text.

**2567.** Johnston, Eric. New York: Motion Picture Association of America, 1958.

Eric A. Johnston, president of the Motion Picture Association of America, discusses the role of U. S. films around the world including the Soviet Union. A copy of this material is in Folder 7, Box 6, MS 118, Eric A. Johnston Papers, Eastern Washington State Historical Society, Spokane, WA.

**2568.** ---. New York: Motion Picture Association of America, 1958.

Eric A. Johnston, president of the Motion Picture Association of America, discusses the role of U. S. films around the world including the Soviet Union. A copy of this material is in Folder 7, Box 6, MS 118, Eric A. Johnston Papers, Eastern Washington State Historical Society, Spokane, WA

**2569.** ---. New York: Motion Picture Association of America, 1961.

Eric A. Johnston, president of the Motion Picture Association of America, discusses the role of U. S. films around the world including the Soviet Union. A copy of this material is in Folder 8, Box 6, MS 118, Eric A. Johnston Papers, Eastern Washington State Historical Society, Spokane, WA.

**2570.** ---, ed. *America Unlimited*. Garden City, N. Y.: Doubleday, Doran and Company, Inc., 1944.

This book was published when Eric Johnston was President of the United States Chamber of Commerce. He makes an energetic defense of American capitalism and the Horatio Alger myth. He says that the "American economic setup has been predominantly private capitalist. It must remain predominantly private capitalist. But that does not arbitrarily exclude the utilization of state power and state economy for specific purposes." (34) He goes on to offer qualified criticism of the New Deal and to say that "we believe in the middle way: the way of realistic adjustment between old-style *laissez-faire* capitalism and current economy." (37) He says that the "main evil of the New Deal period ... was its spirit of vendetta and class warfare -- its refusal to explore and exploit areas of agreement." (75) He calls for the expansion of capitalism. "We are only at the foothills of production, with mountains still to climb." (116) He sees future competition between the U. S. and USSR. "Russia and the United States will represent two extremes, and their inevitable competition for world markets will have about it something truly titanic. One is history's greatest democratic capitalist society, the other the greatest collectivist society ever known; one is people's capitalism at its best, the other state capitalism at its strongest." (229) In 1945, Johnston became President of the Motion Picture Association of America.

**2571.** ---. "American Films Around the World [Guest Editorial]." *Boxoffice* 82.1 (1962).

Johnston, then president of the Motion Picture Association of America, discusses the prominent role in the world played by American movies. A copy of this piece is in Folder 8, Box 6, MS 118, Eric A. Johnston Papers, Eastern Washington State Historical Society, Spokane, WA.

**2572.** ---. *American Movies in World Perspective [Lecture at the Warren R. Austin Institute of World Understanding, University of Vermont, Burlington, VT.* Eric A. Johnston Papers.

Eric Johnston, president of the Motion Picture Association of America, discusses the role of American films abroad. Iron Curtain countries made up a small percentage of Hollywood films shown abroad. By 1960, the foreign market for American movies dwarfed attendance in the United States. Johnston boasted that 100,000 theaters around the world ran American movies.

**2573.** ---. "Classification: A Noise or an Echo?" *Journal of the Screen Producers Guild* (1961).

Eric Johnston, president of the Motion Picture Association of America, expresses his opposition to government classification of movies. A copy of this material is in Folder 85, Box 7, MS 118, Eric A. Johnston Papers, Eastern Washington State Historical Society, Spokane, WA.

**2574.** ---. "The Code Is 25." *49th Variety Anniversary* (1955).

Johnston, the president of the Motion Picture Association of America, rejected the view that movie-goers were childlike or vulnerable. "The old bugaboo about the average American having the average intelligence of a twelve-year-old child, has gone by the board," he wrote on the twenty-fifth anniversary of the Code. Guarding against violence, sex, and other such issues -- if indeed he believed audiences needed such protection -- should depend not on censors but a "heightened sense of responsibility" among the producers of all mass media and the public. Johnston presided over the decline of the Production Code which had been used since 1930 by Hollywood to censor movies. The Code was revised in 1956 and a decade later, it was all but dead. A copy of this piece is in Folder 8, Box 6, MS 118, Eric A. Johnston Papers, Eastern Washington State Historical Society, Spokane, WA.

**2575.** ---. *Conversation with Richard Nixon.* Eric A. Johnston Papers.

Notes on Eric A. Johnston's meeting with Vice President Richard Nixon. Nixon asks for his advice on likely campaign against John F. Kennedy. Johnston says most of Hollywood is too liberal for him. Johnston was then president of the Motion Picture Association of America. A copy of this material is in Folder 31, Box 9, MS 118, Johnston Papers, Eastern Washington State Historical Society, Spokane, WA

**2576.** ---. "Film Knows No International Barriers." *Motion Picture Letter* 6.2 (1947).

"Film knows no international barriers," Eric A. Johnston, president of the MPAA, told members of the U. S. House of Representatives in late 1946(?), and the American movie industry was "geared to a world market." It was in the best interest of the United States to promote expansion of the film industry for two reasons. First, cinema was "the greatest conveyor of ideas the most revolutionary force in the world today," he said. Second, the industry occupied an important and growing place in the nation's commercial life, both domestically and internationally. To critics, he promised that Hollywood would "be more discriminating in the type of pictures set to other countries

**2577.** ---. "Finds Trade Barriers Impinge Screen Freedom: Eric Johnston Replies to Sir Alexander Korda's Charges Against Hollywood." *New York Times* Dec. 15, 1946 1946.

Eric Johnston, who replaced Will Hays as president of the Motion Picture Association of America in 1945, emphasized expanding markets for American films and weakening foreign quotas placed on U.S. movies. A copy of this article is in Folder 7, Box 6, MS 118, Eric A. Johnston Papers, Eastern Washington State Historical Society, Spokane, WA.

**2578.** ---. *The High Cost of Bigotry (Address Broadcast Over the ABC National Network, 1951)*. New York: National Conference of Christian and Jews.

Johnston argues in this address launching the 1951 observance of Brotherhood Weeks, sponsored by the National Conference of Christians and Jews, that in the current world crisis, America cannot afford bigotry. "Bedsheets belong on beds," he said in reference to the Ku Klux Klan. (9)

**2579.** ---. *Hollywood: America's Traveling Salesman [Address to the New York Sales Executive Club, New York]*. Eric A. Johnston Papers.

Motion Picture Association of American president, Eric A. Johnson, saw movies as a means to assist capitalism, and to spread the American Way economically. Where his predecessor Will H. Hays had referred to cinema as America's "international salesman," Johnston described Hollywood as "America's traveling salesman to all the world." A copy of this piece is in Folder 84, Box 7, MS 118, Johnston Papers, Eastern Washington State Historical Society, Spokane, WA.

**2580.** ---. *How I Got the Job [Notes on Johnston Recollections - Friday, March 31]*. Eric A. Johnston Papers.

In this account, Eric Johnston explains how he got the job as president of the Motion Pictures Association of America in 1945. Hollywood executives spoke with Johnston in 1944 and told him that Will H. Hays would soon retire from the MPPDA and be retained in a ceremonial post. The idea of heading the movie industry intrigued Johnston, although a highly placed friend in the Justice Department told him that he "had enough on Hays to put him behind bars for 50 years." And Hays, for his part, did not appear ready to go. Walter Winchell reported that he had gone to the White House in a futile effort to gather President Harry S. Truman's support. Johnston cautiously refused to take the film post until Hays was out of the way. This material is in Folder 20, Box 9, MS 118, Johnston Papers, Eastern Washington State Historical Society, Spokane, WA.

**2581.** ---, ed. *Ideology for Democracy*. New York: Motion Picture Association of America.

This address was delivered to the Iowa State Education Association, Nov. 5, 1948, in Des Moines, Iowa. In it, Johnston (then president of the MPAA) that "the democratic world at the moment is not winning in the struggle against international communism.." Communism "is on the ascendancy. It has stepped up in momentum." (2) He goes on to say that "the democratic world is sicker than we thought. The task of helping it to its feet is more formidable than we thought." (9) He proposes "a vast extension of 'partnership capitalism'," which meant "American private capital and business genius in partnership with the capital, the manpower and the resources of other countries." (10) He urged a "permanent World Economic Development Corporation." (10) Americans, he says, "are a daring people, a reckless people, a determined people, a courageous people" and that "this is a time for trumpets to resound to the uttermost parts of the earth: to rally men everywhere who believe in the righteousness of freedom and the nobility of man...." (11)

**2582.** ---. *The Impact of U. S. Motion Pictures Abroad (report to the Board of Directors, MPAA)*.

Johnston, the president of the MPAA, says that "among all media of mass communication, the American film ranks first in universal appeal." (2) The report then offers quotations from leaders around the world about the influence of motion pictures.

**2583.** ---. "Messengers from a Free Country." *Saturday Review of Literature* 33.9 (1950): 9-12.

In this article, Johnston, the president of the MPAA, responds to three earlier articles by Norman Cousins in *The Saturday Review* that argued that the impact of Hollywood movies abroad damaged the world's perception of America and of Americans. Here Johnston lists many movies he believes are ambassadors of good will for the U. S. He argues that "American feature films produced for entertainment" have a powerful "educational value." (10) He maintains that movies showing the abundance of American prosperity, "what Mr. Cousins sloughs off as 'dazzling

gadgets' adds up to our stand of living" (11) and that the "thread of the democratic story runs through" these films "without calculated emphasis, but with the more powerful emphasis of suggestion." (12) See Cousins response that follows in this issues (pp. 12-13, 28).

**2584.** ---. "Mirrors of Society." *Américas* 7.7 (1955): 3-6.

Johnston, then president of the MPAA, explains the international role of American movies. He says that "super-nationalistic films have little international appeal" and "they rob the state they are supposed to serve of an important tool for winning world understanding." Hollywood's influence in the world was "explained by its cosmopolitan nature. Hollywood has become a Mecca for the creative and the artistic from many lands," Johnston wrote, "offering a warm welcome in exchange for skills and backgrounds that are of inestimable value to its film production." (4) He went on to say that "motion pictures have made drama out of history and history out of drama. Social values and ethics have been given mass circulation they never had before." (5)

**2585.** ---. *The Modern Tool for Teaching (Address delivered over the American Broadcasting Company)*. Files of Dallas C. Halverstadt.

In this address delivered over the American Broadcasting Company, Sept. 1, 1946, Johnston, then MPAA president, says that movie theaters are "centers of community life, pleasant parts of your individuals everyday life." (1) Cinema "can be a medium of enlightenment unlike any other ever dreamed about" because it "combines all the arts" and "is men's nearest approach to a universal language. It re-creates life." (2) In the struggle to "capture the minds of men," (5) movies offer the possible to defeat "ignorance, intolerance, injustice" (7) through reason rather than coercion.

**2586.** ---. "The Motion Picture as a Stimulus to Culture." *The Annals of The American Academy of Political and Social Science* (1947): 98-102.

Eric Johnston, then president of the Motion Picture Association of America, says the influence of motion pictures is "immeasurable." He argues that movies can "break down barriers of misunderstanding among nations as readily as it has broken down lesser barriers within this country."

**2587.** ---. *The Motion Picture: Advertisement for Freedom [an address delivered to the Advertising Club of Metropolitan Washington, Washington, D. C.]*. Eric A. Johnston Papers.

Eric Johnston, president of the Motion Picture Association of America, argued that movies were potent weapons in the Cold War against communism. An ardent foe of communism, he argued that movies gave the United States an advantage over the Soviet Union, were "America's best advertisement to the world," its most persuasive medium of ideas. Hollywood got something in return for its support of U. S. foreign policy. Johnston enlisted Secretary of State George C. Marshall in 1948 to end outside quotas placed on Hollywood movies. This piece is in Folder 85, Box 7, MS 118, Johnston Papers, Eastern Washington State Historical Society, Spokane, WA.

**2588.** ---. *Motion Pictures and Social Responsibility [Address to International Social Service, New York, N.Y.]*. Eric A. Johnston Papers.

Eric Johnston, then president of the Motion Picture Association of America, saw movies as potent weapons in the Cold War against communism. Seemingly innocent entertainment films offered the best propaganda. By merely showing the standard of living of Americans they contrasted with the starkness of daily life in communist nations, he said. This piece is in Folder 84, Box 7, MS 118, Johnston Papers, Eastern Washington State Historical Society, Spokane, WA.

**2589.** ---. *New Bridges to Understanding [Address before the World Newspaper Forum of the California Newspaper Publishers Association, Los Angeles, CA]*. Eric A. Johnston Papers.



Eric Johnston, president of the Motion Picture Association of America, discusses the role of American films abroad. Iron Curtain countries made up a small percentage of Hollywood films shown abroad. By 1960, the foreign market for American movies dwarfed attendance in the United States. Johnston boasted that 100,000 theaters around the world ran American movies. Although attendance in the United States had dropped to 40-45 million a week, down a half from fifteen years earlier, abroad nearly 250 million saw American films weekly.

**2590.** ---. *On Films and the Soviet Union*. Eric A. Johnston Papers.

In 1958, Eric Johnston, president of the Motion Picture Association of America, negotiated an exchange program with the Soviet Union. The Soviets agreed that ten American films and seven Soviet pictures would be exhibited in the United States. These were the first new American films shown in the USSR since World War II. In the article prepared for *Variety*, Johnston talks about the Soviet film industry. The Soviets took their cinema seriously. "Of all the arts," a sign that Johnston had seen in Tashkent read, "the motion picture is the most important to us." The Soviets eschewed the star system and actors were generally at the bottom of the production pecking order, but it was clear that they liked American stars. Getting Hollywood films into the USSR, Johnston realized, would be a coup. In addition to the 5,500 theaters there were perhaps another 50,000 places where movies were shown. "There is hardly a village from the Arctic to the vast deserts of the south that is untouched by the motion picture," he reported.

This material appeared in Eric Johnston, "On Films and the Soviet Union," *Variety*, Nov. 26, 1958. See also Folder 7, Box 6, MS 118, Eric A. Johnston Papers, Eastern Washington State Historical Society, Spokane, WA

**2591.** ---. "Opening Remarks, Feb. 25, 1958,." *Foreign Aspects of U. S. National Security: Conference Report and Proceedings*. Washington, D. C.: Committee for International Economic Growth, 1958. 20-21.

In early 1958, President Dwight Eisenhower asked Eric Johnston to organize a bipartisan conference of opinion leaders. The goal was "to inform a large spectrum of citizen opinion leaders about the value of American aid to foreign countries with the expectation "that they would then carry the message to an every large circle of U. S. citizens. Among those who attended were Eisenhower, Richard Nixon, Harry Truman, Adlai Stevenson, Lyndon Johnson, and John Foster Dulles. In his remarks, Johnston called the conference "the beginning, only a beginning. It is a moment in which we might plant seeds. The seeds, if we wish to plant them, will need our devoted care and cultivation in the days, the months, and the years ahead."

**2592.** ---. [Oral History]. Eric A. Johnston Papers.

Johnston discusses his early life and career, including his time as president of the U. S. Chamber of Commerce. This material is in Folder 8, Box 6, MS 118, Johnston Papers, Eastern Washington State Historical Society, Spokane, WA

**2593.** ---. "Our Critics!" *Variety (43rd Anniversary Number)* Jan. 5, 1949 1949.

Eric A. Johnston, president of the Motion Picture Association of America, speaks to his critics. This piece is in Folder 7, Box 6, MS 118, Eric A. Johnston Papers, Eastern Washington State Historical Society, Spokane, WA.

**2594.** ---, ed. *Report from Europe*. New York: Motion Picture Association of America.

In this piece, originally published in *Screen Writer*, probably during the late 1940s or early 1950s, Johnston (then president of the MPAA) discusses the impact of American movies abroad and answer critics who say that Hollywood movie makers have been irresponsible and projected a poor image of the U. S. In notes that John Ford's movie *Grapes of Wrath* was pirated and shown in Yugoslavia under the title "The Paradise That Is America" as communist propaganda about poverty in the U. S. Johnston says that actually audiences there were more impressed that even poor people owned their own automobiles. (6) Johnston says that "the good among motion pictures far exceeds the bad." (7)

**2595.** ---. *Report on Visit to the President -- January 7, 1959.* Eric A. Johnston Papers.

Johnston's notes on visit to the White House regarding a newsreel of Eisenhower and Nikita Khrushchev. This material is in Folder 24, Box 9, MS 118, Johnston Papers, Eastern Washington State Historical Society, Spokane, WA.

**2596.** ---. *Selection of Films for the Family.* Eric A. Johnston Papers.

Responsibility for what children saw in the movie rested with the family, Eric Johnston believed. Good parents would take responsibility in this arena, Johnston said in 1962. He opposed any classification scheme that designated motion pictures appropriate for different age groups: it was unworkable because no one was wise enough to classify films for everyone; it undermined individual and parental responsibility; and was unnecessary because citizens had information on which to base decisions. Johnston was then president of the Motion Picture Association of America. This material is in Folder 8, Box 6, MS 188, Johnston Papers, Eastern Washington State Historical Society, Spokane, WA.

**2597.** ---, ed. *We're All In It.* New York: E. P. Dutton & Company, Inc., 1948.

Eric A. Johnston, who was then president of the Motion Picture Association of America, says "this is a book about America's new role as a world power." (11) He connects American power to the growth of capitalism. "Our is a Capitalism for the many and not for the few," he said. (22) He goes on to argue that "we will either organize the world or it will be organized without us and against us." (37) He devotes two chapters to Joseph Stalin and the Soviet Union (75-121). Chapter 7 is entitled "America Invincible." Johnston was qualified in his support of the New Deal. He does say here that "social legislation isn't Socialism." (152) He concludes his book by saying: "The world needs a monumental program of industrialization. That's true in South America, true in China, true in India -- true anywhere you look around the world. (215)

"To undertake and underwrite such a program on a businesslike basis is a part of our responsibility as a world leader." (215) And, he said, "I believe we may have been elected to world leadership for life." (217)

**2598.** ---. "'When I Dipped into the Future Far as Human Eye Could See ...' [Alfred Lord Tennyson]." *Boxoffice* (1960).

Eric A. Johnston, president of the Motion Picture Association of America, discusses developments relating to movie theaters, 70mm motion pictures, and 3D movies. A copy of this piece is in Folder 8, Box 6, MS 118, Eric A. Johnston Papers, Eastern Washington State Historical Society, Spokane, WA.

**2599.** ---. *Why Premium Rates for Movie Advertising?* Eric A. Johnston Papers.

In this address, Eric Johnston called the movie theater "an important economic and social core of the community," (3) of equal importance to the public library, town hall, post office, the newspaper, and corner grocery. He also discusses the important of movie advertising, to newspapers and to the community. The talk was given at the Hartford Times Press-Motion Picture Symposium, Time Tower, Talcott Mountain, CT, June 4, 1952.

**2600.** ---. *Why Premium Rates for Movie Advertising? [Address at Hartford Time Press - Motion Picture Symposium, Talcott Mountain, CT.* Eric A. Johnston Papers.

Eric Johnston, president of the Motion Picture Association of America, discusses the role of movie theaters and advertising in communities. He called the movie theater "an important economic and social core of the community," of equal importance to the public library, town hall, post office, the newspaper, and corner grocery. A copy of this material is in Folder 83, Box 7, MS 118, Johnston Papers, Eastern Washington State Historical Society, Spokane, WA.

**2601.** Johnston, Eric A. Eric A. Johnston Papers.

This collection deals mostly with Johnston's life outside the Motion Pictures Association of America (MPAA). There is a good deal here pertaining to Johnston's early career, his work with the U. S. Chamber of Commerce, and his diplomatic efforts on behalf of the Franklin D. Roosevelt, Dwight D. Eisenhower, and other presidential administrations.

**2602.** Johnston, Mrs. Eric (Ina). *[Oral History]*. Eric A. Johnston Papers.

Ina Johnston, the wife of Eric A. Johnston who was president of the Motion Picture Association of America (1945-1963), reminiscences about her life and marriage. This oral history is found in OH -- 345, Johnston Papers, Eastern Washington State Historical Society, Spokane, WA

**2603.** Johnston, Patricia, ed. *Real Fantasies: Edward Steichen's Advertising Photography*. Berkeley: University of California Press, 1998.

Mass communication historians might overlook this book, thinking that it belongs in the field of art history or visual culture studies. However, *Real Fantasies* turns out to be a must read for anyone interested in the history of advertising, magazines, and the rise of the modern in mass culture and mass communication. Johnston uses Steichen's commercial photography for products like Welch's grape juice, Pond's cold cream, Kodak film, and Jergens lotion to illustrate dramatic changes in advertising and style in the 1930s and 1940s. In addition to being smartly written, *Real Fantasies* is one of the best available studies of why advertising looked like it did in the middle of the 20<sup>th</sup> Century. It is somewhat less successful in discussing the effect of the new advertising on women and other readers.

Chapter 2, "The Age of Corporate Patronage: Advertising Accelerates the Demand for Photography," and Chapter 3, "From Reality to Fantasy in Early Photographic Advertising" are the highlights of the book and trace the debate over "realism" in ads and the question of using illustrations or photos. In the early 1920s, roughly 15 percent of magazine ads employed photographs. By 1930, the number was around 80 percent. According to Johnston, advertising based on photographic images was "overtly manipulative and persuasive" in its intent because it created a "mythology of social ideals and aspirations" that dominated the business vocabulary of the period. Realistic images, even if artful and "modern" in style, caught the eye of readers and drew them into the pages in a way not possible with illustrations.

Johnston is one of the many scholars who has made good use of the J. Walter Thompson collection at Duke University. Using agency records, she was able to study how the images were constructed and, more importantly, how the photographs were crafted into powerful advertisements, usually aimed at women. Steichen became adept at producing lush and alluring photos in the studio, but it was the people at J. Walter Thompson who transformed them into powerful magazine advertisements. *Real Fantasies* is nicely illustrated, which is a boon for those interested in Steichen or art photography of the period. Read alongside Roland Marchand's classic *Advertising the American Dream*, also from UC Press, *Real Fantasies* can tell us a great deal about the rise of mass advertising, the role of photography in creating "consumer fantasies," and the way women in particular experienced advertisements in what were arguably the most important years for the historical development of consumer culture.

-- Rob Rabe

**2604.** Johnston, Sean. "Shifting Perspectives: Holography and the Emergence of Technical Communities." *Technology and Culture* 46.1 (2005): 77-103.

This article begins by discussing a demonstration of a hologram in 1964, and then discusses how specialists labored to incorporate this invention into their understanding of such areas as optics.

**2605.** Jonas, Gerald. "The Man Who Gave an 'X' Rating to Violence." *New York Times* May 11, 1975 1975, sec. 2: 1, 13.

This article discusses Richard D. Heffner, then chair of the movie industry's Classification and Rating Administration (CARA). Heffner wanted to rate violence more severely than had been done in the past. Under his leadership, CARA had given an X to Shigehiro Ozawa's *Street Fighter* (1974), a martial arts movie from New Line Cinema that featured a graphic castration scene. This article also deals with Heffner background before coming to Hollywood.

**2606.** Jones, Bernard E., ed., ed. *Cassell's Cyclopaedia of Photography*. 1911. London and New York: Cassell and Company, Ltd.; Arno Press, 1973.

This work is a reprint of a cyclopaedia published in 1911. It offers definition of terminology and insight into the state of photography during the first decade of the 20th century.

**2607.** Jones, D. F., ed. *Colossus*. New York: G. P. Putnam's Sons, 1966.

This was Jones' first published novel. He was a Commander in the British Navy during World War II, and worked at different times as a radio operator, bricklayer, and market gardener. He lived in Cornwall, England at time of publication. This novel was later made into a motion picture: *Colossus: The Forbin Project* (1971).

This story pictures the computer as a sinister creation, a common theme in popular culture (e.g., "Hal" in *2001: A Space Odyssey* [1968] and "Sky Net" in *Terminator 2: Judgement Day* [1991]). A scientist named Forbin creates a "super-computer" named Colossus, "as big as a large town, buried somewhere in the Rocky Mountains." The defense of the United States and entire free world is turned over to this machine. Once on line, it is discovered that the Soviet Union has a similar supercomputer. The two machines link up and together take on a independent life of their own, their intelligence and power growing at an accelerating rate. Ultimately (at least in the movie), things end with the computer being in control. In the movie version, the president is portrayed by a John F. Kennedy look-alike (a play on the Kennedy/McNamara enthusiasm for technocratic solutions to problems).

**2608.** Jones, H. Chapman, ed. *Photography of To-Day: A Popular Account of the Origin, Progress and Latest Discoveries in the Photographer's Art, Told in Non-Technical Language*. Philadelphia: J. B. Lippincott Company, 1913.

This work has 19 chapters, many dealing with technical topics such as control of light, use of gelatin, "the Plate," lenses, finishing the negative, and printing in silver. It also has two chapters dealing with color and one on "Instantaneous Photography and the Photography of Motion." "We generally regard about the tenth of a second as the longest exposure that we should call instantaneous, and there is a good reason for this, because it is about the shortest period for which it is possible for us to see anything." (276)

This work notes that by 1913, it was possible to photograph almost anything. "Essayists have sometimes set themselves to catalogue the uses of photography. That may have been worth doing a generation ago, but to-day one might as well attempt to set down all the purposes that can be served by writing or printing. We can photograph everything that we can see, and many things that we cannot see or ever hope to see. As a method of recording, therefore, photography surpasses the observing power of human vision in the universality of its applicability, and it surpasses it also in its truthfulness, because it is free from personality or bias." (264)

Chapter 16 deals with "Truth and Error in Photography" and considers the question of whether a photograph can lie. (264-75)

This book has a number of black-and-white photographs and also a color plate of a rainbow opposite the title page.

**2609.** Jones, Loyd A. "Tinted Films for Sound Positives." *Transactions of the Society of Motion Picture Engineers* 13.37 (1929): 199-226.

The author, who worked for Kodak Research Laboratories in Rochester, NY, writes on the technical problems involved in tinting sound films and also on the potential emotion impact of color movies. He begins by saying that "within the past few years eighty to ninety per cent of the total production" of the film industry "has been printed on tinted positive film." (199) But the use of tinting has impaired the quality of recording sound films (199-200). "As a result, the use of tinted film has been entirely discontinued in the production of positives carrying a photographic sound record. There is little doubt that this absence of color from the screen constitutes a serious impairment of the beauty and dramatic power of the screen production." (200)

This article is divided into two parts. In the first (200-15), Jones discusses the technical problems of making sound films in color. In the second (215-25), he talks about the emotional consequences of using color. He argues that color has "great potential power to enhance, by either objective or subjective association, the emotional significance of the scene with which it is associated." (199) If color is "properly employed," he maintains, it "may exert a powerful influence on the emotional reactions." (215) But Jones acknowledges that "the language of color... is at present in a very rudimentary stage of evolution." (199) This "language or symbolism" awaits "the master motion picture dramatist" to develop it "into a powerful emotional tool." (199)

Jones discusses "The Language of Color" (215-17) and draws on two works. One is George Field's *Chromatography*, written in 1835, and, more recently from Jones's vantage point, M. Luckiesh's *The Language of Color* (1920). The literature on the emotional influence of color and on color language and symbolism, he admits, is "scattered and fragmentary." (215)

Jones devotes a section (221-24) to covering what he believes are the emotional qualities of seventeen tints -- argent, sunshine, candleflame, firelight, afterglow, peachblow, rose doree, verdante, aquagreen, turquoise, azure, nocturne, purplehaze, fleur de lis, amaranth, caprice, and inferno.

In his recommendations for the use of color in motion pictures, he makes suggestions not unlike those espoused a few years later by Natalie Kalmus of Technicolor. (There is no mention of Kalmus here or any other suggestions that the two conferred on this subject.) Jones urges "care and discretion" in using color and recommends against "the lavish and unrestrained use of color treatments." He says that "The use of too strong or saturated colors is in general not good, since such colors are usually obtrusive and distracting and may defeat rather than promote the attainment of the desired effect. A more subtle method will yield better results. This involves the employment of pastel tints which may be increased in subjective strength for a brief period of time by the action of successional contrast or juxtaposition in time." (225)

Jones speaks to the issue that creating "an emotional atmosphere" is difficult because "individuals react differently to the same color." (225) He observes that people also react differently to hearing the same music, or to hearing the same words or language. He concludes, however, by asking: "If there is in the human mind, or, more specifically, in the collective mind of the motion picture public, a color consciousness, even though it be at present latent or but slightly developed, is it not worth considerable effort in thought and experimentation to develop a technique such that color can be applied to the screen in such a way as to enhance the emotional and dramatic values of the motion picture of the future?" (225)

**2610.** Jones, Robert Edmond. "The Crisis of Color." *New York Times* May 19, 1935 1935, sec. X: 3.

Robert Edmond Jones was a well-known scene designer on Broadway who worked as art director on the movie *Becky Sharp* (1935), one of the earlier films to use the Technicolor process. Here he mentions early tests in 1933 that used the Technicolor process and how the process was much superior to black-and-white films and the two-color process of coloring movies. "My interest was caught and held," he said. "Something living had been brought into the world that was not there before." He goes on to say that "A new dimension has definitely been added to the screen."

By 1935, therefore, Jones says that "The camera will record and reproduce faithfully whatever is put before it. What are we to put before it? Here is the opportunity and the challenge to colorists."

Jones notes that color films are much more powerful than black-and-white films. "The point is this: Color on the screen is not only more natural than black-and-white, it is more stimulating, more exciting, more dramatic. Color, properly selected and composed, can immeasurably enhance the dramatic value of the screen story. Here is the dynamic force that lies behind this extraordinary new invention. The promise that color holds out to the producers of motion pictures is that their films (in the proper hands) may become not only more beautiful but incomparably more powerful than ever before. There is really no limit to the potentialities of color on the screen. But color is of value only when it is handled by colorists. Black-and-white thinking is of no use here. Where are we to find the artists who will explore this new dramatic medium? Only time can answer," he writes.

Jones said that "There is a quality of music in the new color films, hard to define, easy to feel. Watching the 'rushes' in the projection room, it has often seemed to me that we were reaching out half-consciously toward some new form of opera, unwritten as yet, toward some drama of the future that will combine color and music, to touch our imaginations in a new and thrilling way. Why should we not become conscious of beautiful color just as we are now conscious of great music? The awareness of color, like the awareness of sound, is in all of us. Shakespeare, with Barrymore, is exciting on the color screen. Why should we not be forward to 'Pelleas' or the 'Goetterdaemering'?"

Jones says technical improvements may be a ways off in the future. "But as we see the actors of the screen cast aside their veils of gray shadow and emerge one by one into this bright new world of color, it is impossible not to feel that we are standing on the threshold of a thrilling adventure into a new form of dramatic art."

**2611.** ---. "The Problem of Color." *New York Times* Feb. 27, 1938 1938: 152.

Jones criticizes Hollywood's use of color saying that "Hollywood has not yet begun to think in terms of color. The color pictures now being made in the studios are not color pictures at all, in any real sense, but colored pictures." In Jones opinion, "black-and-white thinking" still dominated movie making.

Color films in 1938 were successful, Jones said, for two reasons. First color gratified "our desire of novelty -- anything for a new sensation in the movies!...." Second, it appealed "to our sense of recognition. We take pleasure in seeing on the screen the actual tones of the flesh." See movies stars such as Marlene Dietrich and Fredric March was "one step nearer to seeing them in person." But color was not exercising "its true function" and the reason for this failure was artistic rather than technical.

Jones compares color in movies to the use of sound. Sounds of everyday life were reproduced but there was not an effort to organize or compose them, nor was the audience expected to forget that music in the film was there. The goal of film makers, according to Jones, was to make audience forget about color on the screen.

Jones said that color did "not belong to the categories of color in Nature or in painting" and it did "not obey the rules of black-and-white picture-making." Why? "A new element is added," he said. "The color moves!" Herein lay "the key to all discussions of color in motion pictures. We are dealing, not with color that is motionless, static, but with color that moves and changes before the eyes. Color on the screen interests us, not by its harmony but by its progression from harmony to harmony. This movement, this progression of color on the screen is in itself an utterly new visual experience, full of wonder. The color flows from sequence to sequence like a kind of visual music and affects our emotions precisely like music affects them."

Color appealed strongly to the emotions. "The emotional quality of music is inherent in all moving color. When producers have grasped this idea they will have taken the first step toward the creation of true color films. We are sensitive to moving color as we are to music. The color in a film is like a musical accompaniment to the story,

appeal to our eyes instead of to our ears." Yet in almost every color film the use of color "is fundamentally false and wrong" and audience sense this fact just as they can hear discord in poorly played music.

Jones speaks to the critics of color who says "Down with color!" or of say "Take the color out of color! Get color out of the way at any cost! Accordingly, just as color was about to become a dramatic agent of real value to the screen, Hollywood took hold of it, subdued it, 'rarefied' it (a new catchword of the studios), thwarted it, stunted it, and is now trying to ignore it."

Jones thought the use of color on screen was "a new form of art" or "the art form of tomorrow," although it as yet had no name. Might it be called "visual opera?" he asked.

Jones discussion of the use of color might be contrasted with someone like Natalie Kalmus whom studios hired to advise them on the use of color in films. Kalmus thought color should correspond to the harmonies of Nature.

Robert Edmond Jones was a well-known scene designer on Broadway who worked as art director on the movie *Becky Sharp* (1935), one of the earlier films to use the Technicolor process. The subtitle of this article reads: "Scenic Designer Says Hollywood Errs in Trying to Play Down Color."

**2612.** ---. "A Revolution in the Movies." *Vanity Fair* 44.4 (1935): 13, 58.

Robert Edmond Jones, a well-known designer of stage scenes, designed the sets and costumes for the first feature-length Technicolor film, *Becky Sharp*, and also earlier, the short film *La Cacuracha*, also made in Technicolor. This article appeared about the time *Becky Sharp* opened. Jones says that "Technicolor makes it possible to see your favorite star in her true colors, far larger than life and many times as natural.... There is literally no end to the possibilities of this new medium. For color, like music, has no limitations. The color film is a creation in the true sense of the word. Something alive is in the world that was not there before." (13)

Jones predicted that color was another step in making images more realistic -- an evolution from still photographs, to moving pictures, to talking black-and-white pictures, then films in color, and eventually, he said, there would be 3D films. Soon, he said, characters would "step off the screen and appear before you in the round -- all but living." (13)

Color films had an emotion appeal and language different from black-and-white movies. Colored films were appealing because "Color is not only pleasing to the eye: it affects us emotionally; it *means* something to us; it has what we call significance." (13) Jones saw a parallel between color and music. "Beautiful color is pleasing to our eyes, just as beautiful sound is pleasing to our ears. But, more than this, beautiful color, properly arranged and composed on the screen and flowing from sequence to sequence just as music flows from movement to movement, stirs our minds and our emotions in the same way that music does. Color on the screen -- mobile color, flowing color -- is really a kind of visual music. Or, rather, it is an art for which there is as yet no name." (13)

What was the "fundamental difference" between black-and-white movies and Technicolor films? "It is not only that color has been added to black-and-white. Color has been added for a reason -- to enhance the action of the drama. As a matter of fact, the difference between a black-and-white film and a Technicolor film is very like the difference between a play and an opera." (13) Jones said that "Within us all is a deep, unconscious response to the rhythms and harmonies of color, just as there is an unconscious response to rhythms and harmonies of sound.... We don't have to be musically educated to be aware of this. We just *feel* it. Even a child feels it." (13) Our understanding of musical and color harmonies "is a matter of instinct, planted in us all, ages ago." (58)

Color cinema, according to Jones, was about to liberate actors bringing them "out of their black-and-white prison into the sunlight." (58)

Jones believed that "black-and-white thinking" was of little use in making a color film. (58) The differences between the technique of black-and-white movies and the color films was as different as a painting was from a

drawing. A new group of people alive to color, and who had not had their sense of color "numbed" by working among the "gray shadows" of black-and-white pictures, was needed. These as yet undiscovered artists would "profoundly influence not only the art of our time, but the *life* of our time. For they will partake of the magic power of the motion picture to lift us out of ourselves into another world of beauty and fantasy." (58)

**2613.** Jones, R. V., ed. *Most Secret War*. London: Hamish Hamilton, 1978.

R. V. Jones was Assistant Director of Intelligence (Science) during World War II, and was closely involved in assessing the technological capabilities of Nazi Germany and in the development of British and Allied technology, including such innovations as radar. Jones comments on such matters as the effort during the 1930s to develop a death ray that could stop airplane and automobile engines. There were numerous press reports that such scientists as Marconi, Tesla, and others were working on such an invention. Jones concluded that such reports were exaggerated and that such a device was not likely to have been developed during the late 1930s and early 1940s.

**2614.** Jones, Steven, ed., ed. *CyberSociety: Computer-Mediated Communication and Community*. London: Sage Publications, 1995.

The emergence of a new form of media are often followed by predictions that they will solve many problems. Close on the heels of these predictions come Huxleyan warnings that the new medium will transform society and turn its users into zombies. The pattern that has played out for film, radio and television is now well underway for the Internet. Hailed by many (notably Vice President Al Gore) as an "information superhighway" that will connect all citizens to the world's accumulated knowledge, the Internet has also come under attack as an escapist medium for people who prefer the virtual to the real.

Contributing to this debate, but avoiding most (although not all) of the popular clichés is *CyberSociety*, edited by Steven Jones. The book is a collection of nine essays, all exploring the "virtual" world. At the beginning, Jones states the premise of the book: that "social formations" or "cultures" are emerging among Internet users. Jones seeks to help readers understand these social formations.

One problem immediately faced when attempting to understand "Cyberspace" is its inherent lack of stability. The words and images available can change hourly and the technology is upgraded almost daily. What was "hot" yesterday has been replaced today. It is often said that the Internet reinvents itself every six months. *CyberSociety* was published in 1995, and most of the articles are based on research conducted in the early 1990s. Jones identifies newsgroups as one of the two (the other is e-mail) most used features of the Internet. Three of the nine chapters focus on it. But in the last 2 years, traffic on the world wide web has dwarfed newsgroup usage. The web is not really mentioned in the book.

Despite the ephemeral nature of "virtual reality," much of theoretical ground covered by the authors remains useful. Cheri Kramarae, Ted Friedman, Elizabeth Reid, and Mary Fuller and Henry Jenkins each have a unique take on virtual reality games. Kramarae provides a feminist perspective on this popular new diversion. While some claim women have equal power in virtual reality, she points out that the software was created by men, and primarily for men. Sexual simulations like "Virtual Valerie" and games like "Comanche Maximum Overkill" are two examples cited by Kramarae. Furthermore, she warns of a retreat from the problems in the real world, in favor of distraction in the virtual world.

Elizabeth Reid's chapter provides an interesting counterpoint to Kramarae. Reid's focus is on-line gaming, in particular, text-based fantasy games often referred to as MUDs (Multi-User Dimensions). She explored a common sense hypothesis that without the nonverbal cues available to us in face-to-face conversation, users might be unable to communicate effectively, and would only exchange sparse, unemotional messages. Reid found the opposite. MUD environments are, in her words, "extremely culturally rich" and often "highly emotionally charged." Users have discovered ways of overcoming the textual limits of computer-mediated communication.



Two other essays on game-playing focus not on the interaction between users, but on one player's interaction with the computer. As Ted Friedman points out, these kinds of games make it difficult to define the categories of author, reader, and text. The cultural theorist's insistence that no text exists until it is engaged by the reader (user) becomes a circular argument when the reader is responsible for creating at least part of the text. Friedman says we have no "software theory" with which to analyze these texts, but here he may be overlooking a body of literature from another field. Education scholars have been working on just such interactive multimedia theory for at least a decade. Much of their work centers on the nonlinear nature of hypertext, but Friedman dismisses hypertext as a "transitional genre."

An important point about computer-mediated communication (and one not addressed anywhere else in the book) is missed here. Message producers limited by linear texts have to decide which information, which perspectives, which angles to include in their presentations. This necessarily constrains the communication process. The message is often tailored then to the lowest common denominator and possible perspectives on a topic are stripped away for clarity's sake. A nonlinear text, while still finite, can be designed so users with diverse interests and backgrounds can navigate the text according to their needs.

Two chapters in this volume are particularly useful and transcend the technological details of cyberspace. Each addresses the concept of "community." Nancy Baym argues that "communities" in a very real sense, have emerged in these virtual landscapes. Baym lists four criteria necessary for a group of people to be considered a community: creative expression; public identity; creation of relationships; and creation of public norms. In Baym's analysis of one newsgroup (set up for soap opera fans) she found evidence of each. Users expressed emotion by use of computer symbols (also known as "emoticons"). While anonymity is often used on-line, Baym found that real identities are often given. Baym found evidence of deep, ongoing relationships and the existence of group norms, most often in the form of reminders and even scolding for posting violations (wrong headings on messages, messages off topic, etc.).

In his chapter, editor Steven Jones also addresses the notion of community in cyberspace. In this setting, the social construction of reality takes on new meaning. Jones argues that computer-mediated communication is socially produced space. Jones asks whether the cyberspace user is mass-mediated, a mass mediator, a public figure, or private individual engaged in special interrelation. We might further ask, are Internet users creating a virtual "public," or are they just the audience for a new mass medium?

The answer, in part, might be "both." Certainly, many of on-line participants are "social actors." But not addressed in *CyberSociety* are the large number of virtual voyeurs, or "lurkers." This subgroup of users is not socially engaged at all, but merely an "audience" for the rest.

So should we be confident or concerned about the future of communication? *CyberSociety* does not take a position on this question, but one piece of advice is offered by one contributor. Cheris Kramerae, who is perhaps the most critical of the "cyber-world," advises us, especially in times of change, to "watch, listen, analyze, and make interventions when we can." *CyberSociety* makes contributions in these areas.

--Mark Tremayne

2615. Jones, Tony, ed. *Splitting the Second: The Story of Atomic Time*. Philadelphia: Institute of Physics Publishing, 2000.

Tony Jones covers several points in this book. These include:

- 1) The struggle in Great Britain over the loss of the prestige of GMT or Greenwich Mean Time. As the science and the physics outdated the astronomical devised GMT, politicians still tried to preserve its heritage as much as possible.

2) There were several key developments in the creation of time based on the atom. Sodium, Hydrogen and later Ammonia molecules were all original ideas to base time, but each had various drawbacks. Cesium with its exceptional predictability proved to be the best atom to use in time keeping and by using beams of it, the accuracy and stability of timekeeping have reached levels unheard of in the pre-atomic era.

3) The development of atomic time has helped with advances to other forms of measurements, namely length and mass, and helped with its precision. GPS technology was one of the great by-products of this work.

4) The field of development is far from over for atomic time. Mercury, Indium and ytterbium are all possibilities of atoms that can be used to further improve accuracy of timekeeping. Ytterbium seems to have tremendous potential as a future timekeeper, but has many drawbacks such as its expensive and exists only in small quantities.

Jones sets out his thesis in his Preface: "The fact that such clocks and the accuracy they bring are now commonplace is a sign of the upheaval in timekeeping that took place during the twentieth century. It could be called a revolution. When the century began, timekeeping was firmly in the hands of astronomers, where it had rested for millennia. By the century's end timekeeping was controlled by physicists, and astronomers were relegated to a supporting but not insignificant role. If we were to place dates on the revolution we could say it began in 1955, with the operation of the world's first successful atomic clock, and was all but complete by 1967 when the atomic second finally ousted the astronomical second as the international unit of time." (ix)

--Jason Karnosky

**2616.** Jones, William Goodrich. "The Disappearance of the Library: Issues in the Adoption of Information Technology by Humanists." *New Directions for Higher Education*.90 (1995): 33-41.

Jones argues in 1995 that what information technology has transformed higher education, "the conduct of inquiry in the humanities has not yet been influenced by the technology as it has in the sciences." At the time of this essay, Jones was an assistant university librarian at the University of Illinois, Chicago.

**2617.** Joray, Paul and Keith Knauss. "The Use of Video Tape Recording in Labor Studies: Implementation in Collective Bargaining Courses." *Labor Studies Journal* 1.1 (1976): 19-26.

Joray and Knauss argue that the introduction of half-inch video tape recording equipment in the late 1960s expanded labor media opportunities beyond the closed circuit television and 16-mm film technology handled by audio-visual specialists. They argued that the video tape recorder could be used in labor education to simulate collective bargaining experiences for students. "Educational technology has advanced rapidly in recent years, but many labor educators have not experimented with the new technology in their teaching methods. Lack of understanding regarding the potential advantages and varied uses of this technology is one explanation for the absence of innovation in the classroom." The video tape, they argued, provided an opportunity to record and later critique role-playing that simulates grievance and bargaining situations. In addition to providing immediate feedback for participants, the video tape allows the instructor to provide individual evaluation of participants. The video tape can also be used to record outside experts who cannot be available for in-class presentations. They described their own media studio, which included a Sony AV 3650 Videocorder, a Sony AVC 3200 camera with a 16-64 mm zoom lens, a Sony CVM-192U monitor, a Sony Cardiod F98 microphone and V-32 video tapes.

--Phil Glende

**2618.** Jordan, E. "Color in Decoration." *American Architect* 114.2222 (1918): 111-12.

This article begins by saying that "Ruskin, who 'could not consider architecture perfect without color,' is sounder than he is usually found to be in the expression of his artistic preference, and it is the re-discovery of color in

decoration and the taste for full brilliant colors that, together with the more accurate reproduction of historic styles, has marked the twentieth century as distinct from the nineteenth." (111)

Jordan discusses how some colors had moral connotations. "Green is a color said by Wilde in his *Intentions* to have been favored by Wainewright the murderer, who 'had that curious love of a subtle artistic temperament, and in nations is said to denote a laxity, if not a decadence of morals.' Green has been so frequently used in decoration that it seems impossible to associate it with decadence; in the early and middle Georgian period nearly all the great houses, to judge by contemporary accounts, had a saloon or drawing-room painted olive green picked out with gold...." (111) Later, the author writes that "the taste for heavy -- what Mr. Ruskin would call impure -- colors lasted through the greater part of the Victorian period, when chocolate paint was in favor for the dining room, passages, and dark 111/112 rooms." (111-12) The article concludes by saying that present-day homes often have "an added note of modernity in the use of color." (112)

**2619.** Josephson, Sheree. "Questioning the Power Of Color." *Visual Communication Quarterly* 3.1 (1996): 4-7, 12.

The author asks: "Does the use of color photographs have the power to change how readers look at the page, with an attraction strong enough to draw them away from information presented in black-and-white?" The article concludes "that color photographs may not be as powerful of a communication tool as believed by newspaper designers.... Overall, color does not seem to draw more attention to photographs unless the sole color picture on a page is in a subordinate position."

**2620.** Jowett, Garth, ed. *Film: The Democratic Art*. Boston: Little, Brown and Company, 1976.

This work stands as one of best history of the motion picture industry and censorship written during the 1970s. It provides solid information on court cases as well as major development in movie history. Jowett also mentions technological changes in the industry, although this theme is not central to this work.

**2621.** ---. "'A Significant Medium for the Communication of Ideas': The *Miracle* Decision and the Decline of Motion Picture Censorship, 1952-1968." *Movie Censorship and American Culture*. Ed. Francis G. Couvares, ed. Washington, D. C.: Smithsonian Institution Press, 1996. 258-76.

This essay is based largely on published court decisions, newspaper accounts (e.g., the *New York Times*), and secondary sources. It is most interesting in discussing the movie industry's slow start in challenging the 1915 *Mutual* case. Indeed, during the *Miracle* case, "Burstyn had received no real support from the American film industry. Instead, the industry threw its weight behind the *Gelling* case, a similar censorship appeal which involved the movies produced in Hollywood -- *Pinky*...." Jowett does note that Eric Johnston was much more aggressive than Will Hays had been in challenging legal censorship.

The Court did not foreclose further censorship of obscene pictures in the *Miracle* case. Jowett cites Richard Corliss's article that this case was "the first great defeat for Catholic motion picture pressure and perhaps the beginning of a 'new' legion [of Decency]...."

This article is also interesting in discussing the fact that the U.S. Supreme Court heard six licensing cases in the nine years after the *Miracle* case. Each one further eroded the power of censors. "It was not until 1961 that the fundamental constitutional question of the permissibility of local censorship of motion pictures finally reached the Supreme Court in the case of *Times Film Corp. v. Chicago*."

"The very threat of television was ... a major impetus in the drive to 'modernize' the Production Code" during the 1950s and 1960s. The Code was dead by 1966 and the new rating systems was adopted on Nov. 1, 1968. "The way was open for greater specialization of movies for people of all ages, but in a desperate bid to recover some of the tremendous financial losses the movie studios had sustained, much of this freedom was squandered on cheap sexual exploitation and gratuitous violence."

**2622.** Jowett, Garth S. "'A Capacity for Evil': The 1915 Supreme Court *Mutual* Decision." *Historical Journal of Film, Radio and Television* 9.1 (1989): 59-78.

This article discusses the U. S. Supreme Court that held that motion pictures were not covered by the First Amendment. Jowett writes that "the motion picture represents a significant anomaly in American legal history. It has the distinction of being the only medium of communication ever subjected to systematic legal prior-restraint in the history of the United States." Not until 1952 (*Joseph Burstyn v. Wilson*) did the Court give movies First Amendment protection.

**2623.** ---. "Extended Images." *Contact: Human Communication and Its History*. Ed. Raymond Williams, ed. London: Thames and Hudson, 1981. 184-98.

Jowett surveys the use of visual images in communication from their use on coins in pre-Christian Rome, through early printed illustrations in the fifteenth century, through photography in the nineteenth and twentieth centuries. He also examines motion pictures and television, "the massive medium." In this clearly written and informative essay, Jowett discusses such improvements in television technology as better cameras and the use of color.

**2624.** Jowett, Garth S. , Jarvie, Ian C., and Fuller, Kathryn H., eds. *Children and the Movies: Media Influence and the Payne Fund Controversy*. New York: Cambridge University Press, 1996.

*Children and the Movies* provides a history of the Payne Fund Studies (PFS), as well as an analysis of their place in mass communications research. To compliment the authors' assessment that these studies have been too much denigrated and too long overlooked, the book also includes some unfinished materials that never made it into the published works.

Much of the book focuses on why the PFS were so ill-received in their time, the main culprit being the tensions between academic researchers who found surprisingly little negative effects of movie watching on society and the direction of Rev. William H. Short, head of the Motion Picture Research Council that had commissioned the studies as a base for projected advocacy work against the film industry. While the researchers had originally been targeted for having a resume of anti-movie work, they broke with the advocates who promoted and popularized their research with an absolute, nonacademic anti-movie slant.

The authors also argue that changing standards of research meant much of the Payne Fund work was outmoded by the time it was published and consequently ignored by the academic community for its discredited research methods as well as its perceived bias. Both interpretations of the studies are incorrect, the authors argue, and the PFS are worthy of reexamination for the pioneering research they contain and as a historical document of communications research and political pressures of the early 1900.

--Dale Erlandson

This work points out the Payne Fund Studies were the most comprehensive social science examination of the movies and that they deserve to be held in higher regard. Included in this work is Paul Cressey's study, "The Community -- A Social Setting for the Motion Picture," which was to be part of the Payne Fund Studies but not published. *Children and the Movies* presents a thoughtful, fair-minded re-evaluation of the Payne Fund Studies.

--SV

**2625.** Joyce, Michael. "Forms of Future." *Rethinking Media Change: The Aesthetics of Transition*. Ed. David Thorburn and Henry Jenkins, eds. Cambridge, MA: MIT Press, 2003. 227-38.

Joyce discusses interactive fiction in this essays. It is one of twenty-two chapters by different authors that attempt to improve our "understanding of emerging communication technologies." This volume, which part of a larger series on new media technologies entitled *Media In Transition*, tries to offer a historical and comparative perspective on it subject in a way that is accessible to a wide audience of humanists, social scientists, and policymakers. The editors of this volume describe the chapters in this work as follows: "Challenging the assumption that new technologies displace older systems with decisive suddenness and have a revolutionary impact on society, the essays in this book see media change as an accretive, graduate process, always a mix of tradition and innovation, in which emerging and established systems interact, shift, and collude with one another.

**2626.** Judd, Deane B., ed. *Color in Business, Science, and Industry*. New York: John Wiley & Sons, Inc., 1952.

The author of this book was in the Photometry and Colorimetry Section of the National Bureau of Standards when this book was written. Judd writes that "a whole new science has been developed, largely since the turn of the century, applying to many ... color problems. This is the science of visual psychophysics. The key to color problems of the future is to be found in visual psychophysics mixed with a liberal sprinkling of common sense. This book is an attempt to present visual psychophysics in terms that are practically useful." (vii)

**2627.** Juffer, Jane, ed. *At Home with Pornography: Women, Sex, and Everyday Life*. New York: New York University Press, 1998.

This work considers the use of pornography by women. Juffer focuses on printed material, but also discusses pornography and cable television, video recorders, and the Internet.

Pornography remains a controversial issue as one considers whether women are victims or agents. Juffer moves away from this debate and urges giving more emphasis to pronography and erotica in the daily lives of women. How do women find pornography and then use it, and how does this change porn's relationship to the home? How do advertising and marketing experts create categories of pornography designed to appeal to women?

Juffer argues that women's use of erotica can empower them, and at the same time, reinforce conservative values. She examines adult television channels, erotic literature, sex manuals, sex on the Internet, masturbation, and more.

**2628.** Junker, Howard. "Underground Channels." *New Republic* 157 (1967): 33-34.

This article notes that in 1967 there were about 10,000 videotape recorders (VTRs) that were owned by broadcasters. Most belonged to institutions and not to individuals. For those 500 or so private individuals wealthy enough to own a VTR, "instant pornography" probably constituted most home production, this article speculates. It also says that the instant playback features of videotape should help underground filmmakers to develop "critical discipline." The article predicts that VTR should spawn "an image-making revolution equal to the one" brought by the Kodak camera.

**2629.** Jussim, Estelle, ed. *Visual Communication and the Graphic Arts: Photographic Technologies in the Nineteenth Century*. New York and London: R. R. Bowker Company: A Xerox Education Company, 1974.

Jussim writes that this work "is the result of an interdisciplinary investigation into the nature and practice of visual communication manifested in the graphic arts practices of nineteenth-century America. It is hoped that these explorations will augment present knowledge about how photography came to dominate visual media, and what changes this dominance created in human thought and perception. The focus is sharply on two scientific questions: with the advent of photography, *what alterations occurred in the capacities of visual media for artistic expression and information transfer*; and *what, if any, changes occurred in our perceptions of the characteristics of 'artistic expression' and 'information transfer'* as an outcome of learning to interpret 'Nature' through photography

as it became the dominant visual communications medium." (italics in original text). The author builds on William Ivins, Jr.'s *Prints and Visual Communication* (above) as well as Marshall McLuhan's *Understanding Media*.

This book is slow reading. In attempting to revise Ivins, Jussim suggests a different vocabulary (e.g., where Ivins used "syntax" and Jussim suggests such terms as "channel," "code," "message"). Chapters are devoted to Howard Pyle (1853-1911) (chapter 5); William Hamilton Gibson (1850-1896) (chapter 6); and Frederic Remington (1861-1909) (chapter 7). Jussim makes a strong case against Ivins' assertion that photography is an unbiased account of reality. Photographs reflect the biases of the person making the picture, just as the text reflects the assumptions of its author.

**2630.** Justice, United States Department of, ed. *Beyond the Pornography Commission: The Federal Response*. Washington, D.C.: U. S. Government Printing Office, 1988.

This work appeared on the second anniversary of the release of the Meese Commission's *Final Report* (1986). It argues that there was a "wealth of misinformation and confusion ... generated by the pornography industry prior to the Report's release." This work tries to set the record straight about the *Final Report* and to explain "what action, if any, was ever taken on all those recommendations made to the federal government" by the Meese Commission. The Reagan administration's National Obscenity Enforcement Unit attempted to implement the recommendations. It also had an Obscenity Law Center that served as a clearinghouse that coordinated anti-pornography efforts across the United States.

**2631.** Kahan, Robert Sidney. "The Antecedents of American Photojournalism." University of Wisconsin, 1968.

The author of this doctoral thesis argues that there was a revolution in photography during the 1890s.

In Chapter 6, "Photography and the Rise of the Mass Magazine," he shows that such publications as *Cosmopolitan*, *Munsey's*, and *McClure's* became the leaders in publishing photography between 1893 and 1895. It was "the illustrations" in these magazines "as much as anything else, that set them apart from other periodicals." (218) These publications became "the first truly mass circulation, illustrated magazines in this country." (231) While there were illustrations in magazines such as *Century*, *Harper's Monthly*, and *Scribner's*, in 1892-1893, there were few photographs (202) and few halftones (204). Between 1893 and 1895, though, there was a substantial increase in the use of halftones. (230)

Emphasizing pictures of people became important. Historical personalities were often the subjects of pictorial spreads. So, too, were images of pretty women. "'Human Documents' was the most prominent regular photographic feature in *McClure's* appearing in almost every issue from 1893 through 1895." (221) In 1895, *McClure's* used pictures of Napoleon and especially Abraham Lincoln. These pictures, particularly the ones of Lincoln, McClure believed increased the magazine's circulation. (224) Frank Munsey, however, "followed repeatedly a simple formula: girls, girls, girls." (226) Between 1893 and 1895, Munsey's artists "were remarkably single-minded in their choice of subject matter." (228)

Kahan offers an interesting quotation from Bernard Shaw who said that "The photographer is like the cod, which lays a million eggs in order that one may be hatched." (Shaw quoted, 232)

Chapter 7, "The 'New Photography' of the Nineties," discusses several developments in the technology of photography that brought great changes. These included: 1) The shift away from using glass plates to flexible film. Here Kahan talks about the evolution of film beginning with George Eastman's offering of "negative paper" in 1885." (246; see *ibid.* 244-47) 2) The development of the film roll folder was also an important advance. (247) 3) Eastman introduced the "Kodak" camera in 1888. It weighed 25 ounces and had film in the camera for 100 prints, which could then be returned for development and new roll of film. (248) 4) New forms of lighting which included "flashlight powder." (256-57) 5) In addition to the Kodak was the increase in number of "detective cameras,"

small, portable cameras often disguised as something else. Alfred Steiglitz used a detective camera for much of his work. (271)

Photographs from the smaller cameras came to be used more frequently in the press. The advent of smaller cameras had at least two advantages: A) Greater mobility; and B) they “prompted new ways of seeing and of capturing reality on film.” (272) By the 1880s, people “began using the word ‘instantaneous,’” which was “a synonym for ‘candid’.” (272) As more and more people took their own photographs, photos became commonplace and used more often in such magazines as *Cosmopolitan*, *Munsey’s*, and *McClure’s*. (273)

Between 1880 and 1900, the number of people who claimed employment as a photographer rose threefold, from 9,990 in 1880; to 20,040, in 1890; to 27,029 in 1900. (259) (One estimate said that in 1891, there were about 40,000 people who got some income from photography, compared with only 10,000 in 1879. p. 259)

During the 1890s, Kahan says in Chapter 8, “Photojournalism Underway,” there was considerable discussion about journalism and pictures, and about the relationship between photography and art. (283-98). During the 1890s, a “New Journalism” appeared which Evelyn March Phillipps characterized in *Munsey’s* in 1895 as “that easy personal style, that trick of bright colloquial language, that wealth of intimate and picturesque detail, and that determination to arrest, amuse, or startle, which has transformed our press during the last fifteen years.” (Phillipps quoted, p. 284) Kahan also notes that certainly by 1889, some were worried about cameras and the invasion of privacy, and that people were commenting of being photographed without their permission in embarrassing positions. (287) It was also common during the 1890s to “trick up” photographs of people to enliven “unimaginative studio portraits.” (288) The author provides several lengthy quotations from commentators about the relationship between photography and journalism during this decade, and the journalistic advantages that photography offered to the journalist. (288, 292)

Kahan discusses the significance of Alexander Black’s “Miss Jerry,” a magic lantern slide show in 1895 that used a series of projected images on a screen to tell a story. Interesting here is that for Black the pictures were “primary, the text secondary.” (Black quoted, 297; see also 295)

Kahan offers a good explanation of why newspapers were slower to use photographs than books or magazines. “Technical obstacles in the way of using photographs in normal newspaper runs were not overcome until 1897, when the printing of halftone plates at high press speeds on low grade paper became feasible.” (298) Magazines and weekly papers such as the *Century* and *Graphic* used a “stop cylinder, or a flat press” that produced a few hundred or maybe a few thousand copies per hour, and were capable to high quality illustrations. Daily newspapers used “a cylinder press, a rotary, a web machine, usually at the rate of 20,000 copies an hour, entirely by one operation.” Under these conditions, it was difficult to get the picture to print, or if it printed, the tones (blacks and grays) were often distorted. (299) Here Kahan draws on several sources including Joseph Pennell’s excellent account of the challenges of printing picture in newspaper in “Art and the Daily Paper,” *Nineteenth Century*, XLII (Oct. 1897), 653-62. Oddly, a few papers such as the *Boston Transcript* as late as 1906 did not use photographs believing that the public would be uninterested. (300) In 1897, Stephen H. Horgan developed a practical way for the *New York Tribune* to print halftones. (303)

This work notes that during the 1890s, detective cameras were used increasingly for newspaper work. Sending photographs by a wirephoto machine (wireless telegraphy) “was something wished for, but not yet attained” at newspapers. (305) Kahan also discusses the *Illustrated American*, which started in 1890 but soon declined and eventually died in 1900. (305-10). This paper “was explicit in defining its pictures as journalism.” (306)

This thesis was written under the direction of Harold "Bud" Nelson. The author also acknowledges the influence of Warren C. Price.

**2632.** Kahan, Robert S. "Magazine Photography Begins: An Editorial Negative." *Journalism Quarterly* 42 (1965): 53-59.

Kahan asks "Why did American magazines delay introducing the photograph to their readers throughout the 1880s? Apparently editors thought hand-engraving was art, but the photograph was not." (53) The author notes that such magazines as *Century* and *Harper's* made liberal use of photographs in the 1890s but had few of them in the 1880s. And before "the turn of the century, magazine photography was already taking contemporary form. 'Story-telling' pictures were a feature of the *Ladies' Home Journal*. And *Munsey's* art nudes, though dished out as *haute cuisine*, were nevertheless cheesecake." (53) Why did not the revolution in magazine photography take place in the 1880s? "It was in 1881, after all, that Frederic E. Ives put on the market the first commercially practical halftone plate. Ives' invention, unlike its predecessors, was successful; for the first time it became feasible to print a photograph on the same page with type matter in a mass circulation magazines." (53) But "Ives' halftone were use, not to print photographs, but other forms of artwork, including oil painting and watercolors." (53)

Kahan discusses early photography that used "dry" plate and then the early use of flexible film, noting that "film speeds did permit motion to be captured -- if the object was at a distance and not moving too fast." (54) The covers process of using halftone plates on pages 55-57. He notes that in the editorial offices the artist inferiority of photographs was a theme often heard and says that "the hand-engraving remained paramount. It was first-rate art. The photograph was not. It was principally for this reason and not, as has been supposed, because of the technical limitation of picture-taking and printing, that the growth of magazine photography was delayed until the nineties." (59)

**2633.** Kahle, Brewster. "Preserving the Internet." *Scientific American* 176.3 (1997): 82-83.

Kahle argues for the importance of preserving the contents of the Internet. He and others founded the Internet Archive in 1996. In the article, he addresses both the importance of creating an archive as well as some technical issues and privacy and copyright questions. All in all, this by Internet standards rather ancient article explains the basics of search engine cache memories (e.g. [Google Cache](#)) in combination with technical restrictions/possibilities and early privacy and copyright discussions.

--Bart Nijman

The author established the Internet Archive in April, 1996, and in this piece discusses efforts to preserve the Internet. He concludes that it will probably take many years "before an infrastructure that assures Internet preservation becomes well established -- and for questions involving intellectual-property issues to resolve themselves. For our part, we feel that it is important to proceed with the collection of the archival material because it can never be recovered in the future. And the opportunity to capture a record of the birth of a new medium will then be lost."

--SV

**2634.** Kahn, Douglas and Gregory Whitehead, eds., ed. *Wireless Imagination: Sound, Radio, and the Avant-Garde*. Cambridge, MA: MIT Press, 1992.

Despite the cultural pervasiveness of sound, there was no artistic practice outside music identified primarily with aurality. Western culture has privileged music as the art of sound. Another problem exists in merely thinking about sound within a culture that so readily and pervasively privileges the eye over the ear. "There is no history of self-described and autonomous art in the way one might think of the history of sculpture, no façade of a purposeful unity and linear continuity, no ongoing biographical intrigues and libidinal exchanges of influence. As a historical object, sound cannot furnish a good story or consistent cast of characters nor can it validate any ersatz notions of progress or generational maturity," this work suggests. (2)

--Amy Chu



Emily Thompson in her review of this work says that the essays assembled "are fascinating and frustrating. Fascinating because they open up for exploration a realm of culture too long neglected by scholars, the realm of sound. Frustrating because the analyses included here do not consider as fully as they might the various technologies that inspired and generated the sounds created by the artists whose work is considered." [*Technology and Culture*, 35 (April 1994), p. 425].

**2635.** Kahn, Joseph. "China Has World's Tightest Internet Censorship, Study Finds." *New York Times* Dec. 4, 2002 2002, sec. A: A15.

This article examines censorship of the Internet in such countries as China and Saudi Arabia.

**2636.** Kahn, Joseph P. "Censorship Reshaped by Violence." *Boston Globe* Jan. 2, 1994 1994: 1.

Surveys indicated that Americans were more worried about violence in mass media than they were with sex or profanity, and that such concerns were also common such industrialized nations as the United Kingdom, Spain, Canada, France, Italy, and Germany. Yet the American movie rating system was perceived as being out of step with these sentiments, and more lenient toward violent entertainment than was its counterpart rating agencies in other countries.

**2637.** Kahn, Robert D. and Martin L. Ernst. "The Impact of Cable." *The Information Technology Revolution*. Ed. Tom Forester, ed. Cambridge, MA: MIT Press, 1985. 147-54.

Cable TV, according to the authors, was in the midst of bringing important changes in the way Americans received entertainment and information. A fully-fledged cable network could revolutionize the way we work and conduct our affairs. Kahn and Ernst discuss the "cable revolution" up to 1983 and developments in this American industry. This piece originally appeared in *Technology Review* (Jan. 1983).

**2638.** Kahn, Robert E. "A New Generation in Computing." *IEEE Spectrum* 20.11 (1983): 36-41.

Robert Kahn, then of the Defense Advanced Research Project Agency, became important in setting out a vision for the Strategic Computing Initiative during the remainder of the 1980s. In this article, he comments on "steady progress" during the previous 15-20 years in artificial intelligence. He writes: "We are now at a stage where the confluence of these two disciplines -- microelectronics and artificial intelligence -- may indeed produce new generations of computers that are both fast and smart.

"The nation that dominates this information - processing field will possess the keys to world leadership in the twenty-first century...." (36)

**2639.** Kalmus, Herbert T., with Eleanore King Kalmus, ed. *Mr. Technicolor*. Absecon, NJ: MagiImage Filmbooks, 1993.

This autobiography by Technicolor, Inc. president Herbert T. Kalmus has a good deal of information on Kalmus's life and the way in which he and others worked to build Technicolor. Technicolor's first laboratory was an old railway car. (33) The name for this process came to Kalmus, he says, when he added "color" to the word "technique" (something he knew would be needed to realize the dream of making color movies). (11) Most of Kalmus's account deals with business decisions and his relations with various financial backers and Hollywood moguls. One does not get the sense that he considered so much how audiences might react psychologically to color (as, for example, his employee Leonard Troland did) but rather his focus was on producing a product that was appealing and acceptable to movie makers and movie goers. Kalmus does reproduce a letter from one of his associates, Kay Harrison, who complimented Kalmus for holding "a mirror up to nature" [my emphasis] and bringing color in to the lives of audiences. (Kay Harrison, quoted, 114)

Klamus does note that color could "heighten drama" (47) facial expression. Kalmus writes that "I argued that the purpose of most motion pictures is to tell a story and that people are the means of telling that story and that faces and expression are of greatest importance in the telling. I felt that it was precisely there, in the beauty and expression of human faces, that Technicolor did its most useful work." (53)

Many doubters of color movies during the 1910s and 1920s argued that it tired and distracted the eye, took "attention from acting and from the expression on the face of the actor," and blurred and confused "the action. In short, it is felt that color militates against the simplicity and directness which motion pictures derive from the unobtrusive use of black and white." (52) There were other concerns. "Too much light was required for color photography," and "actors would refuse to work under such intense light. Actors and actresses, for their part, were terrified of a new technology that might not flatter them, indeed, might end their careers." (3) And, many believed it was too expensive to film in color. (3) Kalmus does comment on a disagreement he had with Troland during the 1920s on how best to promote Technicolor, some discussed also in Fred Basten's book *Glorious Technicolor* (1980, p. 38). Troland, a Harvard psychologist and expert on optics and visual stimulation, urged appealing to basic emotion such as sex, comedy, and patriotism to reach a wide audience. Kalmus preferred a more high-brow approach that involved making short subjects called *Great Events* that could be shown with feature-length movies. In all, twelve *Great Events* short films were produced. (63)

Technicolor's first feature-length color film was *The Toll of the Sea*, filmed in May, 1922. The star of this was an American-born Chinese actress who "was radiant in color as the girl who drowns herself in the sea." On the set of the film, however, many of the actors did not take the picture seriously because they doubted it would ever make the big screen. "Color was too new and too experimental," Kalmus writes. (43) Not until David Selznick's *The Garden of Allah*, which starred Marlene Deitrich, Basil Rathbone, and Charles Boyer, were big stars "willing to risk themselves in the medium of color." Some actors no doubt saw careers being destroyed by sound movies that thought color films might have the same effect on their careers.

Kalmus discusses other Technicolor films. *La Cucaracha* (1934) was the "first non-cartoon picture to reach teacher screens that had been photographed in studio conditions with the new Technicolor three-strip camera and with prints made by the new Technicolor three-color imbibition process." (96) Chapter Ten (121-33) is devoted to *Gone With the Wind* (1939).

In Chapter Twelve (147-59), Kalmus discusses several people who were responsible for helping to development Technicolor. Here he gives attention to the Harvard psychologist Leonard Troland. References to Troland appear scattered throughout this work but here (150-51) Kalmus offers a more extended account of him: "I have among my possessions six small prints on paper and one transparency which were made by Leonard Troland in the year 1916. These were shown to me around 1919, according to a note in my files. They represent the earliest work on the project to develop a monopack, a single film with three layers of emulsion -- in contrast to the line we were following at the time of exposing each of the primary colors on different lengths of film. This work resulted in one of the earliest, most important and most ingenious Technicolor patents, applied for September 9, 1921 and issued December 6, 1932 as Reissue Patent #18680. Much research and the interruption of World War II were to prolong the development of the monopack, but I had total faith in its viability. (150)

"Before Troland became Technicolor's research director, he had been a student in Dan Comstock's physics classes and then an instructor at Harvard University in the Department of Psychology and the author of many scientific papers and books on that subject. His heart was very much in his teaching and research, and I considered it most fortunate that I was able to entice him away when we were still in the pilot stage, with everything in a state of 150/151 semi-operation. His enthusiasm and curiosity led him to cast his lot with us, and he became indefatigable in his work on behalf of Technicolor, rejoicing with us at every step forward. He was, as well, a cherished companion, able as he was to switch from a discussion of the latest phase of our laboratory work to almost any subject on a list of wide interests, and endowed with a very keen sense of humor. (150-51)

"In 1932, with a younger Technicolor research man, Troland went on a photographing expedition to the famous astronomical observatory near the summit of Mount Wilson. Climbing on the cliffs in an attempt to photograph the scene from exceptional angles, Troland fell from a height and was killed. Everyone in the Technicolor family considered him a friend; all mourned his loss." (151)

Kalmus then follows with a discussion of patents: "The patents awarded to Technicolor were the matrix, the situation, within which Technicolor developed; they were not Technicolor itself. Other companies were working on the same product. None achieved the success of Technicolor, and many were rendered obsolete by Technicolor. Of the five eventual different Technicolor processes, none depended on basic patents; all depended on the solution of stubborn technical and engineering problems. The patents, in a way, simply marked the path of development and problem-solving over the years. (151)

"In addition to the 139 patents applied for during the period from 1914 to 1933, 170 patents were assigned to Technicolor during the years 1933 to 1961 by staff in the research department and the laboratory." (151)

**2640.** Kalmus, H. T. "Technicolor: Adventures in Cinemaland." *A Technological History of Motion Pictures and Television*. Ed. Raymond Fielding, ed. Berkeley: University of California Press, 1967. 52-59.

This piece is a reprint of a paper presented by Herbert T. Kalmus of the Technicolor Motion Picture Corporation at a Fall, 1938 meeting in Detroit, MI.

**2641.** Kalmus, Natalie M. "Color Consciousness." *Journal of SMPTE* 25.2 (1935): 139-47.

This is perhaps the most frequently cited work by Natalie Kalmus on color. Kalmus headed Technicolor's Color Advisory Service and was credited for her advice on many Technicolor films during the 1930s and 1940s.

"From a technical standpoint, motion pictures have been steadily tending toward more complete realism," Kalmus said. (139) "The advent of sound brought increased realism through the auditory sense. The last step -- color, with the addition of the chromatic sensations, completed the process. Now motion pictures are able to duplicate faithfully all the auditory and visual sensations." (140) But without proper understanding of color, movies "will be merely an accurate record of certain events." She urged that "we guide this realism into the realms of art.... It is not enough that we put a perfect record upon the screen. That record must be molded according to the basic principles of art." (140) Color, Kalmus believed that people did not appreciate color properly. People listen to music only for brief periods but they see color constantly. (140-41)

Kalmus thought that the proper use of color was tied to the way color appears in Nature. "If the color schemes of natural objects were used as guides, less flagrant mistakes in color would occur." (141) Monochromatic films did not reflect Nature. "The use of black and white, however, to the complete exclusion of all color, is decidedly not in keeping with Nature's rules." (141) At the same time, "A super-abundance of color is unnatural, and has a most unpleasant effect not only upon the eye itself, but upon the mind as well." (142)

Color could have an important impact on the emotions of audiences, Kalmus thought, and she had maintained that how people reacted to color had been well established. **"The usual reaction of a color upon a normal person has been definitely determined.** [my emphasis] Colors fall into two general groups. The first group is the 'warm,' and the second the 'cool' colors. Red, orange, and yellow are called the warm or advancing colors. They 142/143 call forth sensations of excitement, activity, and heat. In contrast, green, blue, and violet are the cool and retiring colors. They suggest rest, ease, coolness." (142-43) Kalmus then discusses the characteristics of several specific colors. (143-45)

Kalmus explained that color was charted carefully and in great detail in the making of a Technicolor film. "In the preparation of a picture we read the script and prepare a color chart for the entire production, each scene, sequence, set, and character being considered. This chart may be compared to a musical score, and amplified the picture in a similar manner. The preparation of this chart calls for careful and judicious work. **Subtle effects of**

**beauty and feeling are not attained through haphazard methods, but through application of the rules of art and the physical laws of light and color in relation to literary laws and story values.** [my emphasis] In the first place, this chart must be in absolute accord with the story action. Again, it must consider the art, principles of unity, color harmony, and contrast. Again, it must consider the practical limitations of motion picture production and photography. The art director, however, in handling a color picture, must be forever mindful that the human eye is many times more sensitive than the photographic emulsion and many times greater in scope than any process of reproduction. Therefore, he must be able to translate his colors in terms of the process. (145)

"When we receive the script for a new film, we carefully analyze each sequence and scene to ascertain what dominant mood or emotion is to be expressed. When this is decided, we plan to use the appropriate color or set of colors which will suggest that mood, thus actually fitting the color to the scene and augmenting its dramatic values." (145) [Note-- It is interesting to observe that this detailed consideration of color came at the same time the Production Code Administration was making detailed examinations of scripts to insure that they conformed to the moral values of the Production Code.]

Kalmus concluded this piece by saying that **"We must constantly practice color restraint. In the early two-color pictures, producers sometimes thought that because a process could reproduce color, they should flaunt vivid color continually before the eyes of the audience. This often led to unnatural and disastrous results, which experience is now largely eliminating."** (147) [my emphasis]

**2642.** ---. "Colour." *Behind the Screen: How Films Are Made*. Ed. Stephen Watts, ed. London: Arthur Barket Ltd., 1938. 116-27.

In this chapter, Natalie Kalmus makes many of the same points she argued in her 1935 article "Color Consciousness." She does go further in explaining some of the technical problems associated with filming outdoors, for example, for the film *The Trail of the Lonesome Pine* as compared to shooting color films at the studio. (126-27) Again, Kalmus insists that color usage must follow the rules of Nature. "In the study of colour appreciation we have two classes of objects. On the one hand, we have Nature, with its flowers, skies, trees, etc.; on the other hand, we have man-made objects of all kinds, including artists' pictures. In the first class, the colour is already created, and it remains for us only to enjoy and appreciate. In the second class we can exercise a certain amount of selectivity. Because of the general lack of colour knowledge, that selectivity is not always tempered with wisdom. If the colour schemes of natural objects were used as guides, less flagrant mistakes in colour would occur. The use of black and white, however, to the complete exclusion of all colour, is decidedly not in keeping with Nature's rules. (117)

"Natural colours and lights do not tax the eye nearly as much as man-made colours and artificial lights. Even when Nature indulges in a riot of beautiful colours, there are subtle harmonies which justify those colours. These harmonies are often overlooked by the casual observer. The most brilliant flower has leaves and stem of just the right hue to accompany or complement its gay colour." (117) Kalmus argued that "A superabundance of colour is unnatural, and has a most unpleasant effect not only upon the eye itself, but upon the mind as well. On the other hand, the complete absence of colour is unnatural. The mind strives to supply the missing chromatic sensations...." (118)

Kalmus commented on the psychological impact of color. "From a broader point of view," she said, "the psychology of colour is of immense value to a director. His prime motive is to direct and control the thoughts and emotions of his audience. The director strives to indicate a fuller significance than is specifically shown by the action and dialogue... We have found that by the understanding use of colour we can subtly convey dramatic moods and impressions to the audience, making them more receptive to whatever emotion effect the scenes, action, and dialogue may convey." (120) As in her article "Color Consciousness," Kalmus is certain about what colors convey. **"The usual reaction of a colour upon a normal person has been definitely determined,"** she said.

(120) [my emphasis] She then rehashed her view about "warm" and "cool" colors made in her 1935 article. (120-21)

Kalmus also reiterated her account of how for each film a color chart was prepared and the great detail with which each scene was treated. As earlier, she said color were selected to adhere **"to literary laws and story values."** (121) [my emphasis] In considering the use of color, she explained that the "synthesis of all these factors entails many conferences with directors, art directors, writers, cameramen, designers, and others." (123) As in her 1935 article, she said that **"We must constantly practice colour restraint."** (123) [my emphasis]

Color was also used to enhance personality. "We plan the colours of the actor's costumes with especial care. Whenever possible, we prefer to clothe the actor in colours that build up his or her screen personality." (121)

Kalmus discussed the way color photography at Technicolor is made and its impact on the viewer. "The first fundamental fact of all motion picture photography is physiological." (124)

**2643.** Kalven, Harry, Jr. "The Problems of Privacy in the Year 2000." *Daedalus* 96.3 (1967): 876-82.

This piece appeared in an issue of *Daedalus* devoted to speculating about life in the year 2000. The author argues that "there is no reason to doubt that the technology will continue to improve -- probably at a geometric rate-- and that by the year 2000 it will be possible to place man under constant surveillance without his ever becoming aware of it. Moreover, since the culture will become cognizant of this advance, men will live with the constant possibility that they are under surveillance without ever being able to be sure whether this is so." Kalven says that three changes in American culture will have important implications for privacy. 1) The decline of the family for the family "has been the citadel of privacy"; 2) the decline of religion; and 3) a decline in the habit of reading.

**2644.** Kaminisky, Stuart, ed. *John Huston: Maker of Magic*. 1978. b: Boston.

This work discusses Huston's career up to 1978 including his film *Reflections in a Golden Eye* about a homosexual Army officer. The movie starred Marlon Brando and Elizabeth Taylor. Huston used a special coloring technique in filming this movie to give the picture a golden tint, but when the movie did not do well at the box office, Warner Bros. restored the movie to normal Technicolor.

**2645.** Kammen, Michael, ed., ed. *The Past Before Us: Contemporary Historical Writing in the United States*. Ithaca: Cornell University Press, 1980.

This book contains twenty essays about historical writing including Hazel Hertzberg's piece of "The Teaching of History" in which she talks about the impact of affluence and television on creating a "now" generation of post-World War II youth who were often oblivious to history.

**2646.** Kandell, Jonathan. "Lew Wasserman, 89, Is Dead, Last of the Hollywood Moguls." *New York Times* June 4, 2002 2002, sec. A: 1A, 19A.

This lengthy obituary of Lew Wasserman details the life of one of the most powerful men in Hollywood.

**2647.** Kane, Sherwin. "A Man Well Liked [Editorial tribute to Eric Johnston]." *Motion Picture Daily* Aug. 9, 1963 1963.

This obituary of Eric A. Johnston praises the man who was president of the Motion Picture Association of America from 1945 until his death in 1963.

**2648.** Kaniss, Phyllis, ed. *Making Local News*. Chicago: University of Chicago Press, 1991.

Phyllis Kaniss's main argument is that the metropolitan news media work to create a sense of identity because of commercial self-interest. Their readers, viewers, and listeners are increasingly suburban and interested in news

about their local area. The metropolitan media, out of economic necessity, need to create a regional identity that is, in some case, largely symbolic.

**2649.** Kaplan, Amy and Donald E. Pease, eds., ed. *Cultures of United States Imperialism*. Durham: Duke University Press, 1993.

Entries in this volume include the Introductory essays by Kaplan (“‘Left Alone in America’: The Absence of Empire in the Study of American Culture”), and Pease (“New Perspectives on U.S. Culture and Imperialism”). Other contributors include Michael Rogin (“‘Make My Day!’: Spectacle as Amnesia in Imperial Politics [and] The Sequel”) and May Yoko Brannen (“‘Bwana Mickey’: Constructing Cultural Consumption at Tokyo Disneyland”). Taken as a whole, the tone of this collection is very ideological.

**2650.** Karlsson, Magnus & Lennart Stuesson, eds., ed. *The World’s Largest Machine: Global Telecommunications and the Human Condition*. Stockholm: Carlsson Bokförlag, 1995.

Perhaps most noteworthy is Lars Ingelstam’s essay, “The sensation of the century,” pp. 12-29.

The title of this work is a metaphor for the global telecommunication system. The essays in this volume, translated from Swedish by Robert Clark, attempt to answer such questions as how has this global system developed historically? Of what importance is it to industrial society? What impact does it have on national and international politics? What meaning does it have for the way people think about themselves, and what impact does this system have on social, economic, and intellectual life? The translation here is adequate. The essays are more speculative and theoretical than grounded in historical research.

**2651.** Karr, Benjamin. "Electricity and Literature." *The Arena* 26.4 (1901): 411-16.

This article begins by commenting on the fragility of modern newspapers when compared to books. "When any attempt is made to weigh or measure the enormous masses of printed paper daily and hourly going into the rubbish heaps and junk shops because newspapers, and more leisurely made periodicals also, cannot even preserve themselves, it must be admitted by the most zealous champion of the press that periodicals seem merely the forests, destined to decay and obliteration; and the amber that holds fast the living thought of the day appears to be found in books alone." (411)

The author notes that metaphors, then dated such as the "sword," are still commonly used in discussing war even when few soldiers are killed any longer by that weapon. He notes that literature is slow to adapt to modern condition. "It is not strange, therefore, that the place which *electricity* [emphasis in original text], in its varied manifestations, has won in literature is exceedingly small in comparison with the part it plays in the life of civilized nations. As yet we have little of it in books that are not too technical to be literature at all. The telegram arrives in the nick of time, it is true, in certain novels, as well as in the melodramas that are apt to be more 'mellow' than anything else. The newspapers tell how campaign orators 'electrify' their audiences and dilate upon the 'magnetic' presence of candidates; but it has been shown that the daily press is not literature, if for not other reason than its inability to make enduring records of the times..." (412)

Karr predicts that literature will increasingly use themes relating to electricity. It already has had an effect in some areas, he says. "In a widely different way the effect of electricity upon letters is sure to be very great. It will render the distribution and use of book and periodicals easy and general to a degree never yet known. **Modern newspapers are virtually the creation of electricity, and without it they could not exist in their present form.** [my emphasis] The more highly systems of instantaneous transmission of intelligence can be developed the more newspapers will flourish. They are not literature, and they never will be more than a means of spreading the love of reading and quickening intelligence; but in that manner their effect upon the demand for books and the opportunities enjoyed by authors will be very important..." (413)

The modern, electric newspaper has led to a decline in letter writing and conversation but may aid literature in the long term. The "enormous growth of newspaper patronage has taken the place of old-time tavern gossip rather than supplanted literature. It has done away, to a great extent, with the circulation of news by letter, and it has made much 'small talk' seem a waste of time to busy persons. They read instead of conversing. But it is more conducive to the use of books to read papers than to talk, matching the daily press against common gossip, and therefore the influence of electricity upon newspapers tends, in the long run and the large view, to promote the growth and prosperity of literature." (414) Karr goes on to conclude that "electricity is very likely to prove one of the best handmaidens literature has ever known." (414)

The author comments that the storage battery will provide future illumination for reading and other activities. "Electricity promises to make London, Chicago, and Pittsburg smokeless and brilliant by day and night. For literature, that means more leisure, more patrons, and more inspiration to joyous and charming creation." (415)

**2652.** Kasindorf, Martin. "Future of X-Rating Debated." *Newsday* Aug. 9, 1990 1990, sec. Nassau and Suffolk Edition: 7.

This article notes the recent challenges to the movie industry's X rating in such films as *Tie Me Up! Tie Me Down!* (1990) and *Life Is Cheap ... But Toilet Paper Is Expensive* (1990). The producer of the latter movies plans to release it with a self-imposed "A" rating. The article notes that no independent producers were invited to a recent meeting with Jack Valenti where changing in the rating system were discussed.

**2653.** ---. "Judge's "X" Ruling Rated an "F"." *Newsday* July 21, 1990 1990: 6.

This article covers Judge Charles E. Ramos' ruling the *Tie Me Up! Tie Me Down!* case which upheld the movie industry's X rating but was highly critical of the rating system, and Jack Valenti criticism of Ramos' ruling.

**2654.** Katsh, M. Ethan, ed. *The Electronic Media and the Transformation of the Law*. New York: Oxford University Press, 1989.

The main theme of this thought-provoking work "is that broad changes are occurring to the law, to what it is and how it works, and that these changes are linked to the appearance of new methods of storing, processing, and communicating information. We are the first society in history to have the ability to communicate electronically. Because of various qualities of electronic communication that will be described below, the control of information, the organization of information, and the movement of information are no longer the same as they once were. This will have a considerable impact on an institution, such as the law, whose foundation is the processing of information but whose goals, values, capabilities, and modes of operation are tied to the older methods of communicating." Chapter 1 is "The Erosion of Precedent and the Acceleration of Change." Chapter 2: "Law, Media, and Conflict." Chapter 3: "Freedom of Expression: Rights and Realities." Chapter 4: "Legal Doctrines and Information: The Medium Has a Message." Chapter 5: "The Legal Profession." Chapter 6: "Law and the Modern Mind: Orientations and Perspectives."

Chapter 1 has an excellent discussion of how various media affect the way we experience the past.

Chapter 3 has an interesting discussion of new media and their impact on freedom of expression. There "will be a realization that total control of public information is an anachronistic concept.... As technological abilities increase, law simply cannot be expected to successfully control the movement of information, as it has done in the past."

Chapter 4 contains a good treatment of new media and copyright, obscenity, and privacy. Note especially the discussion here as Katsh uses Joshua Meyrowitz's *No Sense of Place* to comment on the pervasiveness of electronic media. "The 'guests' received by a child through electronic media no longer can be stopped at the door to be approved of by the masters of the house.... Electronic messages seep through walls and leap across great distances." (Meyrowitz quoted)

**2655.** ---, ed. *Law in a Digital World*. New York: Oxford University Press, 1995.

Ethan Katsh writes: "We live in an era of historically significant transitions, of rapid and deep change occurring in institutions, in practices, in perspectives, and in values...."

"The principal thesis of this book is that change is linked to our use of new information technologies. These new information technologies are particularly relevant to law because law is oriented around information and communication...."

Katsh considers four ways in which print and electronic environments differ: "(1) methods of distributing information (electronic networks versus physical transportation), (2) methods of working with information (actively interacting with machines in addition to reading and writing), (3) methods of graphical and nontextual expression and communication, and (4) new modes of organizing information (hypertext versus linear modes of organization)." Such changes affect the work and lives of not only lawyers or courts but citizens who depend upon the law, groups influenced by the law, and persons whose work is on the margins of the law. These changes create "new patterns of interaction and new relationships between the state, citizens, groups, and institutions. They involve computer use at a level beyond the common applications of word processing, databases, and spreadsheets. They do not simply accelerate tasks we are already engaged in but encourage us to think and act in new ways.

"The first of these differences between the print and electronic environments concerns the national and international communications links that are rapidly being established and that will make telephone and television, our current electronic means for sending words and pictures great distances, seem fairly primitive by comparison."

Second, this new technological environment means that users interactions with machines will be different from readers interactions with books and the static printed page.

Third, the electronic culture is altering the relation between word and image. "One of the subtle effects of print was to change how words and images were used. Print, while providing us with many beautiful books of art, tended to support text more than images. It was easier and cheaper to print text than images, particularly colorful images. Partly because of this, the print world of law is a largely imageless world. In the legal worlds of print, 'fine print,' and 'black letter law,' there is little other than text. The electronic media, however, are a force that encourages the visual, that deals with color as easily as it deals with black and white, and that allows more opportunities for multidimensional communication. As a consequence, the image will begin to play a new role in our culture. As law succumbs to this force, it learns to communicate in new ways and to represent conflict and relationships in new ways.

Finally, these new electronic media make it possible to organize information more flexibly than is the case with print. "Books and text encouraged linear modes of organization and analysis and the division of knowledge into discrete disciplines and categories. Indexes and tables of contents provided access to information that had been 'bound' and was physically located in a single place. Placing information in electronic form makes possible new forms of organization and new modes of using information."

**2656.** Kattelle, Alan D., ed. *Home Movies: A History of the American Industry, 1897-1979*. Nashua, NH: Transition Publishing, 2000.

This book, which with Index runs 411 pages, is a nicely illustrated history of home movie technology in the twentieth century. Kattelle had four goals in writing this book. First, he wanted to set out the most important developments in amateur movie technology. Second, he discussed the major inventors, scientists, corporations, and others involved in this technology. Third, he sought to give readers a history of the most important organizations and literature that was available to aided the amateur film maker. Finally, he covered the work of some of the best amateurs. While Kattelle discusses European and Japanese technologies imported to America,



his focus is on the United States and does not attempt to provide a history of amateur movie making in other countries.

The work has sixteen chapters. Early sections begin with the history of photography and motion pictures, deal with George Eastman, Eastman Kodak, Bell & Howell, and other competitors. Chapter 12 cover "The Coming of Video." Chapter 13 is informative on "The Literature of Amateur Motion Pictures," and covers such publications as *American Photography*, *Moving Picture Age*, *Modern Photography*, *Popular Photography*, and other periodicals. Chapter 14 looks at "Amateur Organizations" for the home movie maker. There are also fifteen appendices with such interesting information as a 1952 list of 16mm and 8mm camera and projector manufacturers, films prices for amateur equipment between 1935 and 1975, a compilation of motion picture film formats, and more. The book contains more than 300 black-and-white pictures of amateur home movie equipment.

**2657.** Katz, David. "A Widescreen Chronology." *Velvet Light Trap*.21 (1985): 62-64.

This piece gives a chronology of widescreen motion pictures from 1897 to 1984.

**2658.** ---, ed. *The World of Colour*. London: Kegan Paul, Trench, Trubner & Co. Ltd., 1935.

The first edition of this book came out in 1911 under the German title *Die Erscheinungsweisen der Farben und ihre Beeinflussung durch die individuelle Erfahrung*. A second edition appeared in 1930 under the title *Der Aufbau der Farbwelt*. The author was at one time a professor of psychology and education and director of the psychological laboratory at the University of Rostock. This volume was translated from the German and abridged by R. B. MacLeod and C. W. Fox. The work examines color primarily from the point of view of psychology. One section (131-35) does examine "Colour-Constancy and Photography."

**2659.** Katz, Mark, ed. *Capturing Sound: How Technology Has Changed Music*. Berkeley: University of California Press, 2004.

Katz's thesis is that "the technology of sound recording, write large, has profoundly transformed modern musical life." (1) He maintains that it is crucial to understand "that recorded sound is *mediated* sound. It is sound mediated through a technology that requires its users to adapt their musical practices and habits in a variety of ways." (2) Katz contends that he is not an advocate of "technological determinism," or what some writers have called "hard determinism." (3) The influence of recording technology depends on human decisions and actions. Recorded music differs from live music in several ways. "When performed live, musical sound is fleeting, evanescent. Recordings, however, capture these fugitive sounds, tangibly preserving them on physical media.... Once musical sound is reified -- made into a thing -- it becomes transportable, salable, collectable, and manipulable in ways that have never before been possible. And like Billy Pilgrim in Kurt Vonnegut's *Slaughterhouse-Five*, recorded music comes unstuck in time. No longer temporally rooted, recorded music can be heard after it was originally performed and repeated more or less indefinitely. The dead can speak to the living; the march of time can be halted." These "distinctive aspects of recorded sound have encouraged new ways of listening to music, led performers to change their practices, and allowed entirely new musical genres to come into existence." (5)

This work is divided into eight chapters. Chapter 1 examines the characteristics of sound recording and how the experience of listening to the phonograph is unique. The remaining chapters look at the effects of the phonograph. Chapter 2 deals how the phonograph was used in early 20th century America to disseminate classical music and improve culture. Chapter 3 examines how recording influence jazz. Chapter 4 explains how sound recording increased the use of vibrato by classical violinists. In chapter 5, Katz looks at how the phonograph influenced avant-garde musicians in Europe during the 1920s and 1930s. Chapter 6 looks had how hip-hop DJ use turntables. Chapter 7 examines aesthetic and ethical issues involved in digital sampling. The final chapter discusses the Internet and its influence on those who listen to music.

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Mark Katz has set a difficult task for himself: convincing the reader in less than 200 pages that recording technology has influenced the composition of music and "modern musical life." Is he fully convincing? No. However, he provides a compelling case that certain forms of music have been affected by technology. Even today, we retain the three-minute pop song as a holdover from the days of 78-rpm records that held three and a quarter minutes of music per side. Naturally, such time constraints did affect composition.

Perhaps his strongest case is that the popularity of violin vibrato was due to recording technology. When records and cylinders were invented, people were used to experiencing music live and in person; they were accustomed to watching the expressions and flourishes of the performers. The transition to listening to music on a record, therefore, was difficult. Because the audience no longer saw performers, vibrato made up for that lack of visual through its expressive flourishes. Also, Katz says that vibrato hid musical errors that were easily detected on recordings. And, vibrato allowed violinists to project their sound more clearly onto recordings.

Katz isn't a technological determinist, though. He believes that we shape recording technology as much as it shapes us. To bolster this argument he uses the case of *Grammophonmusik*, an experimental form of music written for phonograph records in the 1930s; however, he admits that there is more writing about this type of music than there are actual recordings of it, and although he quotes extensively from essays written by the creators of this form, he is unable to get any information on the actual performances. *Grammophonmusik* was a poor example for humans' shaping of recording technology; his chapter on DJ battles and turntablism is much stronger because it is evident that he has witnessed these performances and has firsthand experience with them. And, he explains that the DJs don't talk during the performances, they let the records do the talking; therefore, using recorded media as musical instruments.

Overall, he seems to rely on secondary sources too much; however, he does provide some interesting analysis of phonograph advertisements. His qualitative research on college students' feelings about mp3s doesn't say anything we didn't already know: it is not as much fun to collect mp3s as it is to collect records.

Because he chooses not to bog down his book with unnecessary scholarly jargon, *Capturing Sound* is a valuable contribution to the field of sound recording scholarship.

#### **-Hallie Lieberman**

**2660.** ---. "The Phonograph Effect: The Influence of Recording on Listener, Performer, Composer, 1900-1940." University of Michigan, 1999.

This doctoral thesis puts forth a theory about the effect of the phonograph. "Sound recording has been understood first and foremost as a preservational tool. Yet it is also a catalyst -- one linked to profound changes in twentieth-century music and musical culture." The thesis examines recording's catalytic nature "upon three central musical activities: listening, performing, and composing." (2) The first third of Katz's thesis deals with the listener. Katz begins by giving an overview of the literature on recording and also on the phonograph in the United States from 1900 to 1930. He devotes sections to the phonograph in the home, in the school, and in the community. In this latter chapter he covers such themes as "foreign" recorded music, "race" recorded music, and "hillbilly" records. The middle third of the thesis deals with recording and performers. Here he discusses the impact of recording on violists and their use of vibrato. The final section of the dissertation looks at recording's influence on composers, both classical and jazz composers.

**2661.** Katzen, May, ed., ed. *Multi-Media Communications*. London: Frances Pinter (Publishers) Ltd., 1982.

This 156-page book offers nine essays by eight different authors on the impact of electronic communication on publishing, scholarship, and information storage. It provides a perspective on how changes in communication were seen from the vantage point of the early 1980s. This work has two goals. One is "to provide up-to-date information about the most important new electronically based technologies which are already being used, or about to be used in the generation, storage and retrieval of information (in particular word processors, video and optical digital discs and videotex) and to assess their impact on the communication of scholarly research information, business information, and information for the general public." A second objective is to point out major issues involved with the great changes then underway in the communications environment. (5)

Among the essays included are Rex Winsbury's "The scope of electronic publishing"; Mary Katzen's "The impact of new technologies on scholarly communication"; David J. Brown's "Electronic document delivery systems"; Robert Barrett's "Prospects for the optical disc in the office of the future"; and Maurice B. Line's "The production and dissemination of information: some general observations."

**2662.** Kauffmann, Stanley. "Review, *Natural Born Killers*". 1999. (June 24, 1999). July 12, 1999. <<http://www.tnr.com/archive/0799/071299/kauffmann071299.html>>.

In this review, Stanley Kauffmann writing for the *New Republic* called Oliver Stone's movie *Natural Born Killers* (1994) a "paradigm ... of the ills and the imbalances in American life." From *New Republic Online*.

**2663.** Kaufman, M., ed. *The first century of plastics: celluloid and its sequel*. London: Plastics Institute; distributed by Iliffe Books Ltd., 1963.

The first 54 pages of this 130-page book discusses the early history of celluloid in Great Britain, the United States, and Europe. The work discusses such topics as the Parkesine process and the manufacture of cellulose nitrate, the Parkesine Company, Daniel Spill, John Wesley Hyatt and his basic celluloid patent in 1870, the British Xylonite (an early name for celluloid) Company, and celluloid's early uses which included dentures, toothbrushes, combs, collars, and cuffs. Hyatt's patent, of course, had come from an attempt to find a substitute for ivory billiard balls by using a cellulose-nitrate composition. Eventually, celluloid came to play a major role in photography. The author does not see much future for celluloid and notes in 1963 that celluloid had become "a symbol of an age that has passed." Still, 20,000 tons of the material was produced each year then, this compared to 40,000 tons per year during the late 1920s.

The second part of this book deals with other plastic products that emerged from the early production of celluloid -- e.g., semi-synthetic plastics, the first synthetic resins, and thermoplastics. The final chapter deals with the second century of plastic production. The work also contains a chronology of 100 important dates in the production of plastics.

**2664.** Kaufman, Morris. "Other Technologies and Plastics." *Early Plastics: Perspectives, 1850-1950*. Ed. Susan Mossman, ed. London and Washington, D. C.: Leicester University Press, 1997. 148-59.

Morris Kaufman's "Other Technologies and Plastics" is richly illustrated with color photographs. He discusses plastics use in radio with such innovations as the phenolic plug and circuit board, as well as the Ekco radio cabinet. He also offers brief observations about celluloid's significance in motion pictures and plastics important to the transmission of electricity. Kaufman, who died in 1988, also wrote *The First Century of Plastics* (1963).

**2665.** Kaufman, Michael T. "PG Man Hangs Up That Hat." *New York Times* June 8, 1994 1994, sec. B (Metro): 3.

This article profiles Richard D. Heffner, who headed the movie industry's Classification and Rating Administration from 1974 until his retirement in June, 1994.

**2666.** Kay, Alan C. "Microelectronics and the Personal Computer." *Scientific American* 237.3 (1977): 230-45.

The author predicts (in 1977) that during the 1980s many people will own small computers that will have as much power as do the large computers of 1977.

**2667.** *Gentleman's Agreement*. 1948, 1948.

The best-selling novel *Gentleman's Agreement*, on which Darryl Zanuck's movies about anti-Semitism was based, was serialized first in *Cosmopolitan* (Nov 1946--Feb 1947) before it appeared in book form.

**2668.** *On the Waterfront* (aka *Waterfront*, *Crime on the Waterfront*, and *Bottom of the River*). 1954, 1954.

This movie played a role in the relaxation of the Production Code on profanity (e.g., using such words as "damn" and "hell"). The film was suggested by the articles "Crime on the Waterfront" by Malcolm Johnson in *The New York Sun* (Nov--Dec 1948).

Plot Summary from American Film Institute Catalog: "At the request of mob boss Johnny Friendly, longshoreman Terry Malloy, a former boxer, lures fellow dock worker Joey Doyle to the roof of his tenement building, purportedly to discuss their shared hobby of pigeon racing. Believing that Friendly only intends to frighten Joey out of his threat to speak to the New York State Crime Commission, Terry is stunned to see Joey topple from the building as he and his brother, Charley "the Gent," watch from across the street. As neighbors gather around Joey's body, his distraught sister Edie accuses parish priest Father Barry of hiding behind the church and not helping the neighborhood break free from the mob's grip. Listening nearby, Terry is disturbed by Edie's indictment and later joins Charley, Friendly's lawyer and accountant, at a meeting with Friendly and his lackeys. Friendly assures Terry that Joey's death was necessary to preserve his hold on the harbor, then directs dock manager Big Mac to place Terry in the top job slot the following day. The next morning, while waiting for the day's work assignment, the dock workers offer their sympathy to Joey's father Pop, who gives Joey's jacket to Kayo Dugan. Terry is approached by Crime Commission representative Eddy Glover, but refuses to discuss Joey. Edie comes down to the docks to apologize to Father Barry, but he admits that her accusation has prompted him to become more involved in the lives of the longshoremen. Father Barry asks some of the men to meet downstairs in the church, despite being advised that Friendly does not approve of union meetings. Later, in the warehouse, Charley asks Terry to sit in on the church meeting. When Terry hesitates, Charley dismisses his brother's fears of "stooling." Despite the sparse turnout, Father Barry adamantly declares that mob control of the docks must end and demands to know about Joey's murder. Several men bristle in anger upon seeing Terry at the meeting, and Kayo tells Father Barry that no one will talk out of fear that Friendly will find out. Father Barry insists the men can fight Friendly and the mob through the courts, but the men refuse to participate. Friendly's stooges break up the meeting by hurling stones through the church windows. After Pop and Kayo are attacked outside, Father Barry presses Kayo to take action and Kayo agrees. Terry insists on walking Edie home and, on the way, she hesitatingly tells him about her convent upbringing and ambition to teach. At home, Pop scolds Edie for walking with Terry, whom he calls a bum, and demands that she return to college. Edie responds that she must stay to find out who killed Joey. Later that day Edie is surprised to find Terry on the roof with Joey's pigeons. Terry shows her his own prize bird, then asks her if she would like to have a beer with him. At the bar, Terry tells Edie that he and Charley were placed in an orphanage after their father died, but they eventually ran away. He took up boxing and Friendly bought a percentage of him, but his career faded. Swept up among wedding party revelers, Edie and Terry dance together until they are interrupted by Glover, who serves Terry with a subpoena to the Crime Commission hearings. Edie demands to know if Friendly arranged Joey's murder, and when Terry cautions her to stop asking questions, she accuses him of still being owned by the mobster. That evening, Friendly visits Terry, who is evasive about the church meeting, then surprised when Friendly reveals that Kayo testified before the commission. Charley criticizes Terry for seeing Edie, and Friendly orders Terry back to working in the ship hold. The next day in the hold, Terry attempts to speak with Kayo, but the older man brushes him aside, calling him one of Friendly's boys. Big Mac and one of his henchmen rig a crane to slip, and a load of boxes crashes down upon Kayo, killing him in front of Terry. Outraged, Father Barry gives an impromptu eulogy for Kayo, asserting that Kayo was killed to prevent him from testifying. After two of Friendly's henchmen begin pelting the priest with fruit and vegetables, Pop and Edie arrive

and watch as Father Barry ignores the abuse and exhorts the men to believe in themselves and reject mob control. Terry furiously knocks out one of the henchmen, angering Friendly and Charley. Later, Father Barry returns Joey's jacket to Pop and Edie. That night, after Edie gives Joey's jacket to Terry, the guilt-stricken Terry tries but is unable to tell her about his part in Joey's murder. The next morning Terry seeks out Father Barry to ask for guidance as he believes he is falling in love with Edie, but is conflicted about testifying and about going against Charley. Father Barry maintains that Terry must follow his conscience and challenges him to be honest with Edie. When Terry meets Edie on the beach later, he relates the details of the night of Joey's murder, insisting that he did not know Joey would be killed, but Edie rushes away in distress. Later while tending his pigeons on the roof, Terry is visited by Glover and implies that he might be willing to testify. Their meeting is reported to Friendly, who orders Charley to straighten Terry out. That night, Charley takes Terry on a cab drive and chides him for not telling him about the subpoena. When Terry attempts to explain his confusion, Charley brusquely threatens him with a gun. Hurt, Terry reproaches his older brother for not looking after him and allowing him to become a failure and a bum by involving him with the mob. Charley gives Terry the gun and says he will stall Friendly. Terry goes to see Edie, and breaks down her apartment door when she refuses to let him in and demands to know if she cares for him. Edie tells Terry to listen to his conscience, which angers him, but the two embrace. When Terry is summoned to the street, Edie begs him not to go, then follows him. After the couple is nearly run down by a truck, they find Charley's body hung up on a meat hook on a nearby fence. Taking down his brother's body, Terry vows revenge on Friendly, and sends Edie for Father Barry. Armed, Terry hunts for Friendly at his regular bar, but Father Barry convinces him that the best way to ruin Friendly is in court and Terry throws away the gun. The next day at the hearings, Terry testifies to Friendly's involvement in Joey's death, outraging the mobster, who shouts threats at him. Back at home, Terry is scorned by the neighbors for testifying and discovers that his pigeons have been killed by a boy he once coached. Edie attempts to comfort Terry, advising him to leave, but Terry insists that he has the right to stay in his town. The next day Terry reports to work as usual, but is ignored by the men and refused work by Big Mac. In his office at the pier, Friendly, who is about to be indicted, swears vengeance on Terry. Terry confronts Friendly on the pier, declaring he is nothing without guns, and the two fall into a brutal fistfight. While Friendly's men help to thrash Terry, the dockworkers watch impassively as Edie arrives with Father Barry. Friendly orders the longshoremen to begin unloading, but the men refuse and demand that Terry be allowed to work, hoping the shipping owners will witness their refusal to obey Friendly and realize their intention to restart a clean union. Father Barry urges on the beaten Terry, who rises and defiantly stumbles down the pier and into the warehouse."

**"Note:** The working titles of the film were Crime [H]on the Waterfront, Bottom of the River and Waterfront. The title was changed from Waterfront just before the film's release to avoid conflict with a half-hour syndicated television series of the same name that followed the adventures of a tugboat captain. Budd Schulberg based his story and screenplay on Malcolm Johnson's Pulitzer Prize-winning series of articles on longshoremen and union corruption, "Crime [H]on the Waterfront," which ran from Nov--Dec 1948 in The New York Sun. According to a modern article, he wrote about the film, Schulberg did additional research on New York and New Jersey waterfronts with longshoremen and Father John Corridan (the basis for "Father Barry") of St. Xavier's Church in Manhattan, and attended the New York Waterfront Crime Hearings, which were the basis for the script's climax.

"An Aug 1949 HR news item noted that Twentieth Century-Fox was to bid for the rights to Johnson's series, which were held by independent producer Joseph Curtis, the son of Columbia vice-president Jack Cohn. A Jan 1951 NYT article indicated that Schulberg was at the time writing a waterfront crime story for Curtis Monticello Film Corp., which Robert Siodmak was to direct. According to a NYT article, in Dec 1952, Schulberg purchased Monticello's rights to Johnson's series and to a script Monticello was working on, then tentatively titled Bottom of the River. According to a HR article, Elia Kazan agreed to direct the film by mid-Apr 1953. In his autobiography, Kazan stated that he was especially interested in the story because an earlier project on waterfront corruption, The Hook, on which he was working with playwright Arthur Miller for Columbia, fell through.

"Because Kazan was completing a film at Fox and contractually owed them another, he and Schulberg offered head of production Darryl F. Zanuck the *Waterfront* script. Feb 1953 correspondence between Zanuck and Kazan, which was reproduced in a collection of the producer's memos, indicates the studio's concern with the story's lengthy diatribes against union corruption. Zanuck suggested other changes in the script (which at that point included "Terry Malloy" having a young teenage son) and stressed that the story needed strong box-office appeal and powerful star personalities before the studio would commit to the production. Zanuck met with Schulberg about the script and wrote Kazan that if Marlon Brando was secured for the part of Terry, the studio could justify the budget for a top production. Brando, a member of Kazan's New York Actors Studio, had worked with him in two major productions, Warner Bros. *A Streetcar Named Desire* in 1951 and Twentieth Century Fox's *Viva Zapata!* in 1952 (see below). A May 1953 DV item reports that writer-photographer Sam Shaw filed suit for \$60,000 against Twentieth Century-Fox and Schulberg, claiming he had served as a "go-between" in the story purchase and assisted in scripting. The outcome of the suit has not been determined.

"Kazan stated in his autobiography that Zanuck eventually turned down the film because it was to be shot in black and white, in standard format, not in the new CinemaScope format used extensively at Fox since its introduction in 1953. Zanuck admitted in a Jul 1954 letter to Kazan that "CinemaScope was responsible...for my decision against the property...We had committed ourselves to a program of spectacles." In various contemporary and modern articles and interviews about the development and production of [H]On the Waterfront, Schulberg stated that after Zanuck's rejection, Warner Bros., M-G-M, Universal and Columbia all deemed the script too controversial and turned it down.

"In mid-1953, independent producer Sam Spiegel agreed to take over production and arranged distribution through United Artists. In Sep 1953, according to various news items, interviews and autobiographies of Kazan and Schulberg, Frank Sinatra, a native of Hoboken, NJ, where much of the film was to be shot, was approached to play Terry. Sinatra met with Kazan to discuss the role, at the same time that Spiegel was in discussions with Brando. Kazan stated that Brando returned the script twice without reading it and that Spiegel claimed to be having difficulty convincing Brando to work with Kazan because the actor objected to the director's testimony before the House Committee on Un-American Activities in 1952. Kazan's autobiography indicates that Spiegel advised Kazan that Brando would raise more money than Sinatra, whose comeback film, Columbia's *From Here to Eternity* (see above) had just been released and Sinatra was officially dropped from consideration.

"A modern Brando biography indicates that before the actor committed to the film, Kazan considered casting Actor's Studio alumnus Paul Newman, who at that time had not yet made a film but in Feb 1953 had caused a sensation on Broadway when he opened in Josh Logan's *Picnic*. Kazan cast the film primarily with members of The Actor's Studio, which he co-founded in the late 1940s. In addition to Brando, other members of the Actor's Studio cast included Karl Malden, Rod Steiger and Lee J. Cobb. The picture marked the motion picture debut of Eva Marie Saint, who was hired just before the start of production and had until then worked only on stage and television. The film also marked the debut of character actor Martin Balsam. Kazan also hired former prizefighters "Two-Ton" Tony Galento, Abe Simon and Tami Mauriello to play mob figures working for "Johnny Friendly." Leonard Bernstein agreed to score the film after viewing a rough-cut with Kazan and Brando. It was Bernstein's only film score.

"In his autobiography, Kazan claimed that during the entire location shooting on the Hoboken docks, he had a bodyguard on-set out of concern that union members might be apprehensive that the film debased their profession. Kazan noted that many longshoremen were used as extras, thus adding credibility to the scenes. A Nov 1953 NYT article also indicates that a young local teen, John McComb, was signed during filming but his participation in the final film has not been confirmed. Modern sources add Eddie Barr as prop man and Roger Donoghue as technical advisor.

"In later years, Kazan repeatedly praised Brando for his spontaneity during filming which he felt elicited great empathy for the role of the conflicted Terry. Brando also delivered one of the most quoted lines in Hollywood history, in the "taxicab scene" in which Terry tells his brother that if "Charley" had not sold him out: "I could'a had

class, I could'a been a contender, I could'a been somebody." Kazan praised Brando for insisting on adding Terry's saddened motioning away of Charley's gun before delivering the speech, something the director thought added a richer dimension of poignancy. Brando states in his autobiography that he was so distressed by what he considered a poor performance on his part, that he departed a preview screening without comment. Kazan also frequently compared Terry's action to his own decision to testify before the House Committee on Un-American Activities.

"According to information contained in the file on the film in the MPAA/PCA Collection at the AMPAS Library, after reading the script, PCA officials became concerned about the level of violence contained in the film. As a result, the scenes of Terry's beating were reduced substantially. In Apr 1954 the MPAA Board of Directors met to discuss the controversy surrounding Terry twice telling Father Barry "go to hell." In earlier correspondence between PCA head Joseph I. Breen and the MPAA New York head Eric Johnston, Breen wrote: "The expression "Go to Hell" is not used in a casual manner, as a vulgarism, or flippant profanity. It is used seriously and with intrinsic validity..." The Board of Directors approved the phrase, which caused some protest from other studios whose similar requests had been denied.

"A HR Nov 1953 item disclosed that days before [H]On the Waterfront was to begin shooting, UA and Spiegel parted ways over casting and budget disputes and the producer finalized a distribution deal with Columbia. The film marked the first time Spiegel used his own name onscreen rather than "S. P. Eagle." The picture opened to high critical and public praise after its Jul 1954 New York City premiere at the Astor Theater. The HR review stated: "This brutal, violently realistic drama set against the sordid background of the New York waterfront, packs a terrific wallop that results in topflight entertainment....The story is as fresh and terrifying as today's newspaper.... Marlon Brando... delivers a performance that grabs your heart in a calloused fist and never lets go." DV described Brando's performance as "a spectacular show." NYT called the film "an uncommonly powerful, exciting and imaginative use of the screen by gifted professionals" and Brando's performance "a shatteringly poignant portrait... beautiful and moving.."

"In Apr 1955, after [H]On the Waterfront's successful release and numerous critical accolades, Sinatra filed a breach of contract suit against Spiegel and Horizon-American Corp. for \$500,000 for his failure to be cast as Terry. Spiegel and the co-defendants claimed there was never any written deal with Sinatra, only an oral agreement. The outcome of the suit has not been determined. In Dec 1954 Anthony De Vincinzo, who Schulberg admitted was one of the many longshoremen with whom he consulted while researching the story, sued Spiegel and Columbia for \$1,000,000, claiming that his rights of privacy had been invaded. The suit charged that details of De Vincinzo's life were used in the creation of Terry including his boxing past, his work as a Hoboken longshoreman and his enthusiasm for pigeons without his consent. The suit was settled out of court for \$25,000 in Jun 1956.

"The film won Academy Awards for Best Picture, Best Actor (Marlon Brando), Best Supporting Actress (Eva Marie Saint), Best Direction, Best Writing, Best Art Direction (b&w), Best Cinematography (b&w) and Best Editing. The film also received three nominations for Best Supporting Actor (Lee J. Cobb, Karl Malden and Rod Steiger) and a nomination for Best Music. Two months after the Academy Award presentation, in May 1955, Monticello Film Corp. demanded that the Academy take back Budd Schulberg's writing award. According to a HR item, Monticello had filed suit in Oct 1954 against Schulberg, Kazan, Spiegel, Horizon-American Pictures (Spiegel's company), Columbia and Malcolm Johnson, claiming that Schulberg was under their employ when he dramatized Johnson's series. The outcome of the suit has not been determined but the award remained with Schulberg. In 1998, the American Film Institute voted On the Waterfront as one of the top ten best films of the first hundred years of cinema."

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G. Q. Oct 1994.



**2669.** Kazantzakis, Nikos, ed. *The Last Temptation of Christ*. New York: Simon & Schuster, Inc./Touchstone Books, 1955.

Martin Scorsese based his controversial 1988 movie, *The Last Temptation of Christ*, on Nikos Kazantzakis's 1955 novel by the same title. Kazantzakis book was also controversial, so controversial in fact, that the Greek Orthodox Church excommunicated him, and he was not allowed to be buried in Greece after his death in 1957. His intellectual odyssey had taken him from the ideas of Henri Bergson to Greek Orthodoxy to Frederich Nietzsche, then to Buddha and Lenin, and finally back to Christianity. Along the way, he had written another well-known novel, *Zorba the Greek* (1946) (also made into a movie in 1963). In *The Last Temptation of Christ*, Kazantzakis portrayed a human Jesus who was constantly tempted by evil and who occasionally succumbed to the sins of the flesh. Only by showing this constant struggle, Kazantzakis believed, could Christ's rejection of evil be meaningful. In the book, as Jesus was nailed to the cross, he was tempted by Satan in the guise of a female angel. She showed him how his human life could have unfolded. He would have fathered children with Mary Magdalene. Later, he would be confronted by Judas Iscariot who berated him as a coward and traitor to God. Although Jesus admitted that he at first "lost courage and fled" crucifixion, at the end of Kazantzakis's story, he realized his mistake and chose to accept his fate on the cross thus overcoming temptation. All "turned out as it should, glory be to God!"

**2670.** Keane, John, ed. *The Media and Democracy*. Cambridge, UK: Polity Press, 1991.

Keane's book is a philosophical and historical inquiry into the nature of freedom and democracy in the West. He traces the evolution of the press back to English Common Law and the battles of seditious libel trials. To Keane, there are several philosophical problems with the traditional understanding of freedom of the press when you apply it to the modern, technological age. Most essential, he argues that the important freedom is the opportunity to have access to modern media to speak if you want to.

The majority of this book is based on the British system of state ownership and heavy regulation. Keane outlines the basic arguments made by free market proponents against this system. He also summarizes the positions of those who support reform of the system. In either case, Keane makes an effort to point out the way that democratic access to the media will be endangered by these proposals. He is particularly concerned about any deregulation that would make the press more like the American model. He is concerned about global concentration of ownership and the increasingly restricted access and narrow viewpoints.

In response to these concerns, Keane proposes a new model of "public service media" that would minimize the unhealthy or restrictive aspects of regulation, but would also keep in mind the basic principle that the goal is a democratic system. He argues that such a system would allow for research and growth in the field of technology, competitiveness in the world marketplace, and ensure that people get the high-quality news and information that they need to be citizens in a democracy.

--Rob Rabe

**2671.** Kearns, Doris, ed. *Lyndon Johnson and the American Dream*. New York: Harper & Row, 1976.

This book has a brief discussion of Jack Valenti's role in the LBJ administration.

**2672.** Keating, Charles H., Jr. "The Report That Shocked the Nation." *Reader's Digest* (1971): 37-41.

Financier Charles H. Keating, Jr., had started the Arizona-based Citizens for Decency through Law (CDL), a militant anti-pornography organization in 1957 by financier Charles H. Keating, Jr. President Richard Nixon appointed Keating to the President's Commission on Obscenity and Pornography, and he was an outspoken critic of its 1970 Report. In this article, Keating questions the Commission's objectivity and rejects its conclusion that no connected existed between erotica and sex crimes.

**2673.** Keatley, Anne G., ed., ed. *Technological Frontiers and Foreign Relations*. Washington, D. C.: National Academy Press, 1985.

The articles in this book attempt to assess the interrelationships between science, technology, and U. S. foreign policy, and begins by quoting Winston Churchill who prophesied that "the empires of the future are the empires of the mind." How nations support and use science and technology, the editor writes, will "profoundly influence international relations" in the future. (11)

This work contains ten essays by different authors. 1) Simon Ramo discusses "The Foreign Dimension of National Technological Policy" (pp. 12-21) 2) Ian M. Ross writes about "Telecommunications" (22-45) and considers the advantages of digital transmission over analog media. 3) J. Fred Bucy deals with "Computer Sector Profile" (46-78) and covers, among other topics, developments relating to software and artificial intelligence. Bucy notes that "although the potential applications of AI are numerous and exciting, much work remains to be done in refining the generic rules of logic (i.e., how the human mind learns and reasons) and in transferring this knowledge to the computer system for each field of application." (56)

4) Hans Mark's chapter "Areospace" (79-109) offers a historical survey of aviation and space exploration from before World War II military communication through the space shuttle.

5) Arden L. Bement, Jr.'s essay, "Materials Sector Profile," (110-64) notes that materials science in 1985 was in "transition" (111) and that this field and engineering were "burgeoning -- so much so, that it is difficult to distinguish between future developments and near-term applications." (113) Bement the importance of research and development in the area of materials and the importance that this field has to foreign relations. In the following chapter, Edward A. Frieman writes about "The Energy Sector" (165-90), and observes that "the world today [1985] is entering the second decade of a new energy regime following the Arab oil embargo of 1973 and the economic shock of the oil price explosion." (185) Frieman sees energy policy closely bound up with energy technology, but concludes that "energy planning has fallen into disrepute, and much of the apparatus for examining these issues is being dismantled. The base of support for R & D in energy-related technology has also been whittled away. The world survived the major economic dislocation of the energy-related shocks of the 1970s, but perhaps not as well as some would like to believe." (190)

6) Ralph W. F. Hardy writes about "Biotechnology: Status, Forecast, and Issues" (191-226) and says that many describe biotechnology as "an infant to be king technology," and view it "as the next major technological opportunity." (191) He discusses new developments in biotechnology and related ethical concerns. He considers the impact on health care products and on agriculture. He emphasize the importance of developing world leadership in this area and its potential impact on international relations. Government support for research and development in this area will be important.

7) Richard N. Cooper and Ann L. Hollick consider "International Relations in a Technologically Advanced Future." (227-65) Among the "key technological developments" (230) they consider are energy, new materials, computers, telecommunications, aviation and aerospace, and biotechnology. They attempt to assess the likely future political, social, and economic implications of these technologies, and their significance of national policy.

The two concluding essays in this work are C. W. Robinson's "Technological Advances -- Their Impact on U. S. Foreign Policy Relative to the Developing Nations" (266-84), and Bobby Inman's "Technology and East-West Relations" (285-92).

This work grew from collaboration between the National Academy of Sciences, National Academy of Engineering, and Council on Foreign Relations.

**2674.** Keck, Leonard W. "'The New Dimension'." *American Cinematographer* 49.9 (1968): 678, 684, 693, 699-701, 708.

This speech, by the President of Calvin Productions, Inc., promotes the Super-8 format. This format, according to the editors of *American Cinematographer*, "having proved its worth in the professional arena, has spurred a ground swell of exciting new film production. Those who would ride the crest must catch the wave now!" The editors of this journal believed that the Super-8 format "could not fail to open up vast new horizons for the motion picture industry." Not only did the format offer amateur film makers "the facility for projecting a larger, sharper picture on his home movie screen," (678) but it would stimulate "a vast new area of professional motion picture production." (678)

In his keynote address to the Annual Calvin Workshop, Keck that has president of a company manufacturing 8mm film, "we are in exactly the same position with 8mm as we were with 16mm in the 30's. Although, fortunately, we are on the other side of the fence." (678)

Keck says that "all print production will be done in color," (693) and that for economic reasons, 8mm films will be released in 16mm. "How are films to be produced for ultimate release in 8mm?" he asked. "We have answered this question to our own satisfaction -- they will be produced in 16mm. Why? Because virtually all the equipment in production houses, laboratories, in-plant operations, governmental facilities, are in 16mm form. There exists no professional 8mm production equipment, and I cannot conceive of manufacturers developing this kind of equipment, for the simple reason that no market will exist. The cost of camera raw stock in film production is insignificant in our total costs." (693)

**2675.** Keehn, Neal. "Production." *Sixty Years of 16mm Film, 1923-1983: A Symposium*. Ed. America, Film Council of. Des Plaines, IL: Film Council of America (Evanston, IL), 1954. 24-36.

The author discusses the use of 16mm cameras in World War II and after. He notes that this format was long associated with "amateurism."

**2676.** Keil, Charlie, ed. *Early American Cinema in Transition: Story, Style and Filmmaking, 1907-1913*. Madison: University of Wisconsin Press, 2001.

Keil looks at what sorts of constraints and potentialities imposed upon the ability to tell a story in a movie by the film medium itself. He focuses particularly on the task of editing, and how refinements in those techniques led to amplification of narrative scope. He distinguishes the editing-based style of American film making from the European version, which has more of a "deep-staging aesthetic." This fundamental difference sent the two schools of movie-making in divergent directions.

#### --Gordon Jackson

**2677.** Keller, Suzanne. "The Telephone in New (and Old) Communities." *The Social Impact of the Telephone*. Ed. Ithiel de Sola Pool, ed. Cambridge, MA: MIT Press, 1977. 281-98.

Keller says that even though the telephone is so central to our lives, its impact on society has been little studied. "In fact," she says, "few of the machines that have transformed modern life -- the elevator, the motor car -- have been adequately studied for future record." Her essay tries to show how telecommunications have assisted in creating links among people, and "what these links imply about the nature of modern communities." She predicts a coming information society, a "second industrial revolution." "Even more dramatic projected developments in science and society will transform life as we know it today. They also will help usher in the 'second industrial revolution,' the electronic society, or the automated world. This society of tomorrow, according to many serious observers, will be a society of communications, moving information and images as we now move people and goods."

**2678.** Kellet, John R., ed. *The Impact of Railways on Victorian Cities*. London: Routledge & Kegan Paul, 1969.

A study of the impact of railway developments on English and Scottish cities in the nineteenth century. This work considers a wide variety of effects, but most obviously concentrates on the building of railway termini and the subsequent impact on urban centers and suburbs. Discusses at length the give and take between railway companies and municipal authorities. Also devotes considerable time to urban social costs. Provides both a general overview reconstructed from Parliamentary papers--particularly through committees set up on question of railway construction--as well as city-by-city case studies with inter-city comparisons. Source material drawn almost exclusively from Parliamentary papers devoted to negotiations over land purchases and clearances.

--Nicholas Wolf

**2679.** Kelley, Daryl. "Meese Outlines New War on Pornography." *Los Angeles Times* Feb. 11, 1987 1987, sec. 1: 1.

This article reports on U. S. Attorney General Edwin Meese's plans for combatting pornography. He announced the opening of a Center for Obscenity Prosecution that would act as a national "resource bank" for prosecuting child pornography and obscenity. A task force of federal attorneys would lead this offensive.

**2680.** Kelley, Jack. "Hollywood Plans Starring Role in Drug War." *USA Today* June 23, 1989 1989: 1A.

This article notes criticism of Hollywood's portrayals of substance abuse by President George H. W. Bush and drug czar William Bennett, and indicates that the movie industry plans to take a more active role in the war on drugs.

**2681.** Kelley, John Daniel. "An Organizational History of the National Aeronautics and Space Administration: A Critical Comparison of Administrative Decision Making in Two Pivotal Eras." University of Southern California, 2002.

Abstract for this Ph. D. thesis is from UMI ProQuest Digital Dissertations: "One of the most important reasons for the success of the National Aeronautics and Space Administration, a public-sector organization established in 1958, has been the historic ability of NASA's successive administrators, the agency's leaders, to sense the boundaries of their power and the political environment in which they have had to maneuver. This dissertation compares how NASA's leaders maneuvered the organization toward success during the 1960s and the 1990s. Using a known set of decision-making models and a comparative administrative chronology of the 1960s and 1990s, this dissertation demonstrates that the principal leaders in those two decades -- with their differences in leadership styles and methods -- functioned to achieve success in two organizational environments. NASA's service to the public has led to many manifest benefits for mankind. Lunar landings, Mars explorations, space shuttles, and space stations connote its strong technological prowess. This dissertation discusses expectations NASA has faced from the Congress, changing presidential administrations, and executive branch pressures, as well as more consensual political environments, with their unique challenges to a science-oriented agency. The dissertation describes the context in which NASA's leaders were challenged during two critical eras to care for the agency's organizational well-being, to know their bounds of power, and to act accordingly. The study examines the radically different approaches that NASA leadership used to carry out its missions in varying decision making environments. President Kennedy's lunar mandate clearly allowed for rational actor/classical decision making and the dominating leadership style of James Webb. In contrast the diverse set of political interests at work during the tenure of Dan Goldin forced NASA to the Bureaucratic Politics decision making model.

**2682.** Kellner, Douglas, ed. *The Persian Gulf TV War*. Boulder, CO: Westview Press, 1992.

The United States media bought wholeheartedly into the information that the George H. W. Bush administration gave them in 1991. Frequently, the new wires would report on Iraqi intentions to invade Saudi Arabia based on U.S. government sources, when there may not have been strong evidence to actually support these reports. "Crucially, the major newspapers, news magazines, and television networks did not criticize Bush's deployment or debate whether it was wise to send so many U.S. troops to Saudi Arabia in the first place," Kellner

says. "The alternative press argued against the deployment and for a UN peacekeeping force to be sent to the area, rather than a massive U.S. military force, but this position got almost no hearing in the mainstream media. ... Yet there were many oppositional voices to the Bush administration's policies that were simply excluded from the mainstream media, thus precluding serious debate over the proper U.S. response to Iraq's invasion of Kuwait. But the mainstream media only draw on an extremely limited repertoire of voices and privilege the same administration officials and top Democratic Party leaders, thus freezing significant views out of public policy debates."

The United States and the Bush administration may have played the media by masking their true reasons for going to war with Iraq so quickly. The chief of these reasons may have been to liven up the economy, Kellner argues. "In the light of the complex economic, political, and military logic of war, most of Bush's official rationale, which vacillated from week to week, was mere ideological camouflage for the real reasons for the military deployment, which had to do with the economic and political interests of a small group who planned to benefit from the war and had little to do with the lofty principles in the name of which the war was executed. The Gulf war was thus a media propaganda war in which the Bush administration managed to cover over the key reasons for U.S. intervention."

ABC, CBS and NBC were all owned by corporations whose interests, Kellner asserts, were best served by supporting a war in the Middle East. Therefore mainstream media helped to hype the war in cooperation with the government. "Many GE board members sit on the boards of other corporate media like the *Washington Post* and are connected with U.S. government agencies and oil corporations as well. ABC's board of directors is involved with oil companies and the defense industries, and CBS also has connections with big oil and the defense industries. Greg LeRoy pointed out in an August 4, 1991, *Houston Post* article that 'The chair of Capital Cities/ABC-TV sits on the board of Texaco. And CBS's board includes directors from Honeywell and the Rand Corp. NBC is owned by General Electric, the same GE that had aircraft engines in more than 20 different types of combat aircraft serving in the Gulf.' Hence, there were strong corporate forces connected to the 'Big Three' TV networks which would benefit from a war in the Middle East."

**--Michael Shefky**

The Gulf war was presented to the public as the 'perfect war'. New technologies made the U.S. superior to its enemies and live broadcasting made people part of this demonstration of modern warfare. New military equipment could make the army more purposeful thereby limiting civilian casualties to a minimum. This was not the case, however. Nevertheless, the American public never heard the numbers about civilian casualties nor did they hardly ever get to see images of American atrocities. And if they did, the media presented it as Iraqi propaganda.

Saddam Hussein was portrayed as a modern version of Adolph Hitler, and antiwar organizations did not get any media attention. When the conflict was already over by February 1991 and Iraqi troops were retreating from Kuwait, Bush started a ground war because Iraq had not met the deadline set by the U.S. This violent and unnecessary bloodshed was also presented by the media as an inevitable finale to a major American victory which brought peace back to the middle-east and confirmed the role of the U.S. as a world leading country. According to Kendall however this war was not glorious at all and it is a disgrace that the American people were so misled.

**-- Pieter Van Den Berg**

**2683.** Kellogg, Edward W. "Electrical Reproduction from Phonograph Records." *Disc Recording and Reproduction*. Ed. H.E. Roys, ed. Stroudsburg, PA: Dowden, Hutchinson [sic] & Ross, Inc., 1978. 29-37.

Kellogg developed the electromagnetic pickup which "opened the door for further improvements: an all electrical reproducing system, allowing for greater output, electrical compensation, and control of the volume. The electrodynamic speaker, a co-invention with Chester W. Rice, permitted a further extension of the low frequency range and, since a horn was not needed, simplified the design of the cabinet." This piece appeared originally in the *American Institute of Electrical Engineers Transactions*, 46 (1927), 903-11.

**2684.** Kellor, Frances A., ed. *Experimental Sociology: Descriptive and Analytical: Delinquents*. New York: Macmillan Company, 1901.

The author explains the purpose of this volumes is to present "a study of methods of investigation of delinquents and their treatment, together with such suggestions for the prevention of criminality as has resulted from it." (vii) She presents a brief section on color preferences of delinquents. Subjects were presented with 21 different pieces of colored silk arranged on cardboard and asked to rank their preferences as to first and second. "For students the first choice was red and the second blue; for white criminals, the first was blue and the second pink; for negroes, the first was purple and the second heliotrope and dark blue. The object was to determine if criminal classes wore bright colors because they had a taste for them. For white criminals this does not appear true. Some explanations for variations between taste and habit are: Brighter colors attract more attention and this is essential for prostitutes. Brighter fabrics and mixed colors are cheaper than solid blacks, grays, etc., for cheapness and show often go together. Prostitutes of the lower grades wear much cast off clothing and here no choice is exerted.... For negroes, choice of color was almost uniform, for purple and its shades were almost invariably chosen. A child-like pleasure was shown in making selections from the bright fabrics, even by most hardened criminals. Explanation for their choice lies more in desire for contrast and ornament, than in economic conditions, although as a matter of fact, they, too, cannot afford shades which represent their choice." (67)

**2685.** Kelly, Kitty. "A Few Words About Yellow Postering." *Chicago Daily Tribune* April 22, 1916 1916: 16.

Posters are important but should not be "a junkyard of sensationalism." W. Stephen Bush is quoted as saying "That the lurid poster is an unmixed evil goes without saying and needs no demonstration."

**2686.** ---. "Flickerings from Film Land: Griffith Warns 'Legit' to Wake Up or Else Die." *Chicago Daily Tribune* Jan. 13, 1915 1915: 14.

**2687.** ---. "Flickerings from Filmland." *Chicago Daily Tribune* Dec. 15, 1914 1914: 14.

Kelly gives specific examples of films that were either censored or banned in Chicago. Other Kitty Kelly articles sometimes provide similar examples.

**2688.** Kelly, Ktty. "Flickerings from Filmland; Another Plea for 'Birth of a Nation'." *Chicago Daily Tribune* May 27, 1915 1915: 12.

Commenting on *Birth of a Nation*: "The picture is an interpretation of history in human terms, and to audiences it carries distinctly a feeling of past, rather than present. True, the bias is southern, but biases untrammelled have been always the cherished possessions of free minded American folk; we like to argue one way or the other, for it is American doctrine that argument is good for the soul."

**2689.** Kelly, Kevin, ed. *Out of Control: The Rise of Neo-Biological Civilization*. Reading, MA: Addison-Wesley Publishing Company, 1994.

Kelly argues that the world of biological life and that of artificial intelligence is converging at the end of the twentieth century. "The realm of the *born* -- all that is nature -- and the realm of the *made* -- all that is

humanly constructed -- are becoming one. Machines are becoming biological and the biological is becoming engineered."

According to Kelly, "our future is technological; but it will not be a world of gray steel. Rather our technological future is headed toward a neo-biological civilization." Man-made things are coming to behave in an increasingly lifelike fashion, while living things are increasingly being engineered.

"The wholesale transfer of bio-logic into machines should fill us with awe. When the union of the born and the made is complete, our fabrications will learn, adapt, heal themselves, and evolve. This is a power we have hardly dreamt of yet. The aggregate capacity of millions of biological machines may someday match our own skill of innovation. Ours may always be a flashy type of creativity, but there is something to be said for a slow, wide creativity of many dim parts working ceaselessly.

"Yet as we unleash living forces into our created machines, we lose control of them. They acquire wildness and some of the surprises that the wild entails. This, then, is the dilemma all gods must accept: that they can no longer be completely sovereign over their finest creations.

"The world of the made will soon be like the world of the born: autonomous, adaptable, and creative but, consequently, out of our control. I think that's a great bargain," Kelly writes.

At the time this book was published, Kelly was executive editor of *Wired*, and previously had been publisher and editor of *Whole Earth Review*, and editor of *SIGNAL*, which dealt with digital tools and ideas.

**2690.** Kelly, Kitty. "Photoplay Stories and News." *Chicago Daily Tribune* Aug. 28, 1914 1914: 8.

This article, which is a review of the film *The Birth of the Star Spangled Banner*, argues that "Entrance into the field of history... is synonymous with passing through the gate of truth." The author goes on to say: "To moving pictures is given the unique mission of revivifying history as can no other medium, but along with this special privilege goes a super-special responsibility. In the realm of fiction, faking and twisting is allowable if the public will stand for it. Entrance into the field of history, however, is synonymous with passing through the gate of truth. The company which aims to convey a historic episode must remember that it is going among the ways of authorities and that a perversion of fact for dramatic effect or for productive ease is an indulgence that will boomerang back on the reputation of the film as a just punishment for the circulation of false impressions."

**2691.** Kemp, Earl, ed., ed. *Illustrated Presidential Report of the Commission on Obscenity and Pornography*. San Diego, CA: Greenleaf Classics, Inc., 1970.

A copy of this unauthorized, illustrated version of the 1970 *Report of the Commission on Obscenity and Pornography*, is located in the Meese Commission records in National Archives II.

**2692.** Kempner, Stanley, ed., ed. *History of Television: Scientific Background*. Atlanta: Television Encyclopedia Press, 1965.

**2693.** Kendrick, Walter, ed. *The Secret Museum: Pornography in Modern Culture*. New York: Penguin Books, 1987.

This stimulating book discusses the origins of pornography in Western society, and especially in the United States. The idea of "pornography" is of rather recent origins, dating sometime between 1755 and 1857. In the early nineteenth century, guidebooks, museums, and fiction began to deal with Pompeii, the remains of which had been unearthed a century earlier. Kendrick is good in discussing the development of obscenity law in England and the United States, starting with the Hicklin case in 1857, and Anthony Comstock and the Comstock Law in the late-nineteenth century. His discussion of the unraveling of this legal structure that underlay censorship is perceptive. He covers the *Ulysses* case and later, the overturning of the Hicklin test in the 1957 U. S. Supreme Court ruling, the

*Roth-Alberts* decision. The concern over pornography paralleled the rise of photography and pulp fiction, the latter made possible by cheaper paper and technology that made printing faster. The author could have done more in connecting concerns over pornography with these technological changes. The final chapter, "The Post-Pornographic Era," is especially disappointing in its failure to connect adequately concerns over pornography in the 1970s and 1980s with the rise of new media -- VCRs, cable television, camcorders, and the like.

**2694.** Kendrick, Walter M., ed. *The Thrill of Fear: 250 Years of Scary Entertainment*. New York: Grove Weidenfeld, 1991.

Horror is a fear of the deadness and of the past. Both fears are reflected in mid-eighteenth century Gothic architecture. By the mid-nineteenth century, these images were staples of scary entertainment. "Scary entertainment, as we know it today," Kendrick says, "showed its first stirrings in the middle of the eighteenth century, when deadness and pastness began to acquire the eerie aura they possess yet more powerfully 250 years later." This form of entertainment "has grown steadily since, until it now includes virtually every inhabitant of Western Europe and the industrialized Americas. Increasingly, this potential audience has been urban, secular, cut off from any religious or ethnic tradition."

There is no way of knowing how many horror novels were published during the peak of the movement. A *Gothic Bibliography* (1941) listed more than 2,000 titles published in the United States and Western Europe between 1790 and 1820, not including reprints and new editions. The novel *Udolpho* helped the development.

Scary entertainment has withstood changes in writing, context, and media. "By about 1930, scary entertainment had amassed its full inventory of effects. It had recognized its history, begun to establish a canon, and even started rebelling against the stultification canons bring." Horror short stories continued to flourish and spawned "a score of subtypes, including science-fiction and fantasy tales; adaptations would proliferate on radio and later on television. But the primary vehicle of the late-twentieth century fright film got off to a surprisingly slow start. Before 1930, horrid movies hardly claimed a shelf in the genres warehouse, by 1940, they owned the place." (199)

Excessive gore is taken to be the hallmark of the last two decades of horror movies, according to Kendrick. "The wellspring of horror remains, as it was the eighteenth century, the fear of death or rather the fear of being dead, of the bodies losing form, turning slimy, melting away. This source shows no sign of abatement; it seems so self-evident and natural that it has come to be regarded as eternal, part of universal human inheritance." (260)

--**Amanda Novak**

**2695.** Kennedy, Dana. "The Fantasy of Interactive Porn Becomes a Reality." *New York Times* Aug. 17, 2003 2003, sec. 2: 7.

This article notes that DVDs now make up 65 percent of pornography movie sales. Many of the DVDs have become interactive with minimal appearances by male stars. In the future, such businesses as Digital Playground are working with companies specializing in hologram technology to create three-dimensional pornographic figures that seems to come into one's viewing room.

**2696.** Kennedy, David, ed. *Over Here: The First World War and American Society*. New York: Oxford University Press, 1980.

This work gives an informative account of the homefront during World War I.

**2697.** Kennedy, Noah, ed. *The Industrialization of Intelligence: Mind and Machine in the Modern Age*. London: Unwin Hyman, 1989.



Kennedy writes: "Computers, more than any other technology, evidence the trend toward augmenting or displacing human intelligence with machinery. Today the world's computer population represents the capacity to make untold billions of mechanical decisions every second, decisions that, individually, are incredibly specialized and stupid, but in concert are changing the way we think and work. Of this capacity, the predominant share resides in the Western industrialized countries, industrial capitalism's domain, and capitalism's share would be even larger if not for the pitched economic and political rivalry between capitalist and centrally planned economies. The industrial capitalism that demands mechanical intelligence is today its pre-eminent employer.

"... The modern world has reached the point where industrialization is being directed squarely at the human intellect.

"Historically, industrialization has been accompanied by a precipitous cultural transformation, a reordering of the social classes and their relation...."

**2698.** Kenney, William Howland, ed. *Recorded Music in American Life: The Phonograph and Popular Memory, 1890-1945*. New York: Oxford University Press, 1999.

This book covers "a formative period in commercialization of the phonograph: the first commercial recordings went on the market in 1890. Early in the twentieth century, after trials with cylinder, flat discs that turned at 78 revolutions per minute became the dominant form in which recorded sound reached the public. During the '78 rpm era' that this book describes, a small number of the many companies that made records overwhelmingly dominated music recording and distribution. Around the time of World War II, on the other hand, a whole series of new forces -- a long, bitter struggle between music publishers and broadcasters, the strike of the American Federation of Musicians against the record companies, recording in radio studios, the advent of acetate disc cutters and magnetic tape -- helped independent companies proliferate, and from a groundswell of major postwar culture changes, radio disk jockeys and the independent record companies produced the rock-and-roll revolution.

"From 1890 to 1945, the era of the phonograph's rise and decline as the dominant medium of popular recorded sound, the historian can readily document, in a way that is not possible thereafter, the give-and-take between the record business and major social patterns in the United States," the author maintains. This documentation is made possible by trade journals such as *Talking Machine World* and *Phonograph Monthly*.

Kenney considers three interrelated processes: the political economy of culture, the reception by audiences of phonographs and sound recordings, and how commercial recordings created meaning. The author argues that sound recordings stimulated and preserved "collective memories." The phonograph record, Kenney says, "'froze' past performances as engraved sound pictures; 78 rpm records offered American memories of memories." It was "at the juncture of social repetition and collective memory," he writes, that "the phonography played a more important cultural role from 1890 to 1945 than the discourses on either recorded sound or on memory have recognized."

The book has nine chapters devoted to the following themes: Chapter 1 looks at how audiences used recorded music. Chapter 2, entitled "The Coney Island Crowd," deals with the phonograph and other popular recordings prior to the Great War of 1914-18. Chapter 3, "His Master's Voice," considers the Victor Talking Machine Company. Chapter 4 discusses "foreign" and "ethnic" recordings. Chapter 5 treats women and sound recording from 1890 to 1930. Chapter 6 deals with race records, including rhythm and blues. Chapter 7 talks about southern hillbilly records. Chapter 8 is about hit records during the Great Depression. The final chapter attempts to place popular recorded music within the context of national culture.

**2699.** Keppel, Frederick. "Joseph Pennell: Etcher, Illustrator, Author." *Outlook* 81.4 (1905): 172-83.

This illustrated article discusses the life and work of the well-known illustrator Joseph Pennell. At the outset, the author makes an interesting observation about fame and its relation to how widespread various artists' work

can be distributed. "Next after the illustrator it is probably the really able original etcher to whom fame comes quickly; and after him, in a descending scale, come the portrait painter, then the painter of other subjects, and last of all in order of quick promotion, the sculptor. His statue or group cannot easily be multiplied, is difficult to move from place to place, and for these reasons must long remain comparatively unknown, while, on the contrary, the picture of the illustrator is examined by thousands of people in thousands of different places from the very day of its birth." (173) [my emphasis]

**2700.** Kern, Stephen, ed. *The Culture of Time and Space, 1880-1918*. Cambridge, MA: Harvard University Press, 1983.

This excellent, intellectually stimulating book considers the impact of new communication technologies on thought and culture primarily in Europe and America leading up and including World War I. While new developments in communication form a foundation for this work, it is much more than just a history of new inventions. Kern discusses the writings of futurists, scientists and philosophers (e.g., Einstein, Proust, William James, others). Chapters are arranged topically and explore how thinking changed about: "The Nature of Time," "The Past," "The Present," "The Future," "Speed," "The Nature of Space," "Form," "Distance," "Direction," "Temporality of the July Crisis," and "The Cubist War." One finds in this work consideration of clocks and the adoption of standard time, the telegraph, photography, the phonograph, the telephone, the bicycle, automobiles, airplanes (including aerial bombing in World War I), the microphone, cinema, the wireless (see the discussion of the sinking of the Titanic), and electricity.

**2701.** Kerr, Catherine E. "Incorporating the Star: The Intersection of Business and Aesthetic Strategies in Early American Film." *Business History Review* 64.3 (Service Industries) (1990): 383-410.

This article notes that "By 1916 the modern movie star system had emerged." (384) The author sees the emergence of the star system going through four stages, the third of which was a "transitional stage (1909-15)...." The author discusses the significance of close-up and parallel editing, (393-4) and discusses ideas set out by Frank Woods, the influential critic for the *New York Dramatic Mirror* in early 1910. He argued that "Cinematic realism could no longer be seen as merely the faithful rendition of spatial and temporal reality." (Kerr's quotation, p. 395) "With the close-up and parallel editing anchoring 'big ideas,' film product could narrate a powerful reality independent of the technical and business conditions that had physically and economically produced it. He saw the new realism as 395/396 responsible for the screen's new-found power in exerting its 'personal magnetism on the spectator.'" (395-96) Kerr also discusses Woods' recommendation to actors that they stop addressing the camera and to act naturally. "He urged that actors be "trained ... to be gazed upon without gazing back," she writes. "Implicit ... in this discussion of the actor's internal state was a new view of the importance of film 'personality.'" She goes on to mention the first mass circulated fan magazine and "The Biograph Girl." (398) In a section called "The Rise of the Star as Commodity" (401-09), Kerr writes about the emergence of Lillian Gish as a "star." With the rise of the "star," "the individual actor's projection was now the conduit between product and audience." (402) Kerr uses Louis Reeves Harrison's Feb. 18, 1911 article, "Eyes and Lips," in *Moving Picture World* to explain how with the close-up the actor's facial expression magnified the power of personality. "The face in the close-up had become a paradox: a surface whose authenticity promised limitless depths. Under this formulation, film products were no longer seen as conduits for 'big ideas,' but rather as the special forum for the actor's authentic self-expression." (403) Harrison's ideas were incorporated "into the distribution and promotion strategies surrounding the new commodified film star." (403)

**2702.** Kessler, Frank, and Nanna Verhoeff, eds., eds. *Networks of Entertainment: Early Film Distribution, 1895-1915*. Eastleigh, UK: John Libbey Publishing, 2007.

This book contains 35 essays by different authors on entertainment practices and distribution networks throughout the world. Authors include David Levy, John P. Welle, Charles O'Brien, Renaud Chaplain, Begoða, Pierre-Emmanuel Jacques, Pierre Véronneau, Luis Alonso García, Rashit M. Yangirov, Richard Abel, Gregory A.

Waller, Michael Hammond, Pelle Snickars, Martin Loiperdinger, Gunnar Iversen, Ivo Blom, Paul C. Spehr, Richard Ward, Nicholas Dulac, Rudmer Canjels, Pierre Chemartin and André Gaudreault, Jonathan Auerbach, Ian Christie, Marta Braun and Charlie Keil, Janelle Blankenship, Tony Fletcher, Wolfgang Fuhrmann, Joseph Garncarz, Anke Mebold, Martina Roepke, Ansje van Beusekom, Wanda Strauven, Viva Paci, Rixt Jonkman, André Habib, François Jost, and Giovanna Fossati and Nann Verhoeff.

**2703.** Kessler, Lauren, ed. *The Dissident Press: Alternative Journalism in American History*. Beverly Hills, CA: Sage Publications, 1984.

This book provides a useful introduction into journalism that fell outside the mainstream of American reporting. Kessler cover several group including women, African Americans, the utopian press, the foreign-language press, the socialist press, anarchist writing, and more. The work focuses primarily on print culture.

In this book Kessler argues that marginalized groups throughout American history have created alternative spaces for dialogue, outside of the conventional “marketplace of ideas,” that have thrived “on the fringes of American society” (20). She posits that these outlets have served the following overall functions:

1. Provide access to the public sphere for marginalized populations, such as African Americans, feminists, and political radicals, who have traditionally been excluded from the “marketplace of ideas.” In her words, the individuals behind alternative press outlets, when “denied access to the mainstream media marketplace, started marketplaces of their own. This was, many of the participants believed, the only way their voices could be heard” (15).
2. To educate communities who were underserved by the mainstream press, such as non-English or English as a second language speakers. She furthermore argues that these types of media outlets (in the case of non-English publications) contributed to the Americanization of immigrant populations.
3. To campaign for the political rights of disenfranchised populations, such as African Americans before and after the Civil War and women seeking suffrage.

Kessler examines several categories of alternative press publications: those of African Americans, utopians and communitarians, immigrants, populists, anarchists, socialists, and communists, and finally war resisters. She argues that all media producers shared key characteristics. She writes, “All held views or believed in ideas that diverged from the mainstream political, economic, social, and cultural climate of their times. All wanted, to some degree, to effect social change” (16).

Kessler examines the intersection of the First Amendment rights of free speech and the practicalities of access to the “marketplace of ideas.” She makes an important point when she stresses that the alternative “marketplaces of ideas,” what we would today refer to as “counter public spheres,” often “mirrored” the structures of the broader society and the mainstream media.

Kessler also addressed the 1947 Hutchins Commission, headed by then University of Chicago chancellor Robert Maynard Hutchins. The Commission was a key moment in the history of U.S. media and setting up a public service standard for the press, which was later applied to broadcast media. It helped to define what “print culture” could be in service of larger social goals.

The first main function of the alternative press within print culture was to provide access for marginalized groups to both the means of production and information not available in the mainstream press.

On the whole, the alternative press historically has had little impact on mainstream political thought and debate, Kessler argues. “In their role as external communicators, dissident journals attempted to perform two major functions: educate the ‘unconverted’ public by presenting a forum for ideas generally ignored by the conventional press, and persuade the unconverted that their cause was righteous and worth supporting. Here the

dissident press encountered its greatest obstacle, for, in general, it was read by those who were already supporters, not by those whom it wanted to convert... both large- and small-circulation dissident publications were rarely read by those in power or those who had the power to effect change." (158)

**-Jill Hopke**

**2704.** Ketcham, Howard. "Color Schemers." *Reader's Digest* 30.179 (1937): 47-50.

This article, condensed from *Harper's Bazaar*, considers "the strange effects of color on the human mind."

**2705.** Kidwell, Peggy A., and Paul E. Ceruzzi, ed. *Landmarks in Digital Computing: A Smithsonian Pictorial History*. Washington, D. C.: Smithsonian Institution Press, 1994.

A 117-page text provides an overview of its subject, although one perhaps too technical for the average reader (e.g., topics include: Charles Xavier Thomas and the Arithmometer, The Tatalisator, and the HP-35 Scientific Calculator). A Chronology (pp. 118-31) recounts major developments in this field.

**2706.** Kiehl, David W. "American Art Posters of the 1890s." *American Art Posters of the 1890s*. New York: Metropolitan Museum of Art; Distributed by Harry N. Abrams, Inc., 1987. 11-20 (text); 21-44 (posters).

See also David W. Kiehl, "A Catalogue of American Art Posters of the 1890s in the Metropolitan Museum of Art," *ibid.*, 97-193.

**2707.** ---. "A Catalogue of American Art Posters of the 1890s in the Metropolitan Museum of Art." *American Art Posters of the 1890s*. New York: Metropolitan Museum of Art; Distributed by Harry N. Abrams, Inc., 1987. 97-193.

**2708.** Kielbowicz, Richard B. "Modernization, Communication Policy, and the Geopolitics of News, 1820-1860." *Critical Studies in Mass Communication* 3 (1986): 21-35.

This article examines federal communication policy in antebellum America. During this period communications policy was concerned mostly with the mail. Throughout this era there were conflicts over postage rates on newspapers. As the telegraph came into greater use in the 1850s, those conflicts increased. According to Kielbowicz communications played a big part in the modernization of the United States, and many of the tensions and debates over modernization were reflected in the conflicts over communications policy. Jacksonians "championed a quiet, stable, localized, face-to-face society" whereas Whigs "felt more comfortable in the increasingly commercial and cosmopolitan environment of the modernizing United States."

During the 1830s and early 1840s the major issue was postage rates for newspapers carried through the mail. Jacksonian Democrats defended a rate of one to two cents per newspaper as a way of protecting small town and rural newspapers from large city newspapers. They feared that people in outlying areas would want to read the big city newspapers if postage was free, and given the economies of scale some of the larger newspapers like the *New York Herald* and, after 1841, the *New York Tribune*, were beginning to achieve, those newspapers might even be cheaper than the local papers. Whigs and anti-Jacksonian Democrats argued that abolishing postage for newspapers would put all papers into democratic competition on an equal footing, and responded to Jacksonian concerns about displacement by contending that large city newspapers complement rather than displace local newspapers.

In small towns and rural areas local newspapers continued to remain competitive with the large metropolitan papers throughout the antebellum era. The Post Office Act of 1845 legislated protection for local newspapers by dispensing with postage for newspapers only within thirty miles of their site of publication. Large or oversize newspapers, which were almost always the metropolitan "country" editions published weekly, were assessed an additional fee. But by the 1850s local newspapers were aided by the telegraph in their battle with the

large city papers. As one Congressional report concluded, "When the papers from the city arrive, their chief news has been several days anticipated upon the wings of the lightning."

By the eve of the Civil War, federal communication policy had shifted toward a more uniform and lower postage rate for newspapers. The Post Office Act of 1852 allowed for any newspaper under three ounces to be mailed anywhere in the nation for one cent, encouraging more rural customers to take a big city paper. Total circulation of newspapers had increased dramatically and the number of papers sent through the mails had also increased. Although data is hard to come by, it seems that the influx of more metropolitan editions into the countryside did complement rather than displace the local newspaper.

--David Henning

**2709.** Kiesler, Sara, ed., ed. *Culture of the Internet*. Mahwah, NJ: Lawrence Erlbaum Associates, Publishers, 1997.

This collection of nineteen essays and research reports is aimed at those people who are interested in how the Internet is being used. The work has three goals: 1) to reveal what scientists are learning about social behavior on the Internet; 2) to encourage research on design, applications, and policies; and 3) to suggest how research on electronic communication can be a contribution to social science.

"What makes the Internet special," write the volume's editor, Sara Kiesler, "is not the technology per se but the social interactions it is inspiring. Every day the Internet supports thousands of experiments in friendship and group formation; in discussion, decision making, publication, and political debate and mobilization; in the creation of advice and social support networks; in geographically distributed teamwork; in business cooperation and coordination; in creating new markets and running existing markets; in digitizing and distributing old forms of information exchange such as library services; and even in crime."

**2710.** Kieve, Jeffrey, ed. *The Electric Telegraph: A Social and Economic History*. Newton Abbot (UK): David Charles, Ltd., 1973.

A good account of the ways in which the telegraph and the railways grew together simultaneously, yielding the development of communications networks in nineteenth- and twentieth-century Britain. The author covers the technological aspects of both land lines and underwater cables, along with transmitting advancements. Legislative aspects also receive coverage, as well as some of the social impacts from telegraphy such as police force coordination. Research is based on industry papers, Parliamentary papers, journals, Public Record Office manuscripts, private papers, and late nineteenth- and early twentieth-century histories.

--Nicholas Wolf

**2711.** Kihlstedt, Folke, T. "Utopia Realized: The World's Fair of the 1930s." *Imagining Tomorrow: History, Technology, and the American Future*. Ed. Joseph J. Corn, ed. Cambridge, MA: MIT Press, 1986. 97-118.

Kihlstedt studied the iconography of two American world's fairs -- the Century of Progress Exposition of 1933-34, held in Chicago, and the New York World's Fair of 1939-40 -- and demonstrated how these exhibition "projected utopian images."

**2712.** Kilmer, Joyce. "Pantomime Revived by John Bunny." *New York Times* May 2, 1915 1915, sec. SM: 15.

The actor John Bunny had previously performed on the live stage but movies allowed him to reach a global audience. It "was not until he appeared on the screen that John Bunny reached his own public -- that is, the world." Movies, according to the author, give actors the same chance at achieving immortality as the writer, artists, sculpture. "For the grace of the motion-picture camera, John Bunny's art endures."

In an earlier time, "the actor's art perishes with him; when he dies, the memory of his expressive face and graceful form goes into the oblivion that keeps the echoes of his golden voice."

"Well, we have changed all that," this article says. "The number of people who lose their cares under the spell of John Bunny's magic today is greater than it was a year ago. The motion pictures have made the actor's chances for immortality equal with those of his fellows in the other arts."

This article suggests that the voice in acting is overrated and the author is not particularly enthusiastic to see the phonograph used in combination with moving pictures. "For that would destroy the greatest value of motion-picture acting, the silent but complete expression of thought. The motion picture is the renaissance of pantomime."

The subtitle of this piece reads: "Art of Silent Comedy, After a Lapse of Centuries, Appears in Moving Pictures of Famous Actor Who Died Last Week."

**2713.** Kilpatrick, James Jackson, ed. *The Smut Peddlers*. Garden City, NY: Doubleday & Company, Inc., 1960.

Kilpatrick writes that his book is "about the obscenity racket and about the law of obscenity censorship as that law has emerged from courts and legislative bodies since Anthony Comstock's day. The book attempts to report upon what Associate Justice William Douglas has termed 'the battle between the literati and the Philistines,' and I have approached the conflict not as a partisan but as a sort of war correspondent.

"No one who has studied at first hand the fruits of mail-order obscenity, or waded through hundreds of prurient paperbacks and magazines, can remain wholly nonpartisan toward the efforts of the postal inspectors, the decent-literature committees, and other groups seeking to combat the waves of filth now pouring across America. There is a social evil in commercial pornography, and I am sympathetic toward the effort to combat it.

"At the same time no writer or newspaperman, dedicated to the vital principles of a free press, can remain wholly nonpartisan toward the devoted labors of the American Civil Liberties Union, the American Book Publishers Council, and the many other organizations that are genuinely apprehensive about the excesses of censorship. There is a danger in censorship, too, and I believe the press ought to be guarded against it." (v)

The author goes on to consider the Roth case in 1957 in which the U. S. Supreme Court changed the way it interpreted obscenity, and he discusses the state of motion picture censorship -- both by the movie industry through the MPAA, and also at the state and local levels. The author notes that by 1960, black-and-white, 16mm "stag films" had become affordable to "thousands of adolescents, to whom movie projection equipment is no real problem." (18)

**2714.** Kimball, Amos Reed. "The Invasion of Journalism." *Atlantic Monthly* 86 (1900): 119-24.

This rather long-winded article says that newspapers are replacing rhetoric and that the modern newspaper, as Max O'Rell once said, is a "huge collection of short stories." (O'Rell quoted, 120) The author also quotes James Gordon Bennett, who reportedly said that the "mission, if journalism has any, is to startle or amuse." (Bennett quoted, p. 120)

The "secret of the modern newspaper's universality of appeal," Kimball writes, "lies in its miscellaneousness, which provides almost everybody with something that interests or entertains." (120) He comments on the "growing tendency toward 'journalization,'" the press's use of slang and how there seems to be an increasing number of "journalistic books" (121). He discusses how newspapers are encroaching on the terrain of magazines and also the nature of Sunday papers which, starting about 25 years earlier, justified their "Sabbath-breaking by 'pointing with pride' to a literary excellence equal to that of the magazine." (122)

The author says he compared the content of three publications -- *Harper's*, *Scribner's Magazine*, and *Century* -- in 1872 and 1897. Among the changes: 1) the disappearance of travel article; 2) more short stories; 3) ten percent more article on contemporary topics; and 4) the number of scientific articles was about the same. (124)

Kimball concludes by saying: "To lay exclusive stress on the demoralization of what is sensational is to overlook a more serious condition, the quiet journalistic invasion of so much of the intercourse and thinking of life." (124)

**2715.** Kindem, Gorham A. "Hollywood's Conversion to Color: The Technological, Economic and Aesthetic Factors." *Journal of the University Film Association* 31.2 (1979): 29-39.

This piece weighs in on the side of those who would argue that technological innovation is not necessarily the tail that wags the dog, but often lags behind, waiting for other factors to make technology's debut more auspicious. In particular, color in movies, though dating back to the well before the 1930s, did not completely overtake black-and-white until the 1960s, when the economic, and particularly the social climate, made color finally in widespread demand. Americans seemed at last to have put the "realism" era of the depression and war behind them, and were ready for the "fantasy" with which colored film has always been associated. This article makes good use of magazine articles from days gone by.

--Gordon Jackson

**2716.** King, Alexander. "Introduction: A New Industrial Revolution or Just Another Technology?" *Microelectronics and Society: For Better or for Worse: A Report to the Club of Rome*. Ed. Günter Friedrichs and Adam Schaff, eds. Oxford, Eng.: Pergamon Press, 1982. 1-36.

This anthology assesses the significance of microelectronics. Observing that the National Academy of Sciences in the United States has compared the arrival of modern electronics to a "second industrial revolution" of perhaps greater import than the first industrial revolution, King says that the authors of this volume ask if such statements are exaggerated. They conclude that they are not. "We are inclined to accept that the impact of the integrated circuit *is* revolutionary. No other single invention or discovery since the steam engine has had a broad impact on all the sectors of the economy. Even the availability of electric power merely gave a further, if powerful, impulse to the process of mechanisation initiated by steam power.... the first Industrial Revolution enormously enhanced the puny muscular power of man and animals in production; the second will similarly extend human mental capacity to a degree which we can hardly envisage now."

A primary concern of this book is how the microelectronics revolution will affect the Third World, which has been unable to take advantage of many benefits coming from the first industrial revolution. Another question involves whether industrialized society can assimilate these impending changes or will they hasten the breakdown of society. Microelectronics could lead to unemployment as well as create a better society for workers.

**2717.** King, David, ed. *The Commissar Vanishes: The Falsification of Photographs and Art in Stalin's Russia*. New York: Henry Holt & Company, 1997.

This work recounts how Soviet authorities altered and destroyed photographs in an effort to falsify history and eliminate the memory of people deemed enemies of the state and communism. *The Commissar Vanishes* looks at the retouching and editing of photography during the Stalinist period of Soviet Union. This retouching worked hand in hand with Stalin's systemic purges. Just as a person was found to have committed crimes against the state, images were altered to reduce or eliminate record of that person's existence. Perhaps even more impressive was the editing or adding of Stalin into important Soviet pictures. Stalin's image was almost always retouched in order to reduce blemishes, and Stalin had himself inserted in scenes with Lenin or in other places during the early years of the revolution to help foster his cult of personality.

This retouching came in the form of cropping, blacking out, or airbrushing, techniques more commonly associated with the present day and computer technology. However, in many cases this work was top-notch and skilled, systematically removing or adding people in such ways as to make pictures look like no change had been made. Still, much of the work was unsophisticated. Sometimes people's images were crudely blacked out, perhaps to add humiliation to the punishments those purged had already received.

King's piece is an impressive compilation, ranging from those excluded Soviets, to Stalin's retouching and additions. The last section focuses on some of the crudest work. King provides analysis of the retouching and offers suggestions on to why it was done.

The sheer scope of photos covered here displays the importance of King's work and helps prove that Stalin's cult was in many ways a fraud and that people who were eliminated can still be remembered.

--Jason Karnosky

**2718.** Kingery, W. David. "Looking to the Future of Ceramics." *The Materials Revolution: Superconductors, New Materials, and the Japanese Challenge*. Ed. Tom Forester, ed. Cambridge, MA: MIT Press, 1988. 315-28.

This work predicted a ten-fold growth in the market for high-technology ceramics in the coming decade, and "that user needs will continue to drive the development of new, improved devices like sensors, insulators, cutting tools, and optical systems" used by a large number of industries. The author argues that nations that fall behind in the use of high-tech ceramics will fall behind in many other areas. This piece first appeared in *High-Technology Ceramics, Past, Present, and Future* (Volume 3, published by the American Ceramic Society).

**2719.** Kingsburg, J[ohn] E., ed. *The Telephone and Telephone Exchanges: Their Invention and Development*. 1915. New York: Arno Press, 1915.

This work, with index, runs 558 pages and was first published in 1915 by Longmans, Green, and Co., in London and New York. Chapter 11 is about "The Microphone." Chapter 22 deals with "The Telephone and Governments," and was written before World War I began in August, 1914. Appendix A (pp. 530-38) has data on development in cities and countries worldwide as of January 1, 1914.

**2720.** Kingsley, Grace. "Movie Stars Who Scintillate in Los Angeles. Actors' Mecca." *Los Angeles Times* Jan. 1, 1916 1916, sec. III: 71.

This article talks about "movie stars" (a term that was becoming more common in the press) and about Los Angeles as a center for movie making.

**2721.** ---. "Selma Paley Has Double." *Los Angeles Times* Sept. 11, 1914 1914, sec. III: 1.

This articles discusses the use of doubles in filming moving pictures.

**2722.** ---. "Where Movies Are Hatched." *Los Angeles Times* Aug. 23, 1914 1914, sec. III: 1, 3.

The subtitle of this article reads: "Biggest Thrill Factory in the World; Universal's New Picture Ranch; Zoo Where Animal Actors Stay."

**2723.** Kinsey, Alfred C., et al. [Wardell B. Pomeroy, Clyde E. Martin, Paul H. Gebhard], ed. *Sexual Behavior in the Human Female*. Philadelphia: Saunders, 1953.

**2724.** Kirkpatrick, David D. "Action-Hungry DVD Fans Sway Hollywood." *New York Times* Aug. 17, 2003 2003: 1, 15.

This article notes that money from home video made up about 58 percent of Hollywood's total income in 2002. the sale of DVD was the largest, most profitable, and rapidly growing part of home video. The sale and rentals of DVDs seem strongly oriented toward action movies and a male audience at this point in time.

**2725.** Kisielius, Jolita and Brian Sternthal. "Detecting and Explaining Vividness Effects in Attitudinal Judgments." *Journal of Marketing Research* 21 (1984): 54-64.



The authors write: "A common belief among marketing practitioners is that increasing the vividness of a message enhances its persuasiveness. This belief has received support in experimental investigations, but vividness also has been found to undermine persuasion or to have no effect. The authors extend a current view of memory operation to predict when and how vividness will affect persuasion. According to this view, the favorableness of available information determines the persuasive effect of vividness. This assertion is tested and supported in a series of experiments. The findings are discussed in terms of strategies for controlling vividness effects."

**2726.** ---. "Examining the Vividness Controversy: An Availability-Valence Interpretation." *Journal of Consumer Research* 12 (1986): 418-31.

"The effect of vividness on attitudinal judgments is a controversial issue," the authors acknowledge. "Experimental evidence indicates that vividness often has no effect on attitudinal judgments; however, there is also evidence that vividness can enhance or undermine the favorableness of attitudinal judgments." The authors here "introduce the availability - valence hypothesis to predict and explain the effects of vividness and to account for the frequent observation of a null effect."

**2727.** Kisseloff, Jeff, ed. *The Box: An Oral History of Television, 1920-1961*. New York: Viking Press, 1995.

**2728.** Kitchin, Rob, ed. *Cyberspace : The World in the Wires*. New York: John Wiley & Sons, 1998.

This work includes a history of "cyberspace," by which the author means the Internet. Kitchin traces the evolution of the Net from 4 nodes in 1969 (ARPANET) to 4 million nodes by the end of 1994. The rest of the work focuses on who has access to the new technology (the information "elite") and how new cultural and political groupings are forming as a result of geographic barriers breaking down.

--Mark Tremayne

**2729.** Kittler, Friedrich A., ed. *Gramophone, Film, Typewriter*. 1986. Stanford, CA: Stanford University Press, 1986.

This work is translated, with an Introduction, by Geoffrey Winthrop-Young and Michael Wutz. It was first published in 1986, in Berlin by Brinkmann & Bose.

**2730.** Klauber, Adolph. "Melodrama and Emotion." *New York Times* Nov. 19, 1911 1911, sec. X: 2.

This article says that a "complete revolution in the theatrical idea ... has taken place within the last few years." Moving pictures have become popular, in large part because they are much cheaper than the stage. And merely showing scenery or mundane action from real life is not long adequate in the movies. Also the nature of acting has changed.

"For the theatrical idea on the stage meaning by that the unconscious mental condition which prevails throughout an average audience at an average play -- is of something much closer to nature and reality. Good scenery and good acting are not enough if the artifice of the situations is not skillfully concealed."

The acting style that "rarely allows ... the effects of shading possible by occasional resort to ordinary conversation tones of speech," of a style that is "always impassioned, more or less oratorical and florid" is now "distinctly not modern." The modern actor seeks to give audiences a "semblance of reality."

**2731.** Klaw, Spencer, ed. *Without Sin: The Life and Death of the Oneida Community*. New York: Allen Lane; Penguin Press, 1993.

One of the longest running utopias in nineteenth century America, the Oneida community was a strange mix of Christianity, communism, spoon-making, and free love. Spencer Klaw -- a journalist who has written for *The New York Times* as well as published two other books on medicine in America and the Brahminshas written a riveting

account of the community from its inception in 1848 to its dissolution in 1880, a result of its founder's abdication of the Oneidan community.

Luckily for Klaw, John Humphrey Noyes believed that the Oneida community was going to have its place in history, so Noyes documented everything in his books, the community newsletter (which detailed such information as why members were inferior lovers, etc.), as well as a newspaper that was distributed nationally. Drawing from these sources, as well as autobiographies of Noyes' children, diaries of Noyes' friend Francis Wayland-Smith, Noyes' and other community members' letters and newspaper articles, Klaw makes the case that the Oneida community was "perhaps the most successful attempt ever made (the Shakers excepted) to build a society in which men and women could live together as brothers and sisters, sharing with absolute equality the fruits of their common labor (p.7)." Evidence of their success? The fact that the community outlasted most other utopias in the mid-1800s, the inhabitants claimed (in their letters and memoirs) to be relatively happy, and the success of their industry; Oneidans were able to support themselves through the manufacture of: spoons, animal traps (for black bears, otters, moose, etc.), travel bags, palm-leaf hats, slippers, and many other items.

But what truly made this community unique was its sexual practices. Noyes founded Oneida on the premise of Biblical Communism, a way of life that combined the tenets of communism (equal pay, equal amounts of work, no money (in the early years)), with the practice of communal marriage. Oneida wasn't the first utopic community Noyes' founded. The first was a community in Putney, Vermont, that was communistic but had no overt free love culture. Communal marriage was practiced in the later years of this community, but it was practiced in secret, a secret that eventually came out which was one of the reasons why the community disbanded and Noyes' established the Oneida community in New York.

Communal marriage meant that all members of the community were shared sexually with all other members, as long as they had gotten permission from Noyes himself before the "interviews" (as the sexual liaisons were called) occurred. If couples came to Oneida already married, they must still agree to share themselves with the community. But the really scandalous rule was that Noyes must be the first person to have sex with the newly introduced adolescent girls of the community. When a girl reached puberty, Noyes would be her first "husband" and teach her in the ways of love (this sometimes lasted for months). When a boy reached puberty, older women (those past menopause) would have sex with him until he learned to control his ejaculation. The men at Oneida practiced a form of sexual control called male continence which entailed refraining from ejaculation during the sexual act; they were not allowed to "pull out" and ejaculate; they were supposed to curtail the ejaculation. They also practiced the rule of ascending fellowship: young people (even after the initiation period) had to have older people as sexual partners.

Noyes believed that communal marriage would lead to an eradication of the boredom of monogamy, and that it did, but during the end of the experiment, ironically, the young people rebelled and demanded the right to get married and practice monogamy.

Ultimately, Klaw makes a convincing case that the Oneida experiment led to a greater equality between the sexes and achieved some success. However, he does not offer any substantial comparisons to other utopias of the mid-nineteenth century, so his case is not strong enough that Oneida was the most successful of these experiments.

**-Hallie Lieberman**

**2732.** Klawans, Stuart. "It's One Long Dirty Joke But Hey, Man, It's a Classic." *New York Times* Nov. 17, 2002 2002, sec. 2 (Arts and Leisure): 13.

Roger Ebert says Russ Meyer's *Beyond the Valley of the Dolls* (1970) was made for about \$900,000 and grossed \$40-\$50 million. The article says it was the first exploitation film made at a major studio (presumably 20th Century Fox).

**2733.** Kleiman, Dena. "Films to Get Stricter Ratings." *New York Times* April 9, 1986 1986, sec. C.

This article reports on plans by the movie industry to give stricter ratings for films depicting substance abuse.

**2734.** Klein, Adrian Bernard, ed. *Coloured Light: An Art Medium*. London: The Technical Press, Ltd., 1937.

This book is the third edition enlarged of the author's early book *Colour-Music* (1926?, 1930). The works ten chapters deal with the following themes: 1) Past and Present Proposals; 2) Painting and Colour-Music; 3) Music and Colour-Music; 4) Psychology and Colour-Music; 5) The Problem of Colour Harmony; 6) A Theory of Colour-Music Based on the Theory of Sound-Music; 7) Colour-Music as an Independent Art; 8) The Art of Stage Lighting and the Art of Light; 9) Instruments: Past and Present; and 10) Conclusion.

In the chapter dealing with "Psychology and Colour-Music" (48-60), Klein writes that "Psychologists have carried out certain investigations, as a result of which the conclusion has been reached that colours unquestionably possess what is known as 'emotive value.'" (48) Klein takes exception to the work of M. Luckiesh who argued that colour-music could "only evolve with the assistance of '*fundamental experimental data*,' obtained by psychologists '*well-versed in physics, physiology, and psychology*.'" (48; italics in original text) Klein says "the artist evolves the structure of his art from his inner imagination, by his practice of creating a technical tradition for his followers. Therefore, he supplies the 'data' for the psychologist, and not the psychologist for him." (49)

There is discussion in this chapter of what moods or reactions different colors (crimson, scarlet, deep orange, yellow, yellow-green, green, blue-green, blue, violet-blue, violet, purple) elicit. For example, drawing on the research of N. A. Wells (who is quoted): "'The hues in which red predominates induce a mood-reaction of an exciting character.'" (Wells quotes, p. 53)

**2735.** Klein, Major Adrian Bernard, ed. *Colour Cinematography*. London: Chapman & Hall, Ltd., 1936.

Klein, who earlier wrote *Colour-Music: The Art of Light*, says of this work, *Colour Cinematography*, that it "is an attempt to make a broad survey of the territory which the pioneers have explored up to 1936. We are now in a position for the first time to forget experimentation, and to make use of colour as a contribution towards an end -- and that end, we should always remember, is the making of a *good film*." (ix; italics in original text)

**2736.** Kleinman, Daniel Lee, ed. *Politics on the Endless Frontier: Postwar Research Policy in the United States*. Durham and London: Duke University Press, 1995.

This book has seven chapters. Chapter two describes pre-World War II science. Chapter three examines the Office of Scientific Research and Development (OSRD) as well as science and scientists during World War II. Chapter four compares the legislative agendas of Vannevar Bush and Harley Kilgore. Chapter five uses political sociology to analyze the National Science Foundation's (NSF) legislative history. Chapter six discusses the impact of a five-year delay in passing NSF legislation on government research policy making. The author compares American research policy making to approaches in other countries. Chapter seven deals with post-1950 efforts to create federal research policy agencies with broader policymaking and coordination mandates than those possessed by the NSF.

Starting with Vannevar Bush's *The Endless Frontier* (1945), the author examines populist and elitist visions for a postwar research policy agency. He argues that the structure of American government led to the creation of "a fragmented and uncoordinated system for federal research policymaking."

The writing in this administrative history could be more accessible. The author used the Vannevar Bush Papers at the Library of Congress; the Kilgore Papers at the University of West Virginia, Morgantown; the Alexander Smith Papers at Princeton; the Franklin D. Roosevelt Papers at Hyde Park; and collections at the Hagley Museum and Library, Wilmington, DE.

**2737.** Klemm, Friedrichge, ed. *A History of Western Technology (Translated by Dorethea Waley Singer)*. 1954 [German edition]; 1959 [first English edition]. Cambridge, MA: MIT Press, 1954.

This book resulted from a series of lectures by the author. The last chapter, "Technology Becomes a World Power," has some discussion, as well as excerpts from earlier sources (e.g., 1900, 1904, 1909), on the radio and flying. The final pages also discuss computing under "automation."

**2738.** Klinger, Barbara, ed. *Beyond the Multiplex: Cinema, New Technologies, and the Home*. Berkeley: University of California Press, 2006.

In this book, Barbara Klinger deals with audience reception and interpretation of Hollywood film fare from the 1980s to the early twenty-first century through the use of new media technologies (remote controls, VCR, DVD, and the Internet). She proposes an extension of the concept of "public film cultures" to the private space of the home, which she labels "home film cultures." Such diverse "home film cultures" are influenced by viewers' multiple identities, as well as by societal and cultural factors.

According to Klinger, two key elements of film viewing in the in the home are: remediation and assimilation. She discusses the link between traditional viewing venues and those afforded by new media technologies. Furthermore, Klinger employs Raymond Williams' concept a "signal system," which is "a 'deep cultural form' that marks the 'practical social organization' of the arts by defining the manner in which they are presented to the public" (p. 19).

The book includes five case studies: the development of the "home theater," video collection practices, present-day "classic" cinema viewing via cable television, young adults patterns of "repeat viewings" of their favorite films, and the Internet as a platform for video shorts (in pre-YouTube terms).

In her chapter on the revival of "classic" Hollywood films through cable television networks such as A&E and AMC, Klinger argues that "classic" films (from the 1920s through 1960s) viewed within a contemporary context help to rewrite our collective vision history and concepts of the "nation." Classic cinema plays into what Fredric Jameson referred to as "selective memory" in that they forefront some aspects of history while minimizing others and presenting a particular vision of national history.

She argues that audience reception is multifaceted and complex. At the same time, she concludes that home viewing, in part, serves to reinforce the commercial and cultural success of mainstream Hollywood blockbuster films.

--Jill Hopke

**2739.** Klinkenborg, Verlyn. "Living Under the Virtual Volcano of Video Games This Holiday Season." *New York Times* Dec. 16, 2002 2002, sec. A: A30.

This article discusses new video games and difficulties with rating these games. By 2002, video games had become an \$18 billion business worldwide.

**2740.** Kloppenstein, Bruce C. "The Diffusion of the VCR in the United States." *The VCR Age: Home Video and Mass Communication*. Ed. Mark R. Levy, ed. Newbury Park, CA: Sage Publications, 1989. 21-39.

This article has a short history of the VCR as well as a short "Chronology of Events" back to 1927.

**2741.** Kluger, Richard, ed. *Ashes to Ashes: America's Hundred-Year Cigarette War, the Public Health, and the Unabashed Triumph of Philip Morris*. New York: Alfred A. Knopf, 1996.

Without tobacco, the history of the United States might look very different. The plant, and the crops that it spawned, helped create the financial foundation for what would become the United States. It helped spur the

founding fathers to revolt from England, created part of the economic groundwork for the American Civil War, and served as a tension-easing way for American troops to relax during every major American war, including World War II. Even today, it provides thousands of jobs for Americans and funds federal and state taxes to the tune of billions of dollars every year.

But the American relationship with tobacco has been an uneasy alliance. In "Ashes to Ashes...," Richard Kluger documents the history of tobacco from the time when Columbus and his sailors discovered natives smoking and ingesting this new substance through 1993, when the Environmental Protection Agency classified nicotine, the addicting substance in tobacco, as a substance that is lethal to man.

In the process, Kluger shows how the tobacco industry has been trying to stay one step ahead of social and medical opponents since colonists starting smoking cigars, chewing tobacco, and eventually smoking cigarettes. Although it is easy to see the recent bans on indoor smoking in the United States and in such nations as Ireland as recent events, communities and individuals have railed against the evils of tobacco since the very beginning. Some early colonists viewed it as an "Indian vice" and affront to God. Later opponents believed that smoking was a 'slippery slope' that led children to lives of debauchery and crime.

But the majority of the book is dedicated to the shell game the tobacco industry has played with the American consumer. The 'nut' they want to hide, in this case, is the fact that smoking cigarettes, and even cigarette smoke, can kill. The 'shells' are the millions the industry spends in advertising trying to convince Americans, and now global consumers, that they are better off smoking than not smoking. In the beginning, it wasn't as difficult because people believed tobacco could cure disease and serve as a panacea to many physical and mental ills. As the medical tied turned during the last 400 years, the industry has used clever gimmicks, cartoon characters, famous celebrities, movie characters, catchy jingles, snobby names and even athletic sponsorships to get people to smoke.

As their position rejecting the negative effects of cigarettes became more and more tenuous, the industry started to see the writing on the wall and diversify. First, they started expanding into other industries, such as a later example when tobacco giant R.J. Reynolds bought snack-maker Nabisco. When that proved to be only a modest success generally, they started expanding into overseas markets, where government health agencies and regulations are a bit more relaxed. In the end, Kluger makes the case that the tobacco industry has dodged social, medical and governmental bullets long enough to become a billion-dollar, industrial leviathan.

#### **-Patrick Wright**

**2742.** Knezo, Genevieve J. Washington, D. C.: Congressional Research Service, Library of Congress.

The author summarizes the 17-page report, which contains page and half bibliography, as follows: "The administration has increased funding for research and development by 89% since 1981. However, these increases have been targeted to emphasize basic research, as opposed to applied research; defense R&D, as opposed to civilian R&D; and physical sciences, in preference to behavioral/social/and life sciences. These decisions are justified by the Administration's philosophy, which stresses economic recovery, use of the private sector, enhancing military strength, decreasing the Federal role in favor of the States, and enhancing U. S. technological competitiveness. Current issues of controversy and policy deal with: the long-term future of the Nation's approach to engineering research; national and local capabilities to produce graduate level scientists and technically literate generalities; Federal support programs for universities, including methods to distribute funding for research and facilities, 'centers', and development of productive university-industry relationships that do not jeopardize the freedom of scientific inquiry; development of an economic climate to induce long-range industrial research support; 'centralization' of Federal research and technology support and development efforts; Federal funding cuts for behavioral and social science research; and the impact of national security controls on scientific information." (p. [1])

**2743.** Knight, Arthur. "Introduction." *Foreign Films on American Screens*. Ed. Mayer, Michael F. New York: Arco, 1965. vii-viii.

Many of those who attended foreign films in the United States during the 1950s and early 1960s were highly educated and articulate. Many were also young. A large percentage of those who watched movies in art theaters were under 30. The "outstanding fact" about European cinema, wrote film critic Arthur Knight in 1965, and we might add, what attracted many young intellectuals to it, was "its readiness to permit experimentation both in themes and techniques." (vii) Knight goes to write that "curiously, although European pictures are seldom made for a mass audience (not in the Hollywood sense, at any rate), their influence upon American production has been enormous. And beneficial." (viii)

**2744.** Knight, Arthur, and Alpert, Hollis. "The History of Sex in Cinema: Part XIII: The Fifties -- Sex Goes International." *Playboy* 13.12: *Playboy* (Dec. 1966): 232-50, 252, 254-56, 258.

The series in which this article appears is one of the most comprehensive, if not the most comprehensive, histories of sex in the movies. Yet it is not documented. Readers are left to accept the authors' assertions without benefit of notes to document where the information comes. This article, and the series, have served as a basis for much subsequent writing about sex in the cinema. Many writers have apparently accepted these articles without question. This article examines international influences on American sex and cinema during the 1950s.

**2745.** ---. "The History of Sex in Cinema: Part XVI: The Nudies." *Playboy* 14.6: *Playboy* (June 1967): 124 -36, 177-80, 182, 185-88.

The series in which this article appears is one of the most comprehensive, if not the most comprehensive, histories of sex in the movies. Yet it is not documented. Readers are left to accept the authors' assertions without benefit of notes to document where the information comes. This article, and the series, have served as a basis for much subsequent writing about sex in the cinema. Many writers have apparently accepted these articles without question. In this article, the authors contend that during the 1930s, "when America's censors were most potent, the sexploitation movies could anticipate at least 2000 bookings across the country, while today's [1967] nudies rarely average over 400."

**2746.** Knight, Arthur and Hollis Alpert. "The History of Sex in Cinema: Part Eight: Sex Stars of the Thirties." *Playboy* 13.4 (1966): 142-49, 201-14, 216-17.

The series in which this article appears is one of the most comprehensive, if not the most comprehensive, histories of sex in the movies. Yet it is not documented. Readers are left to accept the authors' assertions without benefit of notes to document where the information comes. This article, and the series, have served as a basis for much subsequent writing about sex in the cinema. Many writers have apparently accepted these articles without question. In this article, the authors discuss Mae West, Greta Garbo, and other movie stars from the 1930s, a period when the Production Code was in effect.

**2747.** ---. "The History of Sex in Cinema: Part Seven: The Thirties -- Europe's Decade of Unbuttoned Erotica." *Playboy* 13.2 (1966): 134-41, 167-68, 170-72.

The series in which this article appears is one of the most comprehensive, if not the most comprehensive, histories of sex in the movies. Yet it is not documented. Readers are left to accept the authors' assertions without benefit of notes to document where the information comes. This article, and the series, have served as a basis for much subsequent writing about sex in the cinema. Many writers have apparently accepted these articles without question. In this article, the authors deal with erotic films made in Europe during the 1930s. In America, these movies ran into trouble from state and local censors, as well as with the U. S. Bureau of Customs.

**2748.** ---. "The History of Sex in Cinema: Part Seventeen: The Stag Film." *Playboy* 14.11 (1967): 154-58, 170, 172, 174-76, 178, 180, 182-84, 186, 188-89.

The series in which this article appears is one of the most comprehensive, if not the most comprehensive, histories of sex in the movies. Yet it is not documented. Readers are left to accept the authors' assertions without benefit of notes to document where the information comes. This article, and the series, have served as a basis for much subsequent writing about sex in the cinema. Many writers have apparently accepted these articles without question. In this article, the authors discuss explicit stag films, or "blue" movies. They note a change in audiences from the 1950s to 1960s and a slight change in the nature of the entertainment -- "a slight increase in appeals to the quirkier sexual proclivities -- mild sadomasochism, garter-belt and high-heeled-shoe fetishism...." They note the increased private use of good-quality 8mm home-movie equipment. They note that "stag films began finding their way into private homes" which gave women access to them for perhaps the first time.

**2749.** ---. "The History of Sex in Cinema: Part XIV: Sex Stars of the Fifties." *Playboy* 14.1 (1967): 96-108, 130, 222-24, 227-32.

The series in which this article appears is one of the most comprehensive, if not the most comprehensive, histories of sex in the movies. Yet it is not documented. Readers are left to accept the authors' assertions without benefit of notes to document where the information comes. This article, and the series, have served as a basis for much subsequent writing about sex in the cinema. Many writers have apparently accepted these articles without question. In this article, the authors discuss Marilyn Monroe, Brigitte Bardot, Elizabeth Taylor, Kim Novak, Gina Lollobrigida, Sophia Loren, Marlon Brando, James Dean, Rock Hudson, and other movie stars of the 1950s.

**2750.** ---. "The History of Sex in Cinema: Part XIX: The Sixties Eros Unbound in Foreign Films." *Playboy* 15.7 (1968): 130-45, 181-88, 190-98.

The series in which this article appears is one of the most comprehensive, if not the most comprehensive, histories of sex in the movies. Yet it is not documented. Readers are left to accept the authors' assertions without benefit of notes to document where the information comes. This article, and the series, have served as a basis for much subsequent writing about sex in the cinema. Many writers have apparently accepted these articles without question. In this article, the authors discuss erotica in European films, the treatment of such theme as rape, abortion, and incest, and their impact in America.

**2751.** ---. "The History of Sex in Cinema: Part XV: Experimental Films." *Playboy* 14.4 (1967): 136-41, 196-98, 200-04, 206-08, 210-12.

The series in which this article appears is one of the most comprehensive, if not the most comprehensive, histories of sex in the movies. Yet it is not documented. Readers are left to accept the authors' assertions without benefit of notes to document where the information comes. This article, and the series, have served as a basis for much subsequent writing about sex in the cinema. Many writers have apparently accepted these articles without question. In this article, the authors discuss experimental films, a field dominated during the 1960s by New York movie makers. "What distinguished the 'far-out' films of the Fifties from the underground films of the Sixties, however, was neither their point of origin nor their choice of themes. It was their technical polish, their obvious concern for the physical appearance of the image, their feeling not only for the surface but for the form of the completed work."

**2752.** Knight, Nancy. "'The New Light': X Rays and Medical Futurism." *Imagining Tomorrow: History, Technology, and the American Future*. Cambridge, MA: MIT Press, 1986. 10-34.

This essays deals with the "shift in medical futurism in the year surrounding the discovery of x rays in 1895." Before this time, medicine had focused on preventing illness. After 1895, many people hoped that the x-ray machine "might transcend traditional healing powers and that solutions to disease and death were as close as the nearest patent office." The author provides an interesting discussion of how x rays entered into the public's imagination through the press, novels, and short stories.

**2753.** Knowlton, Kenneth C. "Computer-Animated Movies." *Cybernetic Serendipity: The Computer and the Arts*. Ed. Jasia Reichardt, ed. New York: Frederick A. Praeger, 1969.

This piece notes that the first computer movies produced at Bell Labs appeared in 1963.

**2754.** Kolad, Karl. "Glean Fortune in Pennies That Are Dropped in Slots." *Chicago Daily Tribune* Jan. 28, 1906 1906, sec. E: 1.

This article says that "Illustrated Song Machines Popular."

**2755.** Kolbert, Elizabeth. "Americans Despair of Popular Culture." *New York Times* Aug. 20, 1995 1995, sec. 2 (Arts and Leisure): 1.

This article discusses a *New York Times* poll taken July 23-25, 1995, on "Sex and Violence in Popular Culture."

**2756.** Kompare, Derek, ed. *Rerun Nation: How Repeats Invented American Television*. New York: Routledge, 2005.

*Rerun Nation* examines the development of reruns on American television and its influence on culture. Kompare begins with the beginnings of cultural standardization in the late-nineteenth century in the printing industry, but, as the title implies, the main focus of the book is on the television industry. Kompare focuses largely on the legal aspects of reruns and the development of networks, independent stations and cable television. He spends a little time discussing how viewers felt about reruns. His timeline ends in 2005 with DVDs, unfortunately for him, he missed out on the rise of the Internet television (e.g., Hulu).

For sources Kompare has a mix of primary and secondary, including numerous academic dissertations. It is unclear how much television Kompare actually watched since no one show is discussed in length, nor are there specific ratings numbers. While the viability of reruns in the market is a cornerstone of his argument, he could have presented more raw Nielsen numbers.

#### --Ryder Kouba

**2757.** König, E., ed. *Natural-Color Photography*. London: Hazell, Watson & Viney, Ltd.

E. J. Wall, who translated this book from the German, begins by observing that "Never within the last twenty years has there been so much interest displayed by photographers generally in photography in natural colors, as at the present time. This is undoubtedly due in great measure to the advances which have been recently made in the discovery of new sensitizers, and also to the much greater attention that has been paid to the preparation of suitable light-filters, and the publication of definite formulae for making them." (5)

König begins explaining the state of color photography. "The problem of photography in natural colors," he writes, "is almost as old as photography itself. Not satisfied with the results obtained, the followers of the black art soon wanted to fix the image projected by the lens, not only in its luminosity, but also in all the splendor of its color; and it was not long before various methods were known, which rendered possible more or less completely the preparation of photograms in color.

"We shall see that the principles of color photography were discovered long ago, and that actually new discoveries have not been made for a long time. If photography in natural colors has been more to the front of late, it is not due to the discovery of a new method, but rather to improvements in known processes -- so much so that now there are no insurmountable difficulties in the practice of it." (11)

König explains the scope of his book. "This work is intended as a practical text-book, and therefore a complete treatise on the various methods in which the problem has been attacked would be out of place; so we must confine our attention only to the most important and most interesting methods. To those who are deeply interested in the history of color photography, the following works are recommended: Eder's *Geschichte der*



*Photographie; Three-Color Photography*, by Hùbl; and *A Handbook to Photography in Colors*, by Bolas, Tallent, and Senior.

"The methods for making photograms in natural colors fall into to classes -- the direct and indirect." (11)

Among the methods discussed are the "Lippmann Process," "Joly's or M'Donugh's Process," and "Lumiere's Starch Grain Process."

**2758.** Koontz, Dean, ed. *Dark Rivers of the Heart*. New York: Random House, 1994.

This novel, a work of fiction, offers an example of one way in which popular writers (and popular culture) view the so-called information revolution. Koontz paints a dark, troubling picture of the possibilities for abuse. His story is about a man (Michael Ackblum, aka Spencer Grant) whose father was a gifted artist and a mass murderer who killed Michael's mother and 41 other women. Spencer meets by chance a mysterious woman (Elli) in a bar and falls in love with her. Elli is on the run from a secret government agency headed by a high treasury official. Pursuing Elli is a criminally insane agent named Roy who believes he has the duty to terminate people who are not perfect. Roy and his secret agency have access to a supercomputer ("Mother") which can access virtually every data bank as well as spy satellites. Elli is an expert computer hacker and her husband was a computer genius who helped design "Mother." He also was the son of the Deputy Secretary who had his son killed when the son learned of his father's evil plans. Because Elli witnessed the killing, she too, has been marked for death. Spencer Grant also has worked in a police department where he learned to manipulate the law enforcement's computer system. He has gradually changed his identify by altering multiple data bases. Roy also meets a beautiful, gold digging computer genius who has quietly collected files on most power government leaders and who, like Roy, is a cold-blooded killer. She gains tremendous wealth and power from this secret knowledge. The novel ends with her forcing the leading candidate for president to marry her. Plans call for her to then have her President-husband assassinated and for her to stand for election. Roy has computer files manipulated to destroy a policy chief whom he disliked, having his property seized without due process under drug seizure laws.

Koontz is trying to show in this novel how the new information technology could be used to create a new fascist state -- a state where people's files can be altered and falsified, casting them into a nightmare world beyond their control.

**2759.** Koop, Theodore F., ed. *Weapon of Silence*. Chicago: University of Chicago Press, 1946.

Theodore Koop spent World War II as a special assistant to Byron Price, director of the Office of Censorship, and *Weapon of Silence* is an "insider" history of that wartime agency and its activities overseeing and coordinating various censorship programs. The Office of Censorship was most well known for its code of voluntary censorship under which American newspapers and radio journalists enforced a deceptively simple system of self-censorship with little or no government oversight. However, as Koop explained, the agency also monitored the mails for potentially dangerous material and tracked some international radio broadcasts to make sure no strategic information was inadvertently released.

Readers of Michael Sweeney's *Secrets of Victory* will already be familiar with the most exciting aspects of the Office of Censorship's history. However, Koop provides an inside view of the agency's operation that does not come through Sweeney's text. Here we learn how Price and his assistants fended off calls for stronger censorship, how weather reports became highly protected secrets, how the president's travel schedule was tightly guarded, and how the atomic bomb project was hidden in plain view from the world. We also read about the controversy surrounding the *Chicago Tribune's* Midway story of 1942 that disclosed the fact that the United States had broken the Japanese naval code. Koop paints a picture of the Office of Censorship as highly professional, eternally vigilant, and always keeping the public's right to know as the highest priority. The congratulatory tone and unhidden admiration of Byron Price get a little bit thick over nearly 300 pages, but on the other hand it is not unreasonable to expect Koop to use the book to justify and laud the OC. Although there are no footnotes, it is apparent that the

book is based on first hand observations and discussions with other participants in the Office of Censorship, including Price himself.

The most interesting parts of this account are the chapters on radio and the atomic bomb. World War II was the first conflict in which the unique problem of censoring radio broadcasting became apparent. Koop outlines some of the internal debate within the Office of Censorship and the military over how to censor this new medium that is both instantaneous and able to cross borders with ease. Both the seriousness and the humor involved in censoring radio are made clear through numerous examples and anecdotes. The secrecy shrouding the development of the atomic bomb is described as the agency's greatest success. Patrick Washburn has published an excellent article about this in *Journalism Monographs*, which is much more scholarly and supercedes this book in terms of analysis, but Koop's account gives the reader some feeling for the pride many in the OC felt over this important duty.

The book as a whole serves as a ringing endorsement of voluntary civilian control over wartime censorship of the mass media and an argument against military secrecy. Journalists, and Americans more broadly, can be trusted to use information wisely. The final chapter, "Censorship and the Atomic Age," is a prophetic warning against military censorship of information about atomic weapons. As Koop pointed out, "secrecy begets secrecy." It is hard to imagine that he would have found comfort in subsequent government information policy regarding nuclear weapons and other military adventures.

-- Rob Rabe

**2760.** Koppes, Clayton R. and Gregory D. Black, ed. *Hollywood Goes to War*. Berkeley: University of California Press, 1987.

This work discusses Hollywood and propaganda during World War II. The authors discuss several motion pictures made during this era, although their research was completed before the Production Code Administration files became available to scholars. The work is built on other archival sources, though.

**2761.** Koszarski, Richard. "Coming Next Week: Images of Television in Pre-War Motion Pictures." *Film History* 10.2 (1998): 128-40.

This article examines the way in which television was portrayed in motion pictures prior to World War II. He notes that discussion appeared about "distant electric vision" soon after Alexander Graham Bell demonstrated the telephone in 1876. (129) The topic appeared in both science fiction and in publications that dealt with scientific fact after the turn of the century. Hugo Gernsback, for example, dealt with TV during the 1920 in *Television*, the first U. S. magazine on the topic, and in also the first science fiction magazine, *Amazing Stories*, which he started in 1926. Early versions of TV, sometimes shown as a picture phone, appeared in such films as Universal's *Up the Ladder* (1922), *Metropolis* (1927), H. G. Wells' *Things to Come* (1936), and Charlie Chaplin's *Modern Times* (1937). *Modern Times* offered an "unnerving vision of television as 'all seeing eye', a high-tech mixture of telescope and crystal ball combining equal elements of surveillance and voyeurism." (132) Serials, such as *Flash Gordon* (1936), also showed TV with a dark potential. (132) By the late 1930s, such movies as *Exiled to Shanghai* (1937) began to portray television's news gathering potential. (138)

**2762.** ---, ed. *An Evening's Entertainment: The Age of the Silent Feature Picture, 1915-1928*. New York: Charles Scribner's Sons, 1990.

This work is Volume 3 in Scribner's *History of the American Cinema* (Charles Harpole, ed.). The focus of this book "is the silent feature as public spectacle, one part of a filmgoing experience that left its mark on an entire generation." Chapters are devoted to content, production practice, industrial organization, and key creative personalities. Chapter 5 is on "Technology," although this volume does not deal with the technology of talking pictures (that topic is covered in Volume 4 of this series). Motion-picture technology developed during this era

largely at an "incremental" pace. Chapter 5 covers five aspects of this topic: "manufacture of raw stock, studio machinery, laboratory equipment, material required for film exchange operations, and theater apparatus."

**2763.** Kozloff, Sarah. "Narrative Theory and Television." *Channels of Discourse Reassembled*. Ed. Robert Allen, ed. Chapel Hill: University of North Carolina Press, 1992. 68-91.

Kozloff writes that "we must not underestimate the importance of narrative theory as a critical vantage point, because American television is as saturated in narrative as a sponge in a swimming pool. Most television shows ... are narrative texts."

**2764.** Kraft, James P. "Musicians in Hollywood: Work and Technological Change in Entertainment Industries, 1926-1940." *Technology and Culture* 35.2 (1994): 289-314.

This excellent article discusses how the arrival of sound in Hollywood changed the working conditions for musicians. Prior to sound movies, musicians played in theaters accompanying silent films. After the arrival of sound, many of these workers lost their jobs, while others found lucrative work providing soundtracks for movies. The author also comments on the arrival of sound recording on long playing records and radio. By the mid- to late-1930s, it was common for radio hookups via telephone to broadcast bands playing in hotels. "Between the two world wars, the 'music sector' of the economy shifted from a diffused structure to a concentrated, highly mechanized setting. This shift transformed the musicians' working world...." This article has good leads regarding the technology of music recording.

**2765.** *On the Beach*. 1959, 1959.

This was one of several "runaway" films made by American producers. This powerful picture about the aftermath of an atomic war was filmed in Australia and the United States, and based on Nevil Shute's novel *On the Beach* (New York 1957). The movie premiered in more than 20 cities worldwide including Moscow in late December, 1959.

Plot Summary from American Film Institute Catalog: "In January 1964, the fallout from a nuclear war has obliterated life in the Northern Hemisphere and lethal clouds of irradiated dust are slowly making their way to the Southern Hemisphere, threatening the inhabitants of Australia. Dwight Towers, the captain of the American nuclear submarine U.S.S. Sawfish, which had been trolling the South Pacific during the conflict, contacts the Royal Australian Navy and is welcomed to their main harbor in Williamstown. Admiral Bridie assigns young Lt. Peter Holmes to liaison with Dwight and the Sawfish crew for a reconnaissance mission to track the deadly radiation circling the globe, which is predicted to reach Australia in five months. When Bridie admits that he has no idea how long the mission will take, Peter expresses his desire to be home with his anxious wife Mary and their infant daughter Jennifer when the fatal radiation reaches Australia. While the Sawfish is readied for the mission, Peter spends time with Mary, who insists they not discuss world events and live as if all were normal. When Peter admits that he has invited Dwight to spend the weekend with them, Mary decides to "fix him up" with the lively Moira Davidson. Moira obligingly meets Dwight at the train station and he is surprised when she provides a horse-drawn buggy to drive him to Holmes's house. That evening at a party thrown by Peter and Mary, scientist Julian Osborn drunkenly tells several guests that the war was a dreadful mistake that scientists continually warned against. Distressed by the talk, Mary demands that they must remain hopeful about the future. Later, after the party, a tipsy Moira informs Dwight that she and Julian have the reputation as the town drunks and asks him for details of how the Sawfish survived. Dwight's optimistic talk of his wife and two children and detailed plans for his son trouble Moira, because it is believed that everyone in America is dead. Continuing to drink heavily, Moira asks Dwight why Australia must linger, waiting for a slow death, then collapses, drunk. The next day, Dwight and Peter meet with a naval advisory panel that postulates the weather may have been disrupted enough by the nuclear explosions to have reduced the radiation to a potentially non-lethal level, thus sparing Australia. Bridie informs Dwight and Peter that the Sawfish will travel as far north into the Pacific as possible to take radiation readings to learn if this has occurred. That afternoon, Moira visits Dwight at the dock to apologize for her behavior the night of

the party. To her surprise, Moira finds Julian on the dock and he reveals he has been asked to join the Sawfish. Bridie interrupts Moira's visit to report to Dwight that navy communications has picked up a garbled but steady telegraph message emanating from San Diego that must be investigated. Over the next few days before the mission, Dwight enjoys time with Moira, but when she questions him about his reluctance to get romantically involved with her, he explains that he has not been able to accept the deaths of his wife and children and continues to feel married. Meanwhile, Peter grows anxious at the thought of leaving Mary and Jennifer for so long and obtains suicide pills offered by the government. When he attempts to explain their use to Mary, she is horrified that he could consider killing Jennifer and refuses to listen to his appeal to be practical. Depressed by Dwight's emotional aloofness, Moira visits Julian the night before the mission and reveals that she has fallen in love with Dwight and is frightened to realize that as death looms, she is alone in an empty life. The Sawfish sets off on its mission and after several days surfaces in the northern Pacific Ocean amid icebergs. Julian takes radiation readings and reports to Dwight that the levels match those in the mid-Pacific. Realizing that this invalidates the panel's hopeful theory that Australia might somehow survive radiation poisoning, Peter confesses to Julian his anguish at knowing he will have to watch his loved ones die. Julian chastises him by pointing out that he has had the great fortune to love and be loved while others like him and Moira have wasted their lives. Days later, the Sawfish arrives in San Francisco and the officers are depressed to survey the stark, desolate streets of the city. After Yeoman Swain peers at his hometown through the periscope he flees through the escape hatch into the bay and swims to the city, declaring that he wants to die at home. Dwight waits overnight for Swain's return and then locates the sailor fishing in the bay. Via the submarine radio, Dwight asks Swain if he sure about his decision to remain alone and likely die a very unpleasant death, but the sailor reassures him that he will not suffer unduly as he has access to all of the drugstores in the city. Wishing Swain luck, Dwight orders the Sawfish to San Diego to learn the source of the continuing telegraph signals. During the journey the officers reflect on the war, but no one can recall how it began. Julian observes that mankind's path to destruction was set when they accepted that the only way to maintain peace was to amass an ever increasing supply of nuclear weapons. Upon arriving in San Diego, Dwight tracks the signal to a power plant and, dressed in an anti-radiation suit, sailor Sundstrom goes ashore to investigate. Upon exploring the plant, Sundstrom finds an empty office where a soda bottle has fallen over onto the telegraph and gotten caught in the window shade cord. The wind blowing the shade resulted in the bottle bouncing erratically on the telegraph key. Somewhat relieved by this explanation, the Sawfish turns back to Australia. Joining her father on his ranch, Moira waits for news of Dwight's return and is overjoyed when he arrives and admits he has been foolish to deny his feelings for her. A day later, Dwight dryly receives the news from Bridie that as the highest ranking surviving member of the American Navy, his embassy has promoted him to admiral. Moira then learns from Julian that he has indulged in a long-cherished fantasy of purchasing a race car, which he plans to drive in the national cup competition. When Moira observes the race is extremely dangerous, Julian admits the possibility of a quick death has occurred to him. Dwight and Moira attend the race and watch with horror as numerous drivers are killed or injured in fiery crashes, but to their amazement, Julian wins the competition. Dwight invites Moira away to a mountain retreat where he admits his love for her. As Australians begin reporting increasing signs of radiation illness, the government disperses the suicide pills. Some people turn to excessive partying while others listen with faint hope to religious messages as their end nears. Dwight asks his crew their wishes and they request to return to America to die at home. As Julian commits suicide by locking himself in his garage with his race car engine running, Dwight tells Moira that he must leave her. At their home, Mary at last apologizes to Peter for her behavior and before taking the suicide pills, the couple happily recalls their courtship and marriage. The next day, after an emotional farewell with Dwight, Moira watches the Sawfish sail away."

**Note:** The following written acknowledgment appears in the opening credits: "We acknowledge with appreciation the assistance given by the Royal Australian Navy and, in particular, by the officers and men of H.M.A.S. Melbourne and H.M.S. Andrew." The film's final scene depicts an empty square in front of a government building, with a banner hung by Salvation Army representatives stating "There is Still Time...Brother." Nevil Shute's novel [H]On the

Beach was serialized in LAT (25 Aug--8 Sep 1957). Although a Nov 1958 HR item stated that James Lee Bartlett was working on the script, his contribution to the released film has not been confirmed. The film was shot on location in Australia, with the racing sequence filmed at Riverside International Raceway, CA. [H]On the Beach marked the feature film debut of Donna Anderson. A 10 Feb 1959 HR item adds Lyn Peters to the cast, but her appearance in the film has not been confirmed.

"As part of the publicity campaign to emphasize the serious nature of [H]On the Beach, producer-director Stanley Kramer and United Artists arranged to stage a simultaneous world premiere on 17 Dec 1959 in more than twenty cities worldwide, including Moscow, according to the Filmfacts review. According to a 18 Dec 1959 HR item, the event marked the first time an American film had had a premiere in the Soviet Union. The same item noted that the premieres were specially sponsored in each of the cities, with the Red Cross sponsoring six locations.

"Reviews of the film, all acknowledging nuclear war as the greatest threat of the times, were mixed: the NYT reviewer called it "deeply moving...it carries a passionate conviction that man is worth saving"; while Var's review described it as "a solid theatrical film...as heavy as a leaden shroud. The spectator is left with the sick feeling that he's had a preview of Armageddon, in which all contestants lost"; Cue called it "an elaborate mixture of the tremendous and the trivial--salting a vast amount of superficial fictional vacuities with a minute dose of solid substance"; and HR enthused that the film was "brilliantly executed," but wondered at length why none of the characters showed any interest in religion as the world ends. Many reviews praised the performance of dancer Fred Astaire as "Julian Osborn" in his first solely dramatic performance. Reviews also praised the artistic quality of the cinematography by Giuseppe Rotunno.

"On the Beach received two Academy Award nominations, for Best Film Editing and Best Music (Score). In 2000 the Showtime cable network and an Australian company, Coote Hayes Productions, co-produced a three-part television miniseries of [H]On the Beach starring Armand Assante, Rachel Ward and Bryan Brown, directed by Russell Mulcahy. Unlike the feature film, the television series emphasized the graphic nature of the panic, destruction and death caused by atomic radiation."

Source citations:

Variety 2 Decorations 59, p. 6.

Motion Picture Herald Product Digest 5 Decorations 59, p. 507.

New York Times 18 Decorations 59, p. 34.

Hollywood Reporter 2 Decorations 59, p. 3.

Film Daily 2 Decorations 59, p. 10.

Daily Variety 2 Decorations 59, p. 3.

Box Office 21 Decorations 1959.

Box Office 7 Decorations 1959.

Los Angeles Times 9 Sep 1957.

New York Times 21 Sep 1958.

Variety 21 Oct 1959.

Daily Variety 30 Nov 1959.

Hollywood Reporter 18 Decorations 1959.

Cue 19 Decorations 1959.

New York Times 20 Decorations 1959.

Hollywood Reporter 14 Nov 1958, p. 4.

Hollywood Reporter 16 Jan 1959, p. 9.

Hollywood Reporter 10 Feb 1959, p. 4.

Hollywood Reporter 20 Mar 1959, p. 28.

Hollywood Reporter 27 Mar 1959, p. 2.

Filmfacts 1960, pp. 229-301.

**2766.** Kranzberg, Melvin. "The Information Age: Evolution or Revolution?" *Information Technologies and Social Transformation*. Ed. Bruce Guile, ed. Washington, D.C.: National Academy Press, 1985. 35-54.

Kranzberg believed in 1984 that the Information Age had "revolutionized the technical elements of industrial society," The "internationalization of production" had already assumed "revolutionary dimensions." He criticized writers such as Alvin Toffler who seemed to assume that new technologies replaced older technology quickly and completely. While old technology would remain for quite some time, and while new technology would arrive in an evolutionary fashion, the long-term impact of these changes would be revolutionary.

**2767.** Kranzberg, Melvin and Cyril Stanley Smith. "Materials in History and Society." *The Materials Revolution: Superconductors, New Materials, and the Japanese Challenge*. Ed. Tom Forester, ed. Cambridge, MA: MIT Press, 1988. 85-118.

The authors provide a chronology that includes the Stone, Bronze, and Iron Ages through Roman times, which was "famous for cement," and the Middle Ages, which gave us gunpowder and printing. The story follows developments to World War II. This article originally appeared in Morris Cohen, ed., "Materials and Engineering: Its Evolution, Practice and Prospects," a special issue of *Materials Science and Engineering*, vol. 37, no. 1 (Jan. 1979).

**2768.** Krasner, Milton. "My Color Photography of *The Sandpiper*." *American Cinematographer* 46.7 (1965): 428-31.

This articles discusses the difficulties posed in location shooting in MGM "Sandpiper" (1965) which was filmed from Carmel to Paris. The story is about an "unconventional" (p. 429) love affair between a married man and woman who is not his wife. The actors, Richard Burton and Elizabeth Taylor, had only limited visas. Some locations were almost inaccessible. The filming involved shooting scenes at night.

**2769.** Krattenmaker, Thomas G. , and Esterow, Marjorie L. "Censoring Indecent Cable Programs: The New Morality Meets the New Media." *Fordham Law Review* 51.4 (1983): 606-36.

**2770.** Kraybill, Donald B. "Plain Reservations: Amish and Mennonite Views of Media and Computers." *Journal of Mass Media Ethics* 13.2 (1998): 99-110.

"Five ethical objections to the use of mass media and the Internet help explain why the Plain People of North America avoid new communication technologies. Each subgroup of plain folk -- including Amish, Mennonites, and Brethren -- adopt differing amounts of new technology, and the use varies from region to region or even from community to community. Old media such as the radio and telephone and newer media such as television and the Internet introduce different and unwelcome moral values into plain communities, although the telephone is often a borderline case. The ethical system of the Old Order groups provide a unique and pragmatic critique of the widespread acceptance of mass media and the Internet in the large social world."

**2771.** Krim, Arthur. *Oral History Interview of Arthur Krim: I (interviewed by Michael L. Gillette)*. Oral History Collection, Lyndon Baines Johnson Library.

In this 30-page interview, conducted by Michael L. Gillette, Arthur Krim discusses his relationship with John F. Kennedy and Lyndon Johnson. Krim became an important fund raiser from both presidents, including Kennedy's 1962 birthday party in Madison Square Garden (Marilyn Monroe sang "Happy Birthday"). Krim became an even closer associate of President Johnson.

**2772.** ---. *Oral History Interview of Arthur Krim: II (interviewed by Michael L. Gillette)*. Oral History Collection, Lyndon Baines Johnson Library.

In this 44-page interview, conducted by Michael L. Gillette, Arthur Krim discusses his relationship Lyndon Johnson beginning with the weekend of Aug. 6, 1965. Krim was a close adviser and associate of President Johnson.

**2773.** ---. *Oral History Interview of Arthur Krim: IV (interviewed by Michael L. Gillette)*. Oral History Collection, Lyndon Baines Johnson Library, Austin TX.

Krim was a close adviser and associate of President Lyndon B. Johnson. Among the topics covered in this interview are Johnson decision to leave the race in 1968. Krim notes (p. 48) that Jack Valenti was among those who help to write Hubert Humphrey's acceptance speech at the nominating convention in Chicago. "It was a very tricky speech to write," Krim recalled. Humphrey was trying "to avoid voicing for the President of the United States and at the same time" wanted to let LBJ "know that he was not going to deviate from his policies."

**2774.** Kris, Ernst, and Speier, Hans, eds. *German Radio Propaganda: Report on Home Broadcasts during the War*. London: Oxford University Press, 1944.

This work is interesting not only for what it says about the content of German radio propaganda during World War II, but also for the information it provides about role radio played in Nazi society. The authors estimate that Germany had about 15.3 million radio sets at the start of the war and that that number rose to slightly more than 16 million by 1941. Only the United States had more radio listeners. Chapter 2, "The German Home Radio," discusses how radio was organized in Germany and methods of transmission. Chapter 4, "Radio Warfare and the Battle for Credibility," talks about penalties imposed for listening to foreign broadcasts and Nazi efforts to jam foreign stations. The book also provides insight into how the Nazis view radio – as a potential instrument of power but also (as early as 1933) as a technology that allowed foreign enemies and decadent music such as jazz into German homes.

**2775.** Kristeva, Julia, ed. *Desire in Language: A Semiotic Approach to Literature and Art*. 1977 (Editions du Seuil). New York: Columbia University Press, 1980.

While this book does not deal specifically with new media technology, Kristeva, a literary theorist and psychoanalyst, does make interesting observations about the influence of color. Picking up on the ideas of Henri Matisse, Kristeva maintained that "it is through color ... that revolutions in the plastic arts come about." Color, she wrote, "escapes censorship." (220-21)

**2776.** Kristeva, Julia (Thomas Gora, Alice Jardine, and Leon S. Roudiez, trans.), ed. *Desire in Language: A Semiotic Approach to Literature and Art*. New York: Columbia University Press, 1980.

"It is through color," the literary theorist and psychoanalyst Julia Kristeva maintained, "that revolutions in the plastic arts come about." She also wrote that "color ... escapes censorship," and "color is the shattering of unity."

**2777.** Kristof, Nicholas D. "X-Rated Industry in a Slump." *New York Times* Oct. 5, 1986 1986, sec. 3 (Financial): 1.

This article notes that in recent years about half the adult movie theaters have closed, cable television subscription are declining as are sales of *Playboy* magazine, and *Playgirl* magazine has filed for Chapter 11 bankruptcy. The decline in the sex business is attributed to legal and political pressures exerted by the Ronald Reagan administration and to health concerns such as AIDS.

**2778.** Kristol, Irving. "Pornography, Obscenity and the Case for Censorship." *New York Times Magazine* (1971): 24-25, 112-15.

This article was among those written by social, legal, and political conservatives in the aftermath of the 1970 *Report* by the President Commission on Obscenity and Pornography. They warned that pornography dehumanized society, eroded self-restraint, undermined democratic government, and, when disseminated through mass media, could even destroy civilization. The 1970 *Report* of the President Commission on Obscenity and Pornography argued that pornography and erotica were essential harmless and that restrictions imposed on them by society should be loosened.

**2779.** Kroker, Arthur, ed. *Technology and the Canadian Mind: Innis/McLuhan/Grant*. New York: St. Martin's Press, 1984.

This 145-page book devotes chapters to three Canadian intellectuals – Henry Grant, Marshall McLuhan, and Harold A. Innis – who represented different perspectives on technology. The chapter on Grant is entitled "Technological Dependency" and the author calls Grant "the Nietzsche of the New World." Grant's Christianity and his classical Canadian nationalism provided "critical insights into the nihilism of technological society." Chapter 3, "Technological Humanism: The Processed World of Marshall McLuhan," considers McLuhan's effort "to break the spell cast upon the human mind by electronic technologies." Finally, Kroker treats Innis's work on communications and empire within the context of "technological realism."

The author, who was the founding editor of the *Canadian Journal of Political and Social Theory* and *Cultural Texts*, specializes in cultural theory and North American intellectual history. He maintains that "Canada's principal contribution to North American thought consists of a highly original, comprehensive, and eloquent discourse of technology." Kroker believes that because of historical circumstances and by accident of geography Canada is fated "to be forever marginal to the 'present-mindedness' of American culture." Recalling the insights of these Canadian thinkers is "a way of seeking to recover a voice by which to articulate a different historical possibility against the present closure of the technological order," Kroker writes.

**2780.** Kronke, David. "When a Big Arcade Game (and Its Violence) Go Home." *Los Angeles Times* Sept. 10, 1993 1993, sec. F: 1F.

This article discusses the marketing for the video game "Mortal Kombat" and efforts to get its NC-17 rating changed. The game's maker, Acclaim Entertainment, expects to sell 4.5 million copies. The game will be used with home entertainment systems.

**2781.** Kudisch, Leonard. "What Schwerin finds in first comparison of color and black-and-white TV." *Printers' Ink* (1956): 27-28.



This study, conducted by the Schwerin Research Corp., drew the following conclusions in 1956 about the effectiveness of color television commercials: 1) "Color increases effectiveness but decreases remembrance"; 2) "Distracting use of color hurts effectiveness of TV commercials"; 3) "Moderately effective black-and-white commercials grow stronger through use of color"; 4) "Color helps certain products win stronger brand identification"; 5) "Color influences women more than men"; 6) "Color is most effective for holiday and other special promotions."

**2782.** Kuhn, Annette, ed. *Cinema, Censorship and Sexuality, 1909-1925*. New York: Routledge, 1988.

In the opening chapter, Kuhn justifies her methodology which uses case histories. This study of film censorship was originally a doctoral thesis, which may account for the heavy theoretical emphasis and arcane language in this first chapter. The author explains the scope of her work: "The title of this book suggests a rather diverse set of concerns. But the point of entry for this inquiry into cinema, censorship and sexuality is quite specific: the story begins with the birth of film censorship in Britain. It proceeds eventually to a consideration of how institutions and practices of film censorship were involved in the constitution of cinema as a public sphere of regulation. Along the way, institutions, discourses and practices which might at first sight appear to have little or nothing to do with the censorship of films are drawn into the investigation. And in the process, the concept of censorship itself is subjected to critical scrutiny and redefinition...."

"The years between 1909 and 1925 are important because they constitute a period of uncertainty -- even of struggle -- over the means by which cinema was to be understood, defined and regulated. The entire period, in fact, may be regarded as an extended moment of risk. During these years not only were the forces at work in film censorship more exposed, more in danger, than they would ever afterwards be, but the institution of cinema was itself in process of becoming. As an industry, cinema was beginning to establish itself as a social and economic force to be reckoned with; while as a form of representation it was developing conventions which would privilege highly specific approaches to cinematic narration and ultimately secure lasting dominance for the fiction feature film."

**2783.** Küller, Rikard, ed. *Non-Visual Effects of Light and Colour: Annotated Bibliography*. Stockholm: Swedish Council for Building Research, 1981.

This 239-page bibliography has 268 annotated entries plus several hundred other entries that are not annotated (there are about 1,700 references total). The Abstract explains the purpose of this work: "Solar radiation has a profound effect on the human organism. This effect might be transformed by artificial illumination. The aim of this bibliography is to bring together in a comprehensive form by existing knowledge regarding the normal physiological and psychological effects of light and colour, including the following topics: Effects of solar radiation on the skin; physiological effects of daylight and artificial illumination entering the eye; preferences for light, colour and visual patterns; the impact of culture and personality; light and colour in the built environment. Amongst others, the review indicates artificial light might cause stress-like reactions, if it is intense, if the spectrum considerably deviates from that of natural daylight, or if it is flickering and glaring. The bibliography was compiled at the Environmental Psychology Unit, Lund Institute of Technology, with financial support from the Swedish Council for Building Research. It constitutes a CIE TC 3.5 sub-committee report."

**2784.** *The Seven Samurai*. 1954, 1954.

Shojiro Motoki, producer.

**2785.** Kurtz, Edwin B., ed. *Pioneering in Educational Television, 1932-39*. Iowa City: State University of Iowa Publishing, 1959.

**2786.** Kurtz, Howard, ed. *Media Circus: The Trouble with American Newspapers*. New York: Random House, 1993.

In reading *Media Circus*, there is no need to ask questions, just listen to the person tell you what went down. Kurtz's treatment on what is wrong, and what went wrong with newspaper reporting, is fun to read. He throws out some interesting claims, backed up with numerous quotations gathered from personal interviews and newspaper articles. In *Media Circus*, Kurtz details how the media dropped the ball in the HUD scandal, the Savings & Loan crisis, as well as devoted too much uncritical attention to the likes of Donald Trump and Al Sharpton. Essentially, the media's focus on celebrity led to less reliance on "actual" important news, further alienating the newspaper from audiences that turned more to television.

An additional topic relevant to this, which Kurtz details nicely, are the racial and gender tensions within news organizations. This often comes to a head, as through the Norplant example at the *Philadelphia Inquirer*, as reporters of different ethnic backgrounds brought differing views to the forefront.

Kurtz concludes with an impassioned chapter detailing the steps necessary for newspapers to bring back readership and regain their standing. It basically comes down to newspapers going back to basics – pursuing the difficult stories, connecting with the community, and setting the agenda, rather than following it.

--Michael Boyle

**2787.** ---. "Pornography's Panel's Objectivity Disputed; Critics Call Meese Commission Overzealous." *Washington Post* Oct. 15, 1985 1985, sec. A.

This article portrays Meese Commission members as having arrived at conclusion about pornography that were not supported by evidence. It questions the objectivity of the Commission's *Final Report* (1986) and notes that the membership on the Commission was "heavily weighted toward law enforcement." It notes that liberal members of the Commission -- e.g., Ellen Levine and Judith Becker -- were in the minority. The article quotes research Edward Donnerstein saying that "My research is very badly misused by people."

**2788.** Kurzweil, Raymond, ed. *The Age of Intelligent Machines*. Cambridge, MA: MIT Press, 1990.

This large book provides a good introduction to thinking about and development of artificial intelligence. Pages 465 to 483 offer a detailed chronology from prehistoric times to speculation into the twenty-first century.

**2789.** ---, ed. *The Age of Spiritual Machines: When Computers Exceed Human Intelligence*. New York: Viking, 1999.

This book is an intelligently written speculation about computer and human intelligence in the twenty-first century. By 2019, Kurzweil predicts, we will have computers that are the equal of human beings in intelligence. Increasingly humans and artificial intelligence will be melded. Life expectancy will increase, many of the maladies of aging -- memory loss, hearing impairment, poor eyesight -- will be offset by micro-computers. We are living in an age in which computing power is accelerating exponentially. This book has an excellent "Time Line" (261-80) and a solid bibliography. It is more readable than Kurzweil's earlier book, *The Age of Intelligent Machines* (1990).

By 2009, the author maintains, it will be possible to purchase a computer for about \$1,000 that can perform one trillion calculation per second; computers will be embedded in jewelry and clothing; business will be increasingly conducted with virtual personalities. By 2019, the \$1,000 will buy a computer that is comparable to the human brain in its computing ability. Three-dimensional virtual-reality will be projected through glasses and contact lenses. Virtual reality will be increasingly realistic; people will have relationships with automated personalities. In 2029, a \$1,000 computer will have the computing power of about 1,000 human brains. Computers will claim to have consciousness and it will be difficult to distinguish human from machines. By 2099, human and computer intelligence will have merged with no clear distinction between humans and machines.

**2790.** Kutschinsky, Berl. "The Effect of Easy Availability of Pornography on the Incidence of Sex Crimes: The Danish Experience." *Journal of Social Issues* 29 (1973): 163-81.

Those people who supported the conclusion of the 1970 *Report* of the President's Commission on Obscenity and Pornography pointed to Denmark where pornography had been legalized and where the more liberal laws appeared to have contributed to a decrease in child molestations.

**2791.** La Porte, Todd. "The United States Air Traffic System: Increasing Reliability in the Midst of Rapid Growth." *The Development of Large Technical Systems*. Ed. Renate Mayntz and Thomas P. Hughes, eds. Bolder, CO; and Frankfurt am Main: Westview Press; and Campus Verlag, 1988. 215-44.

La Porte writes that the "United States air traffic system (USATS) providing both air navigation and traffic separation became a nationwide governmental service in 1936 after two decades of expanding private and public activity. Within fifty years, this system has grown into an extraordinary matrix of 600 airports and 300,000 miles of airways in continuous flux and motion as millions of people and mountains of freight (and air mail) are shepherded throughout the U.S. It has been a remarkable development of a very large-scale, publicly owned technical system with quite different properties than the other systems discussed in this book [railroads, electricity, telephones, videotex]. It is at once, more far-flung and complex, and less integrated and dependent upon technologies as a means of coordination. It has a different relationship to the national state...."

**2792.** Lacy, Dan, ed. *From Grunts to Gigabytes: Communications and Society*. Champaign: University of Illinois Press, 1996.

This is an introductory work that attempts to cover a broad time period in 180 pages of text. It has no notes, but does have a bibliography and index. Lacy writes: "It will be the purpose of this book to examine various systems of communication that society has evolved, from human speech to the computer and the satellite, to consider the effects of each on our society, and to give thought to appropriate public policy. Geographically, attention will narrow from humankind in considering language, to Western Europe with respect to print, and to the industrialized West, particularly the United States, in discussion of the newer media. The treatment will necessarily be brief and suggestive rather than detailed or definitive, but perhaps it may be useful in opening areas for discussion."

**2793.** LaFeber, Walter, ed. *The New Empire: An Interpretation of American Expansion, 1860-1898*. Ithaca: Cornell University Press, 1963.

Although the author does not delve in any detailed with the connection between American expansion and new communication technologies of the late nineteenth century, this work nevertheless is predicated on the assumption that American expansion was closely tied to increased production and the Industrial Revolution. Commercial interests, a belief in the superiority of the American political system, a fear of European encroachment in Latin America and China, and a tradition of territorial expansion combined to produce an empire for the United States. From the purchase of Alaska to the cession of Spain's Pacific Ocean colonies, the American expansion created opportunities. The key events and issues pertaining to foreign policy are interpreted; the personalities of the important decision makers are profiled.

--James Landers

**2794.** LaFollette, Marcel C., ed. *Making Science Our Own: Public Images of Science, 1910-1955*. Chicago: University of Chicago Press, 1991.

**2795.** Laird, Donald A. "Why the Movies Move." *Scientific Monthly* 14.4 (1922): 364-78.

An effort to explain how motion pictures work. Laird comments on the stage of color motion pictures. "Colored projection will always be hampered not only by the expense and great mechanical difficulties involved, but also by the fact that the [day?] varies with the colors and it is impossible to get the smoothness that is obtained with black

and white. Negative after- images of the colors which are projected with a light stronger than is usual in daily life also contribute to the difficulty of successful colored projection." (378)

**2796.** Lamb, Frederick S. "Civic Treatment of Color." *Municipal Affairs 2* (1898): 110-22.

The author, Frederick Stymetz Lamb (1863-1928), was an artist who known for his murals and for his stained glass designs.. Here he argues for better public use of color and says that in civic life, color has become virtually a "dead language." (111)

Color, Lamb believed, was a powerful influence in people's lives. "If we analyze this fact, if we more fully study its importance, we must eventually rank the mental sensation called color as an important influence in our lives. We must grant that in light we have not only the great life-giving force, but an intellectual influence which under proper control might be of untold value." (110)

In the streets and buildings, color was being poorly used. "Have we ever in the most ephemeral way realized that the discord of color presented at every turn acts just as directly on the mind; or, having realized it, have we ever made the slightest effort to change our surroundings through personal appeal or legislative action?" (110)

"The only intelligent name which expresses the existing condition is 'color anarchy,'" he said. (111)

Color was "more intelligently treated in its relation to the municipality" in the dark ages than today (1898). (111) "Then it was a medium of expression; then they believed that 'a good symbol is a missionary to persuade thousands.' Color became a language .... To-day what have we in its place? A dead language. Not one in a thousand can read the message of the flower; not one in a thousand differentiate the influence or significance of various colors...." (111)

Lamb says that "A careful study of history shows conclusively that the craving for color is one of the natural desires of the mind." (112) In an earlier time, "In their eagerness to enlist the aid of color sensation, church and state, guild and people vied. Color rivaled speech, and was far more important than music...." (112)

Lamb notes how colors were used and says that religious reformation and political protest "eliminated it from contemporaneous life." (112) "White was the emblem of religious purity, innocence, faith, joy and life. 'In the judge it indicated integrity; in the rich man, humility; in the women, chastity.' Red signified in its best sense creative power, divine love, and royalty. Red combined with white as in the red and white roses, expressed love and innocence, or life and wisdom. In a reverse sense, red signified war, hatred and punishment. Blue, the blue of the sky, typified truth, constancy and fidelity; gold symbolized the sun, fruitfulness and faith. Green expressed hope, victory and immortality; violet, passion and suffering; gray, mourning and humility. And black signified the earth, darkness, wickedness, negation and death. This was the sign language used by all. Its intimate relation with church and state made it one of the most conspicuous marks for adverse criticism when religious [sic] and governments were criticised. When the wave of religious reformation and the political protest against monarchical government swept over Europe, it struck at color and eliminated it from contemporaneous life; leaving to the western world but the very negation of its expression in the two great ceremonies -- white at the marriage, black at the funeral. Black and white became the costume of the Puritan; gray, the robe of the Quaker 112/113 and the language of color disappeared. The finer, more poetic, more spiritual, mode of expression gave way to the spoken word, or the wide influence of the printing press." (112-13)

Lamb commented on the color and its relation to Nature. "In residential sections, why should not more restful colors running from brown, yellow brown, to green yellow and yellow green be used for the ground tone? Nature's colors are admittedly the most refreshing and restful...." (115) Just as nature changed colors from season to season, electric lighting should be modified to have "harmonious color." (119)

In the United States, "unlike Europe, we have but little heraldry to aid us," Lamb said, and there was "absolutely no limit to the historical, poetical or personal expression. Our important civic buildings, if white in color, would

form a fitting frame to mosaics not only recording historical events but depicting the more abstract qualities of justice, mercy, etc...." (116)

**2797.** Lambdin, M. B. "Beautified Sin." *Christian Observer* 96.47 (1908): 6.

This article by the Rev. M. B. Lambdin discusses literature, art, and amusements. Of the latter, he says: "It glitters in the fascinating trio of the theatre, the dance, the card table.

"The 'draw' of the modern drama lies in its salacious flavor. Akin to modern fiction, many of its plays are built up on the infatuation of a man for a married woman; or the woman for another woman's husband.

"If the plays were severely sterilized of this impure spicing, there would be little left to give them zest, and the dust would gather thick upon the benches of the deserted play houses.

"Strange, yet true, that multitudes of presumably respectable and virtuous people should attend these licensed schools of evil suggestion. Particularly so when the divine ideals of moral truth and beauty are summarily cast out into the mud of the street, to be trampled under the swine-like feet of actors and actresses of unclean hearts and impure lives, as they travesty the sanctities of the married relation, in jest and jibe, while the professing sons and daughters of the pure and holy God look on admiringly and applaud most rapturously!" (6) This is but a form of "Beautified Sin," he says. "And Sin, when it is finished, bringeth forth DEATH." (6)

**2798.** Landers, James C. "The Weekly War: Coverage of Vietnam, 1965-1973, by *Newsweek*, *Time*, and *U. S. News & World Report*." University of Wisconsin, Madison, 2000.

This doctoral dissertation examines how three mainstream magazines covered the Vietnam War. The author, himself a former journalist, based his work on both archival research and interviews in addition to the many articles in *Time*, *Newsweek*, and *U.S. News & World Report*. Landers discusses the work of reporters and the technology they used in compiling and filing stories from Vietnam.

**2799.** Landes, David S., ed. *Revolution in Time: Clocks and the Making of the Modern World*. Cambridge, MA: The Belknap Press of Harvard University Press, 1983.

Landes writes: "...the invention of the mechanical clock in medieval Europe...was one of the great inventions in the history of mankind -- not in a class with fire and the wheel, but comparable to movable type in its revolutionary implications for cultural values, technological change, social and political organization, and personality."

Part I is entitled "Finding Time," and has the following: Chapter 1 ("A Magnificent Dead End"), Chapter 2 ("Why Are the Memorial Late?"), Chapter 3 ("Are You Sleeping, Brother John?"), Chapter 4 ("The Greatest Necessity for Every Rank of Men"). Part II is entitled "Keeping Time." Chapter 21 is on "The Quartz Revolution."

**2800.** ---, ed. *The Wealth and Poverty of Nations: Why Some Are So Rich and Some So Poor*. New York: W. W. Norton & Company, 1998.

In chapter 4, "the Invention of Invention," Landes discusses clocks and printing. "The clock was the greatest achievement of medieval mechanical ingenuity. Revolutionary in conception, it was more radically new than its makers knew. This was the first example of a digital as opposed to an analog device: it counted a regular, repeating sequence of discrete actions (the swings of an oscillating controller) rather than tracked continuous, regular motion such as the moving shadow of a sundial or the flow of water."

Several factors explain why Europeans cultivated invention, "this pleasure in new and better": One was Judeo-Christianity esteem for manual labor. Second, Judeo-Christianity subordinated nature to man, which departed sharply "from widespread animistic beliefs and practices that saw something of the divine in every tree and stream." Third, Judeo-Christians had a linear conception of time whereas other cultures believed time to be

cyclical. Fourth, Landes stresses the market. "Enterprise was free in Europe. Innovation worked and paid, and rulers and vested interests were limited in their ability to prevent or discourage innovation."

**2801.** Landry, Robert J. "U. S. Campus Love of Europe's Pix." *Variety* (1966): 7, 21.

This article notes that at the time, there were about 4,000 or more film societies in the United States and Canada, and that many of them were in college towns and campuses. These societies were especially interested in "art" films and in foreign movies. Most of the pictures were shown in 16mm.

**2802.** Landsbaum, Mark. "Bishop, Schuller Join Voices Urging "Temptation" Boycott." *Los Angeles Times* Aug 10, 1988 1988, sec. 2 (Metro): 1.

This article deals with two Orange County, California, religious leaders (Roman Catholic Bishop Norman F. McFarland and Rev. Robert Schuller) who called for a boycott of Martin Scorsese's film *The Last Temptation of Christ* (1988). The article also reports that McFarland and Los Angeles Archbishop Roger Mahony have disassociated themselves with anti-Semitic opposition to this movie.

**2803.** Lane, Frederick S. III, ed. *Obscene Profits: The Entrepreneurs of Pornography in the Cyber Age*. New York and London: Routledge, 2000.

This work has several observations about the social impact that new technologies have had on the pornography industry. The author goal "is to illustrate the various social and technological developments over the last 50 years that have made it possible for a former stripper and now pornography entrepreneur to wind up in an unabashedly positive front-page article in the *Wall Street Journal*."

Lane discusses the use of color nude photographs first in such magazines as *Playboy* and later in *Penthouse*. He considers how technological advances related to telephones, cable television, computers, and the Internet have made sexually explicit materials pervasive in American culture and have also undercut the power of local communities to enforce their own obscenity standards. Such innovations as video tape recorders and camcorders have taken the sale of porn off of Main Street and brought it directly into people's homes. New technologies have also made it easier to produce and distribute pornography.

Lane sees a positive side to the growing business of pornography. While censors race to limited the supposedly harmful effects of explicit sexual materials, "Congress and various state legislatures have overlooked the role that the pornography industry is playing in making the Internet a faster and more economically viable medium for all businesses."

**2804.** Langenberg, Donald N. "The University and Information Technology: Interpreting the Omens." *New Directions for Higher Education*.90 (1995): 5-17.

Langenberg, chancellor of the University of Maryland System at the time of this essay, says that "technology will make possible truly revolutionary change in higher education. The question before us is whether educators can apply technology to achieve its full potential."

**2805.** Langer, Mark J. "Tabu: The Making of a Film." *Cinema Journal* 24.3 (1985): 43-64.

Although the great bulk of this article deals with the making of the film *Tabu* (1931), the author does provide some interesting information regarding the extent to which color motion pictures were appearing in 1929 and 1930. "Hollywood was then in the midst of a color boom. Over one hundred feature films had been announced in all or part color for the 1929-30 season. Dr. Herbert Kalmus, president of Technicolor, stated that the supply of Technicolor cameras was being increased at the rate of one a week to meet demand. The twenty-five Technicolor cameras on the West Coast were being used day and night in order to keep up with production schedules.52"

(page 51) (Source for note 52 cited on p. 63: "Natural Colors soon to Prevail in Films," *Hollywood Daily Screen World*, 2 Oct. 1929, 1.)

"Within that season about fifty color companies were in some stage of promotion. Along with Colorart, companies such as Multicolor, Harriscolor, Vita Color, Kelly-Handschlegele, and Williams were selling stock in a market where demand exceeded supply.<sup>53</sup> [Source for note 53, cited from p. 63: "50 Color Co.'s Dwindle to 7," *Variety*, 14 Jan. 1931, 11.] The Colorart stock scheme, based on pos- 51/52 session of the Technicolor franchises, seemed like a safe venture before the unforeseen collapse of the stock market a few months later." (51-52)

**2806.** Lanham, Richard A., ed. *The Electronic Word: Democracy, Technology, and the Arts*. Chicago: University of Chicago Press, 1993.

The first seven chapters of this book (there are ten chapters total) were previously published in a variety of journals. The author's interests appear to run more toward literary and educational theory than toward history. As important as television is to our culture, Lanham writes, "we failed to notice that the personal computer had presented itself as an alternative to the printed books, and the electronic screen as an alternative to the printed page. Furthermore, in the last three or four years, that alternative page has been enhanced so that it can present and manipulate images and sounds almost as easily as words. And it can do all this in 16.7 million colors. The long reign of black-and-white textual truth has ended. The nature and status of textual discourse have been altered. This movement from book to screen promises a metamorphosis comparable in magnitude, if not in hype, to broadcast TV."

Lanham sees the current debate over the virtues or harms inherent in electronic media as reintroducing an old controversy between rhetoricians and philosophers that dates back to classical Greece. "As I suggest here," he writes, "the whole Aristotelian basis of literary criticism is undermined by electronic expression, and so prestructuralist literary theory is similarly transformed."

One of the most interesting chapters (apparently not previously published) is entitled "Elegies for the Book" (chapter 8). "It is clear by now, I hope, why the debate about the social harm or benefit of electronic technology has been so muddled. It involved the basic positions of our cultural world as soon as the argument opened in classical Greece, and has done so again ever since McLuhan precipitated it back onto the popular cultural agenda. As a result, when people talk about the baneful influence of electronic technology, often they are really talking about something quite different, about a cultural debate which technology has reintroduced. The deepest debates about TV, about the decline of the book, about the computer as Big Brother or little one, are usually variations on the long-standing debate between rhetoricians and the philosophers. Since the premises of the two camps differ radically, the contenders always talk past each other."

In chapter 8, Lanham discusses Marshall McLuhan and his ideas about the return to oral (as opposed to written) culture. He then discusses subsequent writers who have predicted the marginalization of the book in our culture. These include: O. B. Hardison's *Disappearing Through the Skylight* (1989); Alvin Kernan's *The Death of Literature* (1990); Jay David Bolter's *Writing Space: The Computer, Hypertext, and the History of Writing* (1991); George P. Landow's *Hypertext: The Convergence of Contemporary Critical Theory and Technology* (1992); and Gregory Ulmer's *Teletheory: Grammatology in the Age of Video* (1989).

Lanham says that "unlike most humanists discussing technology, I argue an optimistic thesis. I think electronic expression has come not to destroy the Western arts and letters, but to fulfill them. And I think too that the instructional practices built upon the electronic word will not repudiate the deepest and most fundamental currents of Western education in discourse but redeem them...."

In his optimism, Lanham argues a similar case to that present in later books by Mitchell Stephen's *The rise of the image the fall of the world* (1998) and Janet Murray's *Hamlet on the Holodeck* (1997).

**2807.** Lanier, Henry Wysham. "The Pictorial Side of Bookmaking." *The Independent* 49.2558 (1897): 3-4.

This article, written in 1897, notes that there has been an explosion in the number of pictures in the books, magazines, newspapers, and other printed material over the past 20 years. It discusses the reasons for this development and talks about the advantages of using zinc plates and halftones over woodcuts in making these pictures.

Commenting on material coming from the printing press, Lanier writes: "After a sober enough course of four centuries it has suddenly blossomed into pictures during the last twenty years throughout its every ramification; and it is an insignificant pamphlet nowadays which does not re-enforce its printed thought with some pictorial content. The genesis of this truly remarkable development is, of course, to be found in the application of photography to methods of reproduction and the consequent increase of facility with greatly decreased cost; but a wider view reveals such similar tendencies in other than literary activities that one is fairly justified in ascribing it primarily to the demand made by a mental or esthetic appetite which the civilized public has latterly developed. The fact that the great mass of those who have something to sell find their buyers most surely through an appeal which is appreciated first of all by the eye, is surely not unrelated to the equally obvious condition which confronts us to-day at the theaters, namely, an increase of importance in the stage-setting, the scenery and the grouping, until our 'drama' has become largely a series of kaleidoscopic effects, in which the dialog or the topical song is introduced merely by way of hitching two scenes together. Interesting, however, as such an investigation would be, the actual mechanical methods which have made possible the vast flood of illustrated books, magazines and newspapers that pours each year from our whirring presses is sure no less so." (3)

Before 1870, wood engravings were used for pictures. In preparing a picture, the wood engraver was a "essentially analogous to the translator." (3) Photography changed this arrangement. Lanier says that "A little over two decades ago the scientific playthings with which investigators like Niepce had amused themselves were found to have a commercial value, and almost with a bound the photographic process-plate was upon us. The simplest form of the omnivorous process is the 'line-plate' or 'zinc-etching,' and since in, probably, ninety-nine out of a hundred of our illustrated books the pictures are either line-plates or 'half-tones' it may be well to give an idea as to their production." (3)

The new process was much cheaper. "For, whereas an ordinary full-page woodcut by a competent engraver required several weeks in the execution, and cost anywhere from seventy-five to two hundred dollars, a zinc plate or half-tone the same size could be rushed through on a pinch in a few hours and normally required only a couple of days, while the former would cost only a couple of dollars and the half-tone from three to five times as much. That is to say, for the same expenditure, to leave out the time consideration, one could obtain about twenty times as many pictures, photographically reproduced 3/4 and in no way dependent on 'the fancy of the engraver'; is it any wonder the business of illustration developed so magically?" (3-4)

"With the perfection of cameras and methods of instantaneous photography ten or fifteen years ago, these various processes received a new fillip. In simplified the question of picture-matter tremendously to send out a photographer, let him snap the necessary scenes, and, marking the sizes of the prints, sweep them into the hands of the photo-engraver." (4) Lanier says, though, that woodcuts still have superior tones over the photographic material. The trend, however, is that woodcuts are likely to continue to decline in their use.

Lanier says that "for the more expensive books and for full-page pictures, it is possible to use photogravures (cooper-plate on which the picture has been etched in intaglio instead of in relief); but these have to be printed separately, and each impression costs between one and two cents, making a heavy fixed charge on a volume at all profusely illustrated. The three methods, therefore, ordinarily at the disposal of the book-maker are the half-tone, the line-plate and the wood-cut; and there are to-day thousands of publishers who would call blessed the man so lucky as to hit upon a new and satisfactory method of reproduction." (4) He notes the problems with using halftones. "The half-tone, altho reproducing form accurately, is far from correct in values; and, moreover, to



obtain any reasonable clearness it must be printed on 'coated' paper. This is very much more expensive than paper quite satisfactory for type printing, it makes a large volume inordinately heavy, and, above all, the glossy sheen of the highly finished surface becomes most tiresome to the eye. Half-tones, too, require the most careful attention to obtain good printing, even with the best paper; and commercial considerations render it impossible fully half the time to give them the necessary time and trouble, so that the printed picture shows an ever greater backsliding from the plate-proof than that did from the original -- a truly disheartening retrogression." (4)

Lanier concludes: "The best photographic reproduction must always fall short of any greatness, and by way of compensation we have the fact that the average kodak 'snap-shot,' half-toned into a page, is far truer to life, far better in every way, than the inartistic crudities which amuse us so much in the illustrated volumes of a half century ago." (4)

**2808.** Lapidus, Robert D. "Sputnik and Its Repercussions: A Historical Catalyst." *Aerospace Historian* 17.Nos. 2 & 3 (1970): 88-93.

In this brief article, the author discusses the launch of Sputnik and the reaction to this event in the United States. He then considers the forewarnings leading up to the launch of the Soviet satellites. Then he covers the U. S. response and the American space program, deals with why the United States failed to be first in space, and then offers perspective by dealing with the period from Sputnik to Apollo moon launch only a dozen years later. The article is based on published sources.

**2809.** Lardner, James, ed. *Fast Forward: Hollywood, the Japanese, and the Onslaught of the VCR*. New York: W. W. Norton & Company, 1987.

This book, written in 1987, attempts to trace the origins and growth of video cassette recorder. Lardner argues that "today the superiority of the Japanese in the home VCR field is so overwhelming that no American manufacturer even bothers to try making such a product; instead, all the big American electronics companies -- RCA, Zenith, General Electric, and the rest -- buy Japanese-made VCRs and add their nameplates to them." (11) Lardner gives space to Motion Picture Association of America President Jack Valenti's campaign against VCRs and his plan for charging royalties for VCRs use. The work also discusses Congress's efforts to deal with the problems of piracy and copyright posed by the VCR. The text of this work runs 328 pages. A "Sources" section (pp. 329-32) gives only barest listing of sources used in each of the 23 chapters (there are no footnotes or endnotes in the traditional sense). The book does have an index.

**2810.** Larner, Edgar, ed. *Practical Television*. New York: D. Van Nostrand Co., 1928.

**2811.** Larrabee, Don. "Violence in Movies: Sen. Smith's Crusade." *"MST"* June 23, 1968 1968, sec. D: D-7.

This article deals with Maine Senator Margaret Chase Smith's attack on violence in movies, television, and TV advertising. Smith managed to get the U.S. Senate to hold hearings in 1968 on classifying motion picture entertainment. A copy of this article is in the Margaret Chase Smith Papers, Margaret Chase Smith Library, The Northwood Institute, Skowhegan, ME.

**2812.** Larson, Eric D., Marc H. Ross, and Robert H. Williams. "Beyond the Era of Materials." *The Materials Revolution: Superconductors, New Materials, and the Japanese Challenge*. Ed. Tom Forester, ed. Cambridge, MA: MIT Press, 1988. 141-59.

The authors try to place the materials revolution into historical and world perspective. They "identify a 'cycle' of demand for materials and argue that economic growth is no longer accompanied by increased consumption of basic materials. Indeed, we are moving from an Age of Materials to an Age of Information, this

fundamental and perhaps irreversible shift being brought about by materials substitution, design changes, saturated markets, and a shift to high-tech goods with a low materials content."

At the time of this article, Larson and Williams were at Princeton's Center for Energy and Environmental Studies, while Ross was at the Argonne National Laboratory and the University of Michigan. Their article first appeared in *Scientific American* (June 1986). Critiques of their position can be found in the October, 1986 issue of *Scientific American*.

**2813.** Lasswell, Harold D., ed. *Propaganda Technique in World War I*. Cambridge, MA: MIT Press, 1971.

Originally published in 1927 in London under the title *Propaganda Technique in the World War*, Harold Lasswell's classic study remains insightful and fresh to this day. Lasswell (1902-1978), who was a University of Chicago professor, systematically explains the methods of propaganda used in war. He elucidates how propaganda can help mobilize a citizenry to war. Propaganda is, in fact, a necessary component of victory.

Lasswell begins *Propaganda* by explaining that his book is not overly driven by theory. He is informed by theories but does not rely on them. This explains why the book is still cherished by advertising professors. Theories come and go, but well-written history, informed by timeless logic, lasts for decades.

Relying on letters, biographies, House of Commons records, U.S. Congressional Records, and popular articles, he tells the story of how propaganda operated during World War I. Propaganda was so important to America that Woodrow Wilson proofed the propaganda and decided on the themes that it would address. The Germans, who were slow to recognize the significance of modern propaganda, nevertheless came to understand that it played a significant part in their defeat during World War I.

In effective propaganda, the enemy country, Lasswell says, should be depicted as vile and despicable, as satanic. Atrocities (real or imagined) committed by its leaders need to be invoked because it is easier to hate a person than an entire nation. Only after these propaganda techniques are used, can a nation mobilize behind the war effort.

Propaganda during World War I was aimed at specific groups, with a focus on providing different messages for different religious groups (Jews, Catholics, Protestants). Each group felt that they were fighting for their god and their beliefs. Also, high status and low status people received different propaganda because they were swayed by different appeals.

Overall, Lasswell's book transformed the conception of war as simply a battle of military might, into a duel in the psychological minefield.

**-Hallie Lieberman**

**2814.** Lastra, James, ed. *Sound Technology and the American Cinema: Perception, Representation, Modernity*. New York: Columbia University Press, 2000.

Lastra places technological change in the film industry in the larger context of changes in communication technology going back to the early nineteenth century. He argues that there is nothing inherent, or essential, in the technology that inevitably dictates it will shape social change. Rather, pragmatic, historical and contingent factors are always the determinative factors. The book looks at the phenomenon of modernity, which it defines as temporal and spatial displacement, and seems to conclude that film is the quintessential modern industry. Mostly secondary sources are used.

**--Gordon Jackson**

**2815.** Laszlo, Andrew. "Recent Trends in Location Lighting." *American Cinematographer* 49.9 (1968): 666-68, 696-97.

This article discussing recent trends in lighting. Cinematographer Andrew Laszlo notes that more and more cinematographers are being forced "to move out of the studio into real locations." (666) Some time is spent on discussing the movies "Popi" (1969), starring Alan Arkin, filmed in Spanish Harlem in New York; "One Potato, Two Potato" filmed in a 150-year old farmhouse; and "The Night They Raided Minsky's" (1968), directed by William Fridkin and starring Jason Robards, Jr. Laszlo describes the lighting and camera work used to capture on film poverty in Spanish Harlem where the set was a that of a Puerto Rican's home: "The desired photographic effect is that of a dingy, unglamorous apartment. The crumbling walls, shabby furniture, cramped space and so forth all indicate poverty of the worst kind." (668)

Laszlo makes an interesting commentary at the outset on cinematography earlier in the century. The cameraman's "lens ... had three stops on it. One was about F/5.6 for overcast, one about F/8 for sunshine and one which had no F value, was called 'Florida.'" (666)

**2816.** Latham, James. "Technology and 'Reel Patriotism' in American Film Advertising of the World War I Era." *Film & History* 36.1 (2006): 36-43.

James Latham examines seven advertisements for war films during World War I. "Most of these advertisements promoted films exhibited in the latter years of World War I," the author writes, "when the United States and its film industry were fully engaged in the war; other ads emphasized certain issues that were of special concerns to exhibitors, such as war taxes on theater admissions." (36) The advertisements supported the American war effort and publicized new technologies used during the war (e.g., submarines, airplanes, radios, chemical weapons, machine guns). The ads and the films also "valorized the medium of cinema, itself a modern form of communication and a powerful technological weapon that served 'our' interests. Ads touted the capacity of cinema to provide news or spectacular images from the war with greater verisimilitude than any other medium. They vaunted cinema's ability to advocate the war effort -- how cinema could portray the leaders, heroes, villains, and victims of the war in ways that served government interests. Cinema was likened to weapons such as the machine gun, with the information and persuasive content of film images being as powerful as bullets in combating the enemy. Ads also touted cinema as a respite from the war, providing escapist entertainment that rejuvenated war-weary spirits. As providers of this powerful new medium, local exhibitors were encouraged to see themselves not simply as merchants but as actively serving both their local communities and the country." (36)

Some ads implied the rapidly improving technology of cinema could "capture moving images from anywhere for geographically dispersed audiences to see up close, safely, and conveniently at local movie theaters...." (37) Latham argues that there was a level of cooperation between the ads, newsreels, and print media (e.g., newspapers) in informing the public. The advertisements and films during the war enabled the movie industry, and especially theaters, "to become integrated with the fabric of American life by providing entertainment, information, and places for communities to gather, which in turn facilitated economic growth and stability for the film industry." (39)

**2817.** Launius, Roger D. "NASA Retrospect and Prospect: Space Policy in the 1950s and the 1990s." *Technohistory: Using the History of American Technology in Interdisciplinary Research*. Ed. Chris Hables Gray, ed. Malabar, FL: Krieger Publishing Company, 1996. 215-32.

This essay explores "the role of analogy in space policy in the 1950s and the 1990s." It examines the part played by ideas about adventure and discovery during the 1950s, as well as popular beliefs about space travel. The author notes that "the decade following World War II brought a sea change in perceptions, as most American went from skepticism about the probabilities of space flight to an acceptance of it as a near-term reality." Launius discusses how consideration of foreign policy and national security influenced the debate during the 1950s. During the 1990s, the debate over space policy reflected the declining influence of the frontier metaphor in public discussions. There was a widening gap between popular beliefs about space flight and reality. National security

and foreign policy are again related to the debate. He argues that by the 1990s, the "gap between reality and popular ideas of space flight" was so great "that a new campaign will be required to link the two once again."

**2818.** Laver, Murray, ed. *Information technology: agent of change*. Cambridge, Eng.: Cambridge University Press, 1989.

Although this work as a whole is of marginal value, its pages on privacy consider what should be respected in this realm relative to information technology.

**2819.** Lavery, David. "From Cinescape to Cyberspace: Zionists and Agents, Realists and Gamers in *The Matrix* and *eXistenZ*." *Journal of Popular Film & Television* 28.4 (2001): 150-57.

See filed under *Film & Television* articles (2001)

**2820.** Lawson, W. P. "The Miracle of the Movie." *Harper's Weekly* 60 (1915): 7-9.

The article says that "Perhaps the greatest obstacle in the way of fully realizing the true importance of the film story as a social force and the consequent need of an adequate and uniform system of regulation is the overnight, mushroom growth of the industry. Any one old enough to vote is old enough to remember when the movie was not. As a business we may say that the film is scarcely adolescent; fourteen going on fifteen might be termed its age." (7)

The movie's rapid development in recent years has been astounding. It sees 1907 as an important year in the industry's development when Thomas Edison "established his patents and licensed a number of other companies...." (7) Lawson says that "The development of the movie during the past eight years is a phenomenon which should impel ancient Aladdin -- if he knows about it -- to turn over in his grave. It is without parallel or comparison. It would challenge the elasticity of the imagination were there not the facts to chain us to actuality. In 1914, up to the beginning of December, American manufacturers have turned out no less than ten thousand separate reels of negative film from each of which reels thirty five 'positive' copies, on an average, are made. The standard reel is 1000 feet long, which makes 360,000,000 feet of film all told, including both the originals and copies! About 68,000 miles of motion pictures -- enough to go round the globe a little less than three times. In one year less a month!" (7)

Lawson estimates that there are between 17,000 and 18,000 movie theaters which are attended by 10 million people each day. (8)

The movie industry "ransacks the corners of the earth for sensations, it digs into the grave of the buried past, it searches every nook and cranny of life for new and interesting material. Its scope is as broad as the interests and occupations of mankind." (8)

As for film's influence, Lawson says, "Is it any wonder that this ubiquitous visitor to all homes and all minds and all hearts should be credited by the discerning with a vast actual and potential power for good or evil, with a supreme influence upon public sentiment and public morality?" (8) The author then discusses the National Board of Censorship and its efforts to regulate films. Quoting an anonymous member of the Board who comments on the audience's reaction watching a film based on a Victor Hugo story: "...Suddenly the play began. The great dream of Victor Hugo lived again before their eyes. They were caught up in the sweeping movement of the story and carried along like leaves on the wind by the emotions the living shadows before them so vividly delineated.'..." (8)

Lawson comments on the educational power of movies. "Those who are educated by the movies are educated through their hearts and through their sense impressions, and that sort of education sticks. Every person in an audience has paid admission and for that reason gives his attention willingly. He knows he is not to be lectured for his soul's good, or patronized in any way. He knows that the movie seeks his suffrage and lives or dies by the

motion of his imperial thumb. Therefore he gives it his confidence and opens the window of his mind. And what the movies says sinks in." (9)

**2821.** Lazan, Stanley. "Photographing Paintings in Color for Television." *American Cinematographer* 46.6 (1965): 373-75.

This article, by the director of photography at WGN-TV in Chicago, discusses a WGN-TV program, "Point of Contact," that used color to interpret modern art to lay people. It notes that perhaps 10 percent of the public then "accepted modern art as having a place alongside traditional art." (373) The article covers the efforts at lighting to give the painting the truest color for TV. Lighting played a large part in how painting looked on film. The author borrows a phrase from John Alton, "painting with light" (375). "Lighting brought out color variations on film which were not visible otherwise," Lazan said. (374) The article says that "experimental lighting was necessary for each painting in the production." (375) The author says that WGN was committed to having about 60 hours a week of color programming (in 1965).

**2822.** Lazarsfeld, Paul F., ed. *Radio and the Printed Page: An Introduction to the Study of Radio and Its Role in the Communication of Ideas*. New York: Duell, Sloan & Pearce, Inc., 1940.

In 1937 the Rockefeller Foundation provided a grant to Princeton University for the purpose of studying the role of radio and its effect on listeners in the United States. An Office of Radio Research was created with Paul Lazarsfeld serving as the director. From this project came one group of studies that related radio to other media, especially newspapers and books. Lazarsfeld's book grew out of discussions of the first progress report from these studies. This 354-page book deals with the educational aspects of radio, why people choose to listen to the radio, how radio affects the reading of newspapers and books, and how radio promotes reading.

-- Jeanie Geurink

**2823.** Le Pontis, Leon. "The Telectroscope." *Scientific American Supplement* 35 (1893): 14546-47.

**2824.** Leach, Bernard and John Shutt. "Chips and Crisps: Labor Faces a Crunch." *The Information Technology Revolution*. Ed. Tom Forester, ed. and intro. Cambridge, MA: MIT Press, 1985. 480-95.

This study of the cereal and snacks industry in northwest England points to the problems facing trade unions as they try to resist technological change. This paper was presented to the annual meeting of the British Association for the Advancement of Science at the University of Sussex, England in August, 1983, and it was first published in the Symposium's proceedings, *New Technology and the Future of Work* (London: Frances Pinter, 1984).

**2825.** Leach, William, ed. *Land of Desire: Merchants, Power, and the Rise of a New American Culture*. New York: Pantheon Books, 1993.

Leach maintains that "From the 1890s on, American corporate business, in league with key institutions, began the transformation of society into a society preoccupied with consumption, with comfort and bodily well-being, with luxury, spending and acquisition, with more goods this year than last, more next year than this. American consumer capitalism produced a culture almost violently hostile to the past and to tradition, a future-oriented culture of desire that confused the good life with goods. It was a culture that first appeared as an alternative culture--or as one moving largely against the grain of earlier traditions of republicanism and Christian virtue--and then unfolded to become the reigning culture of the United States. It was the culture that many people the world over soon came to see as *the* heart of American life."

Leach argues that the rise of consumer culture had important implications for public life and democracy. "Indeed, the culture of consumer capitalism may have been among the most nonconsensual public cultures ever

created, and it was nonconsensual for two reasons. First, it was not produced by "the people" but by commercial groups in cooperation with other elites comfortable with and committed to making profits and to accumulating capital on an ever-ascending scale. Second, it was nonconsensual because, in its mere day-to-day conduct (but not in any conspiratorial way), it raised to the fore only one vision of the good life and pushed out all others. In this way, it diminished American public life, denying the American people access to insight into other ways of organizing and conceiving life, insight that might have endowed their consent to the dominant culture (if such consent were to be given at all) with real democracy."

**2826.** Leach, William R. "Transformations in a Culture of Consumption: Women and Department Stores, 1890-1925." *Journal of American History* 71.2 (1984): 319-42.

Leach maintains that department stores had a great influence on the lives of women during the 1890s and early twentieth century. They helped to liberate women from self-denial and repression. Department stores helped to create a new culture of consumption and became "theatrical havens" where goods assumed new life and meaning.

Leach writes that "The culture of consumption was an urban and secular one of color and spectacle, of sensuous pleasure and dreams. It subverted, but never overturned, the older mentality of repression, practical utilitarianism, scarcity, and self-denial. It slowly encompassed service and comfort as desirable goals, intermingling competition and cooperation, blurring the lines between work and leisure." This culture of consumption transformed women who worked, and middle-class women who shopped and spent money in the department stores.

The new media of the late-nineteenth century found full expression in department stores. "'The effects of color,' wrote journalist Gail Hamilton in 1873, 'bring an exquisite enjoyment which scarcely anything else equals'" Artificial and natural lighting transformed stores into "theatrical havens" that both depended on commodities and that at the same time, transcended them .

**2827.** Leacock, Richard. "[Interview, Aug. 13, 1970]." *Documentary Explorations: 15 Interviews with Film-Makers*. Ed. Levin, G. Roy. Garden City, N. Y.: Doubleday & Company, Inc., 1971. 195-221.

Documentary filmmaker Richard Leacock gave this interview at his home in Cambridge, MA, Aug. 13, 1970. Preceding it is a condensed version of "Dogma of One Film-Maker" that Leacock wrote for the screening of his films at MIT in 1969. In it, he says that "with the advent of sound, far from being freed, we were paralyzed by the complexity and size of equipment. We still went out to the real world and proceeded to destroy, by our own impact, the very thing we went to record." (195-6)

**2828.** Lears, T.J.Jackson. "The Concept of Cultural Hegemony: Problems and Possibilities." *American Historical Review* 90 (1985): 567-93.

Lears writes that Antonio Gramsci (1891-1937) "can inspire fresh thought in historians from a variety of intellectual traditions. By clarifying the political functions of cultural symbols, the concept of cultural hegemony can aid intellectual historians trying to understand how ideas reinforce or undermine existing social structures and social historians seeking to reconcile the apparent contradiction between the power wielded by dominant groups and the relative cultural autonomy of subordinate groups whom they victimize."

**2829.** Lears, T. J. Jackson, ed. *Fables of Abundance: A Cultural History of Advertising in America*. New York: Basic Books, 1994.

Lears writes that in early 20th century in the United States corporate advertising "brought a disembodiment of abundance imagery, as the carnivalesque celebration of fleshly excess was streamlined into an exaltation of industrial efficiency, and the process of productivity became a model for the organization of everyday life. Even then, older counter tendencies survived in the margins of the commercial vernacular. But on the whole, twentieth

century advertising iconography redefined the source of abundance from the fecund earth to the efficient factory.”

**2830.** ---. "From Salvation to Self-Realization." *Culture of Consumption: Critical Essays in American History, 1880-1980*. Ed. Richard Wightman Fox and T.J.Jackson Lears, eds. New York: Pantheon Books, 1983. 3-38.

Lears writes that “‘On or about December 1910,’ Virginia Woolf once said, ‘human character changed.’ This hyperbole contains a kernel of truth....The older culture was suited to a production-oriented society of small entrepreneurs; the newer culture epitomized a consumption-oriented society dominated by bureaucratic corporations.”

“The shift toward sensational tactics for attracting attention was accelerated by a broader movement from print to visual modes of expression. Technical advances in photography, film, and printing promoted a proliferation of images and made an exclusively verbal medium seem dull by comparison....Advertising was part of a new visual environment, where innumerable images jostled for the attention of a mass audience.”

**2831.** ---, ed. *No Place of Grace: Antimodernism and the Transformation of American Culture, 1880-1920*. New York: Pantheon Books, 1981.

While technology is not the focus of Lears' book per se, it does provide context to the changing cultural landscape in American between 1880 and 1920. These were years when the United States was transformed by the Industrial Revolution and Lears examines the opposition to modernism during this period.

**2832.** Lears, T.J.Jackson. "Some Version of Fantasy: Toward a Cultural History of American Advertising, 1880-1930." *Prospects* 9 (1984): 349-405.

This article examines how the creators of advertisements view themselves and their creations in relation to modern civilization. “Even in the early years, celebrants and critic alike sensed that national advertising was more than merely a way of selling goods; it was a cultural force. In part, it helped to homogenize the editorial and news content of journalism. From Upton Sinclair to David Potter, commentators noted the power advertisers exerted over the magazines and newspapers that were increasingly dependent on advertising revenue for their survival....For the cultural historian the significance of advertisements is more ambiguous: They were less a ‘true mirror’ than one of the fun-house variety. Yet they did constitute a pervasive new world of words and images, and there was some relationship between that imaginary realm and the American culture generally.”

**2833.** Lears, T. J. Jackson. "Uneasy Courtship: Modern Art and Modern Advertising." *American Quarterly* 39.1 (1987): 133-54.

This article considers the tension between modern advertising and art, both of which have different social functions. Under the capitalist system, art is devoured by the advertising. Lears suggests that “Historians of art in advertising might ponder the sex life of insects. The male praying mantis approaches the female warily. A successful leap means he can pass on his genes to the next generation, then, with luck, slip away unharmed. If he misses or is detected too soon, he is likely to lose his limbs or his head. A headless mantis can perform sexual feats undreamt of by the whole insect; he becomes a technically superb mating machine--until copulation is over and the female devours him completely. The sexual cannibalism of mantises illuminates a century of uncertain courtship between artist and advertiser.”

This article appeared in a special issue of the *American Quarterly* devoted to "Modernist Culture in America."

**2834.** Lebow, Irwin, ed. *Information Highways and Byways: From the Telegraph to the 21st Century*. New York: IEEE Press [The Institute of Electrical and Electronics Engineers, Inc.], 1995.

This book has been written for anyone interested in learning about the information revolution regardless of their technical expertise.

"Communications is in the midst of a revolution," Lebow writes. "It is one of those revolutions where you know something important is happening even though you cannot tell exactly what it is.

Understanding these developments involves a knowledge of not only technological inventions, but of entrepreneurship and litigation, the "three-stranded fabric" out of which communication history evolved.

In considering the years from the 1840s to the present, the major change in communication "has been to replace transportation by electricity as the vehicle for transferring information from one place to another. The overall effect has been to bring people and events together without requiring their physical presence...."

Lebow begins with Samuel Morse ("The American Leonardo") and moves (in Part II) to wireless and radio broadcasting. Part III deals with the computer, the transistor, the computer chip, and ARPANET. Part IV discusses digitalization, media convergence, and the information infrastructure of the twenty-first century.

**2835.** ---, ed. *Understanding Digital Transmission and Recording*. New York: Institute of Electrical and Electronics Engineers, Inc.

Lebow writes that "digital transmission first hit the big time in the early 1980s with the introduction of the compact disc. Although it had been used with increasing frequency in various specialized applications during the thirty years or so prior to the coming of the CD, it remained well behind its analog predecessor as a factor in the commercial market.

"The speed by which the digital CD relegated the analog record to a historical curiosity was nothing short of spectacular. But to communications engineers this marketplace success was no more spectacular than the way the CD system became the long-sought blockbuster application of Claude Shannon's information theory. Many of us found it ironic that these first mass-produced embodiments of Shannon's theory were found in our living rooms instead of in more conventional communications environments."

This work also discusses telephone and radio communication, and offers a cogent history of audio recording. In addition, Lebow discusses digital communication and its connection with computers. This book is a volume in the IEEE Press's *Understanding Science & Technology Series*.

**2836.** Lederer, Laura, ed., ed. *Take Back the Night: Women on Pornography*. New York: Morrow, 1980.

This book is one of several works written by feminists during the late 1970s and early 1980s attacking pornography, arguing that it degraded women and led to sexual discrimination. These works appeared at a time when technological innovations such as cable television and satellite TV (and soon VCRs) were making pornography much more available to a wider public.

**2837.** Lee, Agnes. "Moving Pictures." *Current Opinion* 60.2 (1916): 130.

This poem ends with the following lines: "Rekindled are the fires of Akbar's tents./ Strange moons have silvered stranger continents./ Forsaken gods implore us./ Legended river, peak, and island-girth, / And all the reaches of the realms of earth / Are vital now before us./ But Mystery, dear Mystery, lies dead."

**2838.** Lee, Chin-Chuan, ed. *Media Imperialism Reconsidered: The Homogenizing of Television Culture*. Beverly Hills, CA: Sage Publications, 1979.

This 276-page work is based on the author's 1978 Ph. D. thesis at the University of Michigan.

By 1979, the American global media hegemony had a half-century history. The American communication system, dominated by commercialization and free enterprise, stood in contrast to the then two other major



communication systems: the communist-controlled system in the Soviet Union, and the public-authority system in Great Britain. "Hollywood motion pictures, broadcasting, news agencies, news magazines, advertising, media professionalism and ideology, and most recently satellite communications – all have been and continue to be under American dominance." (23-24)

Third World nations (supported by UNESCO) were attempting to alleviate the domination of Western news-gathering and dissemination by approving "a work plan for the biennium 1977-1978 to study (1) the concept of "free and balanced flow of information"; (2) the processing of news from international news agency sources; and (3) the content of imported television programs, the reasons for such importations, and their social and technical implications." (24)

In this work, "media imperialism" refers to: (1) television program exportation to foreign countries; (2) foreign ownership and control of media outlets; (3) transfer of the "metropolitan" broadcasting norms and institutionalization of media commercialism at the expense of "public interest"; and (4) invasion of capitalistic world views and infringement upon the indigenous way of life in the recipient nations. (68)

--Amy Chu

**2839.** Lee, Robert, ed. *Television: The Revolution*. New York: Essential Books, 1944.

**2840.** Lefèvre, Bruno. "The Impact of Microelectronics on Town Planning." *The Microelectronics Revolution: The Complete Guide to the New Technology and Its Impact on Society*. Ed. Tom Forester, ed. and intro. Oxford, Eng.; and Cambridge, MA: Basil Blackwell Publisher; and MIT Press, 1980. 473-87.

The author, who at the time was an independent planning consultant based in Paris, suggests here that microelectronics could make possible decentralization of social activity and help to "mop up regional unemployment and greatly improve accessibility to education. It could also lead to dramatic reduction in travel time and transport costs and reduce the pressures on cities." This paper originally appeared in *Impact of Science on Society*, Vol. 27 (No. 2, 1977).

**2841.** Leff, Leonard J. "The Breening of America." *PMLA: Publications of the Modern Language Association of America* 106.3 (1991): 432-45.

This article provides a picture of Joseph Breen that is more complex than that found in many histories of film censorship. Leff notes that Breen was adept at reading his audience and that he sometimes reacted to events in Hollywood more as a public relations man than as an Irish Catholic (e.g., 435). Leff notes that Breen did much to bring films into the mainstream of American life and that many of the studios executives valued his leadership.

**2842.** Leff, Leonard J. , and Simmons, Jerold L., eds. *The Dame in the Kimono: Hollywood, Censorship, and the Production Code from the 1920s to the 1960s*. New York: Grove Weidenfeld, 1990.

This work was one of the first books on movie censorship to use the Production Code Administration Files, which contains material on about 20,000 motion pictures. It exams "eleven 'tough cases'" -- the films *Dead End*, *Gone With the Wind*, *The Outlaw*, *The Postman Always Rings Twice*, *The Bicycle Thief*, *Detective Story*, *A Streetcar Named Desire*, *The Moon Is Blue*, *The French Line*, *Lolita*, and *Who's Afraid of Virginia Woolf?* The work also provides information about Will H. Hays, Joseph Breen, Geoffrey Shurlock, and Eric A. Johnston.

**2843.** Leibman, Nina C., ed. *Living Room Lectures: The Fifties Family in Film and Television*. Austin: University of Texas Press, 1995.

Leibman explains the scope and subject matter of her book as follows: "The introduction of television significantly transformed American cultural life and reorganized American entertainment and its central genres, an

impact felt most strongly from the mid-1950's through the early 1960's. During this time the three major networks established and extended their dominance of the broadcasting structure; the major film studios entered the television production field and became the primary suppliers of television product; production personnel traversed the slippery slope back and forth from the large-screen medium to the small; television viewing reached its most widespread penetration; and schedules, rating practices, and regulatory forces were formalized into a normative process that would last through the cable revolution of the 1980's." Leibman's objective "is to provide insight into the competitive and cooperative strategies of the film and television industries in the late 1950's and early 1960's by conducting a dual examination of the industries' material and textual practices." In the first half of the work he analyzes the motion picture and TV industries in the contexts of their "structural identities," regulation, and ideas about audiences. In the second half he discusses "a link between these practices and their textual outcomes by analyzing the representation of American family life within one of the decade's most popular genres, the family melodrama. I do so by organizing the wealth of domestic melodramas produced during this period according to consistent thematic and stylistic preoccupations, then explaining these narrative tendencies as necessitated by the complementary requirements of the film and television industries."

**2844.** Lemonick, Michael D., with Thomas McCarroll, J. Madeleine Nash, and Dennis Wyss. "Superconductors! The Startling Breakthrough That Could Change Our World." *The Materials Revolution: Superconductors, New Materials, and the Japanese Challenge*. Ed. Tom Forester, ed. Cambridge, MA: MIT Press, 1988. 35-39.

This article, written by a journalist, first appeared in *Time* (May 11, 1987). The editor of this volume, Tom Forester, called it "the best popular account ... of the search for superconductivity...." Recent breakthroughs had occurred in this field in late 1985, but had not been picked up by the press until a meeting at the New York Hilton in March, 1987.

**2845.** Leonard, Thomas, ed. *News for All: America's Coming-of-Age with the Press*. New York: Oxford University Press, 1995.

Leonard discusses newspaper reading and the growth of national consciousness. In general, this is a highly readable book that has original things to say about newspapers and the nature of news.

**2846.** Leonard, Thomas C., ed. *The Power of the Press: The Birth of American Political Reporting*. New York: Oxford University Press, 1986.

This solidly researched and clearly written work discusses the growth of the press from the colonial period into the early twentieth century. It considers the increasingly powerful role the press played in American political life. He treats Thomas Nast and political cartoons, Joseph Pulitzer, and the muckrakers during the Progressive Era. Leonard discusses the impact of photography and other forms of visual communication on the newspaper press.

**2847.** Lesk, Michael. "Going Digital." *Scientific American* 276.3 (1997): 58-60.

The author says that electronic libraries will make the Internet of today "pale by comparison." Librarians, he says, see three advantages in going digital. 1) Fragile and rare materials can be better preserved while at the same time giving scholars wider access to such documents. 2) Digital documents are more convenient. They can be retrieved much faster and multiple readers can use simultaneously the same work. 3) Digital material occupies far less space than paper documents -- "millimeters of space on a magnetic disk rather than meters on a shelf." Yet converting historical records to digital format will take enormous time and expense, and copyright issues will be difficult obstacles to overcome.

**2848.** Lessing, Lawrence, ed. *Man of High Fidelity: Edwin Howard Armstrong*. Philadelphia: Lippincott, 1956.

**2849.** Lessuk, Jonathan David. "Explaining Regulatory Decision Making at the Federal Communications Commission: The Regulation and Deregulation of Cable Television." University of California, Los Angeles, 2003.

Abstract for this Ph. D. thesis from UMI ProQuest Digital Dissertations: "Over the course of two decades, the Federal Communication Commission (FCC) struggled to develop a regulatory framework for a new communications technology known as cable TV. Cable TV emerged in response to unmet consumer demands for clearer television reception and more viewing alternatives. By the late 1950s, conflicts between television broadcasters and cable systems arose because cable systems began 'importing' and retransmitting to their subscribers broadcast signals from distant television stations. Efforts by cable systems to increase program choices created competitive pressures for viewing audiences between local stations and the imported stations. Broadcasters also claimed that cable systems were engaging in 'unfair competition' because under then existing law cable systems could retransmit programming without incurring any copyright liability. Despite the complaints of broadcasters, the FCC at first declined to regulate cable TV. Between 1966 and 1972, however, on the grounds that the unrestricted development of cable would undermine the locally oriented over-the-air television system, the FCC instituted a complex series of regulations for cable systems designed to limit and direct their growth. By 1980, almost all of these rules had been either repealed by the FCC or overturned by the courts. The FCC had concluded that broadcasters did not require protection from cable to survive, prosper, and serve the public. No approach to regulatory behavior emphasizing a single vantage point is adequate for explaining why the FCC first regulated and then deregulated cable TV. A conceptual framework is developed to facilitate the analysis of FCC decision making from three different vantage points. Regulatory decisions can be understood to varying degrees as either (1) the product of agency goal directed behavior, (2) goal directed behavior constrained by organizational processes, or (3) goal directed behavior constrained by the preferences of external political institutions. Using both published and unpublished government documents, a wide array of secondary sources, and interviews with key FCC officials, this study demonstrates that each vantage point makes a necessary contribution to explaining the development of the cable TV regulatory framework. Several modest generalizations are proposed concerning the conditions most likely associated with constrained versus unconstrained agency decision making.

**2850.** Lev, Peter, ed. *Transforming the Screen: 1950-1959*. Vol. 7. New York: Charles Scribner's Sons', 2003.

This book is Volume 7 in Scribner's *History of the American Cinema* series, edited by Charles Harpole. This book is the work of several people. Lev has written chapters that include: Chapter 1 -- The American Film Industry in the Early 1990s; Chapter 2 -- Genres and Production Trends, 1950-1954; Chapter 4 -- Censorship and Self-Regulation; Chapter 5 -- Technology and Spectacle; Chapter 7 -- Hollywood International; Chapter 9 -- The Film Industry in the Late 1950s; and Chapter 10 -- Genres and Production Trends, 1955-1959.

Other contributors to the volume include: Janet Wasko, who wrote Chapter 6 (Hollywood and Television in the 1950s: The Roots of Diversification); Victoria O'Donnell, who wrote Chapter 8 (Science Fiction Films and Cold War Anxiety); Jack C. Ellis, who wrote Chapter 11 (American Documentary in the 1950s); and Greg S. Fuller, who wrote Chapter 12 ('Unquiet Years': Experimental Cinema in the 1950s).

Lev's Chapter 5 on technology and spectacle deals with the use of color in films, 3-D, Cinerama, CinemaScope, VistaVision, Todd-AO, and the Widescreen revolution of the 1950s.

**2851.** Levidow, Les and Kevin Robins, eds., ed. *Cyborg Worlds: The Military Information Society*. London: Free Association Books, 1989.

This collection of essays, some previously published in journals, considers the connection between new technology and the military. Paul N. Edwards writes about "The Closed World: Systems Discourse, Military Policy and post-World War II US Historical Consciousness," a piece published in *AI and Society*, 2 (July 1988). Other essays in this volume include: Douglas D. Noble, "Mental Material: The Militarization of Learning and Intelligence in US Education"; Chris Hables Gray, "The Cyborg Soldier: The US Military and the Post-Modern Warrior"; Dennis Hayes, "The Cloistered Work-Place: Military Electronics Workers Obey and Ignore"; Vincent Mosco, "Strategic

Offence: Star Wars as Military Hegemony"; Tom Athanasiou, "Artificial Intelligence, Wishful Thinking and War"; and Les Levidow and Kevin Robins, "Towards a Military Information Society?"

**2852.** Levin, G. Roy, ed. *Documentary Explorations: 15 Interviews with Film-Makers*. Garden City, N. Y.: Doubleday & Company, Inc., 1971.

This work begins with a short history of documentary filmmaking and then moves to interviews with the makers of documentaries in Great Britain (Basil Wright, Lindsay Anderson, Richard Cawston, Tony Garnett and Kenneth Loach), France (Georges Franju, Jean Rouch), Belgium (Henri Storck), and the United States (Willard Van Dyke, Richard Leacock, D. A. Pennebaker, Albert and Dvaid Mysles, Arthur Barron, Frederick Wiseman, Ed Pincus, Michael Shamberg, and David Cort). In this work, French filmmaker Jean Rouch talks about the "essential revolution" (133) brought by 16mm cameras which were cheaper and more mobile. They gave filmmakers greater ability to capture real-life activities. The American documentary maker Richard Leacock recalled that "with the advent of sound, far from being freed, we were paralyzed by the complexity and size of equipment." (195-6)

**2853.** Levin, Jack. "Sex-Related Themes in The Underground Press." *Technical Report of The Commission on Obscenity and Pornography: Volume IX: The Consumer and the Community*. Vol. 9. Washington, D. C.: U. S. Government Printing Office, 1972. 89-97.

The author selected "a single issue of each [Underground Press Syndicate] periodical from every second month in the period from September 1967 to August 1968." (90) "Despite implicit and explicit acceptance of unconventional sexual practices and standards, there was also some emphasis on the negative aspects of sexual intercourse (such as venereal disease) and upon the availability of medical services for sex-related health problems" in these underground publications. "Several sex-related articles in the underground papers involved erotic art and literature, particularly movies, books, and plays in which sex played a dominant role...." (95)

**2854.** Levinson, Paul, ed. *Cellphone: The Story of the World's Most Mobil Medium and How It Has Transformed Everything!* New York: Palgrave Macmillan, 2004.

This 214-page book offers an accessible account of the cellphone, setting this invention into historical context. Of particular interest is the author's discussion of the impact of digitization on telephone use and how the cellphone has been used in war by journalists and others. The work also has an interesting annotated bibliography (181-214).

**2855.** ---, ed. *Digital McLuhan: a guide to the information millennium*. London and New York: Routledge, 1999.

Levinson became personal friends with Marshall McLuhan about the time he finished his Ph.D. in 1979. He tends to be more optimistic about modern media than others who have been influenced by McLuhan, such as Neil Postman and Joshua Meyrowitz. Levinson sees the Internet "poised to trump" other media "because the Internet is making content of them all.... The evidence and implications of the Internet as this giant medium of media will be among the continuing themes of this book."

This work discusses McLuhan's theories. In chapter 3, "Net Content," Levinson considers the well-known phrase "the medium is the message," and argues that McLuhan did not mean to suggest that the content convey by a medium was unimportant. Chapters 11-13 "consider how digital facility with information may be changing our very notion of 'best,' and how it relates to our interconnected conceptions of work, play, and art." Chapter 12 discusses McLuhan's ideas about how technologies that become outmoded also become art forms. In chapter 15, "Spirals of Media Evolution," the author deals with four questions that McLuhan used to evaluate the influence of any medium: "What aspect of society or human life does it enhance or amplify? What aspect, in favor or high prominence before the arrival of the medium in question, does it eclipse or obsolesce? What does the medium retrieve or pull back into center stage from the shadows of obsolescence? And what does the medium reverse or flip into when it has run its course or been developed to its fullest potential?"

**2856.** ---. "Millennial McLuhan: Clues for Deciphering the Digital Age." *Chronicle of Higher Education* XLVI (1999): B10-B11.

The author, a follower of Marshall McLuhan, says there are four questions we might ask of a medium to help us evaluate its significance: "(1) What does it enhance or amplify in the culture? (2) What does it make obsolete, or push out of a position of prominence? (3) What does it retrieve from the past? (4) And what does the medium 'reverse into' or 'flip into' when it reaches the limits of its potential?"

**2857.** ---, ed. *The Soft Edge: a natural history and future of the information revolution*. London and New York: Routledge, 1997.

Chapters one and two deal with the alphabet, "the first digital medium," and printed authorship. Then chapters 4 through 10 introduce the photochemical- electronic aspects of the information revolution, "and follow their development and surprising results through the telephone, electric lighting, radio, and television to the doorstep of the computer age." Levinson also considers the phonograph and motion pictures. Chapters are devoted specifically to individual media: photography, telegraphy, telephones, electricity, and radio. Chapters 11 through 15 treat five aspects of the computer revolution: word processing, publishing online, hypertext, its implementation on the World Wide Web, and the roles played by icons and images in these processes. The final four chapters explore the future and examine such questions as: What is the future of paper? Levinson argues for stronger protections for intellectual property in the digital age. Chapter 19 deals with artificial intelligence and its possible threat to humankind. The final chapter is a reflection on human nature and its relationship to information technology.

The author, writing in 1997, concludes that he hope this book will call "attention to the uselessness and peril of the Communications Decency Act" of 1996.

**2858.** Levy, Leonard Williams, ed. *Blasphemy: Verbal Offense Against the Sacred, from Moses to Salman Rushdie*. New York: Alfred A. Knopf, 1993.

This work appeared shortly after Iranian religious leaders had issue a death warrant on writer Salman Rushdie. Levy a history of blasphemous libel going back to the fifth century B. C. This work provides a good introduction to efforts through history to censor blasphemous literature, a problem that grew in scope with the appearance of each new method of communication.

**2859.** Levy, Mark R., ed. *The VCR Age: Home Video and Mass Communication*. Newbury Park, CA: Sage Publications, 1989.

The essays in this collection vary in quality. Levy's Introduction gives an overview of the book and indicates that this work resulted from his being criticized by a reviewer of an article who claimed that he had not shown the importance of the VCR (why not study toasters, because they are also widely purchased, the reviewer had asked).

**2860.** Levy, Steven, ed. *Insanely Great: The Life and Times of Macintosh, the Computer That Changed Everything*. New York: Viking, 1994.

In many ways this books begins as an in-house history, and in many ways it remains that throughout, but it also contains interesting material on the development of computers through history and the backgrounds of the people at Macintosh in particular. One theme that emerges is that these people saw themselves as developing a form of communication that was as important as the printing press, a device that would alter civilization as we know it.

**2861.** Lewis, Chester M., and William H. Offenhauser, Jr., ed. *Microrecording: Industrial and Library Applications*. New York: Interscience Publishers, Inc., 1956.

In 1956, the authors wrote: "Within the last two decades microrecording has referred to something more than the mere materials and processes used to record images in miniature; it is now almost symbolic of the whole process of recording data in such form that the data, ideally, are immediately accessible to the user in the form in which he wants them at a price he can afford and is willing to pay." This book offers a good account of the state of microfilming in the mid-1950s. Chapters consider "The Microrecording Process," "Cameras," "Copies and Copying. Processing. Projection. Enlargement," "Readers," "Information Classification and Retrieval," and "Storage." Much of this work deals with the technicalities of this process. Pages 67-68 offer a brief history of microrecording, starting with the Franco-Prussian War.

**2862.** Lewis, Jon, ed. *Hollywood v. Hard Core: How the Struggle over Censorship Saved the Modern Film Industry*. New York: New York University Press, 2000.

The Motion Picture Association of America (MPAA), writes Lewis, "supervises the regulation of film content solely to protect studio products in the marketplace." (3) Lewis argues throughout this work that "the political and social utility of film censorship is altogether secondary to its economic function. Like other forms of industrial regulation, content censorship functions to secure the long-term health of the industry as a whole. That the content of so many films has been changed in service of such a corporate agenda reveals just how little art matters in the film business." (6) Lewis goes on to say that the "policing of images onscreen rarely concerns the images themselves, the morality of immorality of their content. It derives instead from concerns about box office, about how to make a product that won't have *problems* in the marketplace." (7)

Lewis examines the censorship of movie content, in the larger contexts of politics, law, and social history, and especially against the background of motion pictures as a very large business. He describes his writing style as "synchronous and elliptical," and says the book is "structured less like an academic history than a novel." (9)

The book's seven chapters develop the following themes: "How the Blacklist Save Hollywood"; "Collusion and Conglomeration in the Movie Business"; "What Everyone Should Know about the Motion Picture Code and Ratings"; "Hollywood v. Soft Core"; "Hollywood v. Hard Core"; "Movies and the First Amendment"; and "A Quick Look at Censorship in the New Hollywood."

This book discusses the Motion Picture Rating System in the context of Jack Valenti and the MPAA, but says little about the actual deliberations of the Classification and Rating Administration under the leadership of Richard Heffner between 1974 and 1994. This work is based largely on published sources. It has substantial notes (317-59) but no bibliography.

**2863.** Lewis, Peter H. "Business Technology: Advances in Film; Low-Budget Movies Get a High Gloss." *New York Times* Feb. 11, 1987 1987, sec. D: 6.

This articles notes that several low-budget movies were recently shot on 16mm film and unlike in the past when 16mm was used, these movies had a high quality look The movie mentioned included *My Dinner with Andre* (1981), *She's Gotta Have It* (1986), *My Beautiful Laundrette* (1985), and *Mother Teresa* (1987). The article discusses recent improvement in 16mm technology such as Eastman Kodak's advanced emulsion process.

**2864.** Lewis, W. David. "Peter L. Jensen and the Amplication of Sound." *Technology in America: A History of Individuals and Ideas*. Ed. Carroll W. Pursell, Jr., ed. Cambridge, MA: MIT Press, 1981. 000-00.

**2865.** Li, Suyuan, and Hu, Jubin, ed. *Chinese Silent Film History (Zhongguo wusheng dianying shih)*. Beijing, China: Zhong guo dian ying chu ban she, 1996.

This is a monograph on the history of Chinese silent film examines the period from 1896 to 1936. It begins with the introduction of silent films from the Europe and the United States through Hong Kong (a British

colony at the time) in 1896. The authors divide their history into six periods: *pre-developmental stage, 1896-1904* (early film productions and commercial screenings of movies by foreigners); *initial stage, 1905-1921* (earlier experimental productions and organization of production companies); *exploring stage, 1922-1926* (burgeoning silent film productions and foreign investments; increasing numbers of movie theaters and competitions; development of newsreel productions, rise of various genres, such as comedy, social-realistic dramas, romance, and even films advocating anti-war ideals; and studies of film theories); *developing stage, 1927-1931* (competitions among production studios, their relation to movie theaters and business interests, and the coming of sound films); *maturing stage, 1932-1934* (challenges of creativity and finance that production companies encountered, development of Hong Kong film industry, and the emergence of left-wing movement in production); and *declining stage, 1935-1936* (influence of sound films and Japanese imperialist aggression, restructure of production companies, and the rise of few production companies as leaders in the industry).

-- Amy Chu

**2866.** Li, Tien-Duo, ed. *Taiwanese Cinema, Society and History (Taiwan tienying, shehui yu lishih)*. Taipei, Taiwan: Ya tai tu shu chu pan she, 1997.

Employing the concept that film is part of the social organization, and film production reflects economy, politics and culture, this book examines how the Taiwanese film making and its political economy reflect social and political changes during different periods: One period is that of *Japanese colonization and post-colonization*, and includes the influence of western and Japanese Meiji modernization and shift of political regimes from Japanese colony to the Nationalist Party's reign. A second period might be labeled *authoritarian regime*, and reflects the political and cultural ideologies under the threat of communism, and impacts of Taiwan losing status to the film industry, and re-directed objectives in the film industry development in accordance to the economic policy. Finally, there is the *post-authoritarian system*, marked by diversification of film production and increasing cultural interaction within Mainland China, and Hong Kong. This book also examines and incorporates theories in media cultural studies, and examines the hegemonic powers in media industry.

-- Amy Chu

**2867.** Libby, C. E. "History of Pulp and Paper." *Pulp and Paper: Science and Technology: Volume I: Pulp*. Ed. Libby, C. Earl, ed. (prepared under the direction of the Joint Textbook Committee of the Paper Industry). New York: McGraw-Hill Book Company, 1962. 1-19.

This straight-forward account offers a clear introduction into the history of paper and pulp. It is one of sixteen essays in a volume devoted to the science and technology of pulp and paper, and it is the most historically oriented piece in this collection.

**2868.** Libby, C. Earl, ed. (prepared under the direction of the Joint Textbook Committee of the Paper Industry), ed. *Pulp and Paper: Science and Technology: Volume I: Pulp*. New York: McGraw-Hill Book Company, 1962.

This book contains sixteen essays on various aspect of the science and technology of pulp and paper. Libby's introductory chapter, "History of Pulp and Paper," is the most historically oriented piece.

**2869.** Libicki, Martin C., ed. *What Is Information Warfare?* [Washington, D. C.]: Center for Advanced Concepts and Technology, Institute for National Strategic Studies, National Defense University, 1995.

This short work (104 pages) argues that if the United States information warfare seriously, "as the world's preeminent information society," it "could increase its lead over any opponent." Failure to exploit this type of warfare could prove a significant disadvantage regardless of whatever other military strength the U. S. might have. Chapters are devoted to "Command-and-Control Warfare"; "Intelligence-Based Warfare"; "Electronic Warfare"; "Psychological Warfare"; "Hacker Warfare"; "Economic Information Warfare"; and "Cyberwarfare."

**2870.** Lichtblau, Eric , and Shane, Scott. "Bush Is Pressed Over New Report on Surveillance." *New York Times* May 12, 2006 2006: A1, A23.

This article follows a report the previous day in *USA Today* that since September 11, 2001, the NSA has collected the phone calls and email messages of millions of Americans. The records keep the phone numbers of the caller and recipient and the time of day. President George W. Bush defended the action as necessary for national security, as did General Michael V. Hayden, whom Bush had nominated to be head of the CIA. Hayden has been head of NSA when the surveillance policy was put in place. Many members of Congress criticized this policy as an undue invasion of privacy.

**2871.** Lichtenberg, Judith, ed., ed. *Democracy and Mass Media: A Collection of Essays*. New York: Cambridge University Press, 1990.

The essays in this volume deal the issues of regulation of the press in a democratic society. Because the mass media is privately owned, efforts to shape and regulate it are difficult, and raise constitutional issues. The First Amendment protects the press in theory, but other laws protect it as an economic entity. However, because of the vital role that the press plays in a democratic society, it arguably does not have the same rights and protections as other corporations. The debate over how to make these distinctions forms the topic of these essays.

One of the more interesting essays, by Stephen Holmes, explores the relationship between money and power. The Supreme Court has essentially declared that money is considered speech, and therefore efforts to regulate expenditures, or concentration of wealth, are unconstitutional violations of the First Amendment. Money that is used to express political ideas is not easily separated from money that limits or denies political expression. This leads then to an essay by Frederick Schauer. He questions who in society should have the power to make this decision. The rules we set up are devised to allocate power. He discusses several political philosophies and decides that we are in a paradoxical situation where there are no concrete answers.

Two final essays make the case that it is possible, and even desirable, to regulate the press and media corporations in the interests of enhancing democracy. The press gives up some right to claim exemption because of its unique role. The press must be a tool of democracy rather than its enemy. All of the essays in this book are thought provoking and provide a nice philosophical background for studying these issues.

--Rob Rabe

**2872.** Licklider, J. C. R., ed. *Libraries of the Future*. Cambridge, MA: MIT Press, 1965.

This work is divided into two parts. Part I deals with "Man's Interaction with Recorded Knowledge," and considers such topics as "The Size of the Body of Recorded Knowledge," "Information Storage, Organization, and Retrieval," and "Man-Computer Interaction in Procognitive Systems." Part II has five chapters devoted to the theme "Explorations in the Use of Computers in Library and Procognitive Functions."

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*Libraries of the Future* presents a detailed examination of how information storage and retrieval systems can be best structured and accessed. The author, J.C.R. Licklider, was instrumental in the development of the personal computer. Furthermore, his background before computer science was psychology. This amalgam of both psychology and computer science is quite evident in how Licklider and his colleagues conceptualize the libraries of the future. The basic premise is to use a schema system to organize information so that it is connected in logical and easy to use ways. This system is similar to the schema theory applied to human cognition and organization of information. One of the more interesting aspects of this text is to consider that it was published in 1964 well



before the current systems of computer organization were developed. Early concerns were with developing information storage technology and achieving adequate memory. The combination of Lick's background in psychology and computers is evident in his view of humans and computers as being able engage in a symbiotic-type relationship that both benefit from.

**--Michael Boyle**

**2873.** Liebert, Robert M. , and Sprafkin, Joyce, eds. *The Early Window: Effects of Television on Children and Youth*. 1973, 1982. New York: Pergamon Press, 1988.

This work notes that in the decade following the Surgeon General 1972 Report on television violence , hundreds of studies appeared – about 90 percent of all the research done up to that time on the topic – making it a “golden age” for social science research on television's influences on behavior. Government and corporate money poured into research. The National Science Foundation as well as the Ford and Markle Foundations provided funding. The medical establishment and civic organizations became involved as the American Medical Association (AMA), the American Psychological Association (APA), and the National Parent Teachers' Association( PTA) enlisted in the effort to curb media violence.

Liebert and Sprafkin present much data here including the percentage of violent television programs and cartoons through the mid-1980s. They maintain that the television industry attempted to prevent several researchers who were known to have linked viewing screen violence and violent behavior from taking part in the Surgeon General's Scientific Advisory Committee on Television and Social Behavior in 1972.

**2874.** Lieberthal, Mil. "TV and Movie Images of Workers -- Reinforcing the Stereotypes." *Labor Studies Journal* 1.2 (1976): 162-69.

Lieberthal urges labor educators to recognize the stereotypical roles assigned to workers on television and in movies. Understanding these stereotypes is important because labor educators often come from socio-economic backgrounds that are different than the backgrounds of workers. Lieberthal argues that movie producers and networks have become more sensitive to criticism of stereotypes for women and minorities and their portrayals have become more sympathetic and more realistic. But “while TV and movies depart at times from the stereotype, manual workers in large part continue to suffer the preponderant image as incompetent and unlettered. Movies and TV might deviate from the worst images of workers, but they still employ the stereotype. While blacks are treated with some respect and dignity in the media, with the result that they are heroes or understandable human beings, white workers only occasionally receive that treatment and then in a superficial manner. Workers frequently are portrayed as ignorant, prejudiced, and incompetent, stereotypes that insult the huge number of intelligent real-life workers.”

**-- Phil Glende**

**2875.** Lightman, Herb A. "Cinematographer with a 'Split Personality'." *American Cinematographer* 49.2 (1968): 104-07, 132-33, 138-39, 142-44.

This article discusses the work of three-time Academy Award winning cinematographer Robert Surtees, and his work on such different movies as "Doctor Dolittle" (Apjac-20th Century-Fox, 1967), starring Rex Harrison, and "The Graduate" (1967), starring Dustin Hoffman, Anne Bancroft, Katharine Ross, and directed by Mike Nichols. Surtees called the photography for "The Graduate" (Embassy-Paramount) ""ultra-modern -- but it is something more than that. It has touches of 'Mod' and a faint aura of avant garde, overtones of the 'Underground' and flashes of Cinema Verite. It even has one or two sequences of slick 'glamor' photography, where the script calls for a sophisticated patina. It breaks almost every rule in the cinematographic text book to create visual excitement on the screen." (105) (Lightman's quotation, not Surtees) Surtees says that he drew on 30 years of experience as a cinematographer to film this movie. (107) The movie involved a large amount of hand-held camera work. The

movie had to convey Hoffman's alienation from an affluent world, "to convey this unreality at times -- without going all-out psychedelic." (132) The goal was to capture "a sense of semi-reality with dramatic overtones." (132) Surtees used hidden cameras and filmed night-time exteriors using only existing light, "pre-fogged the negative, pushed development and did just about everything else that's possible in cinematography." (133) He also used lenses with longer focal lengths than normal. Some dialogue between Hoffman and Ross was captured on wireless lavalier microphones hidden in their clothes and filmed on the streets with real street people unaware that they were being filmed. (138) Director Nichols said that Surtee was always able to "find a visual equivalent for the mood of each scene." (144)

"Doctor Dolittle" involved filming in England and several trips to Europe.

**2876.** ---. "The Dramatic Photography of 'Who's Afraid of Virginia Woolf?'" *American Cinematographer* 47.8 (1966): 530-33, 558-59.

This article notes that director of photography, Haskell Wexler, had strong experience in documentary film making and cinema verite, and that these styles were evident in filming *Who's Afraid of Virginia Woolf?*. The movie also made use of hand-held cameras to capture the fluidity of motion among the film's four main characters. A zoom lens was used for dramatic effect, for example, in the scene where Richard Burton points a rifle (which is really an umbrella) at Elizabeth Taylor. Wexler also used lighting to make Taylor unattractive -- a "sloppy, fading voluptuary" (531) with "pouchy" eyes and a face ravaged by alcoholism.

**2877.** ---. "Filming 'Planet of the Apes'." *American Cinematographer* 49.4 (1968): 256-59, 278.

This article discussed the innovative makeup used in this science fiction film as well as location shooting and the problems encountered.

**2878.** ---. "Hitchcock Talks about Lights, Camera, Action [Interview with Alfred Hitchcock]." *American Cinematographer* 48.5 (1967): 332-35, 350-51.

In this interview, Alfred Hitchcock talks about the use of cameras, lighting, the use of color film, and film editing in such movies as *Psycho* and *Torn Curtain*. While on the whole he preferred to film movies in color, for *Psycho*, he said, he chose black-and-white film because he believed that the censors would cut the famous shower scene in which Janet Leigh is stabbed to death because of all the blood in the bathtub.

**2879.** ---. "Raw Cinematic Realism in the Photography of 'Bonnie and Clyde'." *American Cinematographer* 48.4 (1967): 254-57.

This article discusses the filming of *Bonnie and Clyde* with Director of Photography Burnett Guffey. According to Guffey, director Arthur Penn and the film's star (and producer) Warren Beatty "were out to get stark realism on celluloid." (254) The cinematography attempted to reject "glamor" by using a "semi-documentary color camera treatment of true-life melodrama." (254) The article talks about the use of different cameras and camera setups to help filming on location. It also discusses lighting. Zoom lenses were used sparingly for shock value as when a law enforcement officer is shot and the camera shows his face bleeding profusely. (257)

**2880.** ---. "Recreating a Violent Era on Film for 'The St. Valentine's Day Massacre'." *American Cinematographer* 48.10 (1967): 706-09.

This article deals with how "The St. Valentine's Day Massacre" (1967), starring Jason Robards, Jr. and George Segal, was filmed. The studio recreated 1920s Chicago, using the resources of the Chicago Historical Society and newspapers. To distinguish flashbacks to the past from the present, different color was used. "The flashbacks are handled with an interesting modification in color balance that sets them apart unmistakably from the main action. Carrying a warm tone, with the other colors somewhat desaturated, these sequences have overtones of the

rotogravure effect which was popular in Sunday supplements of the time." (708) To achieve this effect, the director of photography filtered the camera and then the laboratory did even more to create the effect.

The movie attempted to mix "sex and violence in Freudian proportions" (709) and hand-held cameras played an important role in these kinds of scenes. The cameraman used a hand-held Arriflex camera risking "getting his shadow in the frame, and possibly getting hit by a flying libido" (709) but the film footage afforded "a degree of audience participation seldom experienced by moviegoers." (709) Cameramen also used zoom lenses "to lend shock impact to a scene." (709)

**2881.** ---. "'Reflections in a Golden Eye' Viewed Through a Glass Darkly." *American Cinematographer* 48.12 (1967): 862-65, 896-7.

This article explains a new Technicolor desaturation process used in the movie "Reflections in a Golden Eye" (1967), a film based on a novel by Carson McCullers about a homosexual Army officer who is stationed in the American South. It starred Marlon Brando and Elizabeth Taylor, and John Huston directed. The desaturation process was used to create an eerie mood that complemented Huston's "brooding 'Southern Gothic' style. Although supposedly set in the Deep South, part of the movie was actually filmed in Italy. Low-keyed lighting and unusual camera angles helped to set the film's mood. According to a spokesman for Technicolor Italiana, "Huston's conception was psychological fantasy and we have been able to respond to it technically thus bringing something absolutely new to the public -- a color film in which the values do not change while the color itself is muted. We feel that it is a major breakthrough. In its present form it exactly suits the mood of this strange story. In other variations it will give motion pictures a whole new range of color effects unimaginable until now." (864)

**2882.** ---. "Space-Age Cinematography at the Naval Missile Center." *American Cinematographer* 47.5 (1966): 330-32, 350-53.

Lightman notes that earlier in the century that military film units looked to Hollywood for know-how. Now, he notes, "there has been a kind of technical turnabout.... It would seem, then, that the military and Hollywood, placed in rapport by the common denominator of motion picture film, have much to learn from each other -- to their mutual benefit." (330) The article goes on to point out that "one of the most progressive of the military photographic units, and one which is constantly working to develop new and ingenious cinema technology is the Photographic Department of the Naval Missile Center, located at Point Mugu, California." (330) The article discusses work on optical printing and it notes that the Naval Missile Center was working on television, especially in areas where film cameras and television cameras joined to cover special circumstances.

**2883.** ---. "Super-8: The State of the Art." *American Cinematographer* 50.12 (1969): 1164-67.

This article argues that Super-8 was then "approaching full professional status" (1164) but noted that there was a consensus that had emerged from a conference of the Society of Motion Picture and Television Engineers about Super-8's status. 1) It would not replace 16mm. 2) While Super-8's professional potential was "staggering," it would "never realized that potential until standardization is achieved in the area of projection." (1164) 3) Although "magnetic sound for Super-8 is definitely superior to optical, quality-wise," was "that extra ounce of high-fidelity worth the extra cost?" (1164) 4) A way had to be found for making "high-quality, low-cost Super-8 to Super-8 prints." (1164)

Dr. Norwood L. Simmons of Eastman Kodak noted "six key attributes of Super 8 ... flexibility, accessibility, repeatability, controllability, compatibility and profitability." (1164) This article notes that Kodak had developed new film stocks that made Super-8 images the equal of 16mm at the time Super-8 was first put on the market. ("The quality of the Super-8 image today is virtually as good as 16mm was yesterday," according to a paper by John M. McDonough and Richard K. Schafer, of Eastman Kodak. -p. 1165) Simmons said that during 1968 "the U.S. processing of professional 8mm release prints rose to 21 million linear feet -- representing an annual increase of

300 percent." (1165) McDonough noted that currently there was "no good professional way of making a Super-8 to Super-8 duplicate. Such duplication is available, but so far strictly on an amateur level." (1166)

**2884.** ---. "Voyage on a Sound Stage." *American Cinematographer* 46.1 (1965): 28-29, 68.

This article considers the problems of shooting the movie "Ship of Fools" on location. Much of it was filmed on a studio lot, in large part because of economic reasons.

**2885.** Limbacher, James L., ed. *Four Aspects of the Film*. New York: Brussel & Brussel, Inc., 1969.

Part I (pp. 1-80), or the first six chapters of this book, deals with "Color." While the work is not especially analytical, it does mention many early color processes and the attempts to produce color films. It also mentions titles of the early color films, starting with the first efforts virtually at the birth of cinema. Limbacher is good on the films and processes used during the 1930s. Parts Two through Five deal with "Width," "Depth," "Sound," and "The Avant-Garde," respectively. Informative appendices list early films made in color, wide screen, 3-D, and sound (pp. 265-372).

**2886.** Lindsay, Vachel, ed. *The Art of the Moving Picture*. New York: Macmillan Company, 1915.

On the title page of Lindsay's book is the following quotation from "Fitzgerald":

"We are no other than a moving row  
Of magic shadow-shapes that come and go  
Round with the sun-illuminated lantern held  
In midnight by the Master of the Show."

Lindsay writes that "the photoplay cuts deeper into some stratifications of society than the newspaper or the book have ever gone, ...." (p. 7)

Chapter 12 is entitled "Thirty Differences between the Photoplays and the Stage" (pp. 151-70)

Lindsay writes: "But a photoplay of Ghosts came to our town. The humor of the prospect was the sort too deep for tears." (152)

Later, he says: "By alternating scenes rapidly, flash after flash: cottage, field, mountain-top, field, cottage, we have a conversation between three places rather than three persons.... Moving objects, not moving lips, make the words of the photoplay." (161)

Lindsay observes that the movie can handle settings and nature far better than the stage. "...The stage out-of-door scene is at best artificial and little and is generally at rest, or its movement is tainted with artificiality. The waves dash, but not dashingly, the waves flow, but not flowingly. 164/165 The motion picture out-of-door scene is as big as the universe. And only pictures of the Sahara are without magnificent motion." (164-65)

The author contrasts motion pictures with the novel and stage, seeing a closer parallel with short stories and lyrical poems. "The photoplay is as far from the stage on the one hand as it is from the novel on the other. Its nearest analogy in literature is, perhaps, the short story, or the lyric poem. The key words of the stage are *passion* and *character*; of the photoplay, *splendor* and *speed*." (165) While dramas deal with such themes as pity, revenge, and love, it does so slowly. "On the other hand, the motion picture, though often appearing to deal with these

things, as a matter of fact uses substitutes, many of which have been listed. But to review: its first substitute is the excitement of speed-mania stretched on the framework of an obvious plot...." (165)

Lindsay believe moving picture to be an important new art form that provided inexpensive entertainment with great potential for education and social usefulness.

**2887.** ---. "Photoplay Progress." *New Republic* 10 (1917): 76-77.

In this book review of Hugo Munsterberg's *The Photoplay: A Psychological Study* (1916), written shortly after Munsterberg's death, Lindsay says the work offers "a noble declaration of independence for the photoplay artist." (76) Lindsay says that before Munsterberg's death, the two had a "gratifying correspondence ... about the films." (76) Lindsay comments on moving pictures ability to jump "back and forth over barriers of time" and geography. As "to jumping over geographical spaces, the photoplay dialogue that technically replaces the old stage interchange of words is a conversation between places, not individuals," writes Lindsay.(76) Commenting on D. W. Griffith's film *Intolerance*, Lindsay says: "The key hieroglyphic is the cradle of humanity, eternally rocking. This photoplay is given power not by straining for depth of passion, but depth of what might be called tableau-emotion, a much more elusive thing." (76)

Lindsay comments that he is opposes "music while the film is running." He also condemns professional film critics in the large newspapers who have "completely ignored" Munsterberg's book. (77)

**2888.** ---. "To Mary Pickford, Moving-Picture Actress." *Current Opinion* 57.5 (1914): 354.

Excerpts from a poem by Vachel Lindsay on hearing that Mary Picford was going to leave the movies for the stage.

"Mary Pickford, doll divine,  
Year by year, and every day  
At the moving-picture play,  
You have been my valentine.

....

"Fly, O song, to her to-day  
Like a cowboy 'cross the land,  
Snatch her from Belasco's hand  
And that prison called Broadway  
All the village swains await  
One dear lily-girl demure,  
Saucy, dancing, cold and pure,  
Elf who must return in state."

**2889.** Link, Arthur, ed., ed. *The Papers of Woodrow Wilson: Volume 32, January 1 April 16, 1915.* Vol. 32. Princeton, NJ: Princeton University Press, 1980.

Arthur Link writes that he doubts Wilson ever said it was "like writing history with lightning." (p. 267, n. 1)

**2890.** Linz, D., Edward Donnerstein, and S. Penrod. "The Effects of Multiple Exposures to Filmed Violence Against Women." *Journal of Communication* 34.3 (1984): 130-47.

This study looked at the impact that exposure to R-rated movies containing violence against women had on "judgments made about the victim of a violent sexual assault" (131). The authors conducted an experiment using 24 male students from the University of Wisconsin psychology, engineering, and computer science departments. Subjects were prescreened for hostility prior to the exposure treatment. As a result, three subjects were removed from the experiment. Subjects were divided into an exposure condition and a control condition, which entailed exposure to violent R-rated films each day for a five-day period. Each day subjects used the Multiple Affect Adjective Checklist (MACCL) to indicate how they felt at the conclusion of each movie. At the end of the five days, both groups watched a documentary of a rape trial and then indicated their verdict, as well as other measures of their sensitivity toward the victim. The MACCL indicated that subjects were initially upset and depressed after the first movie. However, the authors found that the subjects became less and less anxious and depressed as the week went on and subsequent films were viewed. Subjects also indicated that the films became less violent as the week went on, although the level of violence in the films was constant. Furthermore, "subjects who reported seeing fewer offensive and violent scenes on the last day also judged the victim as offering less resistance to her assailant and felt less sympathy for her" (140). Desensitization, conditioning, and activation are offered as explanations for the results. Additionally, the authors discuss the possibility that desensitization to violent or sexual content may "spill-over" into other realms.

--Michael Boyle

**2891.** Linz, Daniel, Wilson, Barbara, and Donnerstein, Edward. "Sexual Violence in the Mass Media: Legal Solutions, Warnings, and Mitigation through Education." *Journal of Social Issues* 48.1 (1992): 145-71.

The authors argue that the American system rating movies should take into account research on child development and should be based on potential harmfulness of films and videos.

**2892.** Lipartito, Kenneth. "Picturephone and the Information Age: The Social Meaning of Failure." *Technology and Culture* 44.1 (2003): 50-81.

Abstract from *Technology and Culture*: "One of the proudest achievements of Bell Telephone Laboratories in the post World War II era, the video telephone system Picturephone ended its brief life as the Labs' biggest flop. Accounts have attempted to explain this "failure" in a variety of ways. This article proposes a new approach that questions the usefulness of the categories success and failure, and instead considers Picturephone as part of a technological narrative that directed both innovators and users along a certain path or trajectory of information technology. In the end, Picturephone may have actually reinforced this path, even though the device disappeared from use. Understanding these resonate meanings and effects requires extending the time frame of innovation and problematizing notions of consumer autonomy."

**2893.** Lippert, Barbara. "Bear Trap: Coke's Cuddly Mascots Are Fair Game for Oliver Stone's "Killers"." *Adweek* (1994).

This article discusses the marketing strategies used for Oliver Stone's *Natural Born Killers* (1994).

**2894.** Lippmann, Walter, ed. *Public Opinion*. New York: Macmillan Company, 1922.

Lippmann asserts that we know the world from a series of pseudo-events created for the purpose of communicating some message that generally is not true, and that the further away the event occurs, the less likely it is that we understand it correctly. He argues that news is really not the truth, but some collection of public relations, misinformation, stereotyping and misjudgments. Most people, he said, are not able to make informed

judgments about the information they are given to determine whether it is accurate or even relevant. Part 2 of this book is entitled "Approaches to the World Outside"; Part 3 is "Stereotypes."

--Phil Glende

In *Public Opinion*, Walter Lippmann's basic thesis is that democracy and the press do not fulfill the Enlightenment ideals of a "marketplace of ideas" because individuals do not act as educated and rational actors who make informed decision based on a free exchange of ideas. Instead, he argued that people stereotype the world "beyond their heads" and are easily swayed by propaganda.

Interestingly, he focuses on individual differences and argues that people processes and response to messages based on their varying moral codes, stereotypes, and environments. However, this book pre-dates the Magic Bullet Theory by about a decade.

According to Lippmann, the Jeffersonian ideals of democracy do not hold up on a large scale and that "democracy" is, in a sense, a myth. In addition, he argues that the press does not fulfill the Enlightenment function of facilitating rational debate and democratic discourse. According to Lippmann, the "manufacture of consent" did not disappear with democratic governance. In his view, at the time he wrote the book (1919) it was more important than ever.

Lippmann wrote *Public Opinion* in the aftermath of the 1918 end of World War I. During the war he had worked writing for United States government propaganda campaigns. Based on this experience, he feared the misuse of propaganda.

He argued that the "manufacture of consent" (158) should be used for good and based on research and analysis. He proposed the development of a profession of experts, apart from policymakers, who collect and interpret social data without political bias. Along with the work of Edward Bernays, the ideas put forth by Lippmann formed the basis of the early development of "public relations" to manage and direct public opinion. He viewed journalism as part of this "information work."

-- Jill Hopke

**2895.** Liptak, Adam. "Is Litigation the Best Way to Tame New Technology?" *New York Times* Sept. 2, 2000 2000, sec. B: 9.

Jack Valenti is quoted as saying that the "growing and dangerous intrusion of this new technology" (the VCR) threatened the movie industry's "economic vitality and future security." The VCR was "to the American film producer and the American public as the Boston Strangler is to the woman alone."

**2896.** ---. "When Is a Fake Too Real? It's Virtually Uncertain." *New York Times* Jan. 28, 2001 2001, sec. 4 (Week In Review): 3.

The Child Pornography Prevention Act of 1996 attempted to speak to the problems posed by digital communication and the Internet. It held that even soft-core pornography involving children was damaging and could have long-lasting harmful effects on the young. Yet what of computer-generated images depicting sex with children in which no real children were involved? The technical quality of digital simulations advanced rapidly. Congress banned simulated child pornography, on grounds that even these depictions could have such harmful consequences as enticing children into real pornographic situations and feeding the sexual proclivities of pedophiles.

**2897.** Liu, Zhijun, ed. *Electronic News Media — Radio and Television (Dianzi xinwen meijie—guanbo yu dianshi)*. Beijing, China: Zhongguo renmin daxue chu ban she, 1988.

This book brief history depicts how radio and television technology have been utilized for dissemination of information and news under Marxist government. The book also examines the linkage of electronic broadcasting communication and other social activities, and the evolution of electronic journalism and mass communication in relation to other disciplines.

-- Amy Chu

**2898.** Loader, Brian D., ed. *The Governance of Cyberspace: Politics, Technology and Global Restructuring*. London: Routledge, 1997.

Is it possible to police the Internet? Who will control the electronic frontier? These are the questions this work seeks to address. The authors explore issues of surveillance, control and privacy online as well the policy and regulation questions of interest to governments.

--Mark Tremayne

**2899.** Locke, Josephine Carson. "The Mission of Color." *Journal of Proceedings and Addresses, National Education Association, Session of the Year 1890, Held at Saint Paul, Minnesota* 29 (1890): 796-802.

This article presents what was surely a common argument in 1890 about the use of color. "The American public are slowly awakening to the fact that color has to do with healthy, wholesome human living," Locke begins, and "that there is an eternal word in nature and in color which we must heed, for the heart of man feels the need of it.....Long ago, Mahomet said, 'The colors which the earth displays to our eyes are manifest signs for those who think.' Curious, isn't it, we should be the first civilization to neglect the teaching of color?"(796)

"Among all people of high antiquity, it had a most sacred significance; in Egypt, oldest of the nations, it was closely associated with religious teachings. They understood that color and human happiness were closely associated together; that love lies back of all life, and that the colors with which Nature rules herself are simply the overflow of the oversoul -- the covenant between God and man; the same which is expressed in the many hues of the rainbow. Hence, the robe of Isis was at once a hieroglyphic of physical and spiritual truth.

"There is no separating these two -- health of body and health of soul are one, and color ministers to both." (796)

For the ancients, the primary colors were black and white. "Back of these education lay the phenomena of light and darkness, day and night, as symbols of good and evil." (797) Goethe's theory of color closely mirrored that of the ancients. "Shelley expresses it in the well-known words, 'Life, like a dome of many-colored glass, stains the white radiance of eternity.'" (797)

According to Locke, "true color, being spiritual in essence, exists in nature only." (797) Color "is more than a fact -- it is an influence, and as such transcends all literalism." (797) At no time, says Locke, "can the teaching of conventional color ignore the laws of nature with safety." (798) Later, she says, that it is "Very interesting ... to note how pagan literature takes us only as far in the study of color as does the 'Purgatory.'" (798)

Locke quote Ruskin who said: "Color that is unmysterious is wholly barbarous." (Ruskin quoted, 801) The "study of color is altogether different in its nature from the study of form." (801)

Color and sensation should be subordinate to understanding, according to the author. "Color is the one thing in all the world that defies the training of the schools, and the judgment of a cold, piercing intellect. It reveals itself only where there is warmth of feeling, and the responsive simplicity of a little child. It will not be argued over, or reasoned about. It appeals directly to the affections, and its mission at this time is to teach us to know truly what other men have felt during their span of life, and to open our hearts to the messages of the skies and the earth. Shall we receive it?



"It will be understood that throughout this paper I have reference to the positive right teaching of color, which, while recognizing sensation as the legitimate gate by which to approach the individual, yet knows if growth is to be attained sensation must be transcended, and subordinated to understanding." (801)

**2900.** Lockhart, William B. "Literature, the Law of Obscenity and the Constitution." *Minnesota Law Review* 38 (1954): 295-395.

**2901.** Loftus, Joseph A. "'Policing' of Films Called Adequate: Industry Code Preferable to Legal Censorship, Johnston Tells House Group." *New York Times* Feb. 3, 1960 1960: 28.

At the U. S. House of Representative Postal Operations subcommittee hearings in 1960, the movie *Suddenly, Last Summer* (1960) came up for criticism. This article notes that "the American film industry, which credits 53 per cent of its gross annual rentals to foreign market accounts, uttered no criticism of foreign films. Mr. [Eric] Johnston did say that the Hollywood code services and seal were available to all films. Some foreign-made films carry the seal.

"This led to a discussion of 'Suddenly Last Summer,' which committee members said had stimulated a lot of complaint. The picture was made abroad but was cleared under the Hollywood Production Code after several lines were deleted.

"Mr. Johnston said he saw the picture three times. "You can read homosexuality into it, or you could read incest, if you wish, if your mind goes along those channels. But I don't think there is anything like that in the picture." The Production Code Administration also was concerned about cannibalism.

At these hearings, Johnston also came out against classification of movies (i.e., classifying films by their appropriateness for different age groups).

**2902.** Long, Kat, ed. *The Forbidden Apple: A Century of Sex & Sin in New York City*. New York: Ig Publishing, 2009.

Long begins her study in the year 1873, the year that the Comstock Law was passed (the first federal anti-obscenity law), "I chose to begin the narrative at the time of the Act's passage," she says, "because it marks the birth of the modern movement against vice and the first delineation between the 'good' and 'evil' sides on the moral battlefield." (p.11) This law encapsulates her main argument, that the sexual history of New York can be described primarily as a war between moralizers and sexual pioneers.

She goes into detail about Anthony Comstock. Comstock worked with the YMCA to form the Commission for the Suppression of Vice, an organization whose goal was to destroy obscene books and magazines. His definition of obscenity was wide, and encompassed naked pictures as well as birth control information and treatments for STDs. His favorite method of seizing obscenity was entrapment, which he used to arrest Margaret Sanger's husband.

Other situations she focuses on include the closing of the burlesque houses and the creation of the Catholic Legion of Decency. This legion developed their own movie rating system to let moviegoers know which movies were morally objectionable. She discusses how World Wars I and II changed perceptions of sexuality. During World War I, soldiers were given lectures on the dangers of prostitutes (syphilis and gonorrhea) which they promptly ignored. Not long after they came home from the war, women won the right to vote, and this changed the dynamic between the sexes, as women became more independent. WWII brought v-girls to the city, women who dated and had sex with soldiers, but who were not paid for it. They were difficult to distinguish from prostitutes, and the military soon lectured their soldiers about the dangers of v-girls (that they spread STDs).

She also focuses on the rise of pulp novels and their cinematic counterpoint, exploitation films, that were extremely popular in New York City. This led to a similar rise in opposition to the raunchy films and print works.

Father Morton A Hill, as well as Francis Spellman and other religious men, tried to restrict sales of sex-themed magazines and books to children, and convinced NYC's mayor to form a Citizen's Antipornography Commission.

By the 1970s, porn had become chic thanks to the popularity of *Deep Throat* and some feminists became alarmed and railed against its misogyny. Swinging also became popular at this time, and Plato's Retreat, a commercial swing club opened in New York.

When AIDS appeared in the 1980s, the freewheeling sexual culture was scaled back. Gays were blamed for AIDS and bathhouses were closed. Times Square was cleaned up, and a new rule came into effect: all "sex" stores in the city must carry 60 percent general merchandise, a rule still in effect today.

#### --Hallie Lieberman

**2903.** Lord, Daniel A. Daniel A. Lord Papers.

This is a good archival collection pertaining to Daniel A. Lord, who was the primary architect of the motion picture Production Code of 1930. Lord was a prolific writer and staunch critics of sex and violence in the cinema, and more generally of modernism. This collection contains not only Lord's many pamphlets and other writings, but much personal correspondence. This is a rich source for anyone interested in the early effort to control what appeared in motion pictures. Lord died in 1955.

**2904.** ---. *Clean the Motion Pictures: Sodalists Asked to Join Bishops In Campaign against Dirt*. National Catholic Welfare Conference, Episcopal Committee on Motion Pictures, 1933-1944.

Daniel Lord, the primary architect of the movie industry Production Code of 1930, which attempted to bind films to the Ten Commandments, was unhappy in 1934 by the way the Code was being enforced. This material is in Folder: "Lord, Daniel A., S. J., 1934," National Catholic Welfare Conference, Episcopal Committee on Motion Pictures, 1933-1944, Washington, D. C.

**2905.** ---. *The Code -- One Year Later*. Daniel A. Lord Papers.

By 1931, Daniel A. Lord, who was the primary architect of the movie industry's Production Code of 1930, was unhappy with the way Hollywood had enforced the Code. Jean Harlow's blatant effort to seduce a pilot in Howard Hughes' *Hell's Angels* (1930) shocked him. After examining Hays Office files for 1930-1931, Lord singled out other films: Paramount's *Confessions of a Co-ed* (1931), MGM's *Just a Gigolo* (1931) and *Laughing Sinners* (1931), Columbia's *Good Bad Girl* (1931), and Universal's *Back Street* (1932). This material is in Folder: "Class Attendance," Daniel A. Lord Papers, Jesuit Missouri Province Archives, St. Louis, MO.

**2906.** ---, ed. *Dare We Hate Jews?* St. Louis: The Queen's Work, 1939.

Although there was often an undercurrent of anti-Semitism that ran through criticism of Hollywood and movie makers during the 1930s, Father Daniel A. Lord, the primary author of the 1930 Production Code, opposes anti-Semitism in this pamphlet.

**2907.** ---, ed. *Fashionable Sin: A Modern Discussion of an Unpopular Subject*. St. Louis: The Queen's Work, 1929.

The movie industry 1930 Production had a strong antimodern tone that reflected the views of its main author, Father Daniel Lord. This pamphlet give insight into some of the ideas Lord opposed. He believed the Bible's account of creation and the fall literally, denounced attacks on faith during the 1920s and early 1930s as "fashionable sin," and roundly condemned Darwinism, secular education, contemporary literature and dance, modern art, marriage outside the Catholic Church, abortion, birth control, and communism.

**2908.** ---. "Martyrs according to Bernard Shaw." *Catholic World* 100 (1915): 577-90.

Daniel Lord, the primary author of the movie industry's Production Code of 1930, was at odds with the modern age and believed that film could become a weapon against the biblical account of man's place in the world. "What the centuries were spent in constructing, the present age is bent on destroying," he warned in this attack on the work of Benard Shaw.

**2909.** ---, ed. *The Motion Pictures Betray America*. St. Louis: The Queen's Work, 1934.

Daniel Lord was the primary author of the movie industry's Production Code of 1930, but by 1934 he was disillusioned with the way Hollywood had enforced it and argued that movies often betrayed America.

**2910.** ---, ed. *Murder in the Classroom*. St. Louis: The Queen's Work, 1931.

Daniel Lord was the primary author of the movie industry's Production Code of 1930, and a critic of modernism. At the core of Lord's denunciations of the movies and modern education was his Catholic interpretation of post\_lapsarian man. The biological interpretation of humankind presumed that "evolution makes man just a more highly differentiated beast and hence obviates the need of a creator and the possibility of an immortal soul and free will." Evolution destroyed "not only the necessity of morality but its very possibility."

**2911.** ---, ed. *Revolt Against Heaven*. St. Louis: The Queen's Work, 1933.

Lord, the primary author of the movie industry's Production Code of 1930, was also a critic of modern life and its rejection of the Catholic Church's teachings. This was one of a series of pamphlets he wrote during the 1920s and 1930s setting out his views about religion and modern life.

**2912.** ---, ed. *Speaking of Birth Control*. St. Louis: The Queen's Work, 1930.

Lord, the primary author of the movie industry's Production Code of 1930, was an opponent of birth control.

**2913.** ---, ed. *You Can't Live That Way*. St. Louis: The Queen's Work, 1930.

Lord, the primary author of the movie industry's Production Code of 1930, was also a critic of modern life and its rejection of the Catholic Church's teachings. This was one of a series of pamphlets he wrote during the 1920s and 1930s setting out his views about religion and modern life.

**2914.** Loring, Charles. "Filming 'Torn Curtain' by Reflected Light." *American Cinematographer* 47.10 (1966): 680-83, 706-07.

The author discusses how Alfred Hitchcock's "Torn Curtain" was filmed. He notes that most films then were still not shot on location and he discusses the reasons why Hitchcock preferred not to shoot on location. Hitchcock believed he could get better performances from his actors when conditions were tightly controlled. In "Torn Curtain," many of the long shots were filmed on location but that location backgrounds were built on a sound stage in southern California. The article examines how interior scenes were lighted and how Hitchcock preferred to use "selective focus" which had an "almost sub-liminal effect of forcing the audience to concentrate on one of the two people in the scene even though both may appear to be standing almost in the same plane." It also covers special effects used. In the love scene played in bed by Paul Newman and Julie Andrews, reflected light was used which usually is flattering to female actors. The article claims this was "probably the most torrid love scene ever recorded on celluloid -- so warm, in fact, that it was necessary to run a fan up through the bed clothes to cool off the actors." (p. 681)

**2915.** ---. "The Photography of 'An American Dream'." *American Cinematographer* 47.11 (1966): 752-55.

This article discusses the filming of "An American Dream" (1966), based on Norman Mailer novel and starring Stuart Whitman and Janet Leigh. In the movie (Warner Bros. Distribution), a rich woman is murdered by her husband when he pushes her from a tall building. The story, about an anti-hero who is doomed from the beginning by

his psychological flaws, was deliberately filmed in a low-key manner to create a certain mood. Cinematographer Sam Leavitt made "liberal and creative use of shadow and used very little fill-light on the players. The style is not, however, documentary -- nor was it meant to be. Mixed with the realism is a smoothness of technique which makes the female players look as glamorous as the ticket-buyers expect them to look, but there is a visual authenticity of atmosphere that is invaluable to the story." (753) The article notes that the violence of a fight scene between the main players was "accentuated by mood lighting and choice of dramatic camera angles." (753) It observes that a murder scene that takes place on the terrace of a plush penthouse was "made more grisly by use of stark contrast in lighting." (754) Hand-held cameras helped cameramen to capture these scenes. The movie also employed a 360-degree pan shot.

As for sex scenes involving the protagonist's estranged wife, lighting was especially important of the penthouse was especially important to give the impression of a spoiled, wealthy woman. It was also the setting for violence and murder. "When first discovered the land is lying naked in bed with her similarly unattired lover, and she is watching television -- which seems to be a rather sad commentary on the lover's talents for distraction. The main challenge was to light her in such a way, and adopt proper camera angles, so that she would move through the rather intricate action required of her without showing what some might consider to be an overabundance of her silky epidermis." (753)

**2916.** Lovelady, Steven M. "Top 'Nudie' Film-Maker, Russ Meyer, Scrambles To Outshock Big Studios." *Wall Street Journal* April 24, 1968 1968.

This work discuss Russ Meyer, who became well-known during the 1960s for making nude films for the "pant and drool crowd". This piece discusses his early career as a World War II photographer and later as a photographer for *Playboy* magazine. A copy of this piece is in the Margaret Chase Smith Papers, Margaret Chase Smith Library, The Northwood Institute, Showhegan, ME.

**2917.** Low, Archibald Montgomery, ed. *The Future*. New York: International Publishers, 1925.

**2918.** Low, A. M., ed. *Wireless Possibilities*. New York: E. P. Dutton & Company, 1924.

In this brief book (77 pages), Low discusses wireless and its possible future. He devotes a chapter to "Radio Television" (43-63) and writes: "What an excellent invention this will be! It means that a telescopic camera could be attached to an aeroplane and the views seen by thousands in a cinematograph theatre who may have the pleasure of witnessing the finish of a horse-race and knowing without loss of time how much money they have lost.

"It would mean that the crew of a ship, a submarine in difficulties, or the passengers in an aeroplane, might be visible to people many miles away. It could not yet occur without their wish, for the transmitting apparatus must first be put into operation." (61)

He speculates that color television will be possible. "The question of seeing in colours has hardly yet been considered, but that also will come to us, however great the difficulties may appear to-day." (62)

Low's final chapter is deals with "Wireless and War" (64-77). "We shall in the future, see forms of electric death and heat-rays which may materialise not as a direct projection of heat but as some form of oscillation which produces heat only when striking a metallic object.

"We have been so often told that power can be transmitted by Radio that we are apt to look upon this statement with contempt. This is quite wrong: power will one day be transmitted by wireless; power can at present be inductively sent over quite 72/73 a large air gap, though the energy available quite close to any wireless station is practically negligible to-day.

"When motor-cars and ships are controlled or stopped by wireless, it is not the wireless which does the work; the etherial oscillation merely sends signals to the ordinary operative mechanism.

"Much excitement has been caused by the alleged injury of aeroplanes and motor-cars by wireless, but how is it that they can afterwards proceed? Do we forget that the petrol engine has to be restarted, and that, if allowed to fire when a car was in gear, it might be damaged and would probably not operate the moving parts?" (72-73)

**2919.** Low, John A. "Another Approach to Television Newsfilming." *American Cinematographer* 48.10 (1967): 718-19.

This article discusses a news camera used at WCSH-TV in 1967 that used a "magnetic double-system sound combination" that weighed about 24 pounds. "Our unit is a converted Auricon Cine-Voice II with the conversion cutting off the little 'Mickey Mouse' ears that the normal design for 100-foot loads created on the camera. This gives us a flat top accommodating Mitchell 400 or 1200 magazines. The weight of this unit with loaded 400-foot magazine and Angenieux 12mm x 120mm lens is about 24 pounds. We say about 24 pounds because we have two units, one weighing about a pound and a half less than the other. This was due to drive motor change and a slight body change in the original manufacture of the units." (718)

**2920.** Low, Sidney. "The Americanization of England." *Living Age* 15.3918 (1919): 338-39.

According to Sir Sidney Low, movies were Americanizing England. "The greatest American 'spiritual' conquest of all is that of the cinema," wrote Sir Sidney Low. "In the world of the film America is supreme; at any rate she has far more than a two-Power superiority." (338) "The cinema is the chief recreation of the masses of the people perhaps it may be said their chief interest outside their own work and domestic affairs. It has superseded the church, the meeting house, the lecture platform; it outshines the novel and the popular magazines; it is overtaking its most formidable rival, the cheap illustrated daily and weekly newspaper. And it is, in the main, American." (338)

In Britain, almost all class of the population, "except perhaps the 'intellectuals,' and even they are beginning to frequent the 'pictures', -- are habitually and constantly seeing life through American spectacles." (338) Low then says that certain phases of American life are better known such as the Wild West. (338-39) "No wonder our younger generation talks American," Low said. (339) "No missionary every had such a preaching stool in foreign lands as this pictorial pulpit, which is set up several times a day everywhere." (339) Low says that "certain phases of American life" are "over-emphasized, and others ignored." Their view of America is "scrappy, incomplete, and distorted." (339)

**2921.** ---. "The Goddesses of the Camera." *Living Age* 260.3368 (1909): 244-48.

This article begins by commenting on the "mad worship of the woman's face which swept over the English world" during the late 1870s and early 1880s. "It was the day of the 'Professional Beauty,' whether she did actually make a profession of her charms or only used them as an amateur to win applause and admiration.... To the thousands who gazed upon their portraits in the shop windows, or caught faint glimpses of their features crudely rendered on the lids of chocolate-boxes and in other poor reproductions, they were goddesses revealing their glory from the empyrean to worshippers on this clouded earth." (244-45)

The article contrasts these images with the "orgy of nudity" brought by the camera in 1909. Of the late 19th century, it was true that "the objects of all this adoration were perhaps (I do not know) only frivolous 'society' dames, or sometimes, it may be, light damsels whom our fathers would have called wantons. **But in the emotions they created there was little of vulgarity or animalism. The portraits displayed of them were nearly always delicate, and so far as the coarseness of the medium allowed refined. They were fully arrayed in garments that represented to the contemporary eye the type of feminine elegance.** Whether they were ladies or not, their habits and demeanor were those associated with aristocratic, luxurious womanhood. **They were not to be confused with the half-naked females then just beginning to expose themselves to the camera and now**

**sprawling tumultuously on all sides. We have come to live amid an orgy of nudity, exhibited in the ball-room, at the theatre, on the stage, in the street: every man of us has become a Peeping Tom whether he will or not.** Crowds press to the music-halls to gaze on women who cannot dance, who are not even beautiful, whose sole attraction is that they are very nearly undressed; a whole brood of illustrated newspapers, at sixpence for the genteel, at a penny for the multitude, thrives on this art of the baignoire and the alcove. Compared with it, our riot of indecent inquisitiveness, the late-Victorian love of lovely faces seems reticent and chaste. To many thousands of clerks in offices, of assistants in shops, soldiers, sailors, settlers far away in the bush and the backwoods, the cheap framed photograph was like the picture of the Virgin or St. Catherine to some Catholics: **a type of goodness and purity as well as beauty, a revelation of the ideal womanhood that hovers dimly before most men's minds at some period of their lives.**" (245) (emphasis added)

The author concludes by contrasting the ideal woman seen in images with the "Real Woman" of real life. (248)

**2922.** Lowenthal, David, ed. *The Past Is a Foreign Country*. New York: Cambridge University Press, 1985.

Lowenthal details the relationship that Westerners have had to the past, beginning with the Renaissance to the mid-1980's. He argues that history has become less accessible and more foreign to people since the Renaissance. Through detailing the history of nostalgia, which was originally classified as a disease, and the interest in time travel, he explains our yearning for the past; our desire to capture a past that we have invented and glorified in our minds, a past that most likely never existed. There is no pristine, unspoiled past, he says. All attempts to get at an authentic history cannot present a true past because we never have a full picture of history, even if it is recent history and we are relying on our memory. In fact, remembered pasts are frequently less reliable than written history because we misremember things and glorify events in our lives. He says that many people misremember where they were when they heard the news at seminal moments like when Kennedy was assassinated. They sometimes want so much to be a part of history that they believe they were actually at the event when, in actuality, they were not.

People become inspired by the past, the emulate it, or they feel defeated by the accomplishments that came before them. During the Renaissance, humanists were inspired by the past, specifically the work of the Greeks. Lowenthal believes that they were able to be inspired by the Greeks, because the Greeks were distant in time from them. Once the printing press was invented and printed materials became widespread, people were less inclined to see the preceding cultures as infallible because they were able to see the whole story of history, which allowed them to discover that people of the past were fallible and shouldn't be as intimidating as they believed them to be. Before the Revolutionary War, Americans ignored history because they considered "their country as exempt from decay because *eternally* youthful (p. 109)." This attitude changed after the Civil War, when Americans idealized the "Colonial or Revolutionary golden age (p. 121)."

History attracts us because we share it with others; we connect and bond with others through historical narratives, he says. Writing history as a narrative is very important; in fact, he details the rise of the historical novel and its importance for educating people about history.

The invention of photography and film has changed the way we perceive history. We no longer have to rely on our fallible memories. "Films make history both intense and plausible (p. 258)," Lowenthal asserts. But even as technology improves, allowing for a more dynamic presentation of the past, our knowledge of history does not. The past becomes even more like a foreign country because we have too much history, and it overwhelms us.

Later in the book, he details how pop relics change the meanings of historical relics (ex: *Mona Lisa* is now a rock star painting) and how Disneyfied versions of the past serve a purpose: they keep history relevant to a new generation.

--Hallie Lieberman

**2923.** Lowery, Shearon A. , and Fleur, Melvin L. De, eds. *Milestones in Mass Communication Research: Media Effects*. 1983. New York: Longman, 1988.

This work has good introductory information on such topics as the Payne Fund Studies.

**2924.** Lowi, Theodore J. "The Political Impact of Information Technology." *The Microelectronics Revolution: The Complete Guide to the New Technology and Its Impact on Society*. Ed. Tom Forester, ed. and intro. Oxford, Eng.; and Cambridge, MA: Basil Blackwell Publisher; and MIT Press, 1980. 453-72.

This paper originally appeared in *IEEE Transactions On Communications*, Vol. COM-23, No. 10 (Oct. 1975). The editor of this volume considered it "one of the earliest -- and still one of the most valuable -- discussions of the political implications of developments in microelectronics-based information technology....." As with most new inventions, Lowi demonstrates that improvements in information technology are double-edged. "Either the new telecommunications systems will spread information more widely and thus enhance the power of the individual, or they will greatly increase man's susceptibility to manipulation. It is up to us," he says. Decision must be made about government secrecy, centralizing the state's power, and personal privacy. At the time of this piece, the author was professor of American Institutions at Cornell University. He notes "that technological change -- 'The Xerox and magnetic tape explosion' -- figured prominently in the Pentagon Papers and Watergate scandals. Heaven knows what microelectronics might bring."

**2925.** Lowood, Henry, comp. "Current Bibliography in the History of Technology (1990)." *Technology and Culture: 1992 Supplement 33* (1992).

Several categories in this bibliography relate to communication technology: information storage (libraries and their problems), air and space transportation, energy conversion (including lighting), biotechnology, computers, electronic and electro-mechanical technology, communication and records (which includes printing and publishing, telegraphy, telephones, radios, phonographs and recording instruments, and photography).

**2926.** ---. "Current Bibliography in the History of Technology (1991)." *Technology and Culture: 1993 Supplement 34* (1993).

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**2927.** ---. "Current Bibliography in the History of Technology (1992)." *Technology and Culture: 1994 Supplement 35* (1994).

Several categories in this bibliography relate to communication technology: information storage (libraries and their problems), air and space transportation, energy conversion (including lighting), biotechnology, computers, electronic and electro-mechanical technology, communication and records (which includes printing and publishing, telegraphy, telephones, radios, phonographs and recording instruments, and photography).

**2928.** ---. "Current Bibliography in the History of Technology (1994)." *Technology and Culture: 1996 Supplement 37* (1996).

This is the 33rd annual bibliography of current literature in the history of technology, a series that has appeared in *Technology and Culture* since 1964. Readers are also encouraged to examine Eugene S. Ferguson's *Bibliography of the History of Technology* (1968).

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computers, electronic and electro-mechanical technology, communication and records (which includes printing and publishing, telegraphy, telephones, radios, phonographs and recording instruments, and photography).

**2929.** Lu, Hongshi and Shu, Xiaoming, ed. *Motion Picture History of China (Zhongguo dianying shih)*. Beijing, China: Wen hua yi shu chu ban she : Xin hua shu dian jing xiao, 1998.

This book provides a history in the development of motion pictures from early twentieth century to the 1990s. The history is presented in seven periods, and starts from the gradually popular use of photography in the Ching imperial court and among elite to the establishment of motion picture industry, and then to the incorporation of motion pictures into Chinese culture and daily life. Along with technological advancement of film making, this book also chronicles the changes and development of various film styles, which reflect the integration of tradition and innovation, and the historical, social and cultural contexts in which these styles are formed.

-- Amy Chu

**2930.** Lubar, Steven. "The Computer Museum, Boston, Massachusetts [Exhibit Review]." *Technology and Culture* 27.1 (1986): 96-105.

This review essay notes some of the difficulties in displaying computers in museums -- they are "the ultimate black boxes," their intricate internal workings often invisible to the viewers; computers change rapidly making it hard for museums to keep pace and their progress is almost too good, overwhelming larger ideas about cultural and social change; and since they are interwoven into the fabric of modern life in so many ways, it is difficult to do justice to their significance.

**2931.** ---, ed. *Infoculture: The Smithsonian Book of Information Age Inventions*. Boston: Houghton Mifflin Company, 1993.

This book is encyclopedic in scope and is richly illustrated with pictures of early typewriters, fax machines, transistor radios, television ads, and much more. The work is divided into three sections. 1) "Communication" deals with words, pictures, the telegraph, wireless telegraphy, telephones. 2) "Entertainment" treats recorded sound, movies, radio, television. 3) "Information" covers calculating machines before computers, computers, software and "beyond computers." This informative work is of value to students and teachers alike.

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This work does a historical survey of information technology from printed books and postal systems to computers and digital phone systems and how these technologies have been used and what people thought about them at the time. Particularly noted is how traditional American notions of millennialism have been transmuted into a sense of technological utopia. Some technologies release potent democratic energies, Lubar argues. He seems to think the jury is still out on whether the movies are a force for democracy or primitivism.

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--Gordon Jackson

**2932.** Lubell, Peter D. "Digital Cinema Is for Reel: Digital Projection Works, but It's Not at a Theater Near You -- Yet." *Scientific American* 283.5 (2000): 70-71.



This article explains digital movie projection and discusses the difficulties preparing theaters for this technology.

**2933.** Lubin, David M., ed. *Shooting Kennedy: JFK and the Culture of Images*. Berkeley: University of California Press, 2003.

From Stephen Vaughn's review of this work in the *American Historical Review* (June, 2005): David Lubin, whose earlier works include *Picturing a Nation* (1994), a study about art and social change in nineteenth-century America, writes from the perspective of an art historian. *Shooting Kennedy* title refers both to the photographing of the Kennedys and to the president's assassination. Why was it, he asks, that the Kennedys, who were wealthy, educated, and part of a "rarefied elite," achieved such popularity? (157) The answer, he contends, lies in images of the Kennedys that derived "their power in good measure from their ability to activate latent memories of other powerful images in the histories of art and popular culture," (xii) imagery that in our modern information age is "endlessly replicated." (xiii) While many historians may find Lubin's approach unorthodox, and while some of his examples work better than others, *Shooting Kennedy* does give readers a good sense of American visual culture during the early 1960s and how the Kennedys fit into it. In considering "the impact of images on images," Lubin takes a "nonlinear approach," ranging freely "backward and forward in time nonsequentially." (xii) Pictures of John and Jacqueline Kennedy juxtaposed with movie stars Elizabeth Taylor and Richard Burton, or of young Jackie with a photo of Taylor in the movie *National Velvet* (pp. 12, 13), or of a youthful Jack sailing with a Winslow Homer's painting *Breezing Up (A Fair Wind)* (1876) (pp. 40, 42), or the perverse way in which a snapshot of Lee Harvey Oswald holding a rifle resembles Daniel Chester French's 1875 statue *The Minute Man* (pp. 228, 229) make Lubin's thesis seem plausible.

Several of Lubin's insights are worthy of further development. He devotes considerable attention to Abraham Zapruder's 8mm home movie of the assassination which he believes laid a foundation for a "new realism" in movie making and journalism during the 1960s. (p. 31) Although the film was not seen in its entirety on television until 1975, color frames from it had appeared in *Life* in the months following the assassination. These "had a more visceral impact" (164) on viewers, Lubin asserts, than did black-and-white pictures. Many people had portable cameras like Zapruder's in 1963, but such cameras were only one of many innovations that were transforming communication by this time and their impact has generally been underestimated. The increasing use of color in mass media also deserves more attention. Relatively little research exists on what effects color might have on audiences. It was not just images of violence that appeared more frequently. Photographs in such publications such as *Life*, *Look*, and *Playboy* helped to make life "highly sexualized ... for vast number of Americans," Lubin writes, and amplified the glamour surrounding the nation's First Family. (quotation,50; also 51)

John Kennedy became "the great modern master of the art (or pseudo-art) of making and selling an image," (139) according to Lubin who argues that Kennedy viewed "the nation's aesthetic style not as something frivolous and inconsequential but as integral to its cold war initiative." (133) He turned to the industrial designer Raymond Loewy, for example, to make Air Force One a medium through which to project a "sleek and beautiful American modernity." (136)

One theme that runs through both *Shooting Kennedy* and *Nixon's Shadow* is the power of modern public relations. Clearly, Kennedy benefited from shrewd public relations by others. His image as part "genuine hero, part 007, part Lawrence of Arabia, part Tom Jones," (141) and yet someone who retained his "ordinary humanity" and embraced common values (157) owed much to his father's exploitation of Hollywood connections (6) and photojournalism. He was aided, too, by wife with a keen sense of style and by "some brilliant photographers and a willing public." (139)

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lies in images of the Kennedys that derived “their power in good measure from their ability to activate latent memories of other powerful images in the histories of art and popular culture,” (xii) imagery that in our modern information age is “endlessly replicated.” (xiii) Greenberg, whose work began as a doctoral thesis at Columbia University, examines multiple images of Nixon, some crafted by Nixon himself, others held by a variety of “cultural” constituencies. More than Lubin, he draws on the print sources, but he also makes ample use of documents from popular culture such as films, cartoons, and memorials. (xxvi)

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Lubin, whose earlier works include *Picturing a Nation* (1994), a study about art and social change in nineteenth-century America, writes from the perspective of an art historian. *Shooting Kennedy* title refers both to the photographing of the Kennedys and to the president’s assassination. Why was it, he asks, that the Kennedys, who were wealthy, educated, and part of a “rarefied elite,” achieved such popularity? (157) The answer, he contends, lies in images of the Kennedys that derived “their power in good measure from their ability to activate latent memories of other powerful images in the histories of art and popular culture,” (xii) imagery that in our modern information age is “endlessly replicated.” (xiii) Greenberg, whose work began as a doctoral thesis at Columbia University, examines multiple images of Nixon, some crafted by Nixon himself, others held by a variety of

“cultural” constituencies. More than Lubin, he draws on the print sources, but he also makes ample use of documents from popular culture such as films, cartoons, and memorials. (xxvi)

While many historians may find Lubin’s approach unorthodox, and while some of his examples work better than others, *Shooting Kennedy* does give readers a good sense of American visual culture during the early 1960s and how the Kennedys fit into it. In considering “the impact of images on images,” Lubin takes a “nonlinear approach,” ranging freely “backward and forward in time nonsequentially.” (xii) Pictures of John and Jacqueline Kennedy juxtaposed with movie stars Elizabeth Taylor and Richard Burton, or of young Jackie with a photo of Taylor in the movie *National Velvet* (pp. 12, 13), or of a youthful Jack sailing with a Winslow Homer’s painting *Breezing Up (A Fair Wind)* (1876) (pp. 40, 42), or the perverse way in which a snapshot of Lee Harvey Oswald holding a rifle resembles Daniel Chester French’s 1875 statue *The Minute Man* (pp. 228, 229) make Lubin’s thesis seem plausible.

Several of Lubin’s insights are worthy of further development. He devotes considerable attention to Abraham Zapruder’s 8mm home movie of the assassination which he believes laid a foundation for a “new realism” in movie making and journalism during the 1960s. (p. 31) Although the film was not seen in its entirety on television until 1975, color frames from it had appeared in *Life* in the months following the assassination. These “had a more visceral impact” (164) on viewers, Lubin asserts, than did black-and-white pictures. Many people had portable cameras like Zapruder’s in 1963, but such cameras were only one of many innovations that were transforming communication by this time and their impact has generally been underestimated. The increasing use of color in mass media also deserves more attention. Relatively little research exists on what effects color might have on audiences. It was not just images of violence that appeared more frequently. Photographs in such publications such as *Life*, *Look*, and *Playboy* helped to make life “highly sexualized ... for vast number of Americans,” Lubin writes, and amplified the glamour surrounding the nation’s First Family. (quotation, 50; also 51)

John Kennedy became “the great modern master of the art (or pseudo-art) of making and selling an image,” (139) according to Lubin who argues that Kennedy viewed “the nation’s aesthetic style not as something frivolous and inconsequential but as integral to its cold war initiative.” (133) He turned to the industrial designer Raymond Loewy, for example, to make Air Force One a medium through which to project a “sleek and beautiful American modernity.” (136)

One theme that runs through *Shooting Kennedy* is the power of modern public relations. Clearly, Kennedy benefited from shrewd public relations by others. His image as part “genuine hero, part 007, part Lawrence of Arabia, part Tom Jones,” (141) and yet someone who retained his “ordinary humanity” and embraced common values (157) owed much to his father’s exploitation of Hollywood connections (6) and photojournalism. He was aided, too, by wife with a keen sense of style and by “some brilliant photographers and a willing public.” (139)

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**2934.** Lucas, E. V. "Moving-Picture Prospects and Retrospects." *Living Age* 318.4133 (1923): 564-70.

This article is reprinted from the *London Independent Conservative Daily* (July 30, 31, and Aug. 1, 1923). The author recalls his experiences with first viewing moving pictures 33 years earlier. He first saw the zoetrope, or wheel of life, the came a "little flexible book of pictures which you turned over very rapidly, and so forth. "All magic lanterns and dissolving-view entertainments were an ecstasy ... but they were never so much so as when there were comic pictures that moved," Lucas writes. (565) He says that "what began with a curious patient investigation of nature seems to have passed, at any rate for the time being, to **those pioneers of the passionate world**, Pola Negri, Pauline Frederick, and Rudolph Valentino." (566) [my emphasis]

Lucas contrasts motion pictures with the stage. "To me the principal value of the cinema is that it can show us things that otherwise we could never see; yet its most popular work at the moment is the presentation of well-

known plays and well-known novels." (568) He wonders why anyone who has seen a drama performed live on stage or has read a good work of literature would want to see it reproduced in a movie. "I am personally bewildered by the fact that anyone who has seen a play acted on the stage, with the author's words accompanying each gesture, should wish to witness it again -- as it were in a mirror, and with one's ears stopped with wax." (568) Indeed, of silent film he says: "But, whatever may be the future of the cinema, one purpose it will always fulfill: **it will always be the theatre of the deaf**. Indeed, the value of its kindness to the deaf cannot be overestimated." (570) (my emphasis)

Lucas discusses some of the unique advantages of motion pictures -- their ability to go back and forth in time and their power to transmit ideas throughout the entire world. "One of the cinema's most precious gifts is its ability to leap backwards and forwards into time and instantaneously construct either a significant early environment or illustrate a dark foreboding or happy hope. It can also, with equal celerity, heavily underline and isolate whatever needs such treatment. It can show with the utmost vividness what is in every character's mind; it can almost draw pictures of abstract ideas! And not the least interesting of its peculiar advantage is that it can appeal to all the world at the same moment with almost equal force -- for I take it that Tokyo is hardly less familiar with Mary Pickford than is Tooting or Turin. Judicious films might then be very federating things, 568/569 and I advise the League of Nations to think of this. But probably the cinema-managers will require a little financial persuasion to let such alloy in." (568-69) He notes that while it is possible to make films in color, this branch of movie making seems to be at "a complete standstill." (570)

But the author did not feel that cinema was being used to its full potential and, in fact, compares movies to "dope" or a drug. "But when all is said, what the cinema has provided has in the main been dope. Very delightful dope, fairly harmless dope, but dope." (568) He goes on to write that "A wise autocrat would probably ration it with some strictness. The movies have a way of growing on their frequenters with a drug-like persistence, and I can't think it a good thing that the weekly attendance at cinema in the British Isles should be twenty-two million people. Even if the appeal were less lurid, I should doubt if this was the best way for twenty-two million people to be spending time every week, for, although all kinds of architectural and sanitary improvements have been made, cinema theatres are still practically in darkness, all tax the eyes, and few have proper ventilation." (568)

Cinema has a powerful influence on children, Lucas maintains, and says that "it is deplorable that children should be present at cinema performance where emphasis is laid upon lawlessness and what is sordid and hectic." (569) But it is also a powerful education force, and it teaches best by "indirect instruction" rather than "direct instruction" which most people try to avoid. (569) Films can "teach history better than any book," he asserts. (569) "There is almost no phase of civilization or nature that the cinema cannot place before us, even scenes of life in the depths of the sea. In the illustration of evolution it can do more in ten minutes than a textbook in ten hours." (569) He believes that a "children's cinema" could be "a tremendous moral force." (569)

**2935.** Lucie-Smith, Edward, ed. *Visual Arts in the Twentieth Century*. New York: Harry N. Abrams, Inc., 1996.

The author notes that during the 1960s, photographers found new possibilities with "youth culture," thanks in part to television, avant-garde painting, and color photography. "Though color photography had already made its appearance by the end of the nineteenth century, in general it was regarded as the province of the amateur, not worth the attention of the 'serious' photographer. In the 1960s, color had become so important within the general photographic context that professional photographers were forced to consider its possibilities." (289)

**2936.** Luckiesh, M., ed. *Color and Its Applications*. New York: D. Van Nostrand Company, 1915.

"The aim of this book is to present a condensed treatment of the science of color. An attempt has been made to cover as many phases of the subject as possible within the confines of a small volume." (The text is 405 pages.) The work has some color illustrations. Among the topics Luckiesh treats are color photography, color in lighting, various colored media (dyeing, celluloid, lacquers, etc.).

In his Preface, Luckiesh acknowledges help from the management of the National Lamp Works of the General Electric Company.

**2937.** ---, ed. *The Language of Color*. 1918. New York: Dodd, Mead and Company, 1925.

This volume suggests (at least the 1925 edition) that color can be used to manipulate emotions (the potential connection between this theme and advertising is obvious).

Luckiesh writes:

“In fact, it is one of the aims of the artist to discover the powers of colors and to employ their suggestiveness in his appeals to emotional man. In this respect our final interest in the use of color, as in many other activities, is largely concerned with the psychological effects. In other words, the ultimate object of the various arts lies largely in their influences upon human consciousness. It would be an interesting study to explore the maze of devious highways traversed by that evolving something which is an emotion in the making but this is a field for the psychologist. Investigators in psychology are invading this vast unknown and from this angle it is hoped that our knowledge of the emotional effects of color will some day be greatly extended.

“It is the object of this brief work to explore various fields in which color is used, to attempt to sift out the part played by color in arousing emotions and in portraying ideas, and to present discussions and suggestions regarding the possibility of a future art purely or predominantly of color. The wonderful gift of colorvision has made it possible to touch the emotional side of the human organism through color in Nature and through the use of color in such arts as painting, architecture, literature, dancing, and the drama. Exhaustive research in these various fields is not entertained at present but it is the hope that the following brief discussions, combined with a study of color in nature and with the meager data supplied by the physiologist and psychologist, will illuminate the pathway toward a rudimentary dictionary of the language of color.”

This book was first copyrighted in 1918; Luckiesh’s Preface is dated Oct. 31, 1916.

**2938.** ---, ed. *Light and Color in Advertising and Merchandising*. New York: D. Van Nostrand Company, 1923.

This work is interesting in two respects: first, it has beautiful color illustrations, something surely not common for 1923. Second, it offers insight into the use of electricity and color during the early 1920s -- electric signs, posters, etc. The author advocates greater use of color. See the chapter entitled “Electrical Advertising.”

**2939.** Lukoff, Herman, ed. *From Dits to Bits: A personal history of the electronic computer*. Portland, OR: Robotics Press, 1979.

This work recounts the early history of the electronic computer by a person who worked as an engineer in the early computer industry. The author characterizes the work as “the story of my life, which coincidentally includes the history of the computer industry from its inception through three generations. My early years, when I was bitten by the ‘electronic bug,’ are traced to The Moore School, University of Pennsylvania, where Drs. J. Presper Eckert and John W. Mauchly initiated the development of ENIAC. After completion of the project, they left to form their own company, the forerunner of the present Sperry Univac Division of the Sperry Rand Corporation. For many of the early years, Univac stood alone in the computer industry. It was commonplace for people to use the name ‘Univac’ synonymously with ‘computer.’ Trials, successes, tribulations, and tales about people are all part of the development of the trailblazing, early computer systems.”

The title of the book comes from the author’s hobby as a boy as an amateur radio operator, and his use of Morse code. “The book tells of my evolution from the ‘dits’ (and ‘dahs’ of the Morse code) to the ‘bits’ of information used in the computer.” The work has a brief bibliography, glossary, and no index or notes.

**2940.** Lumiere, Louis. "The Lumiere Cinematograph." *A Technological History of Motion Pictures and Television*. Ed. Raymond Fielding, ed. Berkeley: University of California Press, 1967. 49-51.

This article appeared originally in *Journal of the Society of Motion Picture Engineers*, 27 (Dec. 1936).

**2941.** Luther, Frederic, ed. *Microfilm: A History, 1839-1900*. Annapolis, MD: National Microfilm Association, 1959.

This work focuses mainly on Europe (as well as the United States to a lesser extent), and the work of two men. J. B. Dancer was an English scientist, inventor, and optical manufacturer, and to him "belongs the credit for making the first microphotograph and for carrying on many of the experiments which made microfilming a practical medium for reproducing manuscripts, printed and pictorial records." Rene Dagrón was a French chemist, portrait photographer and inventor, who established microfilming on a commercial scale.

As early as 1858, the *American Journal of Photography* was suggesting the microfilming of public records to safeguard against destruction. *Photographic News*, in 1859, said that "the whole archives of a nation might be packed away in a snuff-box." The earliest example of microphotography on records dates to 1839 when Dancer reduced a 20-inch-long document to an eighth of an inch. In 1852, less than a year after introduction of the collodion process, Dancer made the first collodion microfilm. The *Encyclopaedia Britannica* (Vol. 14, Oct. 1957) contains an article about Dancer's microphotography -- pictures so small "that *ten thousand* single portraits could be included in a square inch." (Quoted, p. 28).

Chapters 5 and 6 cover efforts to deliver mail and other information by way of balloon, dogs, carrier pigeons, and microphotographs. Titles of later chapters include "The Photographic Pigeon Post," "The Close of the Century: 1870-1900"; "Microfilm Processes"; and "Treatise on Microscopic Photography."

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Luther provides an informative, if at times over-dramatized, account of the history of microfilm in the nineteenth century. A brief account, Luther's history focuses on two inventors associated with the pioneering of microfilm (or rather, microphotography as it was known at the time), John Dancer and Rene Dagrón. Luther traces their contributions to the technology and relates a thought-provoking incident to the history of mass communication: the use by Parisians of microfilm and the pigeon post to communicate with the outside world while under siege by the Prussians in 1870-1871. Luther's account is based on contemporary articles in scientific journals and a handful of biographies.

-- Nicholas Wolf

**2942.** Lutz, Catherine and Jane Collins, ed. *Reading National Geographic*. Chicago: University of Chicago Press, 1993.

The authors argue that *National Geographic* has provided one of the most important ways in which Americans have learned about life outside their borders. But the photographs in this publication reflect a bias. "The photograph can be seen as a cultural artifact because its makers and readers look at the world with an eye that is not universal or natural but tutored. It can also be seen as a commodity, because it is sold by a magazine concerned with revenues. The features of the photographs, and the reading given them by others, can tell us about the cultural, social, and historical contexts that produced them."

The authors estimate that 37 million people worldwide see each issue of this publication. "Its subscription rate is the third largest for magazines in the United States--following *TV Guide* and *Reader's Digest*. The magazine is used by schools as a teaching tool; it is subscribed to by middle-class parents as a way of contributing to the education of their children; its high prestige value affords it a place on coffee tables; its high-quality printing and

binding and its reputation as a valuable reference tool mean that it is rarely thrown away, more frequently finding its way into attics and secondhand bookstores.

"It has always been private, but has powerful ties to government; it is a 'scientific' institution, yet dependent on the sales and popularity of its magazine; its photographs are realistic, yet highly stylized. Through its long history, the national Geographic Society has strategically deployed realist codes and has fashioned claims to objectivity in order to secure its position as both 'scientific' and 'popular.'"

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Since early 1960s, the multitude of photographs in *National Geographic* magazine has played an important role to see the third world of exotic peoples and place. The authors of this volume investigate the process of image selection by photographers, editors and designers of the National Geographic Society. The authors narrate the dilemma and problems the magazine encounter to represent third world cultures and further analyze the elements of images in visualizing cultural difference. Moreover, the authors also turn to look at reader responses to the magazine. Through the interviews with the readers about their reading experience and interpretation of images in the magazine, the volume allows us to think about the ambiguity of photography. From the photographer, the editors and designers to the readers and even the non-Western subjects, the magazine displays "a multitude of gazes" which the authors carefully and critically deconstruct to understand their significance and impact (p. 187-216). As a result, the pleasures of reading, as the authors put it, implies the American readers' desire to imagine and see the Otherness to identify an American Self.

--Huai-Hsuan Chen

**2943.** Lyle, Jack. "Contemporary Functions of the Mass Media: Appendix II-B." *Mass Media and Violence: Vol. IX: A Report to the National Commission on the Causes and Prevention of Violence*. Ed. Robert K. Baker and Sandra J. Ball, eds. [Washington, D. C.]: [U. S. Government Printing Office], 1969. 187-216.

This essays notes that inn 1945, 93 percent of the 377 films released in the United States were produced in America. In 1967, American movies made up 39 percent of the 462 new feature films. This report appears in Volume 9 of *Mass Media and Violence: A Report to the National Commission on the Causes and Prevention of Violence*.

**2944.** ---. "Television in Daily Life: Patterns of Use Overview." *Television and Social Behavior: Reports and Papers. Volume IV: Television in Day-to-Day Life: Patterns of Use: A Technical Report to the Surgeon General's Scientific Advisory Committee on Television and Social Behavior*. Eds. Rubinstein, Eli A., Comstock, George A. and John P. Murray, eds. *Television and Social Behavior: Reports and Papers*. Rockville, MD: National Institute of Mental Health. 1-32.

Lyle work was among the studies in this report from the Surgeon General that indicated that what children learned from television could be good or bad, and that the effects of this learning could be strongly influenced by parents. The studies showed that even though parents were uneasy about what their children learned from TV, they often failed to provide supervision for even the youngest child. The thrust of this research conducted in experimental settings confirmed that overt aggressiveness was more likely to follow exposure to violent programs than to nonviolent programs.

**2945.** Lyman, Rick. "Film's Digital Potential Has Hollywood on Edge." *New York Times* Dec. 20, 1999 1999, sec. C (Business and Financial): C41.

This article discusses the possible changing landscape of power and economics in movie making brough by digital cinema. Movie producing appeared to be entering a "largely unknown period when the economics of film

making and the very foundations of the power structures that have governed the business for almost a century are more fluid than at any time in its history," commented one observer. "The idea of a movie studio is changing as we watch," said Rodger Raderman, an executive who founded a company that distributed digital movies through the Internet. "What is a studio? If you think of it as a place where movies are developed, produced, marketed and distributed, then we are very close to having a technology where one person can do that all by himself. Each person can be his own studio."

**2946.** ---. "Hollywood Balks at High-Tech Sanitizers: Some Video Customers Want Tamer Films, and Entrepreneurs Rush to Comply." *New York Times* Sept. 20, 2002 2002, sec. B (The Arts): B1, B5.

Digital movies can be manipulated, this article reports, and a market emerged for sanitized versions of pictures on DVD. Censors gave actress Kate Winslet a digital corset to wear in some of her nude scenes in *Titanic* (1997), and they toned down the gruesome recreations of combat during the D-Day assault at Normandy during World War II in *Saving Private Ryan* (1998). Companies in Utah and Colorado offered not only edited rentals but provided software that could be downloaded to home computers, laptops and DVD players that could be connected to television sets allowing customers to watch more than 30 versions of some movies. Other companies provided filters for TVs and DVD players. Movie makers complained this censorship and violated federal law that forbade changing a creative work and then reselling it with the original title and the artist's name. Clean-Flicks, a company based in Utah, had a chain of rental shops that offered more than 100 sanitized movies in 2002. It argued that once a work of art had been purchased, the buyer was free to alter it and that the company was merely providing a service for club members or for those who had already bought a copy of a movie. MovieMask offered software that allowed consumers to watch multiple versions of a movie, although the picture had to be tagged first by MovieMask editors. Such companies as ClearPlay and Family Shield Technologies provided screening filters.

**2947.** ---. "Hollywood Writing Its Script for Senate Hearings Sequel." *New York Times* Sept. 24, 2000 2000: A26.

This article deals with Hollywood's response to a Federal Trade Commission report that reveals that the entertainment industry had marketed R-rated movies to children. Jack Valenti and others discuss new initiatives to repair this public relations problem.

**2948.** ---. "A Monument to the Filmless Future." *New York Times* March 1, 2001 2001, sec. B (The Living Arts): B1, B10.

This article discusses digital cinema. Digital technology vastly improved special effects. Digital cameras made it easier to take advantage of scenes in the real world. Shooting could be done relatively inconspicuously and a fictional story could be set against a nonfictional backdrop more easily than with film cameras. During the 1990s, it became common to combine the images from digital cameras with computer-generated digital effects to let "directors capture any vision." If in traditional film, images had been "frozen on celluloid," digital cinema allowed movie makers to change the context of scenes, insert new camera movements, enhance performers' acting, "transfer the location from Red Square to Times Square, speed up time, slow it down and generally do whatever schedule and budget allow to get the desired images up there on the screen." Digital cinema freed special effects creators from the loss of time and the expense of having to work from raw film then to video tape, and back to film.

**2949.** ---. "New Digital Cameras Poised To Jolt World of Filmmaking." *New York Times* Nov. 19, 1999 1999, sec. A, C: A1, C5.

At the end of the twentieth century, only a handful of movie theaters were set up to handle digital projection. Because digital technology continued to change at a rapid pace, large chains were reluctant to invest in high-priced digital equipment fearing that in the absence of firm guidelines, they would be forced to spend even more for expensive upgrades in the future.



**2950.** ---. "Revolt in the Den: DVD Has the VCR Headed to the Attic." *New York Times* Aug. 26, 2002 2002, sec. A: A1, A13.

Consumers spent more money on DVDs in 2001 than they did for VHS cassettes, although cassette rentals still surpassed DVDs. The price of DVD players dropped substantially as Chinese manufacturers began to compete with Japanese companies. Manufacturing a DVD could be done for less than half the cost of making a videocassette. Picture quality was superior, and consumers were more likely to purchase DVDs than cassettes. An added advantage of DVDs was that they could be played on computers and video game systems, not simply on television. Yet copying programs on cassettes remained easier and cheaper than on the newer technology. How the DVD might influence amateur and low-budget movie making remained to be seen.

**2951.** Lynch, Beverly P., ed., ed. *Information Technology and the Remaking of the University Library*. Vol. 90. San Francisco: Jossey-Bass Publishers, 1995.

This volume of essays appears in *New Directions for Higher Education*, No. 90 (Summer, 1995). The collection focuses on how digital information technologies has transformed libraries and learning over the previous five years. For individual essays, see under the following authors: Donald N. Langenberg, Richard M. Johnson, William Goodrich Jones, Ross Atkinson, Carla J. Stoffle and Karen Williams, Ralph A. Wolff, and Clifford A. Lynch.

**2952.** Lynch, Clifford. "Searching the Internet." *Scientific American* 276.3 (1997): 52-56.

This piece discusses the difficulties and strategies involved in searching the Internet. It has charts showing the growth in number of websites and host computers between 1993 and 1997. It also considers finding pictures on the web. The Internet is much more than a library, and "the diversity of materials on the Net goes far beyond the scope of the traditional library. The author concludes: "Users willing to pay a fee to underwrite the work of authors, publishers, indexers and reviewers can sustain the tradition of the library. In cases where information is furnished without charge or is advertiser supported, low-cost computer-based indexing will most likely dominate -- the same unstructured environment that characterizes much of the contemporary Internet. Thus, social and economic issues, rather than technological ones, will exert the greatest influence in shaping the future of information retrieval on the Internet."

**2953.** Lynch, Clifford A. "The Technological Framework for Library Planning in the Next Decade." *New Directions for Higher Education*.90 (1995): 93-105.

Lynch argues in 1995 that the over the next ten years the library "will answer the demands of its changing community rather than implement new technology to facilitate traditional operations." At the time of this essay, Lynch was Director of Library Automation in the Office of the President at the University of California.

**2954.** Lynes, Russell. "Channel 13 in Biz." *Harper's Magazine* 225.1348 (1962): 26, 28-29.

This article discusses Richard D. Heffner. He became the founding general manager of New York's principal public broadcasting station, Channel 13, in 1962. Heffner hosted "The Open Mind," which interviewed leading intellectuals and political leaders. Heffner was head of the movie industry's Classification and Rating Administration from 1974 until 1994.

**2955.** Lyon, David, ed. *The Electronic Eye: The Rise of Surveillance Society*. Minneapolis: University of Minnesota Press, 1994.

**2956.** ---, ed. *The Information Society: Issues and Illusions*. Oxford, Eng.: Polity Press, in association with Basil Blackwell Ltd., 1988.

Lyon challenges two commonly held beliefs about the social impact of information technology (IT). The first is that "a total social transformation is predicted ('information society' is coming); and secondly, this transformation is generally a good and progressive movement." Lyon asks what is wrong with such notions? "I shall argue," he writes, "in different ways, that the main problem is the one-way relationship expressed in the idea of 'social impacts of technology'. For it suggests that technology is somehow 'outside' society, impinging upon it. An alternative view, which I illustrate through the book, is that the 'social' and the 'technological' cannot be separated in this way. New technology is as much a social product as the shape of society is a technological product. There is a constant interplay between 'technology' and 'society.'

"The technologically shaped future is mistaken because it fails to take account of at least two factors. For one thing, IT has *social origins* (in military research for instance) which are seldom laid bare, but which have decisively guided its development. For another, new technology is not always accepted and assimilated passively."

**2957.** ---, ed. *Postmodernity*. Minneapolis: University of Minnesota Press, 1994.

This brief survey of postmodernism (text 86 pages) touches on communication. The author sees postmodernity encompassing several significant cultural and social changes underway at the close of the twentieth century. Among these developments are globalization, swift technological change, new social movements, and changing political concerns. A new society built around consumers rather than workers and production, is coming into existence. Lyon discusses several theorists including Michel Foucault and Jean Baudrillard. Baudrillard saw electronic mass media radically changing the way we understand reality. Immediate communication over vast distances, taking the form of a montage, differed profoundly from print communication, according to Baudrillard.

**2958.** Lyon, David and Elia Zureik, eds., ed. *Computers, Surveillance, and Privacy*. Minneapolis: University of Minnesota Press, 1996.

The Contents of this volume include: "Surveillance, privacy, and the new technology" by David Lyon and Elia Zureik; "Genetic testing and workplace surveillance: implications for privacy" by Priscilla M. Reagan; "Privacy and surveillance in computer-supported cooperative work," by Judith A. Perrolle; "High\_tech workplace surveillance: what's really new?" by James B. Rule; "Social control and the network marketplace" by Abbe Mowshowitz; "How the marriage of management and computing intensifies the struggle for personal privacy" by Rob Kling and Jonathan P. Allen; "Coming to terms with the panoptic sort" by Oscar H. Gandy Jr.; "Privacy: a concept whose time has come and gone," by Calvin C. Gotlieb; "Databases as discourse; or, electronic interpellations," by Mark Poster; "Electric eye in the sky: some reflections on the new surveillance and popular culture," by Gary T. Marx; "The public surveillance of personal data: a cross-national analysis," by Colin J. Bennett; and "Surveying surveillance: an approach to measuring the extent of surveillance," by Simon G. Davies.

**2959.** Lyon, Herb. "Tower Ticker." *Chicago Daily Tribune* Dec. 29, 1955 1955: A2.

This article reports that the Roman Catholic Legion of Decency had given the movie *The Man with the Golden Arm* a "B" rating. It was the first time that the Legion had not condemn a movie that had failed to win a Production Code Administration seal.

**2960.** Lyon, Jeff and Peter Gorner, ed. *Altered Fates: Gene Therapy and the Retooling of Human Life*. New York: W. W. Norton & Company, 1995.

The authors are journalists who covered advances in gene therapy for about a decade before this book appeared. They maintain that they have actually written two books. "On the one hand, it is the tale of what was arguably the most audacious medical experiment in history, the first U. S. government-sponsored attempt to reprogram the genetic code of a living human being. This epic story, which we have re-created with as much attention to nuance and texture as possible, is a chronicle of reach and overreach, persistence and folly, brilliance and bluster. Ultimately, it tracks the halting but irreversible journey of medicine through a once forbidden door.

"Our attempt to define what lies on the other side of that door occupies the second half of the book. As scientists begin to apply the principles of gene therapy -- an umbrella term we use here to signify the fruits of molecular medicine in their many forms -- to the understanding, diagnosis, and treatment of various human diseases, the outlines of the golden age of medicine to come are slowly taking shape. We have tried to trace the contours of their fast-approaching millennium and -- because it cannot be ignored -- to consider how the technology will most likely be applied, for better or worse, to a panoply of traits outside those that relate to illness."

The authors note that as of 1994, more than sixty experiments involving human beings and gene therapy were underway in the United States, and that similar research was being conducted in other countries. They argue that "the real danger may lie not in overanticipation but in undersurveillance" of such research. "Disturbing signs already exist that the biowizardry of gene therapy is vulnerable to expropriation and misuse, perhaps on a catastrophic scale, by corporate, political, and institutional interests, whose interests may or may not coincide with those of society at large. A movement is afoot to weaken, perhaps emasculate, the agencies charged with controlling the development of gene therapy, and we are in this book that to allow such an effort to prevail would be a grave mistake, in both the short and the long run."

Of the many scientific innovations underway, "none will have so powerful and immediate an effect on the human population as those being followed in molecular biology and gene therapy," the authors say. This book is written in a style accessible to a broad public.

**2961.** Lyons, Charles, ed. *The New Censors: Movies and the Culture Wars*. Philadelphia: Temple University Press, 1997.

This work examines effort to censor or otherwise repress motion pictures. For example, Lyons covers feminists' anti-pornography efforts during the 1970s and early 1980s, and religious opposition to such films as Martin Scorsese's *The Last Temptation of Christ* (1988), as well as other movies deemed morally offensive. Lyons is strongly critical of censorship efforts.

**2962.** Lyons, Eugene, ed. *David Sarnoff: A Biography*. New York: *David Sarnoff: A Biography*, 1966.

**2963.** MacArthur, Harry. "Production Code Has New Weapon." *The Sunday Star* Aug. 6, 1961 1961.

Even though the motion picture industry's Production Code was considerably weakened by 1961, the lack of a Production Code Administration seal of approval still had consequences. Many theater owners, military bases, and television stations would still not show movies that did not have PCA approval. A copy of this piece is in the PCA file for *The Man with the Golden Arm*, Margaret Herrick Library, Beverly Hills, CA.

**2964.** MacCann, Richard Dyer, ed. *Hollywood in Transition*. Boston: Houghton Mifflin Company, 1962.

MacCann argued (in 1962) that since the appearance of transcontinental television in 1951, the American audience for motion pictures had decreased by fifty percent, and the world market had become a major factor in moviemaking. As American pictures had to compete in the United States with foreign productions, filmmakers turned more and more toward "adult" films, many of which are made by independent producers. These developments brought major changes to the established studios which have made fewer and more expensive movies. MacCann saw four changes coming with the so-called "television revolution": 1) greater freedom from censorship; 2) a move away from centralized studio production; 3) freedom from being dominated by the American box office; and 4) less dependence on assembly line production of films. He was ambivalent about these changes, saying that they presented both opportunities and dangers. For example, on the decline of movie censorship, he wrote: "There is nothing in the First Amendment which gives every ten-year-old the constitutional right to see *Suddenly Last Summer*."

MacCann was a Harvard history Ph.D., a film critic for the *Christian Science Monitor*, and also taught documentary filmmaking and writing at the University of Southern California.

**2965.** ---, ed. *The People's Films: A Political History of U. S. Government Motion Pictures*. New York: Hastings House, 1973.

This work has information about camera and motion picture technology. For example, the military found in World War II that light-weight, portable cameras offered advantages and it appropriated 16mm amateur-film equipment on a massive scale. Moreover, during the war many new people had been taught film production and millions had seen firsthand how 16mm movies could be used for educational and training purposes. After the war, a surplus of 16mm cameras encouraged civilians to use this technology. MacCann also considers other development such as the *cinéma-vérité* movement during the 1950s. MacCann was a Harvard history Ph.D., a film critic for the *Christian Science Monitor*, and also taught documentary filmmaking and writing at the University of Southern California.

**2966.** MacCann, Richard Dyer and Edward S. Perry, ed. *The New Film Index: A Bibliography of Magazines Articles in English, 1930-1970*. New York: E. P. Dutton & Company, Inc., 1975.

This highly informative bibliography, with brief annotations, covers magazine articles about motion pictures written in English over a four decade period. Several categories in this volume pertain to motion picture technology: cameras, color, theaters, lighting, sound, and more. Other related topics include: history, censorship, children and media effects. In addition to the United States, other countries covered include: Great Britain and Ireland, Italy, Germany, Austria, Holland, Switzerland, Denmark, Sweden, Spain, Portugal, Greece, Russia, Poland, Czechoslovakia, Japan, India, China, Taiwan, Hong Kong, Ceylon, Africa, Mexico, Cuba, Brazil, Argentina, Australia, New Zealand, and Canada.

**2967.** MacDonald, J. Fred, ed. *One Nation Under Television: The Rise and Decline of Network TV*. Chicago: Nelson Hall, 1994.

This work is a study of the American experience with television. While not fully an analysis of cultural and economic collapse, it is the story of a culture industry, the marriage of business and artistry over the past 50 years. The book offers no passionate condemnation of the TV business or hosanna concerning its sociological contribution. It attempts to consider all sides of the TV legacy, which are both its strength and its weakness.

**--Robert Pondillo**

**2968.** Macey, Samuel L., ed. *Clocks and the Cosmos: Time in Western Life and Thought*. Hamden, CT: Archon Books, 1980.

Macey provides the reader with a history of timekeeping, watch making and the chorological revolution by connection these themes to literature, philosophy, religion, poetry, arts, science, language, history, society and industrialization. The main purpose of the book is "to provide the reader with a broad spectrum of evidence demonstrating the impact of horology on Western and, in particular, on English life and hence on literature too during the period that traditional critics have neoclassical (or Augustan) and Romantic."

**--Bart Nijman**

**2969.** MacGowan, Kenneth. "Seeing the News by Films." *Collier's* 57 (1916): 27-28.

Watching the news by film would be entertaining, wrote the theater critic and film producer Kenneth MacGowan. After seeing "Men slaying men in Europe and Mexico. Murderers murdered in France," the "newspapers seem a little tame after this sort of thing." (27) MacGowan wrote: "Why buy the news when you can get it thrust upon you ... as a by-product of amusement?" (27) MacGowan believed that "Seeing the news by

movies has made over the war correspondent as well as the news reader." (27) He thought the news camera would also have an important influence on the way future generations could learn history. "Instead of reading dry history," schools might be able to show past events on a movie screen. (27)

**2970.** MacGregor, Ford H. "Official Censorship Legislation." *Annals of the American Academy of Political and Social Science* 128 (1926): 163-74.

This article discusses efforts to pass federal legislation during the 1920s to censor motion pictures. It provides information on measures proposed but not passed.

**2971.** MacGregor, T. D. "Glossary of Terms Commonly Used in Advertising." *Banker's Magazine* 76.3 (1908): 396-99.

This article gives definitions for terms used in 1908 in advertising -- from "Adverting Agent" through "Zinc Plate." Many of the terms (e.g., halftone, linotype, press, etc.) were also common to journalism and photography.

**2972.** Machlup, Fritz, ed. *The Production and Distribution of Knowledge in the United States*. Princeton: Princeton University Press, 1962.

This work grew out of five lectures -- the first delivered in March 1959 at Cornell University; the other four given in October 1960 at Fordham University. The volume is short on analysis of the social impact of new communication technology but does have factual information about the use and distribution of such media as books, magazines, photography and the phonograph (the author notes in 1962 that the phonograph and photography are seldom mentioned as part of communication media), radio, movies, theater, television. Chapter VI deals with "The Media of Communication." Chapter VII treats "Information Machines," including computers. Included in the data here is a table showing the use of phonograph records. Sales in 1921 were over \$105 million but dropped (with a few rises in the 1920s) to \$5.5 million in 1933. Only in 1946 did sales surpass the 1921 mark, accelerating to \$521 million by 1960.

**2973.** MacKaye, Milton. "The Birth of a Nation." *Scribner's Magazine* 102.5 (1937): 40-46, 69.

Author quotes Woodrow Wilson in 1937 (without attribution): "Woodrow Wilson saw *The Birth of a Nation* at a private showing in the White House and paid the picture its finest tribute. The President had lived in the Carolinas as a child during Reconstruction days. When the two hours and forty minutes of camera reporting at last were over, he rose from his chair and wiped his eyes.

"It is,' he said, 'like writing history with lightning. And my only regret is that it is all so terribly true.'" (p. 69)

**2974.** Mackintosh, Ian M. "Micros: The Coming World War." *The Microelectronics Revolution: The Complete Guide to the New Technology and Its Impact on Society*. Ed. Tom Forester, ed. and intro. Oxford, Eng.; and Cambridge, MA: Basil Blackwell Publisher; and MIT Press, 1980. 83-102.

The author argues that Japan will soon threaten seriously American global domination in microelectronics. This was the keynote address to the 1978 International Solid-State Circuits Conference in San Francisco. It originally appeared the *Microelectronics Journal*, Vol. 9 (No. 2, 1978).

**2975.** Maclaurin, W. Rupert, ed. *Invention and Innovation in the Radio Industry*. New York: Arno Press and the New York Times; Macmillan Company, 1949.

This work reflects the spirit, if not the influence, of Vannevar Bush, for whom the author worked. Maclaurin was an economist who believed that it was "essential to make science penetrate every aspect of industrial life." This work begins with the early pioneers of radio -- Marconi, De Forest, Fessenden, others -- and then discusses the role of large electrical companies in the development of wireless communication between 1912 and 1921. He

then covers patent battles during the 1920s, industrial research on radio *and* television, and governmental efforts to regulate FM radio and television up to 1941.

**2976.** MacMahon, Henry. "The Art of the Movies." *New York Times* June 6, 1915 1915, sec. X: 8.

In this article, the author argues that motion pictures are a new art form worthy of serious attention. He starts by quoting the "obtuse" Walter Prichard Eaton (from the *Boston Transcript*, March 31, 1915) who said movies return us to an era of sign language: "'The assumption that we can go back to what amounts to sign language at this stage of civilization is one of the most touchingly naive examples of motion-picture makers' credulity.'" (Eaton quoted)

MacMahon says that "no one seems to have sense the fact that the new art is symbolic." The technique of motion pictures is closer to music than to live theater. Moving pictures "constant shifting of scenes ... is best characterized as 'art by lightning flash.'"

In the movie, "A series of pictures has to be swiftly moving. The picturemaker has to use the rapier of suggestion rather than the bludgeon of logic. The environment often counts for more than the act. The fiction of the 'removed fourth wall' of the staged drama is gone forever, and the position of the motion-picture spectator is that of one who looks out of doors from an open window upon the whole of Life spread as on a panorama, seeing swiftly, understanding swiftly, because the eye is so much swifter and more understanding than the ear."

MacMahon admired D. W. Griffith's *Birth of a Nation* (1915), and commented on its use of the flash back, close ups, and simultaneous action. MacMahon quotes an extensive excerpt from E. E. Slosson, who apparently reviewed *Birth of a Nation* in the *New York Independent*. While Slosson was a "bitter opponent" of the social message in Griffith's film, he noted that even though the film lack sound and color, it possessed major advantages technically over the live stage including its use of the out-of-doors, facial expressions, and intense action scenes.

**2977.** Maddox, Brenda. "Women and the Switchboard." *The Social Impact of the Telephone*. Ed. Ithiel de Sola Pool, ed. Cambridge, MA: MIT Press, 1977. 262-80.

This essay looks at the role of women in the workforce needed for telephone service, as well as what the telephone meant to the lives of women.

**2978.** Madison, James H., ed. *Indiana through Tradition and Change: A History of the Hoosier State and Its People, 1920-1945*. Indianapolis: Indiana Historical Society, 1982.

Although this book is primary devoted to the social and political history of Indiana, the author does briefly discuss motion pictures in the Hoosier state and also the career of Will H. Hays, who had been head to the Indiana State Republican Party, National Republican Party, Postmaster General in Warren Harding's cabinet, and then president of the Motion Picture Producers and Distributors of America (1921-45). Madison says that movie "seemed to be a direct assault on traditional values and way in Indiana." (366).

**2979.** Madsen, Roy Paul, ed. *The Impact of Film: How Ideas Are Communicated through Cinema and Television*. New York: Macmillan Publishing Co., Inc., 1973.

"This book represents a first attempt to define how film and television programs are organized for idea communication in their major areas of use," Madsen writes. "Its central purpose is to provide a source work to which laymen, students and professionals alike may turn to understand how the medium of cinema-television can be effectively utilized to achieve a specific purpose in drama, teaching, and persuasion. And it may, moreover, enable the average viewer to realize on sight when the medium and its message are being manipulated to influence his opinions."

The work is divided into four parts: 1) "syntax of cinema-television and the means by which ideas are expressed through techniques unique to the language of the medium." 2) The "basic dramatic forms for cinematic development of plot and character, and the forms and concepts which have evolved in major film and television genres." 3) The "uses of cinema-television in effecting political, social and economic changes." 4) The "proved teaching and research techniques used in schools and industries."

This work does not emphasize communication theory. Although written in 1973, it may be of interest to readers who are interested in media effects and media literacy.

**2980.** Magaziner, Ira. "Democracy and Cyberspace: First Principles." *Democracy and New Media*. Ed. Henry Jenkins and David Thorburn, eds. Cambridge, MA: MIT Press, 2003. 113-31.

This piece is a transcript of a talk that Magaziner delivered May 8, 1998, at a time when he was Senior Advisor for Policy Development to President Bill Clinton. As the editors of the volume note, Magaziner's "report to the president in that year defined U. S. government strategy for promoting global commerce on the Internet and confirmed his role as the chief architect of digital policy in the Clinton White House." (113)

The volume in which Magaziner's chapter appears is part of a larger series on new media technologies entitled *Media In Transition*. The volume tries to offer a historical and comparative perspective on its subject in a way that is accessible to a wide audience of humanists, social scientists, and policymakers. As the editors explain, the "essays in this volume capture something of the complexity and disagreement in current discourse about the politics of cyberspace. Some contributors offer us front-line perspectives on the impact of emerging technologies on politics, journalism, and civic experience. What happens when we reduce the transaction cost for civic participation, or increase access to information, or expand the arena of free speech? Other contributors place our shifting understanding of citizenship in historical context, suggesting that notions of cyberdemocracy and online community must grow out of older models of civic life. Still others expand this conversation to consider the global flow of information and to test our American conceptions of cyberdemocracy against developments in other parts of the world. How, for example, do new media operate in Castro's Cuba, or in post-apartheid South Africa, or in the context of multicultural debates on the Pacific Rim? Some contributors examine specific sites and practices, describing new forms of journalism or community organizing. Some voices here are deeply skeptical; others are optimistic. For some writers the new technologies endanger our political culture; for others, they promise civic renewal.

"Most of the papers on which these chapters are based originated in series of public forums and conferences hosted by MIT from 1998 to 2000 under the title 'Media in Transition.' Funded by the John and Mary R. Markle Foundation and organized by the MIT Communications Forum, these events aimed to nourish a broad civic conversation about the political impact of new media technologies. The essays have been revised for this book."

**2981.** Mai, Cheih-An. "*Publishing business of Soochow and Changchow in the Ming (Mingdai Soo Chang dichu chuban shiyeh chih yenchiou)*." Master's Thesis, National Taiwan University (Kuoli Taiwan ta hsue), 1995.

Printing and publishing enterprises in ancient China made a profound influence on the preservation, accumulation and dissemination of Chinese culture, and the publication industry in Ming Dynasty played a vital role in bringing innovations to publishing technologies. This master thesis focuses on the areas of Soochow and Changchow; examines historical background and significance of the publishing industry there – the publishers, their publications and bookshops. The thesis details the various printing techniques, styles and innovations that were employed in publication during the Ming Dynasty. The content of publications was mostly aimed at preserving literary work from previous dynasties. From examining publishing in these two areas, this work concludes that publishing reflected increasing interactions between profit-oriented publishing houses and the masses. The variety of publication categories also revealed the changing structure of social class from the mid- to late- Ming Dynasty.

--Amy Chu

**2982.** Maibaum, Richard. "James Bond's 39 Bumps." *New York Times* Dec. 13, 1964 1964: X9.

The author is the screenwriter who adapted Ian Fleming's novel *Goldfinger* into a movie. He discusses how he embellished the story and the James Bond character for the mass audiences who enjoyed "sick jokes." He also quotes Alfred Hitchcock about why not to worry about using logic in films: Hitchcock once told him: "Dear boy, don't be dull. I'm not interested in logic, but in effects. If an audience ever thinks about logic, it's on their way home from the theater and by that time they have already paid for their tickets." The "bumps" the title refers to is Hitchcock's theory that every movie need 13 scenes which shock the audience.

**2983.** Makee, Walt. "Bright Future for Big Motion View Industry." *The Show World* 3.1 (1908): 10.

Walt Makee, writing for a Chicago publication, *The Show World*, said that "'The children of today will see the press superseded to more or less extent by a combine moto [sic] and phonographic machine. ... Today, a photograph may be transferred by telegraph; tomorrow, a motion picture may be taken at any distance without wires. Indeed the daily newspaper may be relegated to the rag-heap and reels and records take its place. Moreover, just as today, one may record and reproduce without disturbing the waxen cylinder upon a phonographic machine, so will some genius parallel this achievement in motography by the production of a projecto-camerascope, which will project its pictures immediately after exposure in the photographic process; for an indestructible film which not require the delaying development-bath of today.'" (This passage is also quoted by Ben Singer, "Early Home Cinema and the Edison Home Projecting Kinetoscope," *Film History*, 2 (No. 1, 1988), 41.

**2984.** Malamuth, Meil M. and Ed Donnerstein. "The Effects of Aggressive-Pornographic Mass Media Stimuli." *Advances in Experimental Social Psychology*. Ed. ed., Leonard Berkowitz. Vol. 15. New York: Academic Press, 1982. 104-130.

Malamuth and Donnerstein deal with the research on the effects of the aggressive forms of pornography that had appeared since the writing of the 1970 *Report* put out by the President Commission on Obscenity and Pornography. Because violent pornography was relatively rare before the late 1960s, the 1970 *Report* had made little assessment of its effects, but during the 1970s, aggression in sexually explicit movies and publications (both in hard-core and in such soft-core magazines as *Playboy* and *Penthouse*) increased dramatically. Malamuth and Donnerstein argued that in hard-core paperbacks, the depiction of rape doubled between 1968 and 1974.

**2985.** Malamuth, N. M. and J. V. P. "The Effects of Aggressive Pornography on Beliefs in Rape Myths: Individual Differences." *Journal of Research in Personality* 19 (1985): 299-320.

This study used an experiment to assess male's reactions to audio-taped re-enactments of sexual scenarios. Of particular concern in this study was the role that individual differences, in terms of self-reported likelihood to rape, played in mediating any effects of the audiotapes. After the exposure conditions, participants were asked to answer a battery of questions assessing their attitudes toward women and rape, as well as their use of pornographic magazines such as *Penthouse* and *Playboy*. An initial finding of this study was that representations of rape myths, such as a woman coming to enjoy a rape, resulted in respondents indicated a greater sense of belief in those myths. The authors explore a number of explanations for their findings including Bandura's social learning theory as well as the implication that sexually aggressive pornography may act to "prime" respondents to think, act, and react in a sexually aggressive manner.

--Michael Boyle

**2986.** Malamuth, N. M. and J. V. P. Check. "Sexual Arousal to Rape Depictions: Individual Differences." *Journal of Abnormal Psychology* 92.1 (1983): 55-67.



One of the presumed effects associated with the use of pornography is decreased sensitivity to rape. This has been demonstrated in a number of ways and by various scales. Malamuth and Check, here, examined the influence that exposure to an audio-taped pornographic scenario depicting either a rape or non-rape condition influence arousal as well as attitudes toward rape. Preceding the rape/non-rape conditions, subjects were pre-exposed to a series of audio-taped accounts of sexual acts depicting various conditions ranging from consent vs. non-consent, pain vs. no-pain (for the female), and arousal vs. disgust. During the exposure condition, a penile tumescence measure was used to indicate the subjects level of arousal. After, subjects were grouped based on their scores on the Likelihood to Rape scale (LR). Their findings indicate differences between low-LR and high-LR subjects such that "low-LR subjects were equally aroused to the consenting and the non-consenting depictions, whereas the high-LR subjects showed greater arousal to the non-consenting scenes" (64). Furthermore, there was a relationship between sexual aggression (measured by post-test items) and indicated likelihood to rape. This study is somewhat unique in that it utilized audiotape as the medium for presenting the pornographic stimulus.

**--Michael Boyle**

**2987.** Males, Mike A., ed. *The Scapegoat Generation: America's War on Adolescents*. Monroe, ME: Common Courage Press, 1996.

At the time of this book, Males was a doctoral student in social ecology at the University of California, Irvine, and a writer who had written articles on youth and social issues. He attempts to explode myths about American young people: that they are sexually irresponsible, that drug abuse and suicide among teenagers is widespread, and that welfare programs encourage teenage pregnancy. With regard to modern media, he debunks research that suggests that violence on television causes antisocial behavior among youth. "When examined, media violence research is murkier than its proponents admit. Studies done in laboratories usually show an effect of media violence on aggression; studies done in real-life settings tend to be inconclusive," he argues.

**2988.** Malkames, Karl. "The Motion Picture Machine Operator: 1900 to 2000." *SMPTE Journal* 110.8 (2001): 527-531.

Discussion of mainly pre-1940 projectors, with several photographs and illustrations of early projection booths and technological innovations, including Loews Theater on Broadway in New York City in 1939 and Western Electric Vitaphone sound system of 1928. Malkames is described by Chair of SMPTE's Archival Papers and Historical Committee as a pioneer in the fields of motion picture cameras, printers and projectors.

**-Mark Van Pelt**

**2989.** Malone, John. "The Actor, the Manager, and the Public." *Forum* (1895): 235-46.

In this article, John Malone comments on changes taking place in the acting profession. He points out that making actors then lived in poverty. During 1893-94, "more than ten thousand persons, who had for a number of years been earning a living by means of acting, were out of employment and in sore straits." (235) Also, a few years earlier "existed in different prominent cities of the United States companies of players known as 'stock' actors." (237)

Malone says that changes in transportation and communication extended the reputations of actors beyond their local areas. "When the steamship, the electric wire, and the daily newspaper began to draw the ends of the earth more closely together, facility of travel had its effect upon the stock company of actors as well as upon other communities. Actors began to travel from place to place, at first in small circuits, from a natural and commendable desire to increase their usefulness as well as their financial receipts. The theatre-going public encouraged this action from a similarly natural desire to see new faces and witness different renditions of its favorite dramas; and as improvement went on in means of transportation and the dissemination of intelligence, so the fame of

particular players became more widespread and afforded an opportunity for the increase of that class of players known as 'stars.' When the only means of travel from city to city was the public or private coach, actors, from purely economical reasons, hesitated to place themselves before the world in the attitude of stars, no matter how great might be their reputations. But when it became possible to extend a local reputation to half-a-dozen of the principal cities of the country, the actor was not to blame for taking advantage of his opportunity. But the result, so far as the existence of the stock company was concerned, was that no sooner had a particular actor gained a considerable reputation than he began to look for means to place himself in the rank of stars, and by these defections the managers of stock companies found themselves every year more and more impeded in their purpose of keeping up a high standard of artistic work." (238) At one time only "stars" traveled from place to place but by 1895, traveling stock players were more common. (239)

Replacing the stock company was a new experiment in organizing known as the "combination system" in which "an entire company of players" traveled around the country to put on a single play. (239) "Next came the most distinctively dangerous novelty which afflicted the life of the drama. The stock plays known as the 'standard drama' did not afford sufficient material for the growing influence of the combination. It was ell enough for actors who had made a reputation in particular parts or in particular plays, but 239/240 the new aspirant found it easier to rise to fame and fortune in the wake of a new play. So for a number of years it has been the fashion for every aspiring actor to seek some novel dramatic idea upon whose reputation he might easily ascend to the stellar spaces. 'The play's the thing!' -- became the rallying cry of the dramatic enthusiasts." (239-40) Malone goes on to say that "As the number of attempts at dramatic work increased, it became more difficult to determine the good from the bad." (240)

The public willingly embraced these new plays and actors. (241) The press was important in generating publicity. Newspapers willingly published the promotional material put out by managers and agents. (242)

More and more actors became famous for playing a particular character. "If he be a star, and has made money, he enjoys neither his notoriety nor his fame, for he has become a 'part.' Having made a reputation and a fortune through the performance of a certain character, his future career is tied to the mask of that character. He is remembered for it, reminded of it, compared to it, no matter where he goes, what he does, or how often he tries to destroy the memory of it by trying to assume a new and different part. As a stock actor he was praised for his ability effectively to assume a number of different and dissimilar parts." (244)

Malone says that not all actors can expect to be stars and that there is a need to re-establish the stock companies. (245) Among the actors' problems are excessive travel and fear of not being hired. (244)

**2990.** Mamoulian, Rouben. "Colour and Emotion." *Cinema Quarterly* 3.4 (1935): 225-26.

"Love of colour and susceptibility to colour is one of the strongest instinct in human beings," the author says. "If you want to discover the most organic, basic elements of the sophisticated human being of to-day, go to children and go to savages. You will find that next to food, they love things of vivid colour and sparkle. That instinct is alive and strong in everyone of us," and color "brings a new terrific power to motion pictures." (225) Mamoulian goes on to say that "Apart from pure pictorial beauty and entertainment value of colour, there is also a definite emotional content and meaning in most colours and shades," (225) and that movie makers and other artists "should take advantage of the mental and emotional implications of colour and use them on the screen to increase the power and effectiveness of a scene, situation or character." (225) The author says that we expect more from color when dealing with pictures set in the past than we do from "some stories of ur modern age and civilization." (226) Black-and-white films will remain but they will become less frequent and color movies will be more common. The author warns that "Colour should not mean gaudiness. Restraint and selectiveness is the essence of art." (226)

**2991.** Manguel, Alberto, ed. *A History of Reading*. New York: Penguin, 1997.

Reading is a personal enterprise, traced not only through the norms and technologies of the day but also through the personal histories and preferences of notable readers and writers. The prevalence and persistence of reading as a hobby, an occupation and as a craft as well as the world's reaction to readers and their works, are a testament to the power the written word confers upon the literate individual.

Shared reading experiences reading aloud, being read to or having a guided reading of a pictorial text allow far less freedom to the reader than does reading to oneself. One significant power of reading is the ability to interpret based on personal background knowledge, reading pace, reflection and interpretation and personal taste. All of these are somewhat curtailed in a shared reading experience. Reading aloud as an author further diminishes the power of a reader, giving the author a tyrannical power over his own work contrary to the liberty a reader enjoys with a printed work.

Manguel writes: "Reading, then, is not an automatic process of capturing a text in the way photosensitive paper captures light, but a bewildering, labyrinthine, common and yet personal process of reconstruction. Whether reading is independent from, for instance, listening, whether it is a single distinctive set of psychological processes or consists of a great variety of such processes, researchers don't yet know, but many believe that its complexity may be as great as that of thinking itself."

How we read has changed dramatically over time, both as a product of changing social and technological norms, Manguel says. Reading silently, rather than aloud, has altered not only assumptions about the definition of reading, but also the way we create and mentally process texts; the atmosphere in which we consume texts and share thoughts; and the relationship we have with both the texts we read and those who teach us how to do so.

"The ancient writing on scrolls which neither separated words nor made a distinction between lower-case and upper-case letters, nor used punctuation served the purposes of someone accustomed to reading aloud, someone who would allow the ear to disentangle what to the eye seemed a continuous string of signs," Manguel explains. (48)

"But with silent reading the reader was at last able to establish an unrestricted relationship with the book and the words. The words no longer needed to occupy the time required to pronounce them." (50)

The author discusses printing technology and the evolution of reading. The technological changes in reading include not only the invention of the printing press and its near-infinite ramifications, but also evolutions of materials, storage, furniture, size, shape and font to accommodate both advances in available technology and evolutions in the norms, methods and standards of reading. This, in turn, led to new possibilities for where and in what format reading could be practiced and texts could be disbursed in everyday life.

"The sudden increase in book production after Gutenberg emphasized the relation between the contents of a book and its physical form. For instance, since Gutenberg's bible was intended to imitate the expensive handmade volumes of the time, it was bought in gathered sheets and bound by its purchasers into large, imposing tomes usually quartos measuring about 12 by 16 inches, meant to be displayed on a lectern. [...] But cheap and quick production led to a larger market of people who could afford copies to read privately, and who therefore did not require books in large type an format, and Gutenberg's successors eventually began producing smaller, pocketable volumes." (135)

The power of the reader over a text is apparent not only in interpretation but also in physical organization of a writer's thoughts, enacted in the reader's choice of where both location and posture to read and of organization of works by subject or alphabetically as libraries do or by a more personal system. On the contrary, readers lose power when books are categorized to appeal to or exclude any genre of reader.

Manguel comments on the empowerment of readers, authoritarian governments, and censorship. The power of the reader over a text is apparent not only in interpretation but also in physical organization of a writer's

thoughts, enacted in the reader's choice of where both location and posture to read and of organization of works by subject or alphabetically as libraries do or by a more personal system. On the contrary, readers lose power when books are categorized to appeal to or exclude any genre of reader.

"Authoritarian readers who prevent others from learning to read, fanatical readers who decide what can and what cannot be read, stoical readers who refuse to read for pleasure and demand only the retelling of facts that they themselves hold to be true: all these attempt to limit the reader's vast and diverse powers. But censors can also work in different ways, without the need of fire or courts of law. They can reinterpret books to render them serviceable only to themselves, for the sake of justifying their autocratic rights." (288)

"Thus, not all the reader's powers are enlightening. The same act that can bring a text into being, draw out its revelations, multiply its meanings, mirror in it the past, the present and the possibilities of the future, can also destroy or attempt to destroy the living page. Every reader makes up readings, which is not the same as lying; but every reader can also lie, willfully declaring the text subservient to a doctrine, to an arbitrary law, to a private advantage, to the rights of slave-owners or the authority of tyrants." (289)

--Dale Erlandson

**2992.** *Suddenly, Last Summer*. 1960, 1960.

At the U. S. House of Representative Postal Operations subcommittee hearings in early 1960, the movie *Suddenly, Last Summer* (1960) came up for criticism. Committee members said the movie had generated many complaints. The picture was made abroad but the Hollywood Production Code had cleared the film after several lines were cut.

MPAA president Eric Johnston said he saw the film three times. "You can read homosexuality into it, or you could read incest, if you wish, if your mind goes along those channels. But I don't think there is anything like that in the picture," the *New York Times* reported. The Production Code Administration also was concerned about cannibalism.

The movie starred Elizabeth Taylor, Katharine Hepburn, and Montgomery Clift. It was based on *Suddenly, Last Summer* from Garden District by Tennessee Williams (New York, 7 Jan 1958). Produced: 26 May--4 Sep 1959 at Shepperton Studios, England. Released: 00 Jan 1960; Los Angeles opening: 20 Dec 1959; New York opening: 22 Dec 1959.

Plot Summary from American Film Institute Catalog: "In 1937, at the Lyons View State Asylum in New Orleans, Louisiana, Dr. John Cukrowicz performs a delicate experimental surgery known as a lobotomy. After the primitive conditions at the institution nearly derail the operation, however, John threatens to return to his practice in Chicago. In response, Dr. Hockstader, the head of Lyons View, shows John a letter from wealthy widow Mrs. Violet Venable, offering financial assistance in return for a meeting with the venerable surgeon. That afternoon, John visits Violet at her mansion in the Garden District, where she makes a grand entrance by descending in an elaborate, cage-like elevator. John is surprised by his benefactor's relative youth and by her obsession with her deceased son Sebastian. In the mansion's jungle-like garden, which Sebastian modeled after Michelangelo's "Dawn of Creation," Violet asks John to perform a lobotomy on her niece Catherine Holly, who she claims is suffering from visions and hallucinations. Catherine has been confined at St. Mary's, but has offended the nuns who run the hospital with her violence and obscenities. Violet is particularly distressed by Catherine's babbling a stream of obscenities regarding her son Sebastian, who Violet asserts, has "seen the face of God." After Violet describes a trip with Sebastian to the Galapagos Islands, where they witnessed flesh-eating birds devour newly hatched sea turtles, she tells John that she traveled with Sebastian every summer, except for the last one, when Sebastian went with Catherine and died of a heart attack on the day that Catherine lost her mind. Because Violet implies that her contribution to Lyons View is contingent upon Catherine receiving a lobotomy, John goes to St. Mary's to interview his prospective patient. There, Catherine insists that she is sane and portrays Violet's relationship with her son as

unnatural. When John asks her about Sebastian's death, Catherine becomes hysterical and is only able to recall a white-hot beach and the pounding noise of tin musical instruments. John arranges for Catherine to be transferred to Lyons View, where Hockstader informs him that Violet has agreed to donate \$1,000,000 on the condition that John lobotomize Catherine. At Lyons View, Catherine is allowed to wear her own clothes and live in the nurses' wing. When Catherine's mother Grace and brother George come to visit her, Grace tells John that Violet was shaken after receiving a letter from the authorities regarding Sebastian's death. After Grace asks to speak to her daughter alone, John leaves the room, and once he is gone, George confides to Catherine that Sebastian left them \$100,000 in his will, but that Violet has decided to block probate until Grace signs the consent form for the lobotomy. Distraught, Catherine runs from the room and blunders into the men's ward, where her presence sparks a riot. After being rescued by an attendant, Catherine asks John if he plans to lobotomize her, and he appeals to her to trust him. Once she is sedated, Catherine mumbles about Sebastian's appetite for blondes and his treatment of people like "items on a menu." Violet then comes to speak to John, and after handing him a volume of Sebastian's poetry, explains that each year during their summer travels, Sebastian would write a poem. When John asks her about the letter from the Spanish authorities, she vehemently denies receiving it and says she was sent only a death certificate. John then asks Violet to see Catherine, who is just awakening from her sedation. When Violet accuses Catherine of usurping Sebastian's affection, Catherine retorts that he used them both as procurers, and after Violet became too old and unattractive, he decided to use Catherine as his bait. Becoming hysterical, Violet implores John to "cut that hideous story out of Catherine's brain," then faints. Agitated, Catherine wanders onto the balcony of the women's ward and is about to jump when an attendant restrains her. Pressured by Violet, Hockstader insists that John perform the lobotomy the following day, but John asks him for one last chance to jar Catherine's memory. The next day, John, Hockstader and a nurse escort Catherine to the Venable home, where John has arranged to meet Grace and George. After administering truth serum to Catherine, John leads her into the garden and prods her to remember what happened that last summer. After recalling that Sebastian suddenly announced that he was taking her and not his mother to Europe, Catherine revisits the events of that fateful summer: As they traveled through Italy, Sebastian became increasingly restless, and by the time they reached Spain, he had abandoned his nighttime soirees for afternoons at the public beach. One day, Sebastian forced Catherine to wear a bathing suit that when wet, became transparent. As men came to leer at Catherine's body, hungry young boys swarmed Sebastian, who passed out tips to lure them into the bathhouse with him. While Catherine and Sebastian were seated at a restaurant one blazing white day, hungry boys, barred from the establishment by a wire fence, began calling for bread. After Sebastian derided them as little beggars, the children began to serenade them with tin cans and brass plates. Agitated, Sebastian stormed out of the restaurant and started up a steep street, walking faster and faster in panic. Chased by the urchins, Sebastian became trapped in a maze of narrow streets. After ascending a "steep white street," Sebastian found himself in some ruins at the top of a hill where he was overtaken and devoured by the frenzied crowd. Upon completing her recitation of that terrible day, Catherine finds that her memory has suddenly been restored. The revelation about her son's true sexuality is too much for Violet, however, who loses her mind and comes to think that John is Sebastian. John calms Violet, then returns to the garden where he takes Catherine's hand and hand in hand, they walk toward the house."

**Note:** The film's opening and closing cast credits differ slightly in order. Suddenly, Last Summer was one of the two one-act plays by Tennessee Williams that opened off-Broadway under the title Garden District. The other one-act play was entitled Something Unspoken. Williams' play was more explicit in dealing with "Sebastian's" homosexuality and his cannibalistic death. In a 25 May 1959 letter from PCA head Geoffrey Shurlock to producer Sam Spiegel, contained in the film's file in the MPAA/PCA Collection at the AMPAS Library, Shurlock told Spiegel that due to the homosexuality of the leading character, the explicit cannibalism and the blasphemous attitude toward God voiced by Sebastian and his mother, the film would be denied a seal of approval. In that letter, Shurlock suggested taking the finished picture to the appeals board for approval. Spiegel responded by saying that the homosexual "pays for his sins with his life," that all references to cannibalism would be eliminated (in the film, the word "devour" replaces references to cannibalism), and that no offense should be taken on religious grounds

because the mother and son are "obviously psychopaths." Although the PCA file does not contain any specific references to the nature of the cuts, a Nov 1959 NYT article noted that Spiegel deleted unspecified scenes to win code approval, eliminating all explicit mention of homosexuality and cannibalism. Approval was finally granted after the matter was brought before the MPAA Code Review Board. According to a Dec 1959 HR news item, the National Catholic Legion of Decency criticized the MPAA for approving the film on the grounds that it involved "perversion."

"According to HR news items, Vivien Leigh, who was initially to appear as "Mrs. Venable," bowed out of the production to star in a West End London revival of Henrik Ibsen's *A Doll's House*. Following Leigh's departure, Margaret Leighton was considered for the role. A May 1959 "Rambling Reporter" item in HR states that producer Sam Spiegel planned to have Bobby Helpman play the role of Sebastian. In the film, Sebastian's image, photographed from the back, appears briefly as "Catherine" describes his death. Because his face is never shown, Helpman's appearance in the film cannot be confirmed. Although a Mar 1959 item noted that Steve Forrest was cast, he does not appear in the film. Although HR news items add the following actors to the cast: Sandra White, Sheila Raynor, Rory McDermot, Brenda Dunrich, Roberta Woolley and Joseph Arthur, their appearance in the released film has not been confirmed. Modern sources add Jake Wright Asst dir to the crew, but the extent of his participation in the film has not been determined.

"According to a Dec 1959 HR news item, location filming was done along the Costa Brava in Spain. A 1960 article in *The Daily Mail* noted that the village pictured in the film was the village of Bagur in Catalonia, Spain. The HR item noted that all references indicating that the film was shot in Spain were deleted at the behest of the Spanish government, which objected to the depiction of local youths devouring a man.

"The film was nominated for the following Academy Awards: Katharine Hepburn and Elizabeth Taylor were both nominated for Best Actress, and the film was also nominated for Best Art Direction-Set Decoration. According to modern sources, Hepburn did not get along with director Joseph L. Mankiewicz. Hepburn objected to Mankiewicz's treatment of Montgomery Clift, who was suffering from alcoholic depression at the time of the production. She also objected to her washed-out appearance in her final scene, which was created by the director's insistence that she be shot in a harsh light without the benefit of makeup. Modern sources add that in a letter to Williams, contained in a collection of his unpublished letters sent to the playwright, Hepburn wrote that at the end of the production, she spit on the floor to express her contempt for the "botching of his play."

"In 1992, Columbia Pictures Television remade Williams' play as a television movie, directed by Richard Eyre and starring Maggie Smith, Rob Lowe and Natasha Richardson."

Source citations:

Variety 16 Decorations 59, p. 6.

New York Times 23 Decorations 59, p. 22.

Motion Picture Herald Product Digest 19 Decorations 59, p. 524.

Daily Variety 16 Decorations 59, p. 3.

Hollywood Reporter 16 Decorations 59, p. 3.

Film Daily 16 Decorations 59, p. 6.

Box Office 28 Decorations 1959.

Box Office 21 Decorations 1959.

Hollywood Reporter 28 Aug 1959.

Hollywood Reporter 4 Mar 1959, p. 2.

Hollywood Reporter 16 Apr 1959, p. 4.

Hollywood Reporter 19 May 1959, p. 2.

Hollywood Reporter 4 Decorations 1959, p. 1, 6.

Hollywood Reporter 8 Decorations 1959, p. 1, 10.

Hollywood Reporter 21 May 1959, p. 4.

New York Times 6 Nov 1959.

Daily Mail 1960.

Los Angeles Times 20 Decorations 1959.

Filmfacts 1960, pp. 319-21.

Hollywood Reporter 21 Apr 1959, p. 4.

Hollywood Reporter 18 May 1959, p. 2.

Hollywood Reporter 1 Jul 1959.

Hollywood Reporter 6 Nov 1959, p. 1, 3.

Saturday Review 2 Jan 1960.

Time 11 Jan 1960.

**2993.** Mann, J., L. Berkowitz, J. Sidman, S. Starr, and S. West. "Satiation of the Transient Stimulating Effect of Erotic Films." *Journal of Personality and Social Psychology* 30.6 (1974): 729-35.

This study examined the effects of showing pornographic movies to couples once a week for a four-week time period. A total of 68 couples were used in this analysis. During the time period in which the movies were shown, data on the participant's sexual behavior was tracked through self-report. Two conditions were employed (1) conventional sex movies for two weeks followed by less conventional (i.e. homosexual) sex movies, and (2) less conventional sex movies for two weeks followed by conventional sex movies for two weeks. They found that on the nights that the movies were shown, sexual activity increased. This effect was greatest for the first week of the experiment but diminished as the study progressed. For the conventional sex first condition, there was a spike during week three which was the first showing of unconventional sex movies for that group. The authors argue that the effects resulting from weekly pornography use, particularly regarding sexual activity with a partner, increase sexual activity but are transient in nature. As such, the effect dissipates after awhile. However, they indicate that coming back to sexual materials after a hiatus results in effects similar to the original exposure.

--Michael Boyle

**2994.** Manovich, Lev, ed. *The Language of New Media*. Cambridge, MA: MIT Press, 2001.

This challenging, thought-provoking book provides an excellent account of the nature of visual aesthetics and digital media and how it differs from earlier forms of communication. This work resists easy summation. Manovich writes that "today the language of cultural interfaces is in its early stage, as was the language of cinema a hundred years ago. We do not know what the final result will be, or even if it will ever completely stabilize. Both

the printed word and cinema eventually achieved stable forms that underwent little change for long periods of time, in part because of the material investments in their means of production and distribution. Given that computer language is implemented in software, potentially it could keep changing forever. But there is one thing we can be sure of. We are witnessing the emergence of a new cultural metalanguage, something that will be at least as significant as the printed word and cinema before it." (93) Modern-day interfaces between computers and humans provide "radical new possibilities for art and communication," Manovich argues. (94)

**2995.** Manring, M. M., ed. *Slave in a Box: The Strange Career of Aunt Jemima*. Charlottesville: University of Virginia Press, 1998.

Manring's text asks us to examine the lingering utility, and in fact popularity, of the blatantly stereotypical figure known as Aunt Jemima. In a post-Civil Rights Movement era, why does the black mammy figure still find a place on the supermarket shelf, placed there in fact by one of the most popular and profitable food manufacturers? *Slave in a Box* attempts to do two things. First, Manring tries to explain how Aunt Jemima, and the mammy in general, appeals to white audiences nostalgic for a simpler past and taps into a powerful cultural mythology of southern abundance and leisure based on largely invisible slave labor. Here he relies on secondary works on the minstrel and blackface tradition, Southern novels of nostalgia, and writings by proponents of the New South. Readers interested in the book for its focus on advertising history will probably be turned off by its seemingly unending discussion of the mammy as a literary character. Moreover, the heavy reliance on secondary sources suggests that the book is not a tremendously original contribution to that scholarship.

More profitable for the historian of advertising and mass communication is the portion of the book which treats the Aunt Jemima campaign itself. Manring employs extensive documentation from the J. Walter Thompson collection at Duke University and is able to piece together a very compelling account of the origins and maintenance of the Aunt Jemima brand in the early years. He argues that James Webb Young, the copywriter and ad executive responsible for the account, brought his southern childhood and mildly racist attitudes into the creation of Aunt Jemima. The character, though clearly stereotypical and mythic, was seen as a way to appeal to a non-threatening past when blacks were servile and loyal and whites were able to enjoy a life of leisure based on the work of their slaves. The mammy figure, oddly enough, was seen as a benign symbol of a better time. Young and others at JWT created an entire fictional biography for the character and used incidents from her "life" to craft a series of interesting advertisements. Aunt Jemima was literally brought to life when women were hired to play her at fairs and trade shows. According to Manring, the Aunt Jemima campaign is one of the most successful ever and the woman, in a somewhat more modern guise, still peers out at us as we pass through the aisles of the supermarket.

The book contains a brief discussion of the changes in packaging, branding, and labeling that made Aunt Jemima possible. Other scholars have covered this ground in far more detail; Manring is frankly derivative in this part of his book. However, the book is worth reading for its documentation of the origins and operation of the campaign. It is a good example of using the JWT archive to study the "behind-the-scenes" history of advertising. Less successful, however, is Manring's attempt to explain the deep cultural power of the mammy figure, the response to (and protest against) the stereotype over the years, or the lasting popularity of the brand in spite of its non-PC image. This is probably one of those books that might have been more successful as a closely edited journal article that narrowly focuses on the brand as an advertising history case study.

#### – Rob Rabe

**2996.** Mantle, Burns. "John Bunny the Hit of the 'Movie' Expo." *Chicago Daily Tribune* July 13, 1913 1913, sec. B: 3.

This article provides an interesting commentary on one of the early movie "stars." John Bunny's physical appearance limited his roles as a stage actor but it helped to make him a star in the movies. The article contains a paragraph on how Bunny projected his personality in real life: "Mr. Bunny's appearance on the floor of the exposition was no more than a fleeting incident of the evening but to me it was the most interesting of all. It



emphasized so perfectly the projection of personality by way of a screen. This man who had made these people laugh by posing as the subject of innumerable picture shows was just as much a hero in the flesh to them as John Drew could possibly be to his following of theatergoers. And he was their friend as well. They felt as close a personal interest in him, I dare say, as the average matinee girl can feel in the hero of her dreams. They appeared as proud and as happy to walk beside him as we used to be to lead the bloodhound in this 'Uncle Tom' parade and that was considerable display of pride and happiness."

This article also talks about the extent of movie attendance and its economic impact. It reports: "According to the fairly modest bulletin of the Exhibitors' association, 15,000,000 persons a day patronize the 'movies' of this country, and \$300,000,000 represents last year's receipts. Eighty million dollars are invested in moving picture enterprises and 200,000 persons are employed. The entire industry has grown from nothing, in 1893, when motion pictures were first shown at the World's fair in Chicago, to its present proportions."

**1997.** ---. "Stage Critic Hails Technicolor Film as Landmark in Theater." *Chicago Daily Tribune* June 23, 1935 1935, sec. D: 3.

Mantle predicts after seeing Technicolor's first feature-length film, *Becky Sharp*, that within five years black and white films will be as rare as silent movies. He also says that improvements in makeup will be the next step in color movies. He notes that the star of the movie, Miriam Hopkins, looked "as though she had had her face enameled the same day she was having her hair done."

**1998.** Manuel, Peter, ed. *Cassette Culture: Popular Music and Technology in North India*. Chicago: University of Chicago Press, 1993.

This fine study examines the impact of audio cassettes on both the music industry and on society in northern India. "The advent of cassettes has had a dramatic effect on the music industry and popular music throughout most of the developing world. In the industrialized West, sales of prerecorded cassettes now surpass those of records and CDs. However, relatively few recordings are issued in cassette format only, and cassette technology has had little influence on the structure of the music industry in general. In general, cassettes have come to be primarily a convenient alternative format, useful for home taping, and for automobile and portable playing machines.

"By contrast, in most of the developing world, cassettes have largely replaced vinyl records. The reasons for this development are obvious. Cassettes and cassette players are cheaper and more durable than records and turntables, and their power requirements are more easily met. Further, the mass production of cassettes is incomparably simpler and cheaper; on a small scale, commercial duplication can even be done with two cassette machines and a patch cord. The low expense of cassette consumption renders the medium accessible to rural and lower-income groups. At the same time, the lower costs of production enable small-scale producers to emerge around the world, recording and marketing music aimed at specialized, local, grassroots audiences rather than at a homogeneous mass market. The net result is a remarkable decentralization, democratization, and dispersal of the music industry at the expense of multinational and national oligopolies.

Manuel is interested in how "mass media can serve either to promote or inhibit social awareness and change." He approaches this topic "with a profound mistrust of media that are controlled by dominant elites rather than by grassroots democratic communities themselves."

--SV

Japanese imported cassette players began to show up in India during the 1970s. A cassette culture would grow to the point where illegally pirated tapes would be sold in bazaars across the country. "By the late 1970s cassette players had begun to appear in noticeable quantities throughout much of the country; most of these were

Japanese 'two-in-ones' (radio cassette recorders) brought by the tens of thousands of guest workers returning from the Gulf states; the numbers of such workers had by this point reached such levels that their remittances, as well as their hand-carried imports, were having noticeable effects not only Arabian Sea areas like Kerala, but throughout much of the hinterland as well. Accordingly, in 1979 GCI had started issuing cassette releases, while offering duplication services to other companies. By this time, pirate cassettes of film-music records became commonplace in bazaars, stimulating demand for players." (60-61)

Although the recording industry at first was largely based on foreign components and companies, now the industry has taken a turn toward the domestic. Only the United States produces more cassettes than India. "Facilities, indeed, have been a among the key factors in the cassette boom. The magnetic tape itself may be wholly imported, or may consist of imported polyester tape coated with magnetic oxide in India; T-series manufactures its tapes with wholly indigenous products. While in 1986, roughly 70 percent of the tapes sold in India were of foreign origin, by 1990 only about 18 percent contained foreign components. At present there are some fifteen tape-coating plants in India, whose production of cassettes, as was noted, is now second only to that of the United States." (75)

The two-way nature of cassettes have allowed for more diversity in Indian culture. There are more options, and more sources from which to take enlightenment. "Cassettes, as we have seen, have led to decentralized grassroots control of a significant sector of the mass media; they have stimulated the revitalization and creative syncretization of a wide variety of traditional musics; they have created opportunities for innumerable singers and artists to be represented on the mass media, in a manner inconceivable in the context of the film music industry; finally, they have facilitated the dissemination of a far greater diversity of topical themes than were present in film music, thus contribution to the ability of diverse Indian communities to affirm, in language, style, and text content, their own social identities on the mass media in an unprecedented manner." (194)

--Michael Shefky

**2999.** Manzano, Roberto J. "Spervisors Disband Pornography Panel." *Los Angeles Times* Feb. 21, 2001 2001, sec. B (Metro): 5B.

The Los Angeles County's Commission on Obscenity and Pornography was disbanded in February, 2001 by the Board of Supervisors. Efforts to eliminate the Commission had been underway since 1995. By 2001, the Commission had little or no budget and often found it difficult to even get a quorum of members.

**3000.** Maraniss, David , and Jenkins, Loren. "Pope Asks Entertainers, Media to Be Forces for "Great Good"." *Washington Post* Sept. 16, 1987 1987, sec. A: 8A.

This account of Pope John Paul II's address to entertainment leaders at Universal Studios in Hollywood quotes the Pope telling his audience that "working constantly with images, you face the temptation of seeing them as reality. Seeking to satisfy the dreams of millions, you can become lost in a world of fantasy."

**3001.** Marbach, William D., et al. "Artificial Intelligence and the Fifth Generation." *The Information Technology Revolution*. Ed. Tom Forester, ed. and intro. Cambridge, MA: MIT Press, 1985. 60-70.

Even though microchip-based computers at the time of this article were then less than a decade old, the United States and Japan were in a race to build the next of "fifth" generation of computers -- so-called "supercomputers" that have "artificial intelligence." The authors say that whoever when this race will strengthen their control of the information revolution and enhance their geo-political power.

**3002.** Marc, David, ed. *Bonfire of the Humanities: Television, Subliteracy, and Long-Term Memory Loss*. Syracuse: Syracuse University Press, 1995.

This book argues that television often provides misleading information and distorts the meaning of the past. Chapter 3 is entitled "Mass Memory: The Past in the Age of Television," and chapter 4 is "Culture Without Context."

**3003.** Marchand, Roland, ed. *Advertising the American Dream: Making Way for Modernity, 1920-1940*. Berkeley: University of California Press, 1985.

This nicely illustrated history of advertising has considerable material on visual communication. In Chapter 5 ("The Consumption Ethic: Strategies of Art and Style"), Marchand discusses "Advertising and the color explosion." Chapter 6 is about "Advertisements and Social Tableaux." With regard to parables in advertising, in chapter 6, the authors examines the parables of the first impression, the democracy of goods, civilization redeemed, and of the captivated child. Chapter 8 is "Visual Clichés: Fantasies and Icons." Chapter 9 deals with "Advertising in Overalls: Parables and Visual Clichés of the Depression."

--SV

Marchand looks at advertisements from American magazines and newspapers of the 1920s and 1930s in an attempt to determine what they tell us about the Zeitgeist of the time. Contrary to the hypothesis with which he began, he finds these ads to be not a perfect mirror of American social reality, but a highly selective reflection of certain aspects of the culture. They reflect not the reality of American life, but life as it ought to be, "life in the millennium." As such, they show where Americans of the first half of the twentieth century wanted to go as a people, and to some degree where they ended up when they came out on the other side of depression and war. This orientation toward modernity and the future were perhaps the most salient characteristic of the ads of the period. Ad-men of the time very self-consciously saw themselves as pregnant with the future, and it was indeed a dispensation of robust, hearty consumption toward which they pointed the American mind.

--Gordon Jackson

**3004.** ---, ed. *Creating the Corporate Soul: The Rise of Public Relations and Corporate Imagery in American Big Business*. Berkeley: University of California Press, 1998.

This work appeared after Marchand's death in 1997. As with *Advertising the American Dream*, it is richly illustrated, mostly in black and white, although with some color pictures. Marchand offers a series of case studies of General Motors, General Electric, Metropolitan Life Insurance, Du Pont Chemical, and Ford Motors. The leaders of these companies used visual and rhetorical imagery to capture the public and to create an internal corporate culture. During the 1920s, business statesmanship was emphasized by these corporate giants. During the Depression, turned in a desperate effort to defend capitalism. During World War II, the companies tried to link themselves to small-town America. After the war, their image as a "good neighbor" was replaced with one of a "soulless giant."

--SV

Marchand looks at the attempts of American corporations to ingratiate themselves with the American public, from the late nineteenth century to the early post-World War II period. Deemed "persons" for purposes of legal actions by the U.S. Supreme Court in 1886, as they grew larger and more impersonal these corporations faced the charge that they were indeed "soulless" persons. The effort to counteract this perception through advertising and other public relations initiatives is Marchand's subject. He looks primarily at corporate ads themselves, but also at different kinds of public relations programs aimed either at the corporation's own workforce or the public at large. He discerns in this corporate imagery a trend initially toward grand institutional themes an effort indeed

to establish something on the order of a corporate soul but then during World War II and in its near aftermath toward the more modest objective of neighborliness.

--Gordon Jackson

**3005.** Margetts, Helen, ed. *Information Technology in Government: Britain and America*. London and New York: Routledge, 1999.

This book examines the impact of information technology (IT) on two central governments, Great Britain and the United States, from the 1970s to the 1990s. It "challenges the view that information technology will transform government, even bring an end of government. It establishes information technology as a vital, policy-critical feature of contemporary public administration. It demonstrates that not only does information technology shape government; government also selects and shapes information technology. Only by studying this complex two-way interaction over a substantial period of time will the effects on government of the computer revolution be established."

The first of the book's eight chapters considers how information technology spread in the various departments of the British and American governments. IT is now deeply rooted in "the tools of government policy, transferring money, authority and information, replacing organisational function and creating new requirements for technical expertise." Chapter 2 deals with how these governments responded to the influx of new technology. Chapter 3-6 looks at how IT has affected policy sectors, particularly taxation and how social security benefits are delivered. These chapters cover much of the civilian sector of government in both nations and they explore the problems that come when massive bureaucracies undertake large, technologically based plans for modernization. Chapter 7 discusses the governments' contracting out IT work. The need for expertise in this area "has drawn new players into government, in the form of huge global private sector computer services providers." Chapter 8 looks at the arguments that believe that IT has radically transforming power. This final chapter maintains that IT "has brought government to the 'ante-postmodernist' era, where information systems form a vital, ever-changing part of the state, but where no overarching transformation can be identified." History suggest that IT's future impact will be more ambiguous than much previous literature suggests. A substantial number of governmental reports in the United States and Great Britain form the primary basis for the book.

**3006.** Marien, Michael. "Some Questions for the Information Society." *The Information Technology Revolution*. Ed. Tom Forester, ed. and intro. Cambridge, MA: MIT Press, 1985.

The author poses questions regarding the so-called communication revolution. He tries to avoid unduly optimistic or pessimistic preconceptions as well as a superficial middle ground which says the information society has a capacity for good or evil. At the time, the author edited *Future Survey*, a monthly that abstracted material on topics related to the future. This article appeared first in *World Future Society Bulletin* (Sept.-Oct. 1983).

**3007.** Mark, Hans. "Aerospace." *Technological Frontiers and Foreign Relations*. Ed. Anne G. Keatley, ed. Washington, D. C.: National Academy Press, 1985. 79-109.

Mark offers a historical survey of aviation and space exploration from before World War II military communication through the space shuttle. The essay is based on secondary sources.

**3008.** Markoff, John. "The Time Is Now: Bust Up the Box!" *New York Times* Oct. 5, 2005 2005, sec. E (Circuits): E1, E8.

This article discusses "the implications of ultrafast computer networks composed of optical fibers that stretch around the globe." (E8) It goes on to say that "Although a new computing era is clearly dawning, it does not have a consensus label as was the case with each of the previous eras: main-frame, mini and personal computing.

"So far, the new epoch of computing has been described as grid computing, on-demand as grid computing, utility computing, and planetary computer and Web 2.0.

"Although the titles are different, they are all efforts to describe an age that will be a fundamental break from earlier computing generations." (E8)

**3009.** Markusen, Ann Roell and Robin Bloch. "Defensive Cities: Military Spending, High Technology, and Human Settlements." *High Technology, Space, and Society*. Ed. Manuel Castells, ed. Beverly Hills, CA: Sage Publications, 1985. 106-20.

The authors argue "that military spending in the United States has been a powerful industrial and regional policy that has profoundly affected the patterning of human settlements in the United States. Drawing high tech production toward the 'defense perimeter,' military procurement has spurred the industrially diverse manufacturing belt to create extensive, low-density, industrial park suburbs (Southwest Los Angeles, Silicon Valley, Dallas-Fort Worth's 'Silicon Prairie,' and Anaheim) adjacent to, but with relatively few political or cultural links to, older metropolitan areas. It has also created a newer generation of medium-sized detached metropolitan areas where, in a reversal of twentieth century urbanization tendencies, the local economy is highly dependent on one or a few sectors and demonstrates few tendencies toward diversification. The resulting geopolitical map is one in which highly military-dependent, relatively homogeneous and conservative cultural enclaves are counterposed to the strong industrial working class and bourgeois traditions of our large, mature manufacturing belt cities." The authors also maintain "not only that the image of high tech production has been laundered (i.e., that its military roots and sustenance have been obscured), but that our most economically troubled communities have little prospect of capturing a share of this type of economic growth."

**3010.** Marlow, Eugene , and Secunda, Eugene, eds. *Shifting Time and Space: The Story of Videotape*. Westport, CT: Praeger, 1991.

The videotape was first introduced as a practical tool in a crowded Chicago hotel room and changed into a powerful media technology that altered the nation's sense of reality.

*Shifting Time and Space* chronicles "the metamorphosis of videotape from a media technology that was closely controlled by a handful of television executives, to a popular communications agent which has profoundly altered the way America consumers information and entertainment, transfers information, and exchanges ideas."

The adoption of the videotape in the broadcast, non-broadcast, and home video markets changed American culture. These developments "provide evidence that there is a direct relationship between the introduction of a technology into a culture and its impact on that culture," as suggested by Harold Innis, Marshall McLuhan, Eric Havelock, and Neil Postman."

--Amanda Novak

**3011.** Marriott, Michel. "Digital Projectors Use Flashes of Light to Paint a Movie." *New York Times* May 27, 1999 1999, sec. D: D7.

Studios saw advantages to digital movie projection. It rivaled the quality of high definition television. Traditional motion pictures required threading celluloid through a mechanical projector. Digital movies eliminated this step and with it, the projection flaws associated with wear and tear on prints and old or poorly operated equipment

**3012.** ---. "If Only DeMille Had Owned a Desktop; New Low-Cost Camera and Software Put Filmmaking Within Reach of Digital Auteurs." *New York Times* Jan. 7, 1999 1999, sec. E (Circuits): E1, E5.

Where previously only large studios could afford to make and distribute motion pictures and television programs, inexpensive digital cameras and computer editing software now allowed a person to do these things for only a few thousand dollars. The new technology gave greater freedom to independent movie makers.

**3013.** Marshall, Rick, ed. *History of Television*. New York: Gallery Books, 1986.

**3014.** Marsh, Peter. "Materials Processing in Space." *The Materials Revolution: Superconductors, New Materials, and the Japanese Challenge*. Ed. Tom Forester, ed. Cambridge, MA: MIT Press, 1988. 329-37.

"The zero gravity of space makes possible the creation of special alloys, crystals, and perfect spheres that are literally out of this world. Chemical reactions and biological processes take on a different form and cheap solar energy is more abundant about the earth's atmosphere. All this suggests that 'space factories' will soon get into orbit... and in the next century we will be buying goods stamped 'Made in Space.'" The editor notes that the author of this piece, who is a journalist, wrote a similar article about space processing in 1978. This article originally appeared in *The Space Business* (London: Penguin Books, 1985), 130-37.

**3015.** Marshal, Robert and Mary, ed. *Your Tape Recorder*. New York: Greenberg, 1955.

This book tells readers how to use the tape recorder. The authors wrote that "Usefulness was the prime criterion in all of the more than 2500 experiments which led to this work -- usefulness to the school teacher, doctor, businessman, clergyman, or scoutmaster, and in Rotary Clubs, welfare organizations, camps, and homes.... This work is an outgrowth of more than four years of experimentation with tape recordings in schools and colleges, churches, camps, social agencies, playgrounds, and homes." The work gives a good picture of the different types of tape recorders available in 1955. The pages entitled "Milestones in Magnetic Recording" has useful leads.

**3016.** Marshall, Edward. "New York's Remorseless Conspiracy Against Youth." *New York Times* Jan. 21, 1912 1912, sec. SM: 6.

This article reports that leading crusader against white slavery and social reformer appointed by Theodore Roosevelt, James B. Reynolds, has some positive things to say about the movies: "'On the whole you have a good word to say for the moving-picture shows, then?'

"'Yes, I have. They entertain without suggestiveness. Sometimes the stories of the pictures glorify the criminal, but not more than certain newspapers. And many of the film shows nowadays are distinctly educational. But no one can say a good word for the saloon or certain other influences, and the alchemy of the great city changes some good influences into bad ones.'"

The subtitle of this article reads: "Assistant District Attorney James B. Reynolds, Who Has Made a Study of This Question and Led in the Suppression of the 'White Slave' Traffic, Discusses the Odds Against People in a Big City."

**3017.** Marshall, P. David, ed. *Celebrity and Power: Fame in Contemporary Culture*. Minneapolis: University of Minnesota Press, 1997.

Among the chapters in this book are: 1) "Tracing the Meaning of the Public Individual"; 2) "Conceptualizing the Collective: The Mob, the Crowd, the Mass, and the Audience"; 3) "Tools for the Analysis of the Celebrity as a Form of Cultural Power"; 4) "The Cinematic Apparatus and the Construction of the Film Celebrity"; 5) "Television's Construction of the Celebrity"; 6) "The Meanings of the Popular Music Celebrity: The Construction of the Distinctive Authenticity"; 7) "The System of Celebrity"; 8) "The Embodiment of Affect in Political Culture"; 9) "Conclusion: Forms of Power/Forms of Public Subjectivity."

**3018.** Marshall, Rick, ed. *History of Television*. New York: Gallery Books, 1986.

**3019.** Marti, John and Anthony Zeilinger. "New Technology in Banking and Shopping." *The Information Technology Revolution*. Ed. Tom Forester, ed. and intro. Cambridge, MA: MIT Press, 1985. 350-58.

New information technology will change dramatically how people shop and conduct their financial affairs. When this report appeared in 1982, there was much uncertainty about what would happen in banking and retailing and the authors attempt to explain the social implications of the new technology.

**3020.** Martin, Henri-Jean. "Printing." *Contact: Human Communication and Its History*. Ed. Raymond Williams, ed. London: Thames and Hudson, 1981. 128-50.

Martin surveys the history of printing from the introduction of paper into Spain and Italy by the Arabs in the 12th century, through craft printing before Gutenberg, through printing with movable metal type and the evolution of the book. He discusses the growth of the book trade as well as the rise of the newspaper and periodical press. The latter pages deal with the popular press of the late 19th and early 20 centuries, and the "image explosion." He concludes by discussing the revolution in book publishing the 20th century and print culture in the age of electronic media.

**3021.** Martin, Linda and Kerry Segrave, ed. *Anti-Rock: The Opposition to Rock 'n' Roll*. Hamden, CT: Archon Books, 1988.

This work discusses the critical reaction to rock-n-roll music from the 1953 to 1986. Sexual themes were a concern in much of this music during the 1950s and Elvis Presley was exhibit number one. "Beware Elvis Presley," the Catholic magazine *America* said. During the 1960s, it was sex and drugs that angered critics of rock music. During the 1980s, parent groups led by Tipper Gore saw rock music as often decadent and they pushed for rating labels on this music. The book is divided into three parts: 1) 1953-62; 2) 1963-73; 3) 1974-86.

**3022.** Martin, Michele, ed. *"Hello Central": Gender, Technology, and Culture in the Formation of Telephone Systems*. Montreal and Kingston: McGill-Queen's University Press, 1991.

Martin uses the "rich and largely unexplored archives of Bell Canada in Montreal" to study the telephone system's development in Canada, particularly in Ontario and Quebec, "with some reference to the United States," between 1876 to 1920. These years cover the period from the telephone's invention to the system's automation. The author emphasizes political and economic factors in this technology's development, the creation of new occupation for women, and how this contributed to new cultural practices. The author seeks "to show that women make an active contribution to the development of certain technologies."

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Martin deals with the development of the telephone in Canada and its influence on Canadian culture and society with particular attention given to women as producers and consumers and how the telephone shaped their activities. The work serves as a corrective to misconceptions about women and telephones. Women, according to this view, "have had no part in any element of development of this means of communication except as ignorant and inconsiderate users. This suggests that women passively accepted the telephone system, a common view of women's relationship to new technologies. Very little thought has been given to the contribution of women to the development of means of communication in general." (3)

Changing forms of communication was difficult, and especially so for women who had little political and economic power and who were subjected to patriarchal values. "It is important to note at the outset that the telephone is not merely a neutral technological instrument whose expansion has occurred naturally," Martin

writes. "It is a means of communications which determines the production and exchange of messages, and is related to the general structuring of the production and exchange of commodities in capitalist society." (8)

This book deals with "the social conditions within which the telephone system expanded" and this technology's interrelation with women.

--**Amanda Novak**

In this book Martin analysis the early development of telephone systems in Eastern Canada, with a focus on the "impact of the telephone on society and social life" (3). She analyzes on the how women both used the system and provided the bulk of the labor that sustained systems in during the era of switchboard systems and operators.

Martin focuses on how women's use of the telephone affected the development of the medium on a broader scale, placing this trajectory within the context of class and gender social dynamics in during the period under study, 1876 to 1920. She argues that rather than acting as passive consumers of new technology, women played an active (though at times indirect) role in the development of the medium. Furthermore, she argues that the influence of women on telephone companies created a unique "culture of the telephone." (12)

While the book was published in 1991 and focuses on the historical development of the telephone as a "new" technology between the years of 1876 and 1920 in Ontario and Quebec, the author does not make connections to present-day "new media. However, the reader can draw parallels in the development of telephonic technology as a "new" medium to the Internet today (such as in the way academics talk about it increasing or decreasing social capital). Some similar concerns arose during the development of telephone technology, such as whether the medium increases social contact with people outside of the home (in the case of upper class women) but could also decrease it by decreasing the need to leave the home to socialize.

--**Jill Hopke**

**3023.** Martin, Marcus J. "Television." *Wireless World* 3 (1915): 193.

**3024.** ---, ed. *The Wireless Transmission of Photographs*. London: Wireless Press, 1916.

**3025.** Martin, Shannon E., ed. *Bits, Bytes, and Big Brother: Federal Information Control in the Technological Age*. Westport, CT: Praeger, 1995.

This book attempts to review three federal efforts to control information "in light of the moral principles evident in the Declaration of Independence and the Constitution." The author hopes to further national discussion about how citizens want their government to adopt information policies that are in their best interests. The book tries to connect the First Amendment principles of the Founding Fathers in the 18th century, to efforts to control information in the late twentieth century and early twenty-first century.

Hansen writes that "during the 1980s, when the U. S. government was not engaged in a declared war with a strong foreign government, threatened by domestic social unrest or facing a national economic depression, the executive branch of the federal government chose to initiate subtle, substantial roadblocks to avenues of access for those seeking government-held information. These efforts included a renewed use of the Foreign Agents Registration and Propaganda Act that was reviewed by Congress for possible amendment several times during the past decade, the successful passage of the Computer Security Act of 1987 and the strict enforcement of media pools during the 1991 Persian Gulf military strike. All three of these government actions in essence controlled and



often slowed or significantly interrupted the flow of information, to which some citizens thought they had a right of access."

**3026.** Martin, Shannon E. and Kathleen A. Hansen, ed. *Newspaper of Record in a Digital Age: From Hot Type to Hot Link*. Westport, CT: Praeger, 1998.

This book attempts to assess online newspapers and how they relate to the idea of a "newspaper of record." It is of particular interest to lawyers, historians, journalists, and librarians. The authors hope that their "work will provide a case study for evaluating the ways in which the developing digital environment may fundamentally alter the transfer of knowledge within a society, just as the development of writing on paper changed the way we teach and learn about each other."

The opening chapters deal with the history of the newspaper and how lawyers, historians, and librarians have looked on this medium as a "public record." Chapter 3 deals with legal definition of "newspapers of record," and important issues that have not been addressed with regard to online publications. Chapter 4 discusses how online papers challenged fundamental assumptions made by scholars and archivists who use newspapers as sources. Chapter 5 examines how online publications are constructed for the public. The final chapter offers recommendations for dealing with online publications.

Chapter 4, "Newspapers as Reference Sources," is informative about difficulties in citing and archiving digital sources. Even if the screen of a Web page is captured, the links therein may not be retained. Unlike print sources which change infrequently, and which have a certain stability, online sources may change rapidly. The full text of newspapers, which may be available online for inhouse use, may not be available outside the paper's offices. The authenticity of online publications and how they were created are often more difficult to determine than in the case for print sources. Electronic media also deteriorate rapidly (in historical terms) and data retrieval is often plagued by the fact that information may not be obtainable if stored on technology that has become obsolete.

**3027.** Marvin, Carolyn. "Dazzling the Multitude: Imagining the Electric Light as a Communications Medium." *Imagining Tomorrow: History, Technology, and the American Future*. Ed. Joseph J. Corn, ed. Cambridge, MA: MIT Press, 1986. 202-17.

"This chapter," Marvin writes, "is an attempt to reconstruct the forgotten dimension of the social history of electricity by tracing some early contributions that began with the telegraph, proceeded through the electronic mass media, and continues at the present moment in computing technology." Most of this work deals with the nineteenth century.

**3028.** ---, ed. *When Old Technologies Were New: Thinking About Electric Communication in the Late Nineteenth Century*. New York: Oxford University Press, 1988.

This intelligently conceived book focuses on two inventions, the electric light and the telephone. The electric light was "the great late-nineteenth-century medium of the spectacle, dazzling its audiences with novel messages. In much social imagination, it was the premier mass medium of the future." The telephone was "the first electric medium to enter the home and unsettle customary ways of dividing the private person and family from the more public setting of the community."

In this engaging book, Marvin discusses the rise of the electrical expert and how such people tried to increase their status by using their knowledge to exclude lay people. Interesting, too, is how the telephone changed social behavior, and how people viewed electricity's possibilities--especially the electric light. Marvin has produced a good intellectual history about how people in the late nineteenth century viewed the telephone and electric lights. The book is based on research in trade journals. The author could have done more to sent out the nature and limits the sources used.

This text provides a detailed history of the development and influence that electricity and electronic communication had up to the early 1900s. Marvin's analysis begins with the initial struggle for legitimation faced by practitioners of electricity: the electricians. Through the acceptance of electricians of a legitimate field, electricity became a formal occupation and its own set of experts developed to deal with the technological expertise required of much of the electronic communication. The formation of organized structures of experts and technological advancements lead to the scientific acceptance of electricians, which ultimately resulted in electricity being pitted in a continual struggle against nature. Electricity was simultaneously feared and revered for what it could offer to humanity.

Of particular importance to communication scholars is the role that electricity played in advancing the mass media and interpersonal communication. The development of the telephone did as much to create immediate mass communication and messaging as it did to help change social norms and increase, often reluctantly, community heterogeneity. The bounds of who should talk to whom became blurred by the telephone as people distant both geographically and economically could mingle over the wires.

Although Marvin does an excellent job of providing the intricacies of the relationship between humans and electricity, the book slows considerably in the pages devoted to "electric spectacles." Although these spectacles were important in terms of their social implications, there is repetition in this section. However, a great strength of this text is Marvin's account of the interconnectedness humans have with electricity tracing its development from influence on individuals and their health to the influence it had on larger social systems including the mass media.

--Michael Boyle

**3029.** Marx, Jean L. "Heredity, Genes and DNA." *A Revolution in Biotechnology*. Ed. Jean L. Marx, ed. New York: Cambridge University Press, 1989. 1-14.

This essay provides an introduction to research concerning heredity and genetic manipulation. The author ends by noting concerns during the mid-1970s to suspend certain types of biotechnological research until international guidelines can be established.

**3030.** Marx, Jean L., ed., ed. *A Revolution in Biotechnology*. New York: Cambridge University Press, 1989.

This collection of sixteen essays is oriented toward biologists and others working in biotechnology. Marx's introduction, "Heredity, genes and DNA," is of interest to nonspecialized readers. So, too, are essays by Marx entitled "The prospect of gene therapy for human hereditary diseases," and Joseph G. Perpich's "Biotechnology, international competition and regulatory strategies."

"The title of the book has been chosen carefully," John Kendrew, then president of the International Council of Scientific Unions, explains in the Foreword. A revolution has occurred "in the techniques and practice of biotechnology, but biotechnology is not new." Kendrew continues: "The revolution that gives this book its name originated in the discovery of radically new ways of altering the genetic makeup of microorganisms in a *directed* manner. The promise for the future is that these methods can in practice, as well as in principle, be extended to higher organisms -- to plants and animals. And this new power depends on the discoveries of molecular biology: of DNA as the material of heredity; of the genetic code; of the relation between genes and the proteins to which they give rise; of methods of reading the genetic message of sequencing genes; and of the restriction enzymes with which it is possible to cut and splice together sections of DNA in a deliberate fashion. These and the many other elements that make up the subject known as molecular genetics now make it possible to breed microorganisms in order instead of using the hit-or-miss methods of earlier times.

"The result has been a vast increase in the potentialities of biotechnology, in effect transforming the whole nature of the subject with many new applications that are becoming important not only in advanced countries, but also in the developing world. Not surprisingly, new potentialities have brought with them new regulatory and ethical problems.

"The new biotechnology is already beginning to affect our lives and in the future its influence will be profound. The purpose of this book is to illuminate the scientific background, to describe what has already been achieved, to discuss the ethical problems, and to suggest what the future is likely to hold."

**3031.** Marx, Leo. "The Idea of 'Technology' and Postmodern Pessimism." *Does Technology Drive History? The Dilemma of Technological Determinism*. Ed. Merritt Roe Smith and Leo Marx, eds. Cambridge, MA: MIT Press, 1994. 237-57.

Marx contends that the unbounded optimism and faith in progress that characterized American culture prior to World War II has now waned and has been replaced by "widespread social pessimism." A complex set of causes explains this change in attitude. "They are to be found in specific technological disasters (Chernobyl and Three Mile Island), in national traumas (the Vietnam War), and more generally in a loss of faith in technology as 'the driving force of progress.'" Marx tries to set these developments into a historical context. He examines "the role of mechanical arts in the progressive world view" and shows how "'both the character and the representations of 'technology' changed in the nineteenth century' from discrete, easily identifiable artifacts (such as steam engines) to abstract, scientific, and seemingly neutral systems of production and control. With its 'endless reification' in the late nineteenth and early twentieth centuries, the nearly refurbished concept of 'technology' became invested with a 'host of metaphysical properties and potencies' that invited a belief in it as an autonomous agent of social change. By mystifying technology and attributing to it powers that bordered on idolatry, mid-twentieth-century Americans set themselves up for a fall that prepared 'the way for an increasingly pessimistic sense of the technological determination of history.'" Marx argues "that postmodernist criticism, with its ratification of 'the idea of the domination of life by large technological systems,' perpetuates the credibility of technological determinism."

**3032.** Marzio, Peter C., ed. *The Democratic Art: Chromolithography, 1840-1900: Pictures for a 19th-Century America*. Boston: David R. Godine (in association with the Amon Carter Museum of Western Art, Fort Worth), 1979.

"To the reader who is uninitiated in chromolithography, the subject will seem at first narrow and antiquarian," Marzio writes. "But, as a student of printing technology can tell you, the opposite is true. Billions of pictures and words were chromolithographed in nineteenth-century America: during the chromo period millions of gallons of colored inks, tons of lithographic stones, and hundreds of printing presses were consumed in the public's voracious hunger for images in color. The more the printers made, the more the people wanted, and technology forged ahead to meet the demand. At the peak of America's Victorian age, the mass-produced color lithograph waved unchallenged as the flag of popular culture. Its pervasiveness has led some historians to see the fifty-year period following the Civil War as the 'chromo-civilization.' To be sure, the chromolithograph was not a freak development, pursued as a idle pastime -- it was at the core of American life." This book complements other works such as Neil Harris' chapter on color in *Cultural Excursions* (1990) and Marcus Verhagen's chapter on poster art in turn-of-the-century Paris in *Cinema and the Invention of Modern Life* (1995).

**3033.** Maslin, Janet. "Is NC-17 an X in a Clean Raincoat?" *New York Times* Oct. 21, 1990, sec. 2 (Arts and Leisure): 1.

Commenting on Universal's movie *Henry and June* (1990), the first film to receive the NC-17 rating, Maslin says that the "new NC-17 rating has already been recognized as little more than a new way to spell X."

**3034.** Mason, George. "Magnesium Light Experiments." *American Annual of Photography and Photographic Times: Almanac for 1888* (1887): 142-43.

The author discusses artificial lighting created by "clock work lamps and the illuminant magnesium ribbon." Exposure time required ten to twenty seconds. The proportion of chemicals used is also discussed.

**3035.** Mason, Gregory. "Teaching by the Movies: The Uses of Motion Pictures in Education and an Interview with Their Perfecter, Thomas A. Edison." *Outlook* (1914): 963-70.

The author says that motion pictures are being used "in a hundred ways" (963) today for educational purposes - travel, advertising, etc. The moving picture has "almost unlimited possibilities" in education. (963) The article has an extended quotation from Thomas A. Edison on the educational value of movies (768, 770). Edison is quoted as saying: "A child is given a set of hieroglyphics to learn, and when it has done that it learns that groups of hieroglyphics have meanings of their own; they connote objects in the world about the child. That is the alphabet and printed words. But the child has no palpable facts, nothing for its imagination to work on.

"Give the child objects, something that can be visualized, let it see with its own eyes, and it is astounding how rapidly that child will learn.... (768) 768/770

"Sooner or later it's coming -- moving pictures in every school in connection with all courses. It may take eight or ten years, just as it took use about ten years to get "straight" moving pictures over, but it's bound to come." (970) The article says that Wisconsin is one of the leaders in setting up educational film programs of the kind Edison advocates. (970) The author says it is surprising that motion pictures are not used more extensively today in education and notes the possibilities of "'moving-picture textbooks' for all school courses." (970)

**3036.** Mason, Roy, and Lane Jennings, ed. *Xanadu: Your Home of Tomorrow*. Washington, DC: Acropolis, 1983.

**3037.** Massingham, H. W. "The Modern Press and Its Public." *Living Age* 267.3464 (1910): 515-24.

This article examines the modern press in Great Britain, which, the author believes, has "moral obligations" to the public. He asks "who and what really governs a newspaper?" The modern press has become "not concerned only with the presentation of ideas and facts; it is also a medium, an almost colorless medium, of trade." (515) Insofar as a newspaper proprietor "exercises a direct censorship on the character of things he advertises, he may be said to be acting morally." (515) The increasing use of photography and romantic fiction may have made newspapers more popular but they have led to a decline in the press's moral influence.

In general, "the most modern kind of newspaper is more thoroughly commercial in tone" than papers from an earlier time. (516) The earlier, more conventional type of journalism "was served by a type of journalist who generally wrote as he thought. The newer is at one freer and more skeptical in tone, more independent, but much less serious." (516) The "chief agent of the new form of journalism is almost necessarily the proprietor" and the type of proprietor that will be the model for the future is most likely to be men such as Lord Northcliffe of England *Daily Mail* and Joseph Pulitzer of the *New York World*.

The author comments on the growing influence of modern newspapers on public opinion and how that influence differs from the more deliberative press of the mid-nineteenth century. "The nations are temporarily passing Carlyle's book-selling stage, and becoming, so far as the mass are concerned, newspaper-reading nations." (517) He cites John Stuart Mill and suggests that newspapers are important in the creation of a "Collective Will" necessary to democracy in an increasingly urban society. (517) **"A huge, flat surface of humanity has suddenly been made sensitive and opened 517/518 to a multitude of new impressions"** by the modern press. (517-18) "Mr. Wells (H.G.?), in his imaginative pictures of future society, **can hardly conceive this mass as deliberately self-governing. So weak is its economic position, so keen its appetite for pleasure, so helpless and so impressionable**

its temper, so volatile its thinking about public questions, that it seems clearly destined to fall under the control of stronger wills and centralized powers. Its favorite press necessarily reflects what are discovered to be its immediate spiritual needs. Strongest of all is its curiosity, not the curiosity of the trained mind, but the simple kindly inquisitiveness which contents itself with romantic illusions, fed either with fiction or with social gossip. Crime interests it, because its normal life, though restless, is humdrum; and sport and gambling, and the brilliant, vulgar pageant of civilization, while the Imperialist movement has quickened its sense of color and the pride of a governing race. But it is not enthusiastic; for it was not born of a period of new ideas in politics or religion." (518) (emphasis added) Massingham goes on to say that this is not a revolutionary period such as 1817 or 1840, because only a tiny minority takes any "sustained or active part in political work or organization." (518)

"The founders of the new journalism have interpreted this new strain of character, born of modern city life and a universal skimming habit, and helped to form it. Like Faust, they resembled the spirit they understood. The older journalism was and is more or less deliberately instructive and educational. The new is almost purely pictorial and impressionist. Its literary form has changed. 'Let us take literature,' said Verlaine -- himself a literary poet -- 'and wring its neck.' If the new journalism has not wrung the neck of the old, its sensationalism, its liveliness of tone, the far greater variety of its subjects, its untiring organization of pleasurable and amusing facts, in which it compasses the whole world in order to gain one reader, its adaptation of the arts of photography and romantic fiction to the daily newspaper, have drawn a large public away from its rival. It is impossible not to conclude that this implies a certain lowering of the currency, so much more grist put into the great amusement mill, so much more withdrawn from criticism of life and continuous thought about it. The daily newspaper may thus be recovering its true function in the modern State. But it so, it is reaching it through a perceptible loss of moral influence, and of its earlier ambitions as an organ of literature." (518) (emphasis added) The author maintains that the influence of political experts has declined since the 1870s and 1880s and that only a few newspapers carry any weight with the British government.

Massingham quotes Graham Wallas who talked about the journalist's opportunities in the "production of emotion and opinion," (519) and the creation of "sub-conscious inferences" in politics. Massingham comments on the ability of the press to use images in ways that can shape opinion. (519) "It is clear that an appeal of this kind to the emotional prejudices of great masses of people, who think, as it were, through their eyes, requires an entirely different set of agents and methods from those employed by the older type of newspaper. The reflective political essay in the shape of the leader must, as I have said, either disappear or be much shortened. The sharp separation between the literary and the news-gathering staff must also be modified. The function of the head of the organization will be to present every day some new pictorial arrangement of the surface life of man. Its salient feature will not often be political, and when the turn of politics comes round, the effect 519/520 to be aimed at must be sharp, shallow impression made on the fancy of the newspaper's huge *clientele*, to be removed at the first hint of satiety or the first call to a profitable change of subject. Such machinery is repugnant to the notion of special intellectual training." (519-20) (emphasis added)

"We have, therefore, to deal chiefly with a journalism whose main end is to amuse, based on the broad purpose of 'giving the people what they want,' giving, that is to say, to a race of hard but not highly educated workers larger imaginative horizons than Peckham or Camberwell afford, appealing to their physical weariness and preoccupation, their mental and moral confusion about life and its puzzling or darkly colored issues." (520) (my emphasis) Massingham says the modern newspaper is deliberately calculated "to create a continuous interest in a paper, to make it a habit, like tobacco or snuff-taking." (520) He goes on to say that "Originality, or, indeed, any form of artistic effort, is rididly excluded from these calculations," and that "much of the actual product of such newspapers, or of their allied publications, is machine-made." (520) (emphasis added)

The author raises other concerns such as "trial by newspaper" (520) which interferes with the system of justice; the danger of consolidated newspaper ownership; interference with "the more leisurely workings of diplomacy" (521); the decline in the appraisal of serious art; and the overemphasis of sports. The "passionate Roman cult of

**professional athletics" which publicizes "an army of cricketers, footballers, boxers, runners, oarsmen, jockeys and horse-boys, billiard players, wrestlers and swimmers, as well as the minor gods and goddesses of the theatre, .... cheapens the popular view of the significance of individual character and of public events,"** he argues. (521) (emphasis added) The organization of the modern newspaper overwhelms the judgment of good journalists. The influence of the journalist "dies" quickly. (522)

Massingham says **"that some such common carrier of the age was bound to appear. If it really does establish a general standard of thought and opinion, it must in the end insensibly aid the tendency of our times to achieve a measure of unity for mankind. Irritable, ignorant, and impulsive as it is, it cannot help promoting understanding between nations."** (522) (emphasis added)

The author calls upon "the satirist and moral reformer" to condemn this "soulless type of journalism" because "public morals and good government demand ... intelligent and well-informed reporting." (523) If the modern retains one of the "prime moral purpose of journalism, which is the hearing of 'complaints'," it also **"puts the standard of culture too low," the author says, "a little lower, I think, than any other journalism in the world."** (524) (emphasis added)

**3038.** Mast, Gerald, ed. *A Short History of the Movies*. Indianapolis: Bobbs-Merrill Company, Inc., 1976.

**3039.** Masterson, P. J. "The Newspaper Printing-Press." *Chicago Daily Tribune* April 27, 1890 1890: 36.

P. J. Masterson, who was Chief of the *Tribune's* Mechanical Department writes that "the perfecting press of the present -- with its capacity of 12,000, thirty-two pages, newspapers per hour -- is a marvel, but is no longer looked upon as a miracle. It is extremely cumbersome and complicated. Its cost is enormous, and its rate of speed is not equal to the necessities of the newspaper situation. A change is imminent, but whether it will be radical or not is hard to tell." Following this article is another by "Mr. De La Pointe" on "Newspaper Illustration." La Pointe was in the *Tribune's* Pictorial Department.

**3040.** Masuda, Yoneji. "Computopia." *The Information Technology Revolution*. Ed. Tom Forester, ed. and intro. Cambridge, MA: MIT Press, 1985. 620-34.

The author argues that "the emerging information society will be completely different from industrial society," and that we can anticipate a "Computopia" on this planet, "if only we understand and direct the underlying social forces." Masuda authored the Japanese *Plan for an Information Society: A National Goal Toward the Year 2000* which appeared as early as 1971. The author gives a glimpse into Japanese thinking about the future. This piece came from Masuda's book, *The Information Society as Post-Industrial Society* (Bethesda, MD: World Future Society, 1981, 1983).

**3041.** ---, ed. *The Information Society as Post-Industrial Society*. Bethesda, MD: World Future Society, 1981.

This volume by Japanese futurologist Yoneji Masuda was later published under the title of *Managing in the Information Society: Releasing Synergy Japanese Style* (London: Basil Blackwell, 1999). Masuda gives a glimpse into Japanese thinking about the future. He argues that "the emerging information society will be completely different from industrial society," and that we can anticipate a "Computopia" on this planet, "if only we understand and direct the underlying social forces."

In 1980, the author wrote in the Preface of the first edition of this work: "The new societal technology will bring about a transformation in society which, in a double sense, is unprecedented.

"First the transformation of society is the result of innovations in societal technology, which, in the past, have always been concerned with physical productivity. Even these rapid expansions of physical productivity brought

about a change from the feudalistic self-sustained economic system based on agricultural production to a freely competitive goods economy based on industrial production.

Second, the current innovation in societal technology, however, is not concerned with the productivity of material goods, but with information productivity, and for this reason can be expected to bring about fundamental changes in human values, in trends of thought, and in the political and economic structures of society. It will be necessary to build a new paradigm boldly which is free of traditional concepts in order to offer an image of this future information society. This can be done by using the historical analogy and pattern analysis of past societies. Reducing the structure of human society into major components, such as values, trends of thought, innovative technology, the market, economic structure, political systems, I propose to present the pattern of a new concept of each of these components with which to construct an overall picture of the future information society. I will place the major emphasis on a pattern analysis of industrial society, and the historical analogy that applies to the information society."

Masuda authored the Japanese *Plan for an Information Society: A National Goal Toward the Year 2000* (1971).

**3042.** Mather, Frank Jewett Jr. "Newest Tendencies in Art." *The Independent* 74.3353 (1913): 504-12.

This article provides an interesting commentary on the use of color in modern art. The author spends a good deal of space discussing and criticizing Post-Impressionism, and less in critiquing cubism and futurism (which he admits he does not understand, p. 511). Whereas in more conventional art color was linked to nature, in modern art color is often used to reflect the inner emotional life and is often detached from nature. The use of color is often associated with the unique and with freedom and liberty. "Something of this freedom there has always been in the art of painting; the mere fact that the color scheme of every painter is individual implies such liberty," Mather writes. (507)

Mather considers the use of color by the impressionist Monet who specialized in "sunlit air." (507) He says that the "Luminists invented a new method to suggest the vibrancy of light. Black is discarded because it is inert, and the painting is made by laying strokes of bright color together, leaving their mixture to the spectator's eye. This art, being concentrated on the problem of light and air, is careless about subjects and composition. Any object serves the Luminist's end so long as it absorbs or reflects light interestingly." (507)

The Neo-Impressionist marked a new departure. "Where the Luminists had laid the strokes with some regard to the form of the object, getting the desired optical mixture by instinct or experiment, the Neo-Impressionists, as the new men were soon to be called, practiced a perfectly uniform dot, or blob, and studied scientifically the results of color juxtaposition. Thus technique became a shade more unnatural, and Luminism endeavored to assume the pretensions of a science." (507)

The author says that over the past half century art has moved away from showing a world as perceived by ordinary people and further away from nature. "In short, for fifty years painting became constantly more highly specialized, further away from average human concerns, more unlike both nature itself, as perceived by the ordinary man, and even more unlike the world of classical painters which the average man had been trained into accepting as natural. Evidently the way was being prepared for that complete breach with nature which is the avowed program of the latest painting." (509)

Post-impressionism tends to see nature as a disturber of authentic inward emotion and moves from accepting the authority of nature. Mather argues that "at least all individualistic doctrines till very lately admitted a kind of authority in nature. Suppose my isolated mood to be the only artistic motive or value, at least it is nature or some aspect of nature by which my mood is evoked. It is the distinction of Post-Impressionism to have retained the theory of the isolated ecstatic state, but it is now supposed to be complete within the personality itself. Nature does not come in at all, being merely a disturber of the authentic inward emotion. ...Such is the doctrine of Matisse and his followers. **'We express ourselves immediately in paint,' is their cry; 'and our forms and colors are**

**not those of nature, but those of our own inner emotions.'** [my emphasis] In such a view lies either lamentable self-deception or utter charlatany. All experiences in a life are knit together. Memory cannot whole be inhibited. Psychologically there is no such thing as this isolated emotion in the void. So the Post-Impressionist is forced to simulate it. What he actually does is merely to search the remoter, odder, more unlikely parts of his experience of nature, and render them with a coarseness and vehemence which is to be read as spontaneity. You may see just what emotional immediacy comes to in the Matisse portrait here reproduced. We have willful if powerful distortions, a childish symbolism, fairly appalling ugliness. I sometimes wish the over-subtle and world-wearied esthetes who welcome the shock such a work undoubtedly produces could bring to their appreciation of art the common sense they use in their ordinary living. So far as Post-Impressionism rests on a desperate struggle for originality and a false theory of the emotions it is a negligible eccentricity which will soon run its course. Yet no such revolution is utterly vain. This one represents an honest and justifiable disgust with the tameness and nullity of much academic painting..." (509-10)

The Post-Impressionist influenced the use of color by artists. "A franker use of color, certain simple formulas for mass, a bolder decorative sense -- these are hints that many of our well trained painters are quietly taking from the Post-Impressionists. Yet I feel that all such gains in detail come to very little indeed so long as art is unguided by any sound social tradition and left the prey of boisterous and undisciplined personalities," the author writes. He believes that rather than an "impending revolution," Post-Impressionism is most likely "a particular and transient form of eccentricity which began twenty five years ago in literature with the Symbolists." (510)

While Post-Impressionism "has roots," (510) Mather says, cubism and futurism do not and "are more or less hoaxes." (510) All three movements are flawed. "And here, perhaps, lies the fallacy of the whole recent movement -- so far as it is at all sincere," he writes. "In the desperate research of novelty, themes that might serve a minor purpose in literature are promoted to major use in the art of painting. An exact description of a distorted and toadlike nude by Matisse would perhaps not offend the mind; the picture does offend the eye.... In short, so far as Post-Impressionism and Cubism are not mere sham they seem to me an insidious rebirth of the old fallacy of the literary picture. The Mid-Victorian literary picture was nourished on harmless anecdote, and Post-Impressionist or Cubist picture is spawned from the morbid intimations of symbolistic poetry and distorted Bergsonian philosophy. In fact, the unwholesomeness of the new pictures is their most striking and immediate condemnation. Where the critics notes a forced and hectic mixing of pictorial and literary values, the layman may well dismiss on moral grounds an art that lives in the miasma of morbid hallucination or sterile experimentation and denies in the name of individualism values which are those of society and of life itself." (512)

**3043.** Mathews, Anna Wilde. "Cinema's Digital Divide: Who Will Pay for Next Wave of Theater Technology? 'Star Wars' Forces the Issue." *Wall Street Journal* March 28, 2002 2002, sec. B (Marketplace): B1, B3.

This article explains the many advantages to digital cinema but also notes that a large obstacle to the adoption of this new technology is who will pay for the cost of upgrading theaters.

**3044.** Mathews, Jack. "Fanfare; On the Movies: The Politics of PG, PG-13, R and NC-17." *Newsday* May 8, 1994 1994: 4.

Here film critic Jack Mathews makes a recommendation for improving the motion picture industry's rating system, one rejected by Jack Valenti. Mathews suggests having the appeals board made up of parents. "Showing the movie simultaneously to viewers in the West, Southwest, East and North, in both rural and urban areas, could be done easily with satellite TV conferences, and their decisions would certainly be more relevant than the partisan political decisions now being made," Mathews wrote.

**3045.** ---. "Movies: Off-Centerpiece: NC-17: A Commentary on Controversies Past and Future." *Los Angeles Times* Sept. 22, 1991 1991, sec. (Calendar Section): 19.



This article notes that the NC-17 movie rating still carried many of the disadvantages of the X rating -- many theaters would not book the films and many newspapers and television stations would not accept advertising for them. During the first half of the 1990s, a studio that made an NC-17 picture could generally anticipate to show it in only about 300 to 500 theaters, which meant that to make a profit, the film would usually have to be made for \$3 million or less.

**3046.** ---. "NC-17: A Commentary on Controversies Past and Future." *Los Angeles Times* Sept. 22, 1991 1991, sec. Calendar: 19.

This article discusses Peter Greenaway's movie *Pospero's Books* (1991) and notes that the NC-17 rating is still poison at the box office, and that studio contracts still routinely require movie makers to produce no less than an R-rated picture.

**3047.** ---. "Oct. 3 Marks the Spot for Movie Showdown." *Los Angeles Times* Sept. 15, 1990 1990, sec. F: 1F.

This article says that language for a new adults-only rating (NC-17) had been approved in August when Jack Valenti, president of the Motion Picture Association of America, had met with movie directors. However, when Valenti presented the agreement to exhibitors, they objected. Mathews explains why the movie industry did not copyright the X rating-- lawyers believed that "a closed system would invite restraint of trade suits."

**3048.** ---. "Top Directors Join New Drive to Overhaul X." *Los Angeles Times* July 5, 1990 1990, sec. F (Calendar): 7F.

Prominent American movie directors sign a petition to Jack Valenti, president of the Motion Picture Association of America, to add a new rating category to indicate adult-oriented, non-pornographic films.

**3049.** Matisse, Henri. "The Role and Modalities of Colour, 1945." *Matisse on Art*. Ed. Jack D. Flam, trans. London: Phaidon Press, Ltd., 1973. 100.

"Above all," Henri Matisse said, color was "a means of liberation... the freeing of conventions, old methods being pushed aside by the contributions of the new generation."

**3050.** ---. "Statements to Tériade, 1936 [The Purity of Means]." *Matisse on Art*. Ed. Jack D. Flam, trans. London: Phaidon Press, Ltd., 1973. 74.

"Beautiful blues, reds, yellows," the artist Henri Matisse maintained, were "matter to stir the sensual depths of men."

**3051.** Matsuda, Matt K., ed. *The Memory of the Modern*. New York: Oxford University Press, 1996.

This thought-provoking book considers the way our ability to recall history changes with new media. The chapter on the impact of photography and cinema is especially good. Matsuda discusses Maksim Gorky's reaction to silent cinema: "In July, 1896, six months after the first public showings of the Lumière's work, a distinguished Paris visitor, Russian poet ... Gorky, recorded a strong reaction to the cinematic image: 'It is terrible to see this movement of shadows, nothing but shadows, specters and ghosts; one thinks of legends where some evil genius captures an entire town with a perpetual sleep.' What Gorky notably loathed in the Lumière images was the silence of the screen, and behind his grim description lay the question of the speaking voice. What the cinema evoked for Gorky was not images of life, but figures with lifeless smiles: 'You see their facial muscles contract, but the laughing never comes out.' The memory machine was a false witness. Without the voice, the expression on the screen was a mask, the laughing figure a mute mockery of itself." There is considerably more on the impact of cinema on history in this insightful book.

**3052.** Matthews, Brander. "Are the Movies a Menace to the Drama?" *North American Review* 205.736 (1917): 447-54.

Brander Matthews, who taught dramatic literature at Columbia University, believed that silent cinema could never rival live drama because it lacked "the potent appeal of the spoken word." It was "only by the aid of dialogue and soliloquy that we can peer into the recesses of the human soul," he said. (453) Matthews quotes extensively from the novelist William Dean Howells (Howells wrote *The Story of a Play*). Howells wrote that "The drama is literature that makes a double appeal; it appeals to the senses as well as to the intellect, -- and the stage half the time is only a picture-frame." (Howells, quoted, p. 447) Howells had a dim view of motion pictures up to this point in time. "From men and women it turns them to automations ... [It] buys their beauty and their power for a moment of the film, extinguishing the soul in them." (Howells, quotes, 448) Howells asked: "Will the capitalized black art corrupt the dramatist as it has corrupted the actor? As yet it does not seem so... As yet the movie demands nothing of the dramatist." (Howells quotes, 448) Howells said that "the worst of it is that no one can deny the wonder of this new form of the world-old mime. It is of a truly miraculous power and scope; there seems nothing that it cannot do, -- except convince the taste and console the spirit." (Howells quoted, 448)

Matthews acknowledged that movies are much better than the stage in handling scenery and settings. (449) The film is much superior in "pictorial story-telling." (450)

Matthews believed that movies appealed to the audiences basest emotions. "The relish for beholding violent adventure, for watching villainies plotted, and accomplished or thwarted, for impending terror and horror, is deep rooted in the baser instincts of man; and it sated itself in Rome in the gladiatorial combat and in Spain in the bull-fight. Thus it is that the makers of movies, having killed off the crudely sensational melodrama, find their profit in supplying picture-stories of exactly the same kind." (450) Matthews said that the melodrama which the movies can present effectively is different from the higher forms of drama. "But while melodrama has had a long and interesting history, it is not one of the higher and more important forms of the drama. Indeed, it is frankly an inferior form because it contents itself with story-telling for its own sake, never hesitating to sacrifice character to situation. Its appeal is to the emotions but mainly to the senses, and more especially to the nerves, whereas true drama, the drama comic or serious, which is really worth while, appeals both to the emotions and to the intellect; its uses situation mainly to reveal character. (450)

"In a melodrama or in a farce we are interested very much in what happens and very little in the persons to whom these misadventures happen. In a comedy or in a tragedy we are 450/451 interested mainly in the persons themselves, in what they are rather than in what they do. However powerful the situation may be in which they are enmeshed, we are always watching them to see how their characters are going to react and to reveal themselves under the stress of unforeseen circumstance...." (450-51)

Matthews argued that movies could do some kinds of melodramas and farces better than the stage. "But comedy and tragedy are wholly beyond its reach; and equally unattainable by it are the social drama and the problem-play." (451) All the motion picture could do to as Shakespearian plays was "to rob it of its vitality and its significance and to reduce it to the purely spectacular level of *The Birth of a Nation* and of the 'gross and palpable' triumphs of the 'black art,' as Mr. Howells has termed it." (451) According the Matthews, "the movies cannot compete with the drama in dealing with the soul of man in its manifold struggles with itself." (452) Quoting Howells again: "The reel ... asks no co-operation of the intellect for the enjoyment of the events thrown upon the screen." (Howells quoted, 452)

Matthews also cited Samuel Henry Butcher, a scholar of Greek drama, who wrote an essay entitled "The Written and the Spoken Word." Butcher had observed that before writing, drama had depended on the spoken word delivered to live audiences. (453) Matthews said that "As the moving-picture is deprived of the aid of words, it 453/454 cannot be literature. As it is deprived of the aid of the human voice, it takes from the actor his most powerful resource." (453-54)

**3053.** ---, ed. *On Acting*. New York: Charles Scribner's Sons, 1914.

In this 90-page book, Matthews, who was a prolific writer and commentator on the stage, comments on the stage actor and fame. Even though moving picture by 1914 had become extremely popular, Matthews is talking about the actor's fame without taking into account the phonograph, photography, and motion pictures. He writes:

“David Garrick may have been the greatest actor the world has ever seen; but what is he to-day but a faint memory a name the the biographical dictionaries, and little more. Joseph Jefferson was the most delightful comedian of the English-speaking stage at the end of the nineteenth century; but his fame will fade like Garrick’s, and in a score of years he also will be but a name, and no longer an alert personality sharp in the recollection of all living playgoers. This swift removal to the limbo of the vanisht is the fate of all actors, however popular in their own day, and however indisputable their manifold gifts.

“And this fate the actor shares with all performers orators, vocalists, and 46/47 instrumentalists. It a fate from which the practitioners of the other arts are preserved by the fact that their works may live after them, whereas the performers can leave nothing behind them but the splendid recollection that may linger in the memories of those who beheld the performance.... 47/48

“The actors are moved often to repeat the pathetic query of *Rip* when he returned from his sleep of twenty years, ‘Are we, then, so soon forgot?’ And Jefferson himself answered the question in the affirmative. He told Mr. Francis Wilson that Betterton and Garrick, Kean and Mrs. Siddons, ‘mark milestones in the dramatic pathway, for they lived at a time when literary men wrote sympathetically of the stage, and so their memories are kept alive.’ He thought that Mr. Edwin Booth might be more than a tradition solely because he had founded a club The Players whereby his fame would be kept green. When Mr. Wilson then askt him about himself, the shrewd comedian explained that his own ‘Autobiography’ might serve to rescue him from total oblivion. And he summed up the case and dismisst it finally with the assertion that ‘the 48/49 painter, the sculptor, the author, all live in their works after death, -- but there is nothing so useless as a dead actor! Acting is a tradition. Actors must have their reward now, in the applause of the public, -- or never. If their names live, it must be because of some extraneous circumstance.’

“Other distinguisht actors have phrased the same thought even more forcibly. Delauney, for a third of a century the ideal lover in all the masterpieces of dramatic literature performed at the Theatre Français, used to liken the actor to the painter in Hoffmann’s weird tale, who sat before a blank canvas with an empty brush and yet gave all the touches needed for a true picture. And Lawrence Barrett was fond of repeating an anecdote of Michelangelo. To please some exacting patron or to gratify a whim of his own, the great 49/50 artist, so it is said, once carved a statue of snow. This may have been the final expression of his plastic genius; but it endured only until the sun shone again. Then it melted swiftly into a shapeless lump, and soon it was gone forever, leaving no record of its powerful beauty. ‘And this is what the actor does every night,’ so Barrett was wont to comment; ‘he is forever carving a statue of snow.’”

Matthews in the following chapter asks if the the actor’s “has no compensation for the tansitoriness of the fame?” (51) One answer is, as Jefferson said, that the actor has his reward in the adulation of the audience and in pay that is offer greater than the composer of the play or opera. Actually, Matthews said, the actor is “unduly rewarded with adulation” and overpaid with money for his “real ability.” (53) In his own time, the actor often “has a celebrity denied to other artists.” (54) Most audience members know the names of the “stars” who perform but care little about the author who wrote the play, Matthews said. (55) 55/56 The “actor is but the interpreter of what the author has created. It is the incalculable advantage of the actor that ‘he stands in the suffused light of emotion kindled by the author,’ so Lewes declared, adding that the performer delivering \_‘the great thoughts of an impassioned mind, is rewarded as the bearer of glad tidings is rewarded, tho he may have had nothing to do with the facts which he narrates.’” (56)

Matthews said that the actor also had a second, although less discussed, advantage. If the performer dies with his reputation intact, that reputation can never be truly tested by future generations the way the work of an artists or poet can. (58-63)

Matthews concludes this book by saying that the actors of his day or a good as those of earlier times. The modern-day actor, though, must not only use speech to convey the story "but 89/90 also often merely by a gesture or only by a look. Our actors are now less rhetorical and more pictorial, -- as they must be on the picture-frame stage of our modern theater." (89-90)

**3054.** Maxfield, J. P. and H. C. Harrison. "Methods of High Quality Recording and Reproducing of Music and Speech based on Telephone Research." *Disc Recording and Reproduction*. Ed. H. E. Roys, ed. Stroudsburg, PA: Dowden, Hutchinson [sic] & Ross, Inc., 1978. 16-28.

The authors made improvements in the development and design of the phonograph. "Analogous electrical filter circuit theory was applied to the mechanical design of the recorder and the acoustic reproducer, called the 'sound box.' The cabinet was designed to serve as a long folded horn of the logarithmic type. The result was a quality record and an all acoustic phonograph having an overall response range essentially flat from 100 to 5000 Hz, a vast improvement over earlier records and instruments." This piece appeared originally in the *American Institute Electrical Engineering Transactions*, 45 (1926), 334-46.

**3055.** May, Henry F., ed. *The End of American Innocence: A Study of the First Years of Our Own Time 1912-1917*. Chicago: Quadrangle Books, 1959.

This seminal work is one of the most influential books on early twentieth-century American intellectual life. The author examines several avant-garde magazines in the years immediately before the American entry into World War I, and shows that they had already begun to reject many of the basic tenets of late-nineteenth century culture: the belief in the certainty of universal moral values; the inevitability of progress; the importance of established literary culture. Technology, May notes, played a large part in helping to usher in this change, as did scientific research and urban life.

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May's intellectual history of the late Victorian and Edwardian periods of American life shows that the demise of nineteenth-century American idealism, commonly attributed simply to World War I's intervention into history, actually is rooted in the climate of ideas that took hold in the years immediately prior to the war. For May, this idealism has a three-part definition: moral consensus, a belief in continual American progress, and a defense of traditional Anglo-Saxon high culture. This was always, he maintained, a tenuous marriage, and in particular the sort of progress engendered by dynamic capitalism always existed in tension with efforts to preserve traditional morality and culture. But the elements did hold together through the Progressive Era. Though Darwinism had been assimilated by the Victorian consensus and placed into the progress category, (onward and upward), the onslaught of insurrectionist ideas that made their way from Europe to America during the fin de siècle e.g. naturalism, aestheticism, vitalism eventually undermined what Santayana called the "genteel tradition." The exclusionary aspects of the tradition of blacks, immigrants, etc. also played a significant role.

--Gordon Jackson

**3056.** May, Lary, ed. *The Big Tomorrow: Hollywood and the Politics of the American Way*. Chicago and London: University of Chicago Press, 2000.

Surveying American movies from the 1930s through the 1950s, May notes what he clearly considers to be a retrogression and retrenchment of the Anglo-Saxon American ideal in the latter period. Depression era movies

were notable for the emergence of a political egalitarianism and a cultural liberalism, according to May. This particular constellation of viewpoints was emblematically expressed by Will Rogers, the beneficiary of a communitarian ethos in the Cherokee society in which he was raised, and perhaps the best known American of the early 1930s. The Rogers ethos was a very obvious reaction against the Anglo-Saxon American ideal embodied in corporate America and expressed mythologically as the supremacy of individualism and consumerism. The emerging egalitarianism of the 1930s was curtailed, May believes, by World War II, which required a marshaling of forces around the corporate-consumer ideal, and by the anti-communism that emerged from the collectivism of wartime. What had been seen as egalitarianism came to be viewed during and after the war as subversion. Pockets of bohemian resistance to the wartime cultural hegemony such as film noir developed, and served as a staging ground for the renewed cultural dissent that would begin in the 1960s.

--Gordon Jackson

**3057.** Mayer, J. P., ed. *Sociology of Film: Studies and Documents*. London: Faber and Faber, Limited.

This book considers cinema from the perspective of sociology. Early chapters consider the Elizabethan theater and cinema, and audiences for both theater and cinema. Chapters 4 through 7 deal with children, adolescents, and motion pictures. Chapter 7 considers "Movies and Conduct." There follows a chapter on "The Content of Films," and a chapter on "The Adult and the Cinema."

Mayer makes interesting observations about the difference in the way audiences reacted to live theater actors and those who are seen in the movies. He writes: "It is important to contrast here the theatre and the cinema. Sir Max Beerbohm, in a recent broad cast, has given an admirable illustration of their difference. He is speaking of the Edwardian theatre.<sup>1</sup>" (Here he cites: Cf. 'The Listener', *Playgoing* by Sir Max Beerbohm, Oct. 11, 1945.)" (Mayer, p. 277)

In the following paragraph, Mayer goes on to say: "Actors and actresses were certainly regarded with far greater interest than they are nowadays. The outstanding ones inspired something deeper than interest. It was with excitement, with wonder and with reverence, with something akin even to hysteria, that they were gazed upon. Some of the younger of you listeners would, no doubt, interrupt me if they could at this point by asking, 'But surely you don't mean, do you, that our parents and grandparents were affected by them as we are by cinema stars?' I would assure you that those idols were even more ardently worshipped 277/278 than are yours. Yours after all, are but images of idols, mere shadows of glory. Those others were their own selves, creatures of flesh and blood, there before your eyes. They were performing in our presence. And of our presence they were aware. Even we, in all our humility, acted as stimulants to them. The magnetism diffused by them across the footlights was in some degree our own doing. You, on the other hand, having nothing to do with the performances of which you witness the result. These performances or rather these innumerable rehearsals took place in some faraway gaunt studio in Hollywood or elsewhere, months ago. Those moving shadows will be making identically the same movements at the next performance or rather at the next record; and in the inflexions of those voice enlarged and preserved for you there by machinery not one cadence will be altered. Thus the theatre has certain advantages over the cinema, and in virtue of them will continue to survive.'" (277-78)

"Shadow and a living relationship between actor and audience is indeed the formula which defines the structural difference between cinema and theatre. Yet theatrical art -- all art -- is *not* life. It is rather an interpretation of life. The greater art is, the more intense and deep is its interpretation of life. Art is more than life. It is a symbolic expression of life. Any only symbolic art is real art. [here Mayer cite Cassirer, *An Essay on Man* (1945)] While, in principle, the cinema may become art -- and there are undoubtedly examples of film classics -- and thus interpret or condense life, yet most films are, to use Sir Max's brilliant formula again -- shadows." (278)

**3058.** Mayer, Martin. "The Telephone and the Uses of Time." *The Social Impact of the Telephone*. Ed. Ithiel de Sola Pool, ed. Cambridge, MA: MIT Press, 1977. 225-45.

The author examines how telephone has altered our use of time. He is especially interested in its use in business. He quotes Charles Ramond's *The Art of Using Science in Marketing* (1974) that "the telephone has changed the behavior of Western man more than any technology in history." While this statement goes somewhat further than the author does, Mayer nevertheless sees the telephone's impact as tremendously significant.

**3059.** ---. "The Videotex Revolution." *The Information Technology Revolution*. Ed. Tom Forester, ed. Cambridge, MA: MIT Press, 1985. 155-66.

Mayer, a journalist, argues that "banks, retailers, and publishers have begun services that enable people to undertake financial transactions, purchase goods, and keep up with the news -- all without leaving their homes or talking to a human. But progress with the Videotex revolution will largely depend on whether businessmen can find ways of making money out of it..." This piece originally appeared in *Fortune* (Nov. 14, 1983).

**3060.** Mayer, Michael F., ed. *Foreign Films on American Screens*. New York: Arco, 1965.

This informative book has fourteen chapters that run about 90 pages total. There are also eighteen appendices that list foreign films, distributors, and censorship information (e.g., the Green Sheet and Legion of Decency classifications). Mayer discusses the characteristics foreign film that were successful in the U. S. -- e.g., *And God Created Woman*, *La Dolce Vita*, *Room at the Top*, and *Never on Sunday*. He shows that between 1961 and 1964, the Roman Catholic Legion of Decency in the U. S. either condemned or rated as morally objectionable in part about one third of the foreign films playing in the U.S.

**3061.** Mayntz, Renate, and Thomas P. Hughes, eds., ed. *The Development of Large Technical Systems*. Bolder, CO; Frankfurt am Main: Westview Press; Campus Verlag, 1988.

This book is the result of papers presented at a conference at the Max-Planck-Institut für Gesellschaftsforschung in Cologne, Germany in November, 1987. Rather than looking at isolated inventions, the contributors attempt to assess the significance of large technical systems: the railway system, electrical power, telephone service, air transportation, and interactive telecommunication such as videotex. The essays provide a comparative perspective, dealing with developments in the United States, France, Germany, and Britain. In treating the impact of large systems, this volume follows the work of one of its editors, Thomas Hughes, and his book *Networks of Power* (1983).

Essays in this edited collection include: **Bernward Joerges**, "Large technical systems: Concepts and issues"; **Stephen Salisbury**, "The emergence of an early large-scale technical system: The American railroad network"; François Caron, "The evolution of the technical system of railways in France from 1831 to 1937"; G. Wolfgang Heinze and Heinrich H. Kill, "The development of the German railroad system"; **Louis Galambos**, "Looking for the boundaries of technological determinism: A brief history of the U.S. telephone system"; Catherine Bertho-Lavenir, "The telephone in France 1879 to 1979: National characteristics and international influences"; Frank Thomas, "The politics of growth: The German telephone system"; **Todd La Porte**, "The United States air traffic system: Increasing reliability in the midst of rapid growth"; Maurice Lévy-Leboyer, "The French electrical power system: An inter-country comparison"; and Renate Mayntz and Volker Schneider, "The dynamics of system development in a comparative perspective: Interactive videotex in Germany, France and Britain."

**3062.** Mayo, John S. "The Evolution of Information Technologies." *Information Technologies and Social Transformation*. Ed. Bruce Guile, ed. Washington, D.C.: National Academy Press, 1985. 7-34.

Mayo discusses information technologies and forces that operate as a "social gate" that are tremendously influential in "selecting the innovations that actually succeed." Technologies that survive the "gating forces" usually have "three types of impacts on the society they enter, depending heavily upon their character." The largest influence come from so-called "killer" innovations such as the engine and transistor (the former displacing animal power; the later the vacuum tube). Second, "new domain" technology may not completely replace older

technology but "do open up entirely new areas of opportunity." Speech recognition programs are one example of this kind of innovation. Third, so-called "niche" technologies, such as broadcast television, may initially be mistaken for "killer technologies" but actually serve on a sector of society.

Mayo discusses such things as the silicon integrated circuit, "the most powerful force in technology today," and photonics, "the key Information Age technology for transmitting large amounts of digital information." He also considers possible future innovations such as "integrated optics," which he believed was "a potential killer technology lurking at the gate." He then considers such "gating forces" as marketplace economics, the economics of research and development, the influence of regulation, and technical standards.

Ernest S. Kuh, then a professor of electrical engineering at the University of California, Berkeley, comments at the end of Mayo's essay.

**3063.** ---. "Evolution of the Intelligent Network." *The Information Technology Revolution*. Ed. Tom Forester, ed. and intro. Cambridge, MA: MIT Press, 1985. 106-19.

This work covers the development of the modern telephone network between 1876 and 1951 and gives "background to the new revolution in telecommunications. Mayo believes that microelectronics has made it possible to create "intelligent" digital networks which support many new services and has potential for even greater expansion. (Direct distance dialing was introduced in 1951.) Mayo at the time of this essay was executive vice-president with Bell Laboratories, New Jersey. The article originally appeared in *Science*, Feb. 12, 1982.

**3064.** ---. "The Role of Microelectronics in Communication." *Scientific American* 237.3 (1977): 192-209.

Mayo observes that "the essence of systems such as the telephone, radio and television is signal processing. The large capacity, high reliability and low cost of microelectronic devices make them ideal for such purposes." The author notes that "silicon is to the electronics revolution what steel was to the Industrial Revolution. Seldom, however, can a communication system be built entirely of silicon circuits. Several other microelectronic technologies are important.

"For example, a number of semiconductor materials (gallium arsenide and gallium phosphide among them) emit light when they conduct current. Light-emitting diodes serve widely as indicators and illuminators. They also display in numerals and letters the readout of digital signals. Such devices are extremely important in communication because they provide the translations required to couple electrical signals to the human brain without the necessity of printing the results on paper.

"Of even greater potential importance to communication is the solid-state laser....

"Magnetic-bubble circuits are another promising product in communication research....

"A functionally similar semiconductor arrangement is the charge-coupled device...."

**3065.** Mayr, Ernst. "Biological Man and the Year 2000." *Daedalus* 96.3 (1967): 832-36.

This piece, appearing in an issue published in 1967 devoted to speculation about the year 2000, discusses "the genetic contribution to human traits. If the time should ever come when we are emotionally ready to allow a reproductive premium for above-average genotypes, we would have to be able to determine what makes a genotype 'valuable.' At present we are unable to do this. We all remember the great controversy of the past generation over nature versus nurture. Fortunately this argument is now dead except in the minds of a few who have not kept track of the developments in genetics in the past thirty years. We now know that the phenotypes of almost all traits are the result of both a genetic predisposition and its response to the environment."

**3066.** Mazlish, Bruce, ed. *The Fourth Discontinuity: The Co-Evolution of Humans and Machines*. New Haven: Yale University Press, 1993.

Mazlish argues that “the human ego is undergoing a fourth shock, similar to those administered by Copernicus, Darwin, and Freud. We are now coming to realize that humans are not as privileged in regard to machines as has been unthinkingly assumed.” The author has two theses. The first is that “humans are on the threshold of decisively breaking past the discontinuity between themselves and machines.” It has become difficult to think about humans without machines. Moreover we have come to realize the same scientific ideas help to explain the workings of humans and their machines. Mazlish’s second thesis maintains that human nature is evolving. It is “not fixed, not a kind of Platonic ideal, but is rather an evolving identity, secured in the process of adaptation to ‘nature.’”

The book is divided into three sections. Part I has chapters on The Animal-Machine, Automata, and the Industrial Revolution. Part II considers Linnaeus and Darwin, Freud and Pavlov, and Babbage, Huxley, and Butler. Part III has chapters on the Biogenetic Revolution, the Computer-Brain Revolution, and two final chapters “The Beginnings of a Conclusion,” and “The Ending of a Conclusion.”

**3067.** McArthur, Benjamin, ed. *Actors and American Culture, 1880-1920*. Philadelphia: Temple University Press, 1984.

This book is a history of the role of actors in American culture between 1880 and 1920, a period when motion pictures expanded the opportunities for performers beyond the live stage. Throughout much of history, actors had been held in low regard by much of the public. If they were not the “devil’s minions,” they lacked a moral core, this work notes.

**3068.** McArthur, Tom, and Peter Waddell, ed. *The Secret Life of John Logie Baird*. London: Hutchinson, 1986.

**3069.** McCarthy, John J. "Man of Decency." *Esquire* 4 (1936): 64, 128 (?).

This article profiles Joseph Breen who headed the motion picture industry Production Code Administration. Breen warned the studios that he intended to throw “a hell of a lot of your celluloid in the ash-can.” He was blunt enough, one writer said, to “outshout the pick of Hollywood hog-callers.” If Hays was Hollywood’s czar, Breen became its “decency dictator,” this article says.

**3070.** McChesney, Robert. "Labor and the Marketplace of Ideas: WCFL and the Battle for Labor Radio Broadcasting, 1927-1934." *Journalism Monographs* 134 (1992).

McChesney recounts the earliest years of WCFL, a radio station operated by the Chicago Federation of Labor. He argues that WCFL, which began broadcasting in 1926, was involved in some of the most important battles over the future of broadcasting before enactment of the Communications Act in 1934. Despite the lack of the support from the AFL, the Chicago federation fought to operate a station that would be the “Voice of Labor” in the Chicago area. This struggle occurred, McChesney argues, as commercial interests were working with the federal government to establish a regulatory structure that fostered commercial exploitation of the airwaves and effectively limited significant non-commercial use. McChesney details how WCFL was affected by federal decisions about frequency and license allocations in the late 1920s, and how indifference and hostility to a labor radio station limited WCFL’s success. WCFL officials continued to lobby into the 1930s for federal regulations that would support non-commercial uses of radio. “(Station managing director Edward) Nockels put labor at the forefront of the broadcast reform movement and he spent a good portion of this time attempting to rally the labor movement to see the necessity for structural broadcast reform.” But Nockels’ passion was not shared by AFL President William Green, who believed that big labor’s interests would be adequately represented under a commercial structure. Eventually, Nockels reached a deal with NBC in 1932 to expand WCFL’s broadcast hours in exchange for withdrawing from a fight over a fundamental reform in airwave allocation.

--Phil Glende



**3071.** McChesney, Robert W., Ellen Meiksins Wood, and John Bellamy Foster, eds., ed. *Capitalism and the Information Age: The Political Economy of the Global Communication Revolution*. New York: Monthly Review Press, 1998.

The essays in this collection examine the information revolution from a leftist position and argue that rather than invigorating democracy it will provide more tools for corporate and state control and lead to increased globalism. The authors generally believe that information is becoming a more and more useful means of social control.

Michael Dawson and John Bellamy Foster discuss virtual capitalism and write that the Internet has essentially become a giant shopping mall and that the vast majority of the users and almost all the money on the Net support the global capitalist system. There is little indication that a more socially equitable system will emerge from the Internet or digital democratic efforts. Noam Chomsky and Edward Herman, in separate essays, revisit the propaganda model and extend it to the online media. They see it as a continuation and extension of the same class war. Nicholas Baran criticizes efforts to privatize and deregulate the Internet further. The technology and network were designed and constructed at mostly public expense, and therefore we should be granted the benefits without high cost or restriction. Ken Hirschkop looks at claims that the Internet is the great democratic medium, and finds instead that, while it may have been more democratic early on, corporate interests now increasingly dominate it. As the amount of web traffic and commerce grows, the incentive for corporate involvement also grows. Ironically, at the time when fewer people were online, a bigger percentage of usage was directed toward political activism.

Each of these authors presents a thoughtful discussion of a particular aspect of the Information Age. As a whole, the book is helpful for studying the underlying economic roots of technological development and global capitalism. Information does appear to equal power. None of the authors, however, deny the power of the Internet for the individual user. It does offer useful and power tools for whatever purpose a person wants.

--Rob Rabe

**3072.** McChesney, Robert W., ed. *Rich Media, Poor Democracy: Communication Politics in Dubious Times*. Urbana: University of Illinois Press, 1999.

McChesney argues in this new book that not only has the mass media distorted the democratic system in the United States, and in some respects the world, but that it is a significant anti-democratic force. As the corporations that control global media have gotten richer and more powerful, the prospects for real democratic participation have diminished. He does not, however, argue that the mass media is itself responsible for this situation. It is part of a larger problem inherent in globalism and neoliberalism. The mass media is used by the corporate elite to generate profits and at the same time to disenfranchise segments of the population.

McChesney traces a brief history of the American mass media and efforts to regulate it. He argues that such efforts have largely failed because of the structure of the American economy. Capitalist business practice shies away from regulation, and in fact in the United States has been able to use the First Amendment as a shield to protect media corporations from regulation or restriction. McChesney argues that the First Amendment guarantees now are used to insulate the corporate mass media from critics and regulators. He places the current media system in the larger framework of neoliberalism, a trend since the late 1970s toward deregulation of ownership and increased economic incentive for big business. The gigantic corporations that control the media are interested foremost in generating profit and providing an attractive environment for advertising. Notions of civic responsibility or adversarial relationships are secondary and somewhat illusory. It is the core structure, or political economy, of the mass media rather than the content that causes these problems.

McChesney addresses the position that the Internet will be a revolutionary political factor. This question is examined in historical context. Each new media that is developed is surrounded by utopian claims. What

usually happens instead is that commercialization and narrowly controlled ownership patterns deflate most of these claims as time goes on. McChesney believes that the same thing is true of the Internet. He examines Internet policy making in the United States and documents the growing commercial control of both the physical network itself, and much of the popular content. He does see the Internet as a valuable tool, and documents ways in which critics of the global media are using the Internet to communicate ideas among themselves, organize activism, recruit followers, and spread information. The Internet, like any medium, is neutral and can be used for multiple purposes.

In the final segment of the book, McChesney outlines a series of proposals for reinvigorating democracy and reforming the media structure. He argues that this will have to be a political effort, coming from the political left, that taps into public dissatisfaction and disillusionment with the corporate media. He advocates building a nonprofit and noncommercial media alternative, strengthening existing public broadcasting, and increasing regulation of the corporate media, specifically anti-trust enforcement.

--Rob Rabe

**3073.** ---, ed. *Telecommunications, Mass Media, and Democracy: The Battle for the Control of U. S. Broadcasting, 1928-1935*. New York: Oxford University Press, 1993.

McChesney describes the battle over the future of broadcasting during the period from the adoption of the Radio Act in 1927 to the adoption of the Communications Act in 1934. Contrary to popular belief, McChesney argued, the commercial future of broadcasting was not decided in 1927, with the adoption of rules allocating radio frequencies. Rather, a vigorous, though ill-fated, broadcast reform movement challenged the course of broadcasting during the era. The debate concerned the fundamental political and economic structure of broadcasting itself. It is during this period that the term "public interest, convenience or necessity," came to be defined in ways that would ensure that the bulk of broadcasting would be for-profit and advertising-driven.

--Phil Glende

**3074.** McCord, Ted. "How I Photographed *The Sound of Music*." *American Cinematographer* 46.4 (1965): 222-25.

McCord, the directory of photography for "The Sound of Music" (1965), discusses the lighting techniques used in making the film. "In ever striving to fit mood to action, he used a soft brilliance on most exteriors, day for night, night for night, and a strikingly eloquent total silhouette." (222) A combination of shots from a camera crane and a helicopter were used to film star Julie Andrews as she whirled on the hilltops.

**3075.** McCorduck, Pamela, ed. *Machines Who Think: A Personal Inquiry into the History and Prospects of Artificial Intelligence*. 1979. Natick, MA: A. K. Peters, Ltd., 2004.

This book is the 25th anniversary update of McCorduck's book which was first published in 1979. Essentially, this book adds an "Afterword" (417-521) that covers the quarter century after the 1979 edition. In this Afterword, the author considers artificial status from its "celebrity status" during the early and mid-1980s, to a "fragmented has-been" by the late 1980s, and they it return to "solid science." While skepticism remain, an important goal for AI scientists was creating a machine that could beat the world champion of chess. The work then covers more challenging goals and the promise of the immediate future. The work concludes with a Timeline on the "Evolution of Intelligence" (523-33) and an updated Bibliography.

The original 1979 edition published by W. H. Freeman and Company (San Francisco), had fourteen chapters. In Part I "Beginnings," are chapters 1) Brass for Brain; 2) From Energy to Information; 3) The Machinery of Wisdom; 4) Meat Machines. In Part II "The Turning Point," are chapters 5) The Dartmouth Conference; 6) The Information-Processing Model; 7) Fun and Games." In Part III "Resistance," are chapters 8) Us and Them; 9) L'Affaire Dreyfus. In Part IV, "Realization," are chapters 10) Robotics and General Intelligence; 11) Language, Scenes, Symbols, and

Understanding; 12) Applied Artificial Intelligence. In Part V, "The Tensions of Choice," are chapters 13) Can a Made-Up Mind Be Moral? ; and 14) Forging the Gods.

**3076.** ---, ed. *The Universal Machine: Confessions of a Technological Optimist*. New York: McGraw-Hill Book Company, 1985.

"The personal computer, the universal machine, enchants me," the author writes. "Simultaneously it reflects, models, and amplifies the human mind, acts as metaphor, is itself artifact. In a new way, it reveals the inner structure of the most human of properties, our urge to symbolize. If the dynamo broke Henry Adams by raising questions he couldn't answer about power and force, the computer does just the opposite: supplies answers and restores composure. Human thought and deed are magnified, but not disproportionately. At the same time, the computer does not imply that power is constant and growing: it speaks sharply of limits, mocks self-important illusions of control.

"Here is the meeting place of the nature and the artificial, the ideal and the material, blurring boundaries with serene disregard. Here is not the bridge between the two cultures so much as the transcendence of them. In other words, here's more than science, it's the new humanities too, since I define humanities as the best and most important artifacts we are fashioning, whether structures to grasp the natural world or those to express and shape our own deepest longings. The computer, symbol processor as it is, is the essence of human truth, specific to the species." (284)

**3077.** McCraw, Thomas K., ed., ed. *Regulation in Perspective: Historical Essays*. Cambridge, MA: Harvard University Press, 1981.

With regard to motion pictures, the most notable essay in this volume is Ellis Hawley's "Three Faces of Hooverian Associationalism: Lumber, Aviation, and Movies, 1921-1930." See under "Hawley, Ellis."

**3078.** McCrone, David, ed. *The Sociology of Nationalism: Tomorrow's Ancestors*. London and New York: Routledge, 1998.

This interdisciplinary study combines history, social anthropology, sociology, and political science. It examines nationalism from several perspectives: classical and contemporary theories, ethnicity and nationalism, how nationalism influences the production of history, the nation-state and nationalism, nationalism in the colonial and post-colonial eras, and neo-nationalism and post-communist nationalism. The author concludes by looking to the future, raising the question why nationalism continues to grow even though its objective, the "nation-state," appears to be declining. "We live in an age of nationalism," McCrone writes, "but one which spends a lot of its energies denying that nationalism exists." It is significant in understanding the author's perspective in this work, McCrone says, to know that he is a Scot, although his book is not about Scottish nationalism.

For readers interested in history, chapter 3, "Inventing the Past," deals with history and nationalism. It includes a section on "national iconography."

**3079.** McCurdy, Howard E., ed. *Space and the American Imagination*. Washington, D. C.: Smithsonian Institution Press, 1997.

This book is part of *Smithsonian History of Aviation Series*.

McCurdy writes of the early vision for the space program: "Since its beginnings, the U.S. space program has been motivated by a highly romantic dream. According to this vision of cosmic exploration, humans would leave the Earth's surface and explore the universe, just as their ancestors had crossed oceans to investigate foreign lands. Space stations would ring the earth; humans would colonize the Moon and Mars. Rocket scientists would develop spaceships that could move through the void at incredible speeds. Space-age technologies would transform life back on Earth, bringing wealth and power to the nations that controlled the next frontier, and space-

age explorers would solve the mysteries of the universe and reveal the mind of God. Much of this could be achieved, according to the vision, before the twenty-first century dawned."

The government played an important role in attempting to bring this vision to reality. It created the National Aeronautics and Space Administration (NASA) and central among its many functions was "the realization of the space faring dream."

Yet McCurdy observes, "some forty years into the venture, the reality of space exploration differs considerably from anticipated events."

The author is good on discussing ways in which science fiction turned into science fact, and on this level, the work is interesting. Much more could be said, though, on the way in which satellite communication and space-based research have changed human relations, expanded knowledge, and enhanced (or undermined) national power.

**3080.** McDaniel, Ann. "A Salvo in the Porn War." *Newsweek* (1986): 18.

Word circulated that the Meese Commission's report would list some 10,000 stores in the United States that had been identified as selling pornographic magazines. By July, 1986, more than 16,000 outlets had decided to take *Playboy*, *Penthouse*, and other materials off their shelves. The Curtis Circulation Company, then the largest distributor of magazines in the United States, announced that Wal-Mart would even pull rock-and-roll magazines from its 800 stores.

This article notes that reactions to the Commission's report were split. Anti-pornography activists, including some feminists, liked the report. Liberals, such as Barry Lynn of the American Civil Liberties Union, were critical even before the report was released.

**3081.** McDonald, Forrest, ed. *Insull*. Chicago: University of Chicago Press, 1962.

This is a solid work, based on the financial library of Halsey, Stuart and Company, the manuscript collections at the Edison Laboratory National Monument, and other collections.

**3082.** McDonough, Jimmy, ed. *Big Bosoms and Square Jaws: The Biography of Russ Meyer, King of the Sex Film*. New York: Crown Publishers, 2005.

This biography of filmmaker Russ Meyer has some information on the camera technology he used. We learned, for example, that at age 14, Meyer received an 8mm movie camera and that he invested in 8mm equipment. (34-5) Meyer took classes at Eastman Kodak and at MGM's School of Motion Picture Photography where he learned about the 35mm Mitchell cameras. (36-7) As a combat photographers during World War II, he documented events "with Speed Graphic 4-by-5-inch still cameras and spring-loaded Eyemo 35mm silent motion picture machines." (41) In the filming of his 1959 movie *The Immoral Mr. Teas*, Meyer used "color Kodak film stock" and "hooked up with a man named Adrian Mosser, who had just developed a revolutionary liquid gate process that minimized emulsion scratches in 16mm to 35mm blow-ups." (99) The work has a bibliography and notes but the author eschews the traditional endnote format for a more confusing style.

**3083.** McDougal, Dennis, ed. *The Last Mogul: Lew Wasserman, MCA, and the Hidden History of Hollywood*. New York: Crown Publishers, Inc., 1998.

This biography deals with one of the most powerful men in Hollywood. It covers Wasserman and the Music Corporation of America, which had among its clients the future U. S. President Ronald Reagan, Wasserman's control of Universal Pictures, and his relationship with Jack Valenti. Valenti became president of Motion Picture Association of American in 1966 with Wasserman's backing. The work also chronicles Wasserman formidable political connections with John F. Kennedy, Lyndon B. Johnson, and others powerful figures in Washington, D. C.

**3084.** McDougall, Walter A., ed. ...*The Heavens and the Earth: A Political History of the Space Age*. New York: Basic Books, Inc., 1985.

The Pulitzer-prize winning book deals with the space race between the United States and the USSR. McDougall sees the launching of Sputnik, and the exploration of space in general, as developments of enormous historical significance. The work is not focused per se on the communication and its consequences, but it is a very readable, informative account of the space and the Cold War.

McDougall sees manned-space flight as a major turning point in history, comparable to animal life leaving the sea to live on land. "In A.D. 1961 *Homo sapiens*, ... left the realm of solids and gases and lived, for 108 minutes, in outer space.... The opening of the Space Age was another cleavage, more sharp than blunt, in natural history. It took an era for marine fugitives to populate the land. But by the end of the 1980s," McDougall predicted, "some human beings will be constantly in space, if only as scientists, soldier-spies, or telephone repairmen. By the middle of the next century human colonies may be populating earth's neighborhood. Of all the analogies contrived to convey the meaning of the Space Age, therefore, the amphibian adventure of the Devonian period is the most provocative."

**3085.** McDowell, Edwin. "Some Say Meese Report Rates an 'X'." *New York Times* Oct. 21, 1986 1986, sec. C: C13.

Unable to find a large press to publish its work, the Meese Commission eventually turned to Rutledge Hill, a small press in Nashville, which published about 40,000 copies of the *Final Report* in an abridged version in 1986. Some Christian bookstores would not stock the work because of its graphic descriptions of movies and lengthy quotations from pornographic literature. Rutledge Hill distributed the work in a wrapper with a warning label that said it contained "extremely explicit content" that most people would find "offensive."

**3086.** McElroy, Wendy, ed. *XXX: A Woman's Right to Pornography*. New York: St. Martin's Press, 1995.

This 229-page book seeks to refute arguments made by such anti-pornography feminists as Catharine MacKinnon. McElroy begins her book by saying: "Pornography benefits women, both personally and politically." Later she writes: "Sexually correct history considers the graphic depiction of sex to be the traditional and immutable enemy of women's freedom. Exactly the opposite is true." Part of the work is written in the first person and recounts the author's personal experiences and investigation into the world of film pornography. While obviously a large part of this world involves such media as cable television and videotape, the author does not dwell on these topics in any detail. She does discuss pornography and the Consumer Electronics Show in Las Vegas, which she visited in 1994. The work has no bibliography and a brief four pages of endnotes. It does have an index.

**3087.** McEuen, Melissa A., ed. *Seeing America: Women Photographers Between the Wars*. Lexington: University Press of Kentucky, 2000.

*Seeing America* profiles five female photographers -- Doris Ulmann, Dorothea Lange, Marion Post Wolcott, Margaret Bourke-White, and Bernice Abbott -- working in the documentary tradition during the interwar years. McEuen employs biographical narrative to illustrate how each photographer framed her vision of America by using the camera to express a unique perspective. The book is comprised of an introduction, five chapters devoted to each photographer's biography, and a conclusion. McEuen's introduction sets the thematic framework for the rest of the book by contextualizing the role each photographer played in embracing the modern subject. She discusses key issues regarding their use of documentary photography as a vehicle for socially conscious expression, and in using the genre to advance their own agendas. In her subsequent chapters, McEuen probes into each women's background, providing insight into how early life experiences played a significant role in their choice and portrayal of subjects. Additionally, McEuen considers the discrimination and prejudices the photographers had to contend with in both their personal and professional lives.

**-Michele Kroll**

**3088.** McGee, Jim. "U. S. Crusade Against Pornography Tests the Limits of Fairness." *Washington Post* Jan. 11, 1993 1993, sec. A: 1A.

This article discusses the U. S. Justice Department's National Obscenity Enforcement Unit to bring simultaneous or successive indictments against those who distributed sexually explicit materials -- movies, books, magazines. Usually these indictments occurred in conservative jurisdictions. The article also deals with the conservative Arizona-based Citizens for Decency Through Law.

**3089.** ---. "U. S. Reviews Reagan-Bush Obscenity Tactic; Justice Department May End Multiple Prosecutions of Pornographers." *Washington Post* Nov. 24, 1993 1993, sec. A: A1.

This article discusses the Clinton administrations reconsideration of the anti-pornographic tactics employed by the Reagan-Bush Justice Department. The U. S. Justice Department's National Obscenity Enforcement Unit brought simultaneous or successive indictments against those who distributed sexually explicit materials -- movies, books, magazines. Usually these indictments occurred in conservative jurisdictions.

**3090.** McGrath, P. T. "Will Marconi Supplant the Cables?" *Cosmopolitan* 37.6 (1904): 723-32.

This article says that Guglielmo Marconi predicts in the near future that wireless will be sending 200 words a minute at one cent per word across the Atlantic. It then explains the impact that the transatlantic cable has had on life during the preceding 38 years, and especially on commerce, diplomacy, and newspapers. "Among the fairy-tales of science there is none more wonderful than that of the electric telegraph, and its most fascinating chapter relates to the submarine cable. Rapid has been the development of electricity as a handmaiden of civilization. Only thirty-eight years ago was regular cabling established between Europe and America, and the silent messengers of civilized intercourse sent racing along the ocean-bed. Prior to 1866, the two hemispheres were a fortnight apart, but since then an amazing scientific advancement has been accomplished. To grasp the significance, one must imagine the cable broken to-day. What would be the result? Commercial enterprise would be paralyzed. The mighty movement of trade would halt and the operations of financiers come to nothing. The bourses would be silent and the bulletins blank. The newspapers would lack their most interesting contents, diplomacy would be stultified, existence would be shorn of one of its most convenient 724/725 accessories. Before the Atlantic cable was laid, it took several days to exchange news across the ocean.... Yet to day, with the continents interconnected as they are, we can learn of a victory in the Far East ere the battle-smoke as lifted...." (724-25) The article points out that the "chief factors in Atlantic cable traffic are 'stock' and 'press' messages." (731)

McGrath then draws parallels between the transatlantic cable and wireless. It notes that the "cost of cables increases as their size and efficiency grows," (727) and it gives examples of costs per mile. It notes that it "the greatest marvel about the submarine wire is that messages can be sent and received over the one cable at the same time." (730) It discusses the "modified Wheatstone automatic transmitter." (730) The article covers British ownership of cable lines worldwide and also the spread of the Pacific cable. It concludes by saying that "That wireless telegraphy is not yet regarded as a serious competitor by the cable companies, the carrying out of recent mighty cable projects clearly indicates." (732)

**3091.** McIntyre, O. O. "The Truth about the Czar of the Movies." *New Movie Magazine* 2 (1930): 44.

Will H. Hays readily admitted that he knew little about film making when he came to Hollywood in 1922. At first glance he seemed the antithesis of a movie star. He was small, slender, had a down-home manner, and prudish demeanor. He was an elder in the Presbyterian Church and came from a small Indiana community named Sullivan. But Hays' appearances was deceptive.

**3092.** McKay, H. B. , and Dolff, D. J. *The Impact of Pornography: A Decade of Literature*. Folder 22, Box 70, Records of the Attorney General's Commission on Pornography, RG 60 (Justice Dept. Records), NARA II, College Park, MD, 1984.

This report was put together under a contract with the Department of Justice, Canada, and was attached to Burton Joseph's testimony before the Meese Commission, July 24-25, 1985, in Chicago. Joseph was *Playboy's* counsel. The report stated flatly that "no systematic research evidence available" suggested a causal relationship between morality and pornography in Canada. Nor did research show that there was a link between explicit materials and such crimes as rape or that viewing such materials harmed the average adult. This survey found "considerable evidence of conceptually cloudy thinking related to virtually every aspect of the work on the impact of pornography." A copy of this piece is in Folder 22, Box 70, Records of the Attorney General's Commission on Pornography, RG 60 (Justice Dept. Records), National Archives and Records Administration (NARA II), College Park, MD.

**3093.** McKenney, James L., with Duncan C. Copeland, ed. *Waves of Change: Business Evolution through Information Technology*. Boston: Harvard Business School Press, 1995.

This work focuses on American Airlines and the Bank of America and explains how beginning in the 1950s they developed information technology designs that changed the way business was conducted and put their competitors at a disadvantage.

**3094.** McKibben, Bill, ed. *The Age of Missing Information*. New York: Random House, 1992.

McKibben writes that "We believe that we live in the 'age of information,' that there has been an information 'explosion,' an information 'revolution.' While in a certain narrow sense this is the case, in many important ways just the opposite is true. We also live at a moment of deep ignorance, when vital knowledge that humans have always possessed about who we are and where we live seems beyond our reach. An Unenlightenment. An age of missing information."

This interesting book tries to show what kinds of non-related information is jammed together when someone watches television all day. The author recorded everything on 90-plus cable stations for a day or so. He contrasted this TV world with the natural world and shows how television distorts experience and leaves out important experiences that we should have in the real world. Television cultivates a "sense of hipness," he said. We know at some level that most of what we see is "stupid" but we watch because it gives of a sense of superiority because we know it is stupid.

--SV

McKibben is concerned primarily with the impact of television. Writing from an environmentalist's perspective, he laments the loss of contact with the "real world" that is, he says, a product of immersion in television's virtual reality. The missing information in the title refers to the deep, contextual understanding viewers don't acquire when subjected to television's bombardment of unrelated bits of data.

--Gordon Jackson

**3095.** McLaren, Angus, ed. *Twentieth-Century Sexuality: A History*. Oxford, UK: Blackwell Publishers, 1999.

The history of sexuality in twentieth-century western society is not a story of gradual progression to more liberal attitudes and a greater acceptance of sex, notes Angus McLaren, a professor of history at the University of Victoria and author of *Impotence: a Cultural History*, as well as other books dealing with masculinity. It is more nuanced than that; McLaren says he is "interested in the more complex question of how the lines dividing private

and public realms were repeatedly drawn, fought over and redrawn." (p.3) Using the social constructionist framework, McLaren makes the case that sexuality is intimately intertwined with other social concerns such as the jockeying of power in the realms of race, class, and gender. This argument is, of course, nothing new, and is exactly what you would expect a professor writing in the late-1990s to argue, but this is not a theory-heavy book. McLaren has a more holistic argument that "Sexuality has long remained such a sensitive issue...because it was colonized, exploited, and employed as a code word for other concerns." (p.6) In short, societies create sexual "others" to pigeonhole different groups who were threatening, in the view of those in power, to the social order.

McLaren employs an eclectic blend of sources: films, Kinsey's research, marriage manuals, various autobiographies (e.g., Margaret Sanger), other books on the history of sexuality, quantitative studies of venereal disease, abortion and divorce and a host of other secondary sources.

He starts his book with World War I and the fear that the war had unleashed a torrent of unbridled sexuality. Some of this fear was based on fact. Soldiers were caught in circle jerks, the British army identified 400,000 cases of venereal disease in their troops, many soldiers visited prostitutes, and some women back home did cheat on their spouses who were at war. But, he argues, "the sexual fears engendered by the war were greatly exaggerated" (p.15) because of the changing society. The fear-mongers were worried that male dominance would weaken because so many men were at war, and that the relations between men and women would be changed by the war. The war did cause more people to discuss sexuality openly (due to all the venereal disease), but it did not suddenly cause a liberalization of mores.

He makes similar arguments about sexual panics and revolutions that happened throughout the rest of the twentieth century. They were based partly in truth, but exaggerated by various groups in order to keep other groups down.

In one of his best chapters, he discusses the eroticization of marriage by birth control pioneers Marie Stopes and Margaret Sanger, who although helping to liberate women from the chains of pregnancy, inadvertently replaced the dictates of motherhood with the need for absolute sexual fulfillment in order to keep a marriage successful (with the added onerous task of multiple simultaneous orgasms).

Like most books on the history of sexuality, McLaren's includes the requisite sections on Freud, Masters and Johnson, Kinsey, and Hugh Hefner. What makes his book unique, however, is that he unpacks the myths that have been built up around these historical figures, and reveals that Freud was not a promoter of sexual liberation, etc. Also, he makes an interesting point that some of the Nazis' views on sexuality -- that sterilization should be employed, for example -- were in line with the general philosophies of the time.

#### **-Hallie Liberman**

**3096.** McLaughlin, P. J., ed. *The Church and Modern Science*. New York: Philosophical Library, 1957.

This work contains several statements and addresses from Pope Pius XII on new communications. Among the topics covered are space flight and satellites, technology, and propaganda (which includes the press, cinema, sound broadcasting, and television). An "Exhortation to the Italian Episcopate," on January 1, 1954, deals with television. Pope Pius XII speculated that television might strengthen family life. Before TV, sporting events and motion pictures required one to leave the home. But television offered "the whole family with an opportunity for honest diversion together, away from bad company and dangerous places." Pius XII also commented on television's potential for spreading the gospel. Pages 351-59 ("Sources") have a helpful list of papal encyclicals and addresses (with dates) on many topics including radio, television, and cinema. This work predates the major 1957 papal encyclical on such modern media as cinema, radio, and television.

**3097.** McLeod, Jack. *Email to Author, Aug. 30, 2004*.



Jack McLeod comments on media effects research dealing with violence and sexuality in mass media. Most researchers “would not deny” that watching a single violent movie, or small number of them, “could trigger violence,” according to McLeod, one of the leading authorities on media effects. “In fact, the experimental research controlled exposure and studied immediate effects though often delayed effects as well.” If some people have exaggerated the number of studies linking violence in mass media to violence in the real world, scholars such as McLeod have “shied away from overly strident claims.” McLeod did so, he explained, “not so much from doubting the research but more from worrying about bringing about censorship and repressive measures.

**3098.** McLuhan, Marshall, ed. *The Mechanical Bride: Folklore of Industrial Man*. New York: Boston: Vanguard Press; Beacon Press, 1970.

This book is an examination of what McLuhan termed the “folklore of industrial man.” Present in advertising, entertainment, news, and other forms, McLuhan addressed specific examples of this folklore at work by devoting short analyses that only begin to touch the surface of different examples of folklore.

“The various ideas and concepts introduced in the commentaries are intended to provide positions from which to examine the exhibits. They are not conclusions in which anybody is expected to rest but are intended merely as points of departure.” (p.vi)

Throughout *Mechanical Bride* McLuhan details the processes and instances through which man has become “mechanized” and industrialized, via the subtle messages held in cultural objects. Jumping from one example to the next, his commentaries are somewhat similar to Goffman’s analyses of the “hidden” messages contained in magazine advertising. There exists a surface meaning, but the true meaning is latent.

Upon further examination, however, one can discover new layers of meaning. Essentially each piece of our culture, whether it be Superman, Coca Cola, or *Time* magazine, has additional layers of messages and meaning based on their structure, style, or look that McLuhan begins to flesh out and examine more deeply.

Although there appears to be minimal organization to the book, the underlying theme persisting through each of McLuhan’s criticisms is the simplification of history and literature, the commodification of people and status, and the mechanization of humans and their lives.

--Michael Boyle

McLuhan argued for the value of studying advertisements to become more aware of cultural messages they send and thereby counteract the influence they exert. He presents a series of case studies of advertising campaigns designed to create images to sell products or ideas to consumers.

--Phil Glende

Marshall McLuhan uses examples from popular culture of the late 1940s and early 1950s to tell a story about industrialization and how it has affected the desires and drives of Americans. The book is divided into chapters that are centered on an ad (usually, but sometimes it is a comic book character or book) that he uses as a jumping off point to discuss how mechanization has affected, sex, education, politics and human nature in general.

Drawing on philosophy, art, and literature, he makes the case that popular culture needs to be studied and understood in order for its impact (the dumbing down of culture) to be lessened. Unlike other media critics of the time, McLuhan doesn’t despise popular culture and advertisements, nor does he love them, but he takes them

seriously and analyzes them as if they were works of art. The front page of *The New York Times* is like a cubist painting, he says, and advertisers have replaced professors as repositories of eloquence.

Mechanization has sublimated people's sex drives, leading them to delight in the gore of violent novels and comic books. As sex and technology become intertwined, sex loses what made it so fun to begin with: its humanity.

McLuhan sends out an urgent call that media needs to be rigorously studied, and *The Mechanical Bride* is an exemplar of accessible, enlightening, intelligent media studies research.

Of the modern newspaper, McLuhan says: "But any paper today is a collective work of art, a daily 'book' of industrial man, an Arabian Night's entertainment in which a thousand and one astonishing tales are being told by an anonymous narrator to an equally anonymous audience." (3) McLuhan comments on the impact of newspapers on global understanding and provincialism. "That huge landscape of the human family which is achieved by simply setting side by side disconnected items from China to Peru presents a daily image both of the complexity and similarity of human affairs which, in its total effect, is tending to abolish any provincial outlook." (3) He goes on to say that "Quite independently of good or bad editorial policies, the ordinary man is now accustomed to human-interest stories from every part of the globe. The sheer technique of world-wide newsgathering has created a new state of mind which has little to do with local or national political opinion. So even the frequent sensational absurdity and unreliability of the news cannot annul the total effect, which is to enforce a deep sense of human solidarity." (3)

#### **-Hallie Lieberman**

**3099.** McLuhan, Marshall, and Quentin Fiore, ed. *The Medium is the Massage: An Inventory of Effects*. New York: Bantam Books, 1967.

McLuhan and Fiore assert that media consumption is lifelong, internalized and processed more or less automatically. They argue that media are pervasive in their personal, political, economic, aesthetic, psychological, moral, ethical and social consequences and that they leave no person untouched, unaffected and unaltered.

#### **--Phil Glende**

**3100.** McLuhan, Marshall, ed. *Understanding Media: The Extensions of Man*. New York: McGraw-Hill, 1964.

There are a number of interesting quotations and observations to be found here, especially in chapter one entitled "Medium is the Message." In Part II, chapters are devoted to the spoken word, the written word, Roads and Paper Routes, Clocks, Print, Comics, "The Printed Word: The Architect of Nationalism," the Photograph, Ads, Telegraph, the Typewriter, the Telephone, the Phonograph, Movies, Radio, Television, and "Weapons: War of Icons." A fascinating combination of keen insights and hot air.

**3101.** McLuhan, Marshall and Bruce R. Powers, ed. *The Global Village: Transformation in World Life and Media in the 21st Century*. New York: Oxford University Press, 1989.

This was a Marshall McLuhan's last collaborative book. Using such terms as visual space, acoustic space, and tetrad, McLuhan and Powers explain and assess the impact of technologies on society. According to them, all media forms intensify, make obsolete, retrieve, and reverse something in a culture.

**3102.** McMahan, Anna Benneson. "The Theatre of To-Day." *The Dial* 48.5 (1910): 420-22.

McMahan notes that the status of the theater has changed significantly for the better and that theater has entered a new era -- "old books dealing with the theatre -- even the books of ten years ago" have become "obsolete." (420) Of attitudes toward actors and theater, the author writes: "In its attitude toward the theatre, the present generation has been living in a transition period. Forty years ago, the theatre was regarded simply as

an amusement; actors (except a few of the greatest) were social outcasts; the writing of plays was counted unworthy of the best pens; the drama, in John Hare's happy phrase, was the Cinderella of the arts. We have lived to see the theatre regarded as one of the most powerful agents for the education of the people, the actor the most feasted, photographed, and flattered of men during his life, and promptly made the subject of elaborate biography at his death; the writing of plays the greatest ambition of every young writer; courses in the technique of the drama offered at most of our great universities; a play ('Salvation Nell') accepted in place of a thesis from a candidate for Master's degree at Harvard; and Cinderella the most pampered, caressed, and courted of the art sisters." (420)

The author notes that the "problem of the dramatist is less a task of writing than a task of constructing. His primary concern is so to build a story that it will tell itself to the eye of the audience in a series of shifting pictures." (420) Continuing, McMahan says that "an important difference between drama and most of the other arts is that it is designed to appeal to a crowd instead of to an individual." (420) Therefore "the playwright must take into account the psychology of a crowd. A crowd is less intellectual and more emotional than the individuals that compose it. The dramatist ... because he write for a crowd writes for a comparatively uncivilized and uncultivated mind, a mind richly human, vehement in approbation, emphatic in disapproval, easily credulous, eagerly enthusiastic, boyishly heroic, and somewhat carelessly unthinking.... A theatre audience wants to have its emotions played upon; it seeks amusement -- in the widest sense of the work -- amusement through laughter, sympathy, terror, tears...." (421)

McMahan comments that electric lighting has made the backgrounds and sets much more realistic in theater. She also discusses the "modern social drama, popularly known as the problem-play," which critics have condemned for being in conflict with morality. As a "distinguishing character of this new type -- our modern social drama -- is that the individual is displayed in conflict with his environment." (421) She writes that "there is no such thing *per se* as an immoral subject, and only in the treatment of the subject, and only in the treatment, lies the basis for ethical judgment of the piece." (421) "A dramatist is immoral 421/422 only when he is untrue." (421-22) It is because plays are "rarely printed now-a-days," a critic can only ascertain what an actor and playwright are getting at by actually attending the play. (422)

**3103.** McMahan, A. Michal, ed. *The Making of a Profession: A Century of Electrical Engineering in America*. New York: IEEE Press [The Institute of Electrical and Electronics Engineers, Inc.], 1984.

"Two major goals have guided my work on this centennial volume of electrical engineering in America," McMahan writes. "First, I have sought to identify the cluster of engineering values that has gathered around the organizations of professional electrical engineering, namely the Institute of Electrical and Electronics Engineers and its predecessor bodies, the American Institute of Electrical Engineers and the Institute of Radio Engineers." McMahan concentrates, therefore, "on the object that has historically concerned the engineering societies themselves: the state of the profession." Second, in addition to dealing with professionalism, the author tries to explain "the main currents in the history of the profession, from the rough beginnings in telegraphy before the Civil War and the emergence of an embryonic electric lighting and power industry in the late nineteenth century to the rise of an ubiquitous electronics and the organizational merger of the discipline in the late twentieth century."

Although this book starts with the telegraph, McMahan argues that "the profession took off when electric power emerged as a technical field and an industrial pursuit during the decade prior to the founding of the AIEE in 1884. By the 1910's, when the power industry was well established, radio had entered its second decade of fundamental development, leading to the founding of the Institute of Radio Engineers in 1912. Maturing between the world wars, radio broadcasting gave way in the 1930's to the rise of electronics, as hundreds of new uses were found for the vacuum tube. The final technical events that frame this history rested on the commitment to military scientific and technological research and development made during World War II and after. Among the results of that new departure were the commercialization of nuclear energy in the 1950's and, more momentously, the microelectronics revolution that has channeled the profession's main interests since midcentury."

**3104.** McMahon, Robert Sears, ed. *The Federal Regulation of the Radio and Television Broadcast Industry in the United States, 1927-1959: With Special Reference to the Establishment and Operation of Workable Administrative Standards*. New York: Arno Press, 1979.

This work was originally a 366-page Ph.D. thesis in Speech and Theater completed at Ohio State University in 1959. It was published as part of Arno Press's *Dissertations in Broadcasting*.

**3105.** McManus, Michael J. "Introduction." *Final Report of the Attorney General's Commission on Pornography*. Nashville, TN: Rutledge Hill Press, 1986. ix-l.

This introduction to and summary of the Meese Commission Report discusses ways in which technology by the mid-1980s had made pornography more available. McManus believed that the press had done a poor job of reporting the findings of this Commission. Members of the Meese Commission argued that there had been major changes in communication technology since the publication of the 1970 *Report of the Commission on Obscenity and Pornography* (started during the Lyndon B. Johnson administration). These changes made pornography much more available in the home. (The Meese Commission also argued that pornography had become much more pervasive and violent.) Cable television and satellite broadcasts, not regulated by the Federal Communications Commission (FCC), were broadcasting sexually explicit films. Many X-rated movie theaters were closing because video cassette recorders were becoming increasingly commonplace. By 1986, 38 percent of American homes had at least one VCR. Videos, McManus also noted, were cheaper to produce than films. Dial-A-Porn, a new form of pornography, had become available in large volume and was often accessible to children.

**3106.** McNair, Brian, ed. *Striptease Culture: Sex, Media, and the Democratization of Desire*. London: Routledge Books, 2002.

*Striptease Culture: sex, media, and the democratization of desire* is divided into three sections: Cultural sexualization: from pornosphere to public sphere, sexual representation, and the aesthetics of sexual transgression. In the first section, the author, Brian McNair, a reader in film and media studies at the University of Sterling, argues that Western culture in the twentieth and early twenty-first century is riding a second wave of porno-chic; the first, being the 1970's wave represented by *Deep Throat* and *Behind the Green Door*, and other hip and trendy porn films that lent a hint of respectability to the pornographic world. This second wave is represented not by a direct interest in pornography at face value, "but the *representation* of porn in non-pornographic art and culture; the pastiche and parody of, the homage to and investigation of porn; the postmodern transformation of porn into mainstream cultural artifact for a variety of purposes including...advertising, art, comedy, and education (p. 61)." The appearance of *Boogie Nights*, *The People vs. Larry Flynt*, and Madonna's *Sex* book are given as examples. In addition, McNair argues that the public sphere (in the Habermas sense) has been sexualized, and a "striptease culture" has developed in which "regular" people, non-celebrities, are baring their innermost sexual secrets on talk shows, reality shows, and documentaries, and politicians are being forced into detailing their sexual lives on TV (Bill Clinton and Monica Lewinsky). In this section he gives a history of pornography from Aretino's *Sonnets* in the 16<sup>th</sup> century to the early 21<sup>st</sup> century's internet porn and lad magazines.

The emergence of both a second wave of porno-chic and striptease culture are positive developments, according to McNair, because they allow for formerly repressed groups such as gays and lesbians and women to be represented and discussed in the media and it allows their lives to be seen as normal. Also, striptease culture does not just show the sexuality of those with ideal body types, but also the sexuality of normal people. Porno-chic has been driven by consumer culture, and has led to the public being more comfortable with discussions of sex, which McNair sees as a good thing. He believes that "porno-chic...might be viewed as an index of the sexual maturation of contemporary capitalist societies, rather than a measure of their degeneration into sleaze (p. 87), because as porno-chic expands, there are more public discussions about sexuality.

In the second section, McNair argues that the mass media are actually playing a role in causing positive social change and leading to a greater acceptance of women's sexuality, homosexuality, and more flexible and less

patriarchal notions of masculinity. He believes that the media can be a lens through which to study sexuality because they “reveal what sexual and behavioral norms are in a given society at a given moment (p.111),” they describe the ideology of sex and gender, and they disseminate ideas about sex that consumers are able to accept or reject by choosing whether or not to open their wallets.

Sex and sexual transgression in art makes up the final section. McNair posits that erotic art is freeing to sexuality and can lead to “the democratization of desire.” He explains that there have been two main eras of sexually transgressive art: modernist and late modernist/ postmodernist. The modernist era was highly influenced by Sade, and can be typified by Man Ray, Bataille, and Picasso. It was a period of misogynistic masculine sexuality that delved into sexual fantasy and the role of disgust in it. Lars Von Trier, Jeff Koons, and David Cronenberg typify the postmodernist/late modernist period. This art critiques patriarchy, and blurs the lines between art and pornography; porn is shown to be beautiful. McNair also discusses gay artists’ influence on the democratization of gay sexuality, using Robert Mapplethorpe and Keith Haring as the main examples. Finally, he examines the rise of the female erotic artists that have shattered the dogmatic notions of femininity and demonstrated that there is no one “right” way for female sexuality to be depicted in art. In this sense it has opened up the conception of what femininity is.

Overall, McNair’s thesis is that consumer culture and the media are positive forces that lead to a general acceptance of marginalized groups, as well as the celebration of a wide range of sexual practices.

#### **-Hallie Lieberman**

**3107.** McNeil, Ian, ed., ed. *An Encyclopaedia of the History of Technology*. London and New York: Routledge, 1990.

This work provides introductions to several areas of communication history. Examples include Chapter 12, “Aeronautics,” by J. A. Bagley; Chapter 13, “Spaceflight,” by John Griffiths; Chapter 14, “Language, Writing, Printing and Graphic Arts,” by Lance Day; Chapter 15, “Information, Timekeeping, Computing, Telecommunications and Audiovisual Technologies,” by Herbert Ohlman; and Chapter 20, “Public Utilities,” by R. A. Buchanan. See under individual author’s in the appropriate topical category.

**3108.** McPhail, Thomas L. (translated by Chi-Ron Cheng), ed. *Electronic Colonialism: The Future of International Broadcasting and Communication (Tiansi chiming dikuo)*. Taipei, Taiwan: Yuan liu chu ban gong si, 1994.

Although the Third World nations had tried to shake off the West’s colonialism by the middle of twentieth century, they continued to fear colonialism because of continuously advancing electronic information technology. In response, they built a “New World Information and Communication Order” through the assistance of UNESCO, to improve global media environment and international information flow in the 1990s. Communication researchers need to devote more attention to this issue.

#### **-- Amy Chu**

**3109.** McPherson, Harry. *Oral History Interview of Harry McPherson: II (interviewed by T. H. Baker)*. Oral History Collection, Lyndon Baines Johnson Library, Austin, TX.

In this interview, McPherson comments that Jack Valenti was "a hell of a lot more important" than the press made him out to be. The press called Valenti the President's "valet." McPherson said that Valenti was "a tremendously active member of the staff," indeed, "almost hyperactive." He and Bill Moyers played a critical role in keeping things functioning for Johnson.

**3110.** ---. *Oral History Interview of Harry McPherson: III (interviewed by T. H. Baker)*. Oral History Collection, Lyndon Baines Johnson Library, Austin, TX.

In this interview, McPherson talks briefly about "the Valenti syndrome." Those who were around Lyndon Johnson in the White House wanted the President's approval. "When I was in favor," McPherson recalled, "I was on top of the world; when I was out of favor, I was in the dumps." (p. 2)

**3111.** McPherson, J. G. "Color." *Littell's Living Age* 200.2594 (1894): 742-48.

The author notes that the ancients said little about the "nature of color," although "many of their poets poured forth brilliant effusions when spellbound by nature's enchantment. It is not easy to understand their ideas. They seem to have held color as a property of a body, just as its density or hardness or smell is a property. And they were of opinion that a body could communicate its color to light. Then, is not the occult cause of color in the external object?" (742) The writer goes on to say that "the secret of the production of color is not yet revealed." (745) With regard to photography: "One of the greatest difficulties facing scientific men is the photographing of colors. If the fine complexion of a beautiful woman should be transcribed to paper by the limner power of light, what a marvellous step would be gained in the magic art! If the varied colors of a brilliant sunset could be thus fixed, what a help it would be to the painter, and what a pleasure to the connoisseur of coloring! ...." (747) McPherson concludes: "Not flash, but harmony of color, manifests the educated taste and refined mind. 'Be true to nature and nature will be true to you,' is an order which must be obeyed without dispute, in color as in all else; who breaks that order will suffer sometime." (748)

**3112.** Mead, Carver A. "Microelectronics and Computer Science." *Scientific American* 237.3 (1977): 210-29.

The author argues that developments in microelectronics makes it possible to rethink the design of computers.

**3113.** Mead, Margaret. "Can We Protect Children from Pornography." *Redbook* 138 (1972): 74-80.

Anthropologist Margaret Mead said that "Essentially, the incest taboo does only one thing: It protects the integrity of the family." Mead's article was used by Richard Heffner, head of the film industry Classification and Rating Administration in a controversy over the rating given to George C. Scott's movie *The Savage Is Loose* (1974).

**3114.** Meadow, Charles T., ed. *Ink into Bits: A Web of Converging Media*. Lanham, MD and London: Scarecrow Press, Inc., 1998.

This book sets out the author's views, in non-technical language, about major issues accompanying the "shift from print toward electronics in publishing." The work has seventeen chapters. For example, chapter three examines the book in the context of media history, and chapter four looks at "The Special Place of Books and Writing in Our Culture." Chapter five considers differences between analogy and digital media. Chapter sixteen is entitled "Thinking about the Future."

**3115.** ---, ed. *Man-Machine Communication*. New York: Wiley-Interscience.

This book offers a survey of interactive media systems that existed in 1970. The work is a "survey and is not intended as an exhaustive text." It introduces readers "to the elements, methods, and problems of interactive systems and is tutorial in tone. It is intended for both users and designers of conversational systems: those who actually operate them as well as those who design the overall systems in which they are used." (x) It is also aimed at librarians, writers, lawyers, teachers, and design engineers. The 422-page work is divided into three parts. "Part I covers the basic elements of interactive systems: the hardware, or mechanical devices used in man-machine communication; computer programming; computer time-sharing; and natural language processing. Part II covers basic systems that are fully interactive programming systems, of significance in themselves but often found as components of larger systems. Finally, in Part III, we consider a representative set of advanced applications and conclude with a summary of the major problems of man-machine communication systems and a preview of what is to come." (xi) The work has both an author and subject index.

**3116.** Mechanician. "Some Ways Genius Is Utilizing the Land, Sea and Air." *Chicago Daily Tribune* Aug. 3, 1913 1913, sec. B: 8.

The subtitle of this article reads: "Moving Pictures Under Water."

**3117.** Medved, Michael, ed. *Hollywood vs. America: Popular Culture and the War on Traditional Values*. New York: HarperCollins Publishers, Inc., 1992.

Motion picture critic Michael Medved is strongly critical of the way movies and other popular entertainment portray traditional cultural values in America. During the 1980s, for example, Hollywood revealed an "anticlerical impulse," he said. He discusses several films with an anti-religious tone.

**3118.** Mees, C. E. Kenneth. "Color Photography." *The Photo-Miniature: A Magazine of Photographic Information* 16.183 (1921): 97-131.

This article gives a good account of the state of color photography and color cinematography in 1921. Among the processes discussed involving motion pictures are Kinemacolor and Gaumont. The article has several black-and-white illustrations and a picture of a Kinemacolor projecting machine.

**3119.** Mehren, Elizabeth. "A Tiny Firm Will Publish Meese Commission Report." *Los Angeles Times* Aug. 15, 1986 1986, sec. 5 (View): 1.

This article reports that Rutledge Hill Press in Nashville, TN, will publish the Meese Commission's *Final Report* after religious publishers and most major New York publishing houses turned the report down. It notes that the federal government had earlier printed 1,500 copies of the *Final Report*.

**3120.** Meigs, Montgomery C., ed. *Slide Rules and Submarines: American Scientists and Subsurface Warfare in World War II*. Washington, D.C.: National Defense University Press, Fort Lesley J. McNair, 1990.

This book is based on several primary collections in the National Archives, Library of Congress, MIT's Special Collections, and the Naval Historical Center. Its story includes some discussion of radar, sonar, Vannevar Bush, and the role of scientific development during the war.

**3121.** Meindl, James D. "Microelectronic Circuit Elements." *Scientific American* 237.3 (1977): 70-81.

This article explains how electronic circuits operate. "The basic functional element of a modern electronic circuit is the transistor. Microelectronic technology has made it possible to employ large numbers of them in a single circuit," the author says.

**3122.** ---. "Micros in Medicine." *The Information Technology Revolution*. Ed. Tom Forester, ed. and intro. Cambridge, MA: MIT Press, 1985. 359-71.

At the time this article first appeared in *Science* (Feb. 12, 1982), microcomputers already were widely used in medicine -- for research, decision-making, and in private practice. The new information technology speeds diagnostic tests and lab analysis, and provides hope for the disabled, blind, and deaf. The author at the time was a professor of electrical engineering at Stanford University.

**3123.** Mekas, Jonas, ed. *Movie Journal: The Rise of the New American Cinema, 1959-1971*. New York: Macmillan Company, 1972.

This work is a collection of essays written by film maker Jonas Mekas. He wrote about the revolutionary potential of these media for *The Village Voice*. In 1964, for example, he predicted that 16mm and 8mm would soon provide "private home cinema" and thus give avant-garde films an entrée into American living rooms. Already by 1965, he wrote, that private individuals were providing "a completely new market" for underground pictures. The following year he proposed using 8mm film to develop an alternative journalism that would expose

American involvement in Vietnam, combat Southern racism, and unmask inhumane conditions in prisons and asylums.

**3124.** ---. "On 'Editing' as an Intuitive Process [Dec. 1967]." *Movie Journal: The Rise of the New American Cinema, 1959-1971*. Ed. Mekas, Jonas. New York: Macmillan Company, 1972. 300-01.

This essay is part of a collection by film maker Jonas Mekas. He wrote about the revolutionary potential of these media for *The Village Voice*. He estimated that there were eight million 16mm and 8mm cameras in the United States by late 1967, and almost all underground films were made in these formats.

**3125.** ---. "On Film Journalism and Newsreels [1966]." *Movie Journal: The Rise of the New American Cinema, 1959-1971*. Ed. Mekas, Jonas. New York: Macmillan Company, 1972. 235-36.

Film maker Jonas Mekas proposed using 8mm film to develop an alternative journalism that would expose American involvement in Vietnam, combat Southern racism, and unmask inhumane conditions in prisons and asylums.

**3126.** ---. "On Fly-by-Night Fellows, or How the Underground Film Is Invading the Beautiful American Home [May 13, 1965]." *Movie Journal: The Rise of the New American Cinema, 1959-1971*. Ed. Mekas, Jonas. New York: Macmillan Company, 1972. 186-88.

By 1965, filmmaker Jonas Mekas wrote, private individuals were providing "a completely new market" for underground pictures. Almost all of those underground films were in either 16mm or 8mm format.

**3127.** ---. "On Law, Morality, and Censorship [April 23, 1964]." *Movie Journal: The Rise of the New American Cinema, 1959-1971*. Ed. Mekas, Jonas. New York: Macmillan Company, 1972. 132-36.

Film maker Jonas Mekas wrote about the revolutionary potential of these media for *The Village Voice*. In 1964, he predicted that 16mm and 8mm would soon provide "private home cinema" and thus give avant-garde films an entrée into American living rooms.

**3128.** ---. "Underground Press and Underground Cinema [May 7, 1969]." *Movie Journal: The Rise of the New American Cinema, 1959-1971*. Ed. Mekas, Jonas. New York: Macmillan Company, 1972. 344.

Filmmaker Jonas Mekas wanted the underground press of the 1960s to give more space to underground cinema.

**3129.** Mellerios, André, ed. *La Lithographie originale en couleurs (Original Color Lithography) (translated by Margaret Needham)*. Paris: Publication de L'estampe et l'affiche, 1898.

Mellerio was one of the first writers to see the growing use of color lithography during the 1890s and that it was a valid movement of avant-garde artists. He believed this movement would have social impact and future influence. This work is reprinted in Phillip Dennis Cate and Sinclair Hamilton Hitchings, *The Color Revolution: Color Lithography in France, 1890-1900* (Santa Barbara and Salt Lake City: Peregrine Smith, Inc., 1978), 77-99. Cate provides a biography of Mellerio (pp. 73-74).

**3130.** Mellody, William H. , Salter, Liora, and Paul Heyer, eds., eds. *Culture, Communication, and Dependency: The Tradition of H. A. Innis*. Norwood, N. J.: Ablex Publishing Corporation, 1981.

This collection of essays grew out of a conference in late March, 1978, at Simon Fraser University devoted to the significance of Harold A. Innis's work and to research following in the Innis tradition during the generation after his death. Contributors include Donald Creighton ("Harold Adams Innis – an Appraisal"), S. D. Clark ("The Contribution of H. A. Innis to Canadian Scholarship"), William Westfall ("The Ambivalent Verdict: Harold Innis and Canadian History"), Mel Watkins ("The Staple Theory Revisited"), James W. Carey ("Culture, Geography, and



Communications: The World of Harold Innis in an American Context”), Horace M. Gray (“Reflections on Innis and Institutional Economics”), Dallas W. Smythe (“Communications: Blindspot of Economics”), Ian Parker (“Innis, Marx, and the Economics of Communications....”), Robin F. Neill (“Imperialism and the Staple Theory of Canadian Economic Development: The Historical Perspective”), Irene M. Spry (“Overhead Costs, Rigidities of Productive Capacity and the Price System”), Arlon R. Tussing (“Implications of Oil and Gas Development for Alaska”), Peter J. Usher (“Staple Production and Ideology in Northern Canada”), Liora Salter (“‘Public’ and Mass Media in Canada: Dialectics in Innis’ Communication Analysis”), Gail Guthrie Valaskakis (“The Other Side of Empire: Contact and Communication in Southern Baffin Island”), Donald F. Theall (“Exploration in Communications since Innis”), David Crowley (“Harold Innis and the Modern Perspective of Communications”), and Paul Heyer (“Innis and the History of Communication: Antecedents, Parallels, and Unsuspected Biases”).

**3131.** Melosi, Martin V., ed. *Thomas A. Edison and the Modernization of America*. Glenview, IL, 1990.

**3132.** Mendelsohn, Harold, ed. *The Neglected Majority: Mass Communications and the Working Person*. np: np, 1971.

In this report prepared for the Sloan Commission on Cable Communications, Mendelsohn asserts that cable television technology allowed for the possibility of creating a network to better serve the needs of the working class. He argues that the system must be operated by people with working class backgrounds and interests to establish “legitimacy and authenticity.” He cites three reasons: the emergence of a system operated by “persons of that sub-culture would offer evidence of the genuine and serious concern that the so-called outside world has for working people;” the so-called Neglected Majority would begin to have a voice of its own and the community at large could become acquainted with the “needs, grievances, and problems that are experienced by working status people;” and the existence of such a system would serve as an “alternative career opportunity model to working people who feel themselves to be predestined to follow in the traditional footsteps of their fathers.”

--Phil Glende

**3133.** Menkes, Joshua. "Is there a Future in History: The Applicability of Historical Analysis to Policy Research." *Retrospective Technology Assessment -- 1976*. Ed. Joel A. Tarr, ed. San Francisco: San Francisco Press, Inc., 1977. 321-24.

The author concludes that "the values of retrospective technology assessments depends on four related factors: the extent to which 1) historical processes can be identified with or connected to policy decisions, 2) the processes in contrast to events are transferrable, 3) the experience in generalizable, and 4) parties at conflict can be identified and isomorphic conflict situations can be modelled." This paper came from a conference held at Seven Spring Mountain Resort, Champion, PA, Dec. 1-4, 1976.

**3134.** Merk, Frederick, ed. *Manifest Destiny and Mission in American History: A Reinterpretation*. Westport, CT: Greenwood Press, 1963.

The publication of the term “manifest destiny” in 1845 was a reflection of an attitude that the United States inevitably would occupy the continent, from ocean to ocean if not from the arctic north to the tropical south. The question whether this attitude reflected the majority of the population, and politicians, or merely a vocal minority is intriguing. Great public and political debates raged regarding the feasibility, morality, and wisdom of territorial expansion when other nationalities were affected. Absorption of the resident Indian populace was never an important issue, because it was taken for granted that Indians were to be pushed aside. Rather, the orators and essayists were active when the issues were the annexation of Texas, conquest of territory governed by Mexico, potential conquest of Mexico itself, and, eventually, acquisition of territory in the Caribbean and Pacific. Also

relevant was an interocean canal. However, the appeal of manifest destiny seems to have been limited. Expansion occurred only after much debate and with trepidation. Quickly, too, expansion ceased: after 1899, the United States acquired no more possessions. What did endure, though, was the belief that America had a special mission to spread democracy to the world.

**--James Landers**

Merk argued that technological changes in communication and transportation were of great significance in the spread of manifest destiny. "Of major importance in the growth of Manifest Destiny were technological changes, including those that transformed transportation and communication. The steam engine had come into its own in river, ocean, and land travel. From distant territories to the center of government travel time by water had been sensationally reduced. On land railroads had proved themselves practical. . . . Railroads would, in the near future, bind the Pacific, the Mississippi Valley, and the Great Lakes in one iron clasp. . . . The success of Morse's magnetic telegraph fired the public imagination. . . . Electricity and steam had annihilated space and time as limitations on God's will."

The press, especially newspapers, spread ideas about manifest destiny. Merk argued that "a doctrine needs more than a set of favorable conditions to propel it into orbit. It needs means of dissemination to keep it in the air, and in this respect the doctrine of Manifest Destiny was well served. It was disseminated by the agencies of mass propaganda, of which the press was the most important. . . .

"[The penny press] was the chief purveyor of Manifest Destiny to the nation. More persistent than even the organs of the Polk administration it spread the doctrine. And its influence extended deep into the interior, where its exciting and well-written editorials were copied widely by journals of lesser rank. Manifest Destiny was a product, thus, of many forces, and the vigor with which it was disseminated was a product of others almost as numerous and powerful." --SV

**3135.** Merzer, Martin. "Self-Appointed Censors on Crusade." *Houston Chronicle* Oct. 5, 1986 1986.

In the aftermath of the Meese Commission's *Final Report* (1986), opponents of the Commission launched a public relations campaign using Gray & Company. It portrayed the members of the Meese Commission as "moral vigilantes" and self-appointed censors. This article makes these points, although it is perhaps impossible to know if such articles were part of the public relations campaign.

**3136.** Metcalfe, James S. "The Stage and the Beauty Problem." *Cosmopolitan* 22.1 (1896): 13-20.

This author begins by noting that photography now helps the beautiful actress to gain notoriety. "This is not to deny the large part that personal comeliness plays in the success of the actress. The face and figure that lend themselves readily to the art of the photographer and to the mechanical processes which multiply his results are an excellent foundation for the notoriety which nowadays is essential to managerial recognition. Then, if there is back of the good looks even slight ability, time and training may help on to the moderate or even great position which the individual could never hoped for without the original inheritance from Mother Nature." (13) Metcalfe says that Americans have not yet reached the same level of "beauty-worship which, in Europe, makes famous even the obscure figurant, if she possesses enough physical attractions to catch the attention of an audience." (13)

The article comments further on actresses and photography. "Certain of our own beauties have been so often pictured, that we have almost tired of them, as the Spartans tired of Aristides the Just. The camera has reproduced them until we know every possibility they may have of feature and of pose. This does not mean that personally they cease to interest, for in many instances their beauty is largely subsidiary to their other attractions, and the flesh and blood woman in action is always more interesting than her photographic or painted counterfeit. Not every day gives birth to a new stage beauty, and not every season largely augments their ranks." (16)

The author notes that worship of beauty on stage is a root cause for some religions' opposition to the theater. "This worship of the stage beauty is not altogether reprehensible, although some of the churches include it among the things anathema of the theater and the satirists and paragraphists hurl their shafts of wit and sarcasm against that type of humanity known as the theatrical 'Johnnie.' The 'Johnnie' is a natural fungus on the stage, and grows and multiplies under the radiance of the beautiful 18/19 lady of spangles, tights and abbreviated skirts. He worships not always with discrimination and the types he selects are not always of the purest Grecian...." (18-19)

Later, the author concludes that "Morals have nothing to do with the stage beauty.... Even in this respect beauty is not a drawback, but, as has been said before, is a strong ally for ability and hard work. It is the best advertisement in the world for real artistic merit; but alas! it so often makes rosy the beginning of the path to glory that the final goal is never sought, and its fortunate possessor is willing to be content with the title and emoluments of the stage beauty rather than strive for the laurel crown of the great artist." (20)

**3137.** Meyer, F. B. "Theatre-Going." *The Friend: A Religious and Literary Journal* 73.37 (1900): 290.

The writer begins by saying: "Don't Go-- because the atmosphere is essentially materialistic and sensuous, and indisposes for prayer and faith; ... Because you have no right to support a system which is inimical to the virtue of actors. Not that every actor is necessarily immoral, but that the almost universal confession of those actors and actresses who have become Christians is that life on the stage is not friendly to virtue, but strongly the reverse. You have no right to help to put stumbling blocks on other people's paths by contributing your money to support such a system; ..." Also, other might follow your example by going to the theater.

**3138.** Meyerowitz, Joanne, ed., ed. *Not June Cleaver: Women and Gender in Postwar America, 1945-1960*. Philadelphia: Temple University Press, 1994.

Meyerowitz's essay in this anthology ("Beyond the Feminine Mystique: A Reassessment of Postwar Mass Culture, 1946-1958") perhaps speaks most directly to the connection between mass media -- especially magazines, motion pictures, and other forms of popular culture -- and society's values. She writes: "When I first began research on the postwar era, I accepted [Betty Friedan's] version of history. But as I investigated the public culture, I encountered what I then considered exceptional evidence—books, articles, and films that contradicted the domestic ideology. I decided to conduct a systematic investigation. This essay reexamines the middle-class popular discourse on women by surveying mass-circulation monthly magazines of the postwar era (1946-1958). The systematic sample includes nonfiction articles on women in 'middlebrow' magazines (*Reader's Digest* and *Coronet*), 'highbrow' magazines (*Harper's* and *Atlantic Monthly*), magazines aimed at African Americans (*Ebony* and *Negro Digest*), and those aimed at women (*Ladies' Home Journal* and *Woman's Home Companion*). The sample includes 489 nonfiction articles, ranging from Hollywood gossip to serious considerations of gender. In 1955 these magazines had a combined circulation of over 22 million. Taken together, the magazines reached readers from all classes, races, and genders, but the articles seem to represent the work of middle-class journalists, and articles written by women seem to outnumber ones by men."

Her reassessment of Friedan's "feminine mystique" was "part of a larger revisionist project," she explains. "For the past few years, historians have questioned the stereotype of postwar women as quiescent, docile, and domestic. Despite the baby boom and despite discrimination in employment, education, and public office, married women, black and white, joined the labor force in increasing numbers, and both married and unmarried women participated actively in politics and reform. Just as women's activities were more varied and more complex than is often acknowledged, so, I argue, was the postwar popular ideology. Postwar magazines, like their prewar and wartime predecessors, rarely presented direct challenges to the conventions of marriage or motherhood, but they only rarely told women to return to or stay at home. They included stories that glorified domesticity, but they also expressed ambivalence about domesticity, endorsed women's nondomestic activity, and celebrated women's public success. They delivered multiple messages, which women could read as sometimes supporting and sometimes subverting the 'feminine mystique'."

In contrast to Friedan's survey, which found magazines praising domesticity, Meyerowitz discovered that many magazine articles praised individual achievement as well.

**3139.** Meyerowitz, Joanne. "Women, Cheesecake, and Borderline Material: Responses to Girlie Pictures in the Mid-Twentieth-Century U. S." *Journal of Women's History* 8.3 (1996): 9-35.

This article examines the origins of "cheesecake" and the rise of so-called "girlie" magazines which featured nude and semi-nude pictures of women. These images helped to define women in society and were of great historical significance, the author contends. The author covers the 1946 U. S. Supreme Court case that narrowed the federal government's power to regulate sexual images in magazines. The Court unanimously overturned the postmaster general's decision in 1943 to deny mailing privileges to *Esquire* on the grounds that it included cartoons, pictures, and other sexual material that reflected a "smoking-room type of humor." Written by Justice William O. Douglas, the decision contributed to proliferation of girlie publications.

The author describes the scope of this piece: the "article begins with a short chronology of the rise of popular sexual representations in the United States and of women's early public responses, both pro and con. It then focuses in depth on mid-twentieth century episodes in which women articulated both their pleasure and their disgust with the commercialized sexual representations found in mass-circulation magazines. In the Post Office hearings on *Esquire* magazine, the battles over 'girlie pictures' in *Ebony* and *Negro Digest*, the debates in *Playboy*, and the national campaign against 'girlie magazines,' women arrayed themselves on opposing sides of an ideological fault line still visible in our current cultural terrain."

**3140.** Meyrowitz, Joshua, ed. *No Sense of Place: The Impact of Electronic Media on Social Behavior*. New York: Oxford University Press, 1985.

The author argues that modern media, especially television, have weakened "the once strong relationship between physical place and social 'place.'" Meyrowitz contends "that *change in behavioral settings* is a common element linking many of the trends, events, and movements of the last three decades....Our world may suddenly seem senseless to many people because, for the first time in modern history, it is relatively placeless." Everyone -- the rich, the powerful, the ordinary -- "are all performing roles in new theaters that demand new styles of drama."

"At this moment in history, we may be witnessing a political revolution of enormous proportions, a revolution that is masked by the conventions of our language and by the form of our traditional ideas. We are moving from an representative government of de facto elites to a government of direct participation with elected 'administrators.'" Our severance from physical place has returned us to an era not unlike that of the "hunters and gatherers" of an earlier time.

The author attempts to combine the insights of sociologist Erving Goffman and Marshall McLuhan.

Part II ("From Print Situations to Electronic Situations") discusses three ways in which electronic media affect the information-systems found in print society. Part III is on "The New Social Landscape," while Part IV is entitled "Three Dimensions of Social Change."

--SV

*No Sense of Place* extends "the medium is the message" a step further. Meyrowitz uses the arguments of Harold Innis and Marshall McLuhan as building blocks for what he terms *medium theory*. The basic argument behind medium theory is that the differences in formal features between print and electronic media create different sets of effects both on individual behaviors as well as social situations among other areas. Meyrowitz argues, for example, that television's capacity to present instantaneous information as well as moving pictures makes it a more emotional medium. Furthermore, these differences set it apart from print media that tends to be

more deliberate and cognitive. Meyrowitz covers a broad array of areas for which medium differences have implications. He argues that electronic media have closed the divide between men and women, rich and poor, because both of these dichotomies have close to equal access to similar media content due to the nature of electronic media being less discriminating than print. This text is ultimately an important read for any media effects scholar since it puts the focus not on the content differences, but on the formal differences between print and electronic media. This is a difference that is often not considered when examining the implications of the mass media.

--Michael Boyle

**3141.** Mezher, Glenham C. and Jeffrey H. Turner, eds., ed. *Micrographic Film Technology*. Silver Spring, MD: National Micrographics Association, 1979.

Glen Mezher originally wrote this manual in 1976, and it was revised in 1978 at the behest of the National Micrographics Association to serve as a text on microfilm technology, to help those beginning in this field and as a refresher for more advanced students.

**3142.** Michael, Jerome, and Adler, Mortimer J., eds. *Crime, Law and Social Science*. New York: Harcourt, Brace and Company, 1933.

This work's attack on social science research relating to crime attracted Will H. Hays to Mortimer Adler. Hays later hired Adler to refute the Payne Fund Studies.

**3143.** Michelson, Peter, ed. *Aesthetics of Pornography*. [New York]: Herder and Herder, 1971.

Considerable support existed for the conclusions of the President's Commission on Obscenity and Pornography when they appeared in 1970. Such writers as Peter Michelson agreed with the Commission and argued that pornography was essentially harmless and could even be considered an art form.

**3144.** Middleton, Karen P. and Meheroo Jussawalla, ed. *The Economics of Communication: A Selected Bibliography With Abstracts*. New York: Pergamon Press, 1981.

Although most of the 386 entries in this annotated bibliography deal with economics and communication, several references are relevant to the history of new communication technologies. Computers, satellites, television, cable television, and radio are some of the topics covered. The references in this work are strongest on research done during the 1970s. Literature is also listed from the 1960s.

**3145.** Mifflin, Lawrie. "Groups Strike Agreement To Add TV Rating Specifics." *New York Times* July 10, 1997 1997, sec. A: A12.

This article provides background to events leading up to the adoption in 1997 of a rating system for television programs.

**3146.** ---. "Industry Leaders Unveil Technique for Ratings of TV; Critics Are Unmollified; Some Popular Programs Might Be Labeled 'Over 14,' but Defining News is Issue." *New York Times* Dec. 2, 1996 1996, sec. A: A1, A12.

This article covers the disagreements over devising a rating system for television programs. Such a plan was eventually adopted in 1997.

**3147.** ---. "TV Industry Vows Fight to Protect New Ratings Plan." *New York Times* Dec. 13, 1996 1996, sec. A: A1.

As political pressure mounted to force the television industry to adopt a rating system for programs, Jack Valenti at first resisted content categories. The Canadians had tried this approach, he said, but abandoned it because it was too complicated. It would likely encounter even greater problems in the United States where panels would have a massive volume of TV programming to classify each day, far beyond anything CARA had

faced. "The minute you get into V-2 or V-3 or V-4 or S-2 or L-4, when you have 300 or 400 people assigning these labels, it's going to be difficult to find consistency," he said. *TV Guide*, newspapers, and others who printed television schedules would find it difficult to accommodate extended ratings in their grid. Viewers would find an expanded system too complex and would make programming remote controls too difficult.

**3148.** Milch, Jerome E. "Coping with Technological Change: Political Responses to the Evolution of the Airport." *Retrospective Technology Assessment -- 1976*. Ed. Joel A. Tarr, ed. San Francisco: San Francisco Press, Inc., 1977. 217-43.

This paper discusses the evolution of the airport. The author notes the growth in air travel following World War II. In 1950, it account for 2 percent of domestic travel. Twenty years later it accounted for 10 percent of the total, surpassed only by the automobile. The author considers problems and political responses to deal with the growth in airports, including federal and state intervention, and citizen participation. He focuses on three consequences of this growth-- financial problems caused by increasing costs of airport construction; economic incentives related to this growth; and inequalities that beset neighboring communities as a result of noise. This paper was part of a conference at Seven Springs Mountain Resort, Champion, PA, Dec. 1-4, 1976.

**3149.** Milkman, Paul, ed. *PM: A New Deal in Journalism, 1940-1948*. New Brunswick, NJ: Rutgers University Press, 1997.

Milkman examines the short history of a pro-Roosevelt, pro-labor daily newspaper in New York. The paper, which sustained a daily circulation of about 150,000, was financed by Marshall Field and edited by Ralph Ingersoll, an editor at *Fortune*, *Life* and *Time*. Much of the book details the leftist orientation of news stories and editorials of the paper, which employed columnists such as I.F. Stone. "It was on and around the picket lines that *PM* did its best work. Any strike in the New York area was covered fully and sympathetically." Unlike other dailies, *PM* initially did not accept advertising, out of concern that its editorial freedom would be compromised. The paper was printed on a heavy white stock, used some color earlier than other papers, and was distinguished by its photography and modern graphics, according to Milkman. *PM* carried a page of radio listings and news each day. "Today's newspapers all perform this function for television, but before *PM* no newspapers carried such a guide." The paper also produced a daily living section, with discussions of housing and educational and health issues. The paper featured "vivid photography" and the work of many graphic artists, including political cartoonist Dr. Seuss. The paper, however, never made a profit, even after agreeing to take advertising. Its last edition was in June 1948.

-- Phil Glende

**3150.** Millard, Andre, ed. *America on Record: A History of Recorded Sound*. New York: Cambridge University Press, 1995.

**3151.** Millard, A. J., ed. *A Technological Lag: Diffusion of Electrical Technology in England, 1879-1914*. New York: Garland Publishing, Inc., 1987.

This book began as a 1981 doctoral thesis at Emory University, and after some revision, has been published in Garland's Series of Outstanding Dissertations in Modern European History. (William H. McNeill is the series general editor, and associate editors included Charles and Barbara Jelavich.)

The work begins by discussing the literature of "technological lags," and then moves to the development of electrical technology and the British electrical industry. Subsequent chapters cover institutional barriers to the development of English electricity, engineering backwardness as an explanation for British lag, and the development of markets for electricity. The belief that England lagged behind other countries was sometime misleading. For example, the author writes, "the great progress of the British electrical industry during the first decade of the new century was obscured by public discussion of lags in newer technologies." (199)

**3152.** Miller, Arthur C. "Filming Actual Location Interiors ... Then." *American Cinematographer* 48.9 (1967): 640, 665-67.

This article discusses the lighting of a cabaret for the 1916 movie "New York." The owner of the cabaret let the movie makers film in his establishment and the customers became unpaid extras. Miller, who photographed the movie, says that the studio had to contact New York Edison Company to make sure that there would be enough current for the lights. "For lighting equipment we used Wall twin-arc broadsides and a number of 60-amp. Kliegl spotlights, and what seemed like tons of cable, all of which was brought across the Hudson River from our studio." (640)

There follows in this same issue an article about filming interiors in 1967. Freddie Young, the Director of Photography, discusses interior location filming for a new James Bond film (in Technicolor), "You Only Live Twice."

**3153.** Miller, Charles. "Mastering Motion-Pictures: From \$3 a Day to Motion-Picture Magnate." *Forum* 61.5 (1919): 611-20.

This article by motion picture director Charles Miller recalls his work after being hired by Thomas H. Ince. Miller comments on the importance of actors' facial expressions and being able to convey emotion. "I caught on to the fact that actors and actresses were more often than not, permitted to play a scene without *feeling* it. Indeed I've seen actors go on, and go through their scene like automations, moving about and expressing only as the director bellowed orders at them. And I made up my mind then, that, were I to ever direct, I would see that I got my money's worth for the man who was paying the actor's salaries. By that I mean, an artist is not paid big money for looks but for brains, for individuality, magnetism. I decided that, were I to direct, no actor would go in front of the camera until he knew *all* about the scene, the story, and the character he was portraying. Knowing that, his face would then by its *look convey the thought of that scene*. Not the sort of thing that I was hearing then...." (617) (emphasis in original text)

Miller explained why many actors failed when they went before the camera. "An actor who assumes that motion-pictures are a form of pantomime, believes, when he acts in front of the camera, that he must make exaggerated gestures to 'get over' his scene. **He believes that he is handicapped by the absence of voice; that without voice he cannot convey the meaning of the situation to the audience unless he pantomimes. That conception is absolutely wrong. It is why many great actors fail.**" (619) (my emphasis)

Miller claimed that he was "not interested in the 'star system'; it is an obtrusion into the painting that one does on celluloid instead of on canvas. It is as if an artist were to choose the pigment red and favor it for no reason save that it is red to the exclusion of other pigments. I am interested in producing pictures which credit the audience with intelligence. Conveyance of the thought of the situation of the story to the mind of the audience by a look instead of the spoken word is the secret for making motion-pictures that will be remembered...." (620)

**3154.** *Happy Anniversary (aka Anniversary Waltz)*. 1959, 1959.

This movie, a comedy starring David Niven, Mitzi Gaynor, and Carl Reiner, was originally rejected for a Production Code Administration seal because it dealt with pre-marital sex. In the first appeal after the MPAA's Appeal Board had increased in size by Eric Johnston (added independent producers and directors), the PCA's ban was overturned after a line of dialogue adding compensating moral values was inserted into the movie. Based on the play *Anniversary Waltz* by Joseph Fields and Jerome Chodorov (New York, 7 Apr 1954).

Plot summary from American Film Institute Catalogue: "In New York City, Chris Walters comes home from work early to surprise his wife Alice on their thirteenth wedding anniversary. Alice is taken aback, then pleased when Chris presents her with a diamond brooch, but the couple's efforts to share their affection is interrupted by a phone call from Alice's mother, the arrival of the Walters' children, Okkie and Debbie, and inquiries from the maid, Millie. Chris is further frustrated when delivery men arrive bearing a television set, a gift from Alice's parents, Lilly

and Arthur Gans. Believing that the inane quality of television programming destroys family life, Chris adamantly refuses to accept the set, despite the children's and Alice's pleas. Later, when Alice frets about Chris's explosive temper, he apologizes and agrees to keep the set, then suggests they need to get away for time alone together. Recalling their courtship days, Chris and Alice decide to sneak out of the apartment and dine at their favorite diner, then go to the hotel they used to visit. Later that evening, as the Walters arrive back to the apartment, Okkie notes their return wryly. That night at the El Morocco club, Chris's partner Bud dines with potential client Jeanette Revere, who, being a four time divorcee, is amazed to hear of Alice and Chris's anniversary. Late the next afternoon, Arthur and Lilly arrive early for the celebratory anniversary dinner party. Upon seeing the television set, Arthur chastises Chris for holding out against one for so long. That evening as the families dine together at the party, Lilly frets over Arthur drinking and Chris grouches at the children for having the television on loudly. Arthur continues to wonder how Chris can hate television and Chris admits that he and his father-in-law have had a long history of disagreements. When Chris wonders why Arthur allowed Alice to date him, Arthur declares he always trusted Alice to do the right thing. Slightly drunk, Chris then offers a toast to the year before the couple were married, declaring they had none of marriage's responsibilities and all of the fun. Startled, the Ganses demand an explanation and despite Alice's efforts to interrupt, Chris gaily admits that he and Alice carried on romantically the entire year before their marriage. Incensed at having been made fools for believing in Alice's pre-marital innocence, the Ganses depart in an angry huff. Alice berates Chris and refuses to accept his half-hearted apology. When Alice turns on the television in an attempt to ignore her husband, he furiously kicks in the screen. The next morning over breakfast, Chris tells Millie that he was forced to sleep on the sofa all night and bemoans the difference that marriage and children make to a relationship. Bud arrives to excitedly reveal that Jeanette has agreed to sign with their firm, but Chris is uninterested in work. Bud is startled to see the wrecked television and mistaking Chris's moodiness for a hangover, cheerfully declares he will handle the new account. Chris then pleads for forgiveness from Alice, vowing to personally apologize to Arthur and Lilly. Alice accepts Chris's invitation to lunch at Rockefeller Center, but once there, wonders aloud if their marriage is in serious trouble. Chris admits that his volatile temper is largely responsible for their disagreements and promises to mend his ways. Upon arriving home later, the Walters are surprised to find a new television set with a note to Alice from Bud offering the set as a gift. Chris reacts angrily, but recalling his new promise, struggles to squelch his anger. Alice telephones her parents and Chris apologizes and invites the Gans to dinner. While waiting for Arthur and Lilly to arrive that evening, Chris plays chess with Okkie and wonders vaguely about Debbie's whereabouts. Alice then turns on the new set and after several grating advertisements, the show "Kids Council" comes on and the family is shocked to see Debbie petitioning a council of school children for assistance. To their horror, Debbie explains that her parents' constant bickering has steadily increased and she fears they may be considering divorce. While Alice and Chris frantically attempt to telephone the station to stop the show, the council members request more information on the arguments. When Debbie blithely declares that their latest angry row occurred over pre-marital relations, the show abruptly cuts off. Apoplectic, Chris kicks in the television screen. As Alice and Chris burst into a furious argument at who is responsible for Debbie's breach, Bud and Jeanette arrive to celebrate her signing with their firm. Moments later, Arthur and Lilly arrive, adding to the chaos. Bud and Arthur are stunned about the ruined television, which only further antagonizes Chris. Just then, Debbie arrives home, delightedly waving a hundred dollar bond given her by the television show's company. Chris demands to punish Debbie, but fearful, Alice intervenes, supported by Arthur and Lilly. Outraged, Chris stalks out of the apartment. Over the next two days, Bud attempts to convince the angry Chris to return home, as Alice struggles to make explanations to Debbie and Okkie. Late one afternoon, Lilly shows up at the Walters' apartment with a suitcase, tearfully admitting she has left Arthur after subjugating herself to his ways for thirty-five years. Moments later, Arthur arrives, denying that he has driven his wife away. Bud then appears to relate that Chris is anxious to return and is, in fact, waiting outside to come in. Okkie and Debbie greet Chris effusively while Alice angrily declares that no one has taken her feelings into consideration. To Chris's consternation, Alice begins packing to leave when the couple is interrupted by a phone call. Equally dismayed and delighted, Alice reveals that her doctor has just told her that she is pregnant. Uncertain what to do, Alice's doubts dissolve when a new television set, a gift from Chris, arrives.



back to top

"Note: The film's working title was Anniversary Waltz. The opening credits feature an animated greeting card, the front of which lists the film title, which then opens up to list the credits interspersed with cartoon figures of a middle-aged couple and jokes about married life. The closing credits feature the couple arriving in a cab at the Earle Hotel, where the husband and wife in the film conduct their romantic rendezvous. Hallmark Cards designed the title sequence. Makeup artist Herman Buchman's name is misspelled as "Buckman" in the opening credits. [H]Happy Anniversary was shot on location in New York City. The film was based on the 1954 play Anniversary Waltz, by Joseph Fields and Jerome Chodorov, the Broadway run of which starred MacDonald Carey and Kitty Carlisle and was directed by Carlisle's husband, Moss Hart. The Var review of the play noted that "...an unhappy minority might find it all pretty tasteless" and described the story as "a great night for tantrums." The HR review called the play's premiere "...an engagingly dark evening" and described the story as having a "certain busy prurience."

"In the file on the film in the MPAA/PCA Collection at the AMPAS Library, correspondence from Edward Small Productions in Sep 1954 reveals his company's interest in producing a film of the play. The PCA indicated that they could not approve of the property as "the story [was] unacceptable, being a light comedy treatment of the subject of illicit sex." In Oct and Nov 1955 Desilu Productions and Sidney Franklin of Allied Artists, respectively, showed interest in the property, and each was given the same indication that unless changes were made, the PCA could not approve a treatment.

"Throughout Jun and Aug 1956 George Schaeffer, representing Joseph Fields, corresponded with the PCA and its head, Geoffrey Shurlock, in an effort to overcome the play's narrative difficulties. A year later, Fields submitted several pages of a script, adapted by him and Chodorov, which were approved by the PCA. As the film began production in May 1959, a NYT article quoted Fields as stating that the play's joke of pre-marital sex had not been altered for the film and had, in fact, been accepted by the PCA. The article noted "a new frankness in situations and dialogue on the screen, which is being enforced by the unexpurgated production of such films as Anniversary Waltz."

"In Sep 1959, the PCA tentatively awarded a Production Code seal to the film, which had been renamed [H]Happy Anniversary. By late Oct, however, Shurlock wrote to Fields that after screening the picture he had found it in violation of the code and could not issue the certificate. Shurlock wrote "It is our unanimous judgment that the unacceptability of this picture stems from an improper treatment of the pre-marital sex relationships between your two sympathetic leads... this relationship is presented as both acceptable and glamorous [sic]." A HR 28 Oct 1959 article states that United Artists would release the film without the seal in the event that an appeal did not bring about a reversal of the PCA ruling.

" Only two previous studio films had been released without productions seals, The Moon Is Blue in 1953 and The Man with the Golden Arm in 1955 (see below), both Otto Preminger productions distributed by UA. The HR article notes that neither film suffered booking difficulties and each made money. UA announced that [H]Happy Anniversary would premiere in New York on 10 Nov and on 18 Nov in Los Angeles, regardless of the appeals board decision. On 6 Nov 1959, HR reported that UA had agreed to add a "wild line" of dialogue recorded by David Niven which, as stream of consciousness, would state "Chris's" regret for having taken "Alice" to a hotel before their marriage. The line is heard after the party, once Alice has angrily locked Chris out of the couple's bedroom. According to correspondence in the PCA file, this adjustment would provide the necessary "moral compensating value" and allow the certificate to be issued. An 11 Nov 1959 Var article noted that the original PCA press release indicated that this alteration made it unnecessary for the review board to vote on UA's appeal. The film's producers, however, indicated that the review board had overturned Shurlock's original decision, content with the addition of the wild line.

"The Var article went on to note that "what puzzles some observers is how the addition of a comparatively frivolous laugh line such as the one to be inserted into Anniversary [sic] can seriously provide 'moral compensation.' Or, for that matter, why the Code chose to pick on Anniversary in the first place. Several of the execs on the review board represent companies which turned out, or will be releasing, pictures of a much 'stronger' nature, with themes ranging from rape and homosexuality to juvenile sex orgies, brothels, nymphomania, prostitution, etc."

"Reviews of the film were mixed; the NYT lamented the "fuss" made by the PCA stating: "The consequence of this attention has been to give an illusion of substance to a conspicuously hollow little picture that is about as wicked as an adolescent's joke." The review further criticized the picture for presenting "supposedly adult characters... more childish and subnormal than its kids." Var, however, described the film as "chock full of laughs and suavely handled," and praised Mitzi Gaynor's singing of "I Don't Regret a Thing...." HR called the film "one of those effervescent comedies that sends everybody out of theatre feeling happier."

Source citations:

Variety 4 Nov 59, p. 6.

Motion Picture Herald Product Digest 7 Nov 59, p. 477.

Hollywood Reporter 30 Oct 59, p. 3.

New York Times 11 Nov 59, p. 41.

Film Daily 30 Oct 59, p. 6.

Daily Variety 30 Oct 59, p. 3.

Box Office 9 Nov 1959.

Hollywood Reporter 28 Oct 1959, p. 1, 4.

Variety 11 Nov 1959, p. 5, 20.

New York Times 25 Jan 1959.

New York Times 13 May 1959.

Hollywood Reporter 6 Nov 1959, p. 1, 3.

**3155.** Miller, David C., ed., ed. *American Iconology: New Approaches to Nineteenth-Century Art and Literature*. New Haven: Yale University Press, 1993.

This is a collection of essays by such authors as: Laura Rigal, David Bjelajac, Kenneth John Myers, Alan Wallach, Brigitte Bailey, Angela Miller, David Lubin, Robert H. Byer, David C. Miller, Sarah Burns, Harriet Scott Chessman, Emily Fourmy Cutrer. The book, the editor maintains, "adds to the growing field of iconological studies and both benefits from and contributes to the developing theory of iconology, defined on the author's opening page.

"Recently, W.J.T. Mitchell has refashioned the concept of iconology by centering it in the relation between the visual and the verbal and by closely relating it to ideology. Iconology, for Mitchell, is the study of both 'what images say' and 'what to say about images' -- the rhetoric of images, in other words. So conceived,

iconology offers a touchstone for the chapters in this book, providing a rationale for their focus on imagery as opposed to textuality, which for Mitchell serves primarily as a foil to imagery. Mitchell has led the way in arguing that the visual and the verbal are not in fact distinct ontological categories but distill themselves only in relation to each other. In *Iconology: Image, Text, Ideology* (1986), he argued that this ongoing process of mutual redefinition, subject as it is to changing social and cultural practices, is a sensitive index of ideology, broadly defined as 'the structure of values and interests that informs any representation of reality.' While not all of the authors in this book share Mitchell's concerns and assumptions, they do consider similar questions and follows "the British tradition by situating American art and literature within its various ideological matrices...."

This book seems too theoretical and too little grounded in history, although individual authors do have interesting insights. Miller's essay is "The Iconology of Wrecked or Stranded Boats in Mid to Late Nineteenth-Century American Culture." He has an earlier book, *Dark Eden: The Swamp in 19th Century American Culture* (1989).

**3156.** Miller, Frank, ed. *Censored Hollywood: Sex, Sin & Violence on Screen*. Atlanta: Turner Publishing, Inc., 1994.

Although this book has a rather thin and incomplete bibliography of secondary sources, it is obvious that the author has used the PCA Files at the Margaret Herrick Library in Beverly Hills, and also the Warner Bros. Archives at USC (see notes 4 and 5 for chapter four). The endnotes themselves are rather sparse and usually cite only secondary or other published sources. Miller does provide interesting insights. His discussion of efforts to censor films between 1930 and 1934 is one of the most comprehensive in terms of titles covered (chapter 4, pp. 48-83). There are interesting examples throughout of advertisements (no pictures though) that caused problems (e.g., hugees' *The Outlaw*). Miller also argues that Hays made a little-known decision in 1942 relating to anti-trust matters which ultimately weakened the Production Code:

"Under the advice of the MPPDA's lawyers, Hays engineered a major change in Production Code enforcement in March 1942. Exhibitors would now be allowed to show films that had not been granted the Seal of Approval. Only producers and distributors could be fined for violating the Code. Though this change would ultimately contribute to the Code's downfall, its immediate effect was to protect the MPPDA from lawsuits by disgruntled producers who had been denied the Seal of Approval, which is exactly what happened when Howard hugees decided to put *The Outlaw* into release."

This book contains a helpful Timeline (pp. 262-69) of major events in films censorship from 1925 to 1994. Also there is a useful bibliography arranged by film title of articles pertaining to that film.

That this book was published by Ted Turner raises the question of whether Miller is attempting to offer a defense of Turner's position on TV and movies in a debate then underway (1994) over TV ratings.

**3157.** Miller, Jon D. "The Impact of Two Decades of Space Exploration on the Development of American Attitudes toward Science and Technology." *Retrospective Technology Assessment -- 1976*. Ed. Joel A. Tarr, ed. San Francisco: San Francisco Press, Inc., 1977. 265-90.

This piece tries to quantify what impact the space race has had on attitudes toward science and technology. It was part of a conference at Seven Springs Mountain Resort, Champion, PA, Dec. 1-4, 1976.

**3158.** Miller, J. Michael, Ed. and Intro., ed. *The Encyclicals of John Paul II*. Huntington, IN: Our Sunday Visitor, Inc., 1996.

This collection of papal encyclicals from Pope John Paul II contains pronouncements about modern communications and technology.

**3159.** Miller, Ron, ed. *The Dream Machines: An Illustrated History of the Spaceship in Art, Science and Literature*. Melbourne, FL: Krieger, 1993.

This richly illustrated book has copies of many original images that chronicle the history of spaceflight, both in fact and fiction.

**3160.** Miller, Russell and Roger Boar (edited and designed by Jacques Lowe), ed. *The Incredible Music Machine*. London: A Quartet/Visual Arts Book, 1982.

This richly illustrated book looks at sound recording beginning with the gramophone in the late nineteenth century and covers developments into the late twentieth century including Elvis Presley, the Beatles, the Rolling Stones, and punk rockers. Photographs and posters showing early recording devices and artists are among the best aspects of this work. Perhaps the most famous of these illustrations, appearing as early as 1910, is the dog Nipper in the Victor Record's advertisement (later "His Masters Voice"). The chapter entitled "From Music-Hall to War" considers recording during World War I. Other interesting chapters consider "Recording the Great Opera Stars," "Royalty Embraces the Record," and "The Rise and Fall of the Big Bands."

**3161.** Milliken, Carl E. *Memorandum on the Question of Scientific Findings as to the Behavioristic Influences of the Screen Particularly with Regard to Juvenile Delinquency*.

Carl E. Milliken, who was an assistant to Will H. Hays, pulls together findings that counter behavior scientists findings that linked motion pictures to juvenile delinquency. This memorandum is in the Will H. Hays Papers, Indiana State Library, Indianapolis, IN.

**3162.** Millman, S., ed., ed. *A History of Engineering and Science in the Bell System: Communications Sciences (1925-1980)*. [Indianapolis]: At&T Bell Laboratories, 1984.

This is the second of a multi-volume history of research at Bell Labs. Approximately thirty authors contributed to this volume which is written for specialists in engineering history. This book has 12 chapters, each dealing with a broad theme in the communication sciences. Some chapters discuss research areas (e.g., vacuum-tube electronics and waveguides) that are no longer active. Other chapters consider such enduring communication-related research areas as mathematics, acoustics, visual communication, switching, and computer science.

**3163.** Milton, Joyce, ed. *The Yellow Kids: Foreign Correspondents in the Heyday of Yellow Journalism*. New York: Harper & Row, 1989.

The Yellow Kid was a cartoon character in during the 1890s in Joseph's Pulitzer's *The New York World*. William Randolph Hearst, the owner of *The New York Journal*, believed that the immensely popular cartoon character would boost circulation, so he lured the cartoonist away from the *World*, which claimed the copyright to the character. Soon, both newspapers were touting their respective versions of The Yellow Kid, which was indeed done in yellow ink. The intense marketing war between the competing newspapers became known as "Yellow Kid journalism," which became more popularly referred to as "yellow journalism." Although the publishers, and some editors, may have sacrificed journalistic standards during the circulation war, not all reporters did. Some were very good at getting the facts despite the risks involved, particularly when the assignment meant going to Cuba to report the war going on between the Spanish army and the insurgents. Profiles of several of these journalists portray young men who were highly educated, daring, resourceful, and dedicated to getting a story; profiles of a few of these journalists inform us that some indeed were rascals who fabricated tales or otherwise too much enjoyed storytelling over reporting.

--James Landers

**3164.** *Tea and Sympathy*. 1956, 1956.

Vincente Minnelli's movie *Tea and Sympathy* implied homosexuality, and was one of several movies during the 1950s that suggested that the Production Code was being applied less strictly in Hollywood during the late 1950s.

Plot summary from American Film Institute Catalog: "At his Chilton preparatory school ten-year reunion, writer Tom Robinson Lee reminisces about his eventful year at the school: As a new student, shy and sensitive Tom acquires a romantic crush on Laura, the wife of dormitory headmaster Bill Reynolds. In the dorm garden outside her downstairs apartment, Laura draws Tom out, learning that he barely knew his mother and has never before been in love, having lived the previous decade in a series of all-male boarding schools. After Tom reveals that he hopes to escort her to Saturday night's dance, which will follow opening night of the school play, Laura tries to teach him to dance, but Tom is too shy. Later, he follows her to the beach, where Laura sews with faculty wives Lilly Sears and Mary Williams. Although Bill and the other boys are roughhousing nearby, Tom prefers to sit with the ladies, and when some of the boys spy him helping them to sew, Tom earns the nickname "Sister Boy." When Laura later drops by to ask Bill to plan a vacation alone with her, he berates her for allowing Tom to sew, and reveals that he has invited some students to vacation with them. Upon returning to the dorm, the boys taunt Tom, even though his roommate, Al Thompson, a star athlete, comes to his defense. On Saturday afternoon, Tom competes in a tennis match that his father Herb has come to watch. When Herb hears the boys mocking Tom, however, he leaves the match, to Tom's dismay. Herb later tries to "help" his son by urging him to cut his hair into a fashionable crewcut and encouraging him to harass soda shop waitress Ellie Martin, as the other boys do. Later, Herb visits Bill, a friend from their Chilton days, and expresses shame that Tom is not "a regular fellow." Laura is distressed to overhear the men's hopes that the evening's bonfire, at which new boys, wearing pajamas, are roughed up by older students, will make a man of Tom. When she later complains to Bill, he reveals that Tom's outcast status is a stain on the dorm and a grievance to Herb, and that rather than becoming emotionally involved, her only role is to provide "[H]tea and [H]sympathy" to the boys. Laura brings up her first husband, a sensitive boy she married when they were eighteen, only to lose him the next year in the war, but the subject infuriates Bill. Upstairs, meanwhile, upon learning that Tom is to play a female in the school production, Herb forces him to decline the role. Tom is disappointed and humiliated, especially after Herb admonishes him to "fight tonight, or else." At the bonfire, the boys march Tom out to the field, but once there, refuse to touch him, a slight more shameful than the hazing that the other boys are enduring. Unable to bear it, Al rips off Tom's top, prompting the others to join suit. As Laura runs off in revulsion, Tom rushes back to the dorm. In her rooms later, Al confesses to Laura that his father has insisted that Al change roommates the following year, and when Laura threatens to besmirch Al's reputation to show him how easily false rumors can start, Al responds heatedly that she has nothing to lose and so cannot understand. Realizing the truth of Al's statement, Laura apologizes. Al then attempts to teach his friend how to appear manlier, but Tom knows that it is too late for him to gain the boys' comradeship, and refuses the lessons. After Al reveals that he will switch dorms, however, Tom, in desperation, considers his friend's parting advice: to visit Ellie, whose bad reputation will give credence to Tom's heterosexuality. Soon after at their apartment, Bill tears up a book of poetry Tom has given Laura. Laura begs to know why Bill hates Tom and what has driven a wedge in their young marriage, but Bill refuses to talk to her, stating only that he does not want Laura to see Tom alone. When Laura then hears Tom making a date with Ellie, however, she tries frantically to detain the boy, inviting him into the apartment and informing him about her husband, who was killed trying to prove his bravery to disbelieving peers. Tom, assuming Laura pities him, tries to leave, prompting her to beg him to dance. Instead, Tom asks why Bill hates him and his father is ashamed of him, and breaks down in tears. When Laura holds him, Tom impulsively kisses her, but runs off when Bill and some boys return early from their weekend mountain climb. Tom sneaks off to Ellie's, where he is awkward and repulsed by her slatternly ways. He tries to kiss her, but after he pulls away, she recalls his nickname and shouts "Sister Boy" at him. Tom breaks down, grabbing a knife from her kitchen drawer to attempt suicide. Ellie screams out to her neighbors, who call the campus police, and Tom is arrested. The next day, the campus hears the story of Tom's humiliation, and although Herb is at first proud of his son, when he learns that Tom pulled away from Ellie, he crumples in grief. Laura, overcome with sadness and anger, tells Bill in private that she blames him for bullying Tom by imposing a rigid definition of "manliness," and insists that real men can be gentle and considerate. She then declares that she is lonely and depressed and wishes she had helped Tom prove himself with her, after which Bill retorts that she wants to mother a boy rather than to love a man. When Laura asks why he refuses to let her love him, Bill storms off without reply. Laura looks for Tom in his room, only to discover a series of half-finished suicide notes. She searches

the school grounds, finally locating him alone in the woods. There, Tom expresses his deep shame, and as Laura consoles him, her [H]sympathy and loneliness cause her to reach out for him. As they kiss, she says, "Years from now, when you talk about this-and you will-be kind." In the present, Tom visits Bill, who now lives alone in the dorm apartment. Bill, still cold, gives Tom a letter he found among Laura's belongings. In the garden, Tom reads the letter she wrote to him stating that she appreciates the loving novel he wrote about their relationship, but feels that she sacrificed Bill for Tom, because the boy was easier to save than the marriage. Now sad and alone, Laura wishes Tom a full and understanding life, and assures him that, as he wrote in his book, "the wife always kept her affection for the boy."

**"Note:** Tea and Sympathy was based on the play of the same name by Robert Anderson, who also wrote the screen adaptation. Lead actors Deborah Kerr, John Kerr (who is unrelated to Deborah) and Leif Erickson recreated their roles from the 1953 Broadway production of the play, for which Deborah Kerr had won the Donaldson Award for best actress of the year and a special award for the best actress in her Broadway debut, and John Kerr had won the Donaldson Award and the New York Critics Award for best actor.

"Director Vincente Minnelli's autobiography quotes a letter from Anderson stating that the play's themes included: "An essential manliness which...consists of gentleness, consideration...and not just of brute strength. Another point, of course, is the tendency for any mass of individuals to gang up on anyone who differs from it...Also a major point is that when a person is in terrible trouble, we have to give him more than [H]tea and [H]sympathy."

"According to information in the file on the film in the MPAA/PCA Collection at the AMPAS Library, the play's inclusion of homosexuality, adultery and prostitution precipitated years of debate with the Production Code Administration, which at the time prohibited depictions of adultery and any depiction or inference of "sex perversion." After the play's success, several studios, including Samuel Goldwyn's company, Warner Bros., M-G-M, Twentieth Century-Fox and Columbia, approached PCA heads Joseph I. Breen and Geoffrey Shurlock about how to write a screenplay adaptation that could receive a seal. In numerous memos dated late 1953 found in the film's PCA file, Breen and Shurlock replied that the basic story was unacceptable. During a 29 Oct 1953 meeting between Shurlock, Goldwyn, Anderson and the play's New York director, Elia Kazan, Anderson stated that he would not change any of the "offending" elements. In the months that followed, several revisions were suggested to Shurlock by many writers, including making "Bill Reynolds" seem threatened by "Tom Robinson Lee's" interest in "Laura," rather than titillated by him; adding a punishment for Tom and Laura (which Shurlock rejected, saying it martyred them); and clarifying that Tom is not homosexual but merely different from the other boys.

"DV reported on 16 Dec 1953 that Anderson was considering forming an independent company in order to produce a film version of the play without a Code seal. That version was to be directed by Kazan and be supported by The Playwrights Company, the theater group that had produced the Broadway play. That article asserted "If '[H]Tea' goes out without a Seal-as it is bound to do if done independently-the film will constitute another test of the Code and the extent to which exhibitors are willing to buck it." Later that month, Goldwyn was quoted in a Var piece as complaining that the Code was "behind the times." [The first major production to be released without a Code seal, *The Moon Is Blue* (see above), was released in Jul 1953.] In Apr 1954, NYT noted that Anderson still planned an independent production, to be filmed on the East Coast.

"M-G-M bought the film rights to the play in Jul 1954. According to a Sep 1954 DV article, Anderson was paid \$100,000 for the rights and would receive another \$300,000 if he provided a script that gained approval from the Code. On 28 Apr 1955, after a revised script was once again denied a Code seal, the studio appealed the decision with the MPAA. By late Aug 1955, Shurlock and staff member Jack Vizzard agreed to a page-by-page review of the script, and on 1 Sep 1955, Shurlock sent a letter to M-G-M head Dore Schary assuring him that the script, if filmed exactly as written, would meet Code standards. After a 25 Sep 1955 NYT article stated that the play's main themes

had not been significantly altered, National Catholic Legion of Decency leader Rev. Thomas F. Little sent a letter to Loew's, Inc. asking to see the script for himself. Shurlock responded to Little that his office was dismayed by the NYT article and that Schary had "disavowed its implications." After including Little's suggestion that Laura's final letter state that Tom is happily married, the film was awarded a Code seal on 20 Jul 1956, and the Legion eventually gave it a "B" rating.

"The final film version differed from the play in that it removed the suggestion that Tom or Bill held any latent homosexual tendencies and did not include a scene in which Tom swims in the nude with a gay music teacher. In addition, the film adds a flashback framing structure, in which Tom returns to a school reunion and, after reminiscing about the past, reads the letter from Laura expressing her remorse at having slept with him, an act that destroyed her marriage. The play ended with Laura's famous line, "Years from now, when you talk about this- and you will-be kind." In the film, the line ends the flashback.

"Although, as noted above, Erickson recreated the role of Bill from the Broadway production, on 31 Oct 1955, a "Rambling Reporter" item in HR stated that at that time, M-G-M wanted Burt Lancaster to play the role of Bill. An Apr 1956 HR news item listed Dick York as the film's star. According to a Jul 1956 NYHT article, the beach scene was filmed at Zuma Beach, CA.

"Upon its release, the film garnered mainly positive reviews, although the LAT review asserted that the film would disappoint fans of the play. The NYT called the film "strong and sensitive" but pronounced the letter at the end "prudish and unnecessary." For her performance, Deborah Kerr received a BAFTA nomination for Best Actress of 1956."

Source citations:

Motion Picture Herald Product Digest 29 Sep 56, p. 90.

Variety 26 Sep 56, p. 6.

New York Times 28 Sep 56, p. 24.

Film Daily 25 Sep 56, p. 6.

Hollywood Reporter 25 Sep 56, p. 3.

Box Office 6 Oct 1956.

Daily Variety 26 Sep 56, p. 3.

Box Office 29 Sep 56, p. 28.

Hollywood Reporter 6 Apr 1956, p. 12.

Hollywood Reporter 25 May 1956, p. 10.

New York Times 25 Sep 1955.

Daily Variety 2 Decorations 1953, p. 1, 11.

Daily Variety 16 Decorations 1953.

Variety 30 Decorations 1953.

New York Times 4 Apr 1954.

Daily Variety 20 Jul 1954.

Daily Variety 22 Sep 1954.

Hollywood Reporter 31 Oct 1955, p. 2.

Hollywood Reporter 4 Apr 1956, p. 2.

Hollywood Reporter 12 Apr 1956, p. 2.

Hollywood Reporter 8 Nov 1956, p. 6.

Los Angeles Examiner 4 Oct 1956.

Life 8 Oct 1956, pp. 139-141.

Time 8 Oct 1956.

New York Herald Tribune 1 Jul 1956.

Los Angeles Times 4 Oct 1956.

**3165.** Minnelli, Vincente (with Hector Arce), ed. *I Remember It Well*. Garden City, NY: Doubleday & Company, Inc., 1974.

**3166.** Mirowski, Philip, ed. *Machine Dreams: Economics becomes a Cyborg Science*. New York: Cambridge University Press, 2002.

This substantial, 573-page book is based on archival sources and has a lengthy bibliography of secondary sources. Mirowski writes that “economists were present at the creation of the cyborg sciences, and, as one would expect, the cyborg sciences have returned the favor by serving in turn to remake the economic orthodoxy in their own image. My intention is to provide that complementary argument, to document just in what manner and to what extent economics at the end of the second millennium has become a cyborg science, and to speculate how this will shape the immediate future.”

Several characteristics define cyborg sciences, according to Mirowski. First, the “depend on the existence of the computer as a paradigm object for everything from metaphors to assistance in research activities to embodiment of research products. Bluntly: if it doesn’t make fundamental reference to ‘the computer’ (itself a historical chameleon), then it isn’t a cyborg science.”

The “breaching of the ramparts between the Natural and the Social, the Human and the Inhuman, is a second and perhaps the most characteristic attribute of the cyborg science,” the author says. This is largely a post-World War II development.

Third, “as the distinction between the Natural and the Social grows more vague, the sharp distinction between ‘reality’ and simulacra also becomes less taken for granted and even harder to discern.” Drawing on the work of such writers and Paul Edwards (*Closed Worlds* [1996]), Mirowski sees an important military dimension in such developments. Government and military funding has been highly significant. Military weaponry during the Cold War came more and more to depend on simulations. “Once the cyborg sciences emerged ... from their military incubator, they became, in Herbert Simon’s telling phrase, ‘the sciences of the artificial’. It is difficult to overstate the ontological import of this watershed.”

A fourth characteristic is the cyborg sciences’ “heritage of distinctive notions of order and disorder rooted in the tradition of physical thermodynamics,” a topic Mirowski explores in some detail in chapter 2.



Fifth, in the cyborg sciences such terms as “‘information,’ ‘memory,’ and ‘computation’ become for the first time *physical* concepts, to be used in explanation of the natural sciences.”

Sixth, the cyborg sciences were not invented haphazardly. They trace their origins “to the conscious intervention of a new breed of science manager, empowered by the crisis of World War II and fortified by lavish foundation and military sponsorship. *The new cyborg sciences did not simply spontaneously arise; they were consciously made.*”

Mirowski examines how economists embraced the cyborg sciences.

**3167.** Mitchell, Alice Miller, ed. *Children and Movies*. Chicago: University of Chicago Press.

Mitchell's work is an early effort to use social science to examine the influence of movies on children. Mitchell wrote of “flashing shadows of life on a screen, shadows which Youth thinks are real,” yet in reality were reflections of experiences that robbed them of the innocence of childhood.

**3168.** Mitchell, Elvis. "Everyone's a Film Geek Now." *New York Times* Aug. 17, 2003 2003, sec. 2 (Arts & Leisure): 1, 15.

Film critic Elvis Mitchell here discusses how the DVD has changed the way people experience movies. In addition to the movie, the viewer has access to much extra material on the directors, actors, and other matters relating to the picture.

**3169.** Mitchell, Sean. "The X Rating Gets Its Day in Court." *Los Angeles Times* June 21, 1990 1990, sec. F (Calendar): F1, F6-F8.

This lengthy article discusses the legal challenge to the movie industry's X rating given to *Tie Me Up! Tie Me Down!* (1990), and interviews several directors and producers including Alan Parker, William Friedkin, Clint Eastwood, Robert Radnitz, and Wes Craven, who were highly critical of Richard Heffner and the Classification and Rating Administration.

**3170.** Mitchell, William J. "Homer to Home Page: Designing Digital Books." *Rethinking Media Change: The Aesthetics of Transition*. Ed. David Thorburn and Henry Jenkins, eds. Cambridge, MA: MIT Press, 2003. 203-15.

Mitchell discusses the advantages and disadvantages of online books, a virtual "City of Bits online." He regards "it as a kind of extended live performance in a vast virtual theater. Eventually, that performance will end. The site that remains will not instantly disappear, but will slowly fade away like an abandoned stage set -- as link-rot- sets in and as additions and updates are no longer made. As time goes by, there will be fewer and fewer visitors.

"In the end, the City of Bits will be an electronic ruin. Like Troy, it will cease to function and to live -- becoming, instead, part of the archaeology of cyberspace." (215)

Mitchell's essay is one of twenty-two chapters by different authors that attempt to improve our "understanding of emerging communication technologies." This volume, which part of a larger series on new media technologies entitled *Media In Transition*, tries to offer a historical and comparative perspective on it subject in a way that is accessible to a wide audience of humanists, social scientists, and policymakers. The editors of this volume describe the chapters in this work as follows: "Challenging the assumption that new technologies displace older systems with decisive suddenness and have a revolutionary impact on society, the essays in this book see media change as an accretive, graduate process, always a mix of tradition and innovation, in which emerging and established systems interact, shift, and collude with one another.

**3171.** ---, ed. *The Reconfigured Eye: Visual Truth in the Post-photographic Era*. Cambridge, MA: MIT Press, 1992.

This important book deals with the advent of digital photography and how it differs fundamental in important respects from traditional film photography. The photograph was once thought to represent truth. Now, images can be manipulated with ease and with no negative, their original nature cannot be detected. Digital photography is having "far-reaching consequences for our visual culture," Mitchell writes. With digital photography, the "uses of images -- and therefore their meanings and their value as tokens of factual discourse -- began to change fundamentally."

**3172.** Mitry, Jean (trans. by Christopher King), ed. *The Aesthetics and Psychology of the Cinema (Esthétique et psychologie du cinéma)*. 1963. Bloomington: Indiana University Press, 1997.

This work is a translation of Miltry's abridged edition (1990) of *Esthétique et psychologie du cinéma*. The original, unabridged work appeared in 1963 and ran about 900 pages in two volumes. The work is divided into five chapters. Chapter 1, "Preliminaries," deals with cinema and creation, cinema and language, and word and image. Chapter 2, "The Film Image," deal with "the image itself" and "structures of image." Chapter 3, "Rhythm and Montage," covers the beginnings of montage, "cinematic rhythm, and the "psychology of montage." Chapter 4, "Rhythm and Moving Shots," examines "the liberated camera and depth-of-field," and "speech and sound." Chapter 5, "Time and Space of the Drama," covers "In Search of Dramatic Structure," and "Content and Form."

Among the topics Miltry explores is the use of color in cinema (224-30). This volume appears in *The Society for Cinema Studies Translation Series*.

**3173.** Mody, Bella. "First World Communication Technologies in Third World Contexts." *The Media Revolution in America and Western Europe*. Ed. Everett M. Rogers and Arnold Picot, eds. Norwood, NJ: Ablex Publishing Corp., 1985.

Mody points out the problem of applying "first world" communication solutions to "third world" countries. He argues that communication researchers often make the mistake of studying isolated "variables" and overlook the context within which the communication being studied is located. This leads to the erroneous assumption that many third world problems could be solved with western technologies (telephone, television, computers, etc.).

--Mark Tremayne

**3174.** Moeller, Susan D., ed. *Shooting War: Photography and the American Experience of Combat*. New York: Basic Books, 1989.

Photographers, unlike reporters, must be where the action is if they are to get the story. Yet, combat photographers rarely had their best work published because it was deemed too graphic for most people to view. This paradox was especially applicable during World War II when the capability of cameras and the quality of film enabled photographers to capture images of combat instantaneously. Although more realistic photographs were published during the Korean War, it was not until the Vietnam War that candid combat images were more acceptable to editors, and presumably viewers. Still, the most horrific photographs that were published tended to be of enemy casualties rather than American combatants, or of foreign civilians who were injured or killed. American photographers advanced the art of combat photography from the posed pictures of the Spanish-American War, through the sanitized imagery of World War I, through the tentative realism of World War II, to the startling scenes of the Vietnam War.

--James Landers

**3175.** Moffett, Cleveland. "Twenty-Five Miles a Minute." *McClure's Magazine* 42.6 (1914): 38-49.

This article carries the subheading: "An Exclusive Story, Illustrated with a Series of Remarkable Photographs Taken with the Fastest Camera in the World." The pictures were taken by an officer in the Coast Artillery and record the firing of artillery shells. Some of the photographs were "taken one hundred thousandth of a second

apart." (39) The camera could record projectiles penetrating a steel target inch by inch. The article mentions scientific experiments which are measured in "*a millionth part of a second!*" (45) (emphasis in original text) The pictures in this article were taken at about one five thousandth of a second. (46) "So great was the precision of the electrical device as to render possible the photographic recording of these mortar projectiles, moving at great velocities, in almost any desired position after the discharge, say two feet 45/46 away from the muzzle, or six feet away, or twenty feet away, or right at the muzzle, as shown in the first mortar picture, where the great projectile has been caught in its flight half way out of the mortar." (45-46) The article notes that the projectiles traveled faster than sound and that "foreign governments would pay millions" for the secret of the smokeless powder used in the artillery. (48)

**3176.** Moley, Raymond, ed. *Are We Movie Made?* New York: Mach-Masium, 1938.

The title plays off of journalist Henry James Forman's popularization of the Payne Fund Studies that was entitled *Our Movie Made Children* (1933). Hays asked a short, popular account of Mortimer Adler's 650-page *Art and Prudence* (1938), which attacked the Payne Fund Studies. This book was the result.

**3177.** ---, ed. *The Hays Office*. Indianapolis: The Bobbs-Merrill Company, 1945.

Moley began this work in 1936, and did much of the research in 1938 and 1939, then laid aside during the war years. Moley had access to Hays Office records and also had the cooperation of Hays and his staff. The author opposed government censorship and so looked favorably on the industry's efforts at self-regulation.

**3178.** Molotsky, Irvin. "Hearing on Rock Lyrics." *New York Times* Sept. 20, 1985 1985, sec. C: 8C.

This work cover the U.S. Senate hearing on labeling lyrics in rock music.

**3179.** Monaghan, Peter. "Controlling TV Access: The Scientist Behind the V-Chip." *Chronicle of Higher Education* Nov. 21, 1997 1997, sec. A: A9.

This article profiles Tim Collings who invented the V-chip. When placed in television sets, the V-chip allowed parents or others to block objectionable programming.

**3180.** Money, J. , and Athanasiou, R. "Pornography -- Review and Bibliographic Annotations." *American Journal of Obstetrics and Gynecology* 115 (1973): 130-46.

This review of more than three dozen studies concluded that pornography could be beneficial to the development of normal sexuality.

**3181.** Monroe, Eason. "Introduction." *Illustrated Presidential Report of the Commission on Obscenity and Pornography*. Ed. Earl Kemp, ed. San Diego, CA: Greenleaf Classics, Inc., 1970. 7-8.

Monroe thought it unlikely that in the United States a "vast ... untapped audience" was ready to buy pornography once legal restrictions were repealed. This short pieces appeared in an unauthorized version -- with pictures -- of the 1970 Report of President's Commission on Obscenity and Pornography.

**3182.** Montague, A. W. "The Drama and the Actors of Ancient Rome." *Peterson's Magazine* 101.2 (1892): 123-25.

The author notes that for the ancient Romans "the theatre was a mere secular amusement, a toy for the moment, despise even while enjoyed...." (123)

"But, as has been said, actors generally had a hard and often thankless task. They were nearly always freedmen, foreigners, or slaves; possessed no rights of citizenship; could not enter the army; and, at one time, were liable to be scourged by the praetor. They were usually banded into a company in charge of a manager, who was frequently a freedman. Through the latter, the magistrate who desired to present a play to the people engaged

the company. The word 'histrio' was derived from the Etruscan term meaning 'a dancer'; this shows that originally dancing was the most important part of a theatrical exhibition. (125)

"The pay which actors received was small and precarious. If the play was successful, the state made a pitiful allowance; if it failed, the rewards of the players were the hisses and taunts of the rabble. (125)

"There was a regularly organized and paid band of applauders, who attended all performances and earned their hire by repeated and vociferous applause. The contentions between the supporters of different actors became so violent and were marked by so many bloody encounters, and the actors were so immoral, that Emperor Tiberius expelled all members of the profession from Italy. They were recalled by his successor.

"A singular feature of Roman, as well as Greek, plays was the custom of actors' wearing masks -- 'personae.'" (125)

**3183.** Montague, Jere. "Transportation of Photographs." *The American Annual of Photography: 1910*. Ed. John A. Tennant, ed. Vol. 24. New York: Tennant & Ward, 1910. 46-48.

This article explains that in 1910 "the two usual ways of sending photographs are by mail and by express. The common container called a 'Photo-Mailer' is absolutely useless as a safe means of transporting photographs by mail. I speak particularly of mounted prints. Many have been the nicely mounted pictures I have sent by photo-mailer to various parts of the country, only to have the editors write me: 'Photo received in a mutilated condition.'" (46) The author goes on to tell readers how to mail photographs to ensure their safety.

**3184.** Montague, Joseph Franklin. "What Motion Pictures Can Do for Medical Education." *Annals of the American Academy of Political and Social Science* 128 ("The Motion Picture in Its Economic and Social Aspects") (1926): 139-42.

This article discusses the ways in which motion pictures can be used to improve the teaching of medicine.

**3185.** Montague, W. P. "A Theory of Time-Perception." *American Journal of Psychology* 15.1 (1904): 1-13.

William Pepperell Montague, a philosopher who taught at Columbia University, considered the idea of "the specious present" to be important to our sense of time but said it was "an illusion" that extended "appreciably into the past." The question he attempts in this article is: "How is it that at any one moment there can appear to be present several moments?" (1)

**3186.** Montefiore, Simon Sebag, ed. *Stalin: The Court of the Red Tsar*. New York: Alfred A. Knopf, 2004.

This book has some information on Soviet dictator Josef Stalin's attitude toward American motion pictures and cinema in general. During the late 1940s and 1950s, Eric A. Johnston of the Motion Picture Association of America persuaded the Soviets to buy twenty American pictures and in return, several Soviet-made movies were distributed in the United States. Stalin dominated the Soviet film industry and no movie could be exhibited unless he had approved it personally. He was likely to prohibit films with any suggestion of sexuality. He denounced movies for their ideological bent, and according to some who knew him, often confused what he saw on the screen with reality. Yet Stalin enjoyed some American films and after World War II he gained a large private collection of them that had been confiscated from the Nazi propagandist Joseph Goebbels. Stalin liked cowboy movies directed by John Ford, Charlie Chaplin films, and gangster pictures. He held in high regard such American actors as Spencer Tracy, Clark Gable, and Gary Cooper. At least four American films were being shown in Moscow in March, 1949, including Cooper's *The Adventures of Marco Polo* (1938) and *The Crowd Roars* (1938), starring Robert Taylor. During the early 1950s, Cooper's *Mr. Deeds Goes to Town* also played in the USSR. Soviet authorities sometimes altered Hollywood movies, though, and then for a time refused to show them during the 1950s. But by November, 1958, Johnston could report that the authorities had agreed to purchase ten more American films.

**3187.** Montegazza, Paola. "How Man's Ideals of Feminine Beauty Change." *Chicago Daily Tribune* Nov. 9, 1902 1902: 63.

The author, who was president of the Anthropological Society of Rome, breaks this article into several brief sections: "Her Pictorial Characteristics"; "Three Beauty Eras"; "Fifteenth Century Standard"; "Eyes Make Slave of Men"; "Taste for Small Mouths"; and "Ideals of Today."

With regard to the eyes, Montegazza writes: **"The eyes were considered the most powerful attraction alluring man more readily than any other feature, making him a slave to love. The eyes 'should be as dark as a ripe olive, gleaming like two black coals,' dark color alone did not suffice; the eyes must be 'neither timid nor restless, but fearless and brilliant, rivaling the stars of the most limpid and scintillant sky.'...."** [my emphasis]

**3188.** Moogk, Edward B., ed. *Roll Back the Years: History of Canadian Recorded Sound and Its Legacy: Genesis to 1930*. Ottawa: National Library of Canada, 1975.

This book covers the history of Canadian recorded sound from 1878 to 1930. The text of this fine reference work runs 123 pages. The remaining 300-plus pages are devoted to interesting related material. Chapter 5 ("Biographical Notes") gives short sketches of Canadian recording artists. Chapter 6 ("Discography") lists Canadian-born, -adopted, or -trained performers and the title of their performances (pp. 159-288). Pages 289-372 lists Canadian series. The book contains eight appendices that includes Emile Berliner on "The Development of the Talking Machine," and "Edison Phonograph Price List," among others. Page 433 has a brief bibliography on Canadian recorded sound.

**3189.** Moore, Clarence Bloomfield. "Amateur Portraiture in Photography." *Cosmopolitan* 10.4 (1891): 422-31.

This article discusses the process of taking photographic portraits in 1891. Among the advice given: "Just before the exposure, let the sitter moisten the lips; it does away with that rough appearance so common in portraits." (425) It concludes: "It is to be hoped, in view of all these various stages through which the photograph passes, that the reader will not be in too great haste for his pictures after sitting, and particularly when he calls to mind that through competition there is at present very little profit in them for the profession." (431)

**3190.** Moore, Charles Leonard, ed. *Incense & Iconoclasm: Studies in Literature*. New York: G. P. Putnam's Sons, 1915.

This work is a collection of articles that Charles Leonard Moore published in *The Dial*. Moore talks about the present age wishes to abandon the past. In the first paragraph of this book, he writes: "The modern spirit, the democratic spirit, is impatient of superiorities. It is inconvenient for it to have to worship dead people when it wants to worship its living self. It would like to see an Act of Obliteration passed so that everything which happened before it came upon the scene should be cast away. It feels confidently able to produce out of its own resources all that any reasonable creature needs in the way of literary or artistic work. In some of the South Sea Islands, when a man has reached a certain age he is buried in the ground up to his neck and left to his own devices. A good many modern writers, artists, and musicians would like to apply this method to their predecessors." (1) He goes on to write: "Let us deal kindly with tradition, and tradition will be good to us. Let us not try to push our grandsires from their thrones...." (320)

In his chapter "Modernity in Literature and the Next Movement," Moore says: "The world-view roar of the realistic movement has broken up into a hundred, a thousand, noises and motions. We are in the midst of whirlpools and eddies and waters that sway back and forth and seem to have no order or discipline or determined end. It is a day of individualism, naturalism, neo-romanticism, symbolism, revolutionary nihilism, sex celebration and sex enmity, social frivolity and nature seriousness, -- all these doctrines and dogmas and a myriad more are cried up...." (321)

Part of this inclination to abandon the past and to embrace modernity has to do with the arrival of new media - especially moving pictures. (See his chapter, "Pictures and Words," which is filed separately.) His last chapter is entitled "The Magazine Girl" (336-43). "This is the literary era of the wax doll with the brick-dust complexion. She stares at us from every news-stand. No self-respecting magazine ventures to issue forth without her picture on its cover. Head or bust or full length; walking, golfing, motoring; rampant, couchant, or regardant, -- she is the heraldic emblem under which the cohorts of periodicals charge to victory." (336) Unfortunately, Moore did little to develop this theme in the remaining pages of this chapter.

**3191.** ---. "Pictures and Words." *The Dial* 57.677 (1914): 127-29.

This article is an insightful analysis of media in 1914. "Newspapers," Moore says, "are becoming a mass of photographs from life with merely a trickle of commenting text." (127) He says that of all the recent major innovations -- the telegraph, telephone, wireless, automobile, bicycle -- none "is more miraculous in essence or has spread over the world so instantaneously as the Moving Pictures. Events have been taught to record themselves, so that Time seems to merge into Eternity. Yesterday is abolished!" (127) He compares the motion picture business to "a myriad-armed octopus." (127)

This new medium threatens the traditional theater as "the drama 'flicker down to brainless pantomime.'" (127) The public is given cheaper entertainment than it has ever known and legitimate actors are leaving the stage for work in the moving pictures. Moore says that one now hears "people in remote villages discussing the merits" of film actors. This "new art is not on probation; it is overwhelmingly triumphant." (127) He notes film's value as a substitute for travel. But, he says, its pleasures are not likely to "ever rival those of the great arts." It appeals because it does not require its audience to think; "photography has been found a brainless and soulless substitute for the thinking mind, the creative hand." (127) In contrast, "Art betters nature by importing into it the joys and fears and passions of mankind; by joining together remote things in unforeseen similitude; by giving us at once the object itself and its profound meaning. And art works this magic more potently by the use of words than by any other method at its disposal." (128)

Moore was alarmed because movies, especially silent films, seemed to be doing away with words. "The partial eclipse of words," he wrote, "is a serious threat to intelligence." (127) In "the history of the world words are the most lasting, if not the only lasting things," he maintains. (128)

Moore noted the use of violence in movies -- "violence seems almost a necessity as it is in pantomime. The exhibition of finer shades of feeling and thought, of matters interior and spiritual, must be abandoned." (128)

"One case of the immense success of the Moving Pictures is their realism," Moore said. (128) "The Moving Pictures, having got rid of this great intermediary of language, give us real- 128/129 ism raw from the shambles of life." (128-29) He ends on a pessimistic note: "The egotism of human beings always tends to push idealistic and significant art aside for what is seemingly literal representation, and the Moving Pictures cater to this egotism. We are afraid the business will have to run its course and will result in an indefinite postponement of a really great literary, dramatic, and pictorial rebirth of our modern world." (129)

Moore mentions Plato and his contempt for poets.

This article as well as other essays Moore published in *The Dial*, were published in a book entitled *Incense & Iconoclasm: Studies in Literature* (1915).

**3192.** Moore, George, ed. *Impressions and Opinions*. London: David Nutt in the Strand, 1891.

In his chapter entitled "Mummer Worship" (153-80), George Moore writes a scathing indictment of stage actors. He begins the chapter by saying:

“An actor is one who repeats a portion of a story invented by another. You can teach a child to act, but you can teach no child to paint pictures, or to write poetry, prose or music; acting is therefore the lowest of the arts, if it is an art at all, and makes slender demands upon the intelligence of the individual exercising it; but his age, being one mainly concerned with facile amusement and parade, reverences the actor above all beings, and has by some prodigy that cannot be explained by us, succeeded, or almost succeeded in abstracting him from the playwright, upon whom he should feed in the manner of a parasite, and endowing him with a separate existence of necessity ephemeral, but which by dint of gaudy upholstery and various millinery has been prolonged beyond due limits and still continues. We of the nineteenth century have witnessed this, ....” (153) 153/154

Moore says that in the time of Shakespeare and Johnson, that actor could be “compared with a careless lad and wench, who having tired of the ties of home and ways of respectability, threw off galling restraint and roved, after their own heart’s fashion, on the outskirts of society, telling poetry to the joyous who like them cared little for beads, ashes, and repentance. Such manner of life found favour to the close of the last century [18<sup>th</sup> century], and did not fall into complete desuetude until about twenty years ago. Then a great and drastic change came; the mummer grew ashamed of his hose and longed for a silk hat, a villa, and above all a visit from the parson....” (154) 154/155

“Genius and respectability for the actor, genius and virtue for the actress, is the cry from the modern stage. Grant us this and we’ll be still....” (155) 155/163

“For the last ten years the actor has not only demanded acclamation for what he does, but he has striven to obtain, and has succeeded in obtaining, praise for what he is, thus emulating all priests and scared apes. He demands more than they: by right of his office he claims intelligence as his inalienable right. Even priests and sacred apes have refrained from this last audacity....” (163) 163/164

“Our contention is a threefold one; first, that acting is the lowest of the arts, if it be an art at all; secondly, that the public has almost ceased to discriminate between bad and good acting, and will readily grant its suffrage and applause to any one who has been abundantly advertised, and can enforce his or her claim either by beauty or rank; thirdly, that the actor is applauded not for what he does, but for what he is that of late years the actor has been lifted out of his place, and, in common with all things when out of their places, he is ridiculous and blocks the way. A plain account of Mr. Wyndham’s continental tour will fully prove these three indictments....” (164) 164/171

“The offer them as a pretext for remaining at home. So the arts are encumbered with young men and women. The most intelligent and least carnal go to literature, painting, 171/172 sculpture, and music; the stupid, the vain, and the fleshly go to the stage. Not in vocation and original impulse must we seek the reason of the thousands of pictures that yearly line the walls of the public galleries and the piles of novels that crowd the stalls of the book-sellers, but in vanity and idleness; and the dull-witted, uneducated, over-dressed young men who speak of being on or of going on the stage at Kensington and Bayswater drawing-rooms, are too cowardly to enlist, too lazy to face the hardships of colonial life....” (171-72) 172/177

“The stage was once a profession for the restless, the frankly vicious for those who 176/177 sought any escape from the platitude of their personality; the stage is now a means of enabling the refuse of society to idly satisfy the flesh, and air much miserable vanity. Such change has come. No change is more than superficial, and the dramatic art has not rise above the law that governs human things. To-day the stage is as moral as it was a hundred years ago as much so and not one jot more....” (176-77) 177/180

Moore says that some stories will be told of actresses who nurse their children and who go “to church every Sunday; many strange things shall come to pass, but such phases of stage-life are ephemeral and circumstantial gnats on the surface of a well, and in the end the abiding and important truth will be found unchanged at the bottom....” (180)

**3193.** Moore, Jerrold Northrop, ed. *A Matter of Records*. New York: Taplinger Publishing Company, 1976.

This is the American edition of Moore's book, which in England was published under the title *Voice in Time: The Gramophone of Fred Gaisberg, 1873-1951* (London: Hamish Hamilton, 1976). See under the London edition for summary.

**3194.** ---, ed. *Voice in Time: The Gramophone of Fred Gaisberg, 1873-1951*. London: Hamish Hamilton, 1976.

Moore maintains that two influences shaped the early development of the gramophone. One was the rarified atmosphere of the nation's capital, Washington, D. C. The other was the fact most of the people who worked on the early gramophone were either immigrants or the offspring of immigrants. "Thus the combination of nostalgia and opportunity which inspires every time-machine suffused the atmosphere in which the gramophone was born."

The inventor of this machine, Emile Berliner, left Germany in 1870. The Gaisberg family, who helped make Berliner's invention a success, had come to America in 1854. Moore's opening chapter discusses the family and then follows the career of Fred Gaisberg. This life and times biography covers Gaisberg's effort to record military band music in Italy during World War I (chapter 14). The American edition of this book was published under the title *A Matter of Records* (New York: Taplinger Publishing Company, 1976).

**3195.** Moore, James Robert. "Electricity in Modern Industrial Establishments." *American Architect* 99.1851 (1911): 224-27.

The author argues that a business that has failed to electrify is hardly modern and most likely backward. Moore begins by describing a business that had 110 separate steam plants to generate power and how it modernized by using current distributed "from a centrally located electric plant." "To be sure, there are not many works extensive enough to contain anywhere near one hundred and ten power plants, but so effectually has electricity demonstrated its advantages that any industrial establishment devoid of electrical equipment would to-day seem as archaic as a dwelling house devoid of plumbing equipment, and the more modern the establishment the more complete and efficient are its electrical applications." (224) Moore goes on to say that "no matter whence comes the supply of current there is no operation requiring energy to which it cannot advantageously be applied..." (225) He discusses the use of modern lighting -- "enclosed arcs, flaming arcs, plastic glowers, vacuum tubes, mercury vapor tubes, metalized filaments, tantalum filaments and tungsten filaments, to say nothing of the great variety of candle-powers and shapes of the filament lamps, there is no excuse for unsuitable illumination, and the scientifically lighted establishment often contains several types and a wide range of sizes of lamps." (226) He devotes a couple of paragraphs to the advantages of the Cooper Hewitt lamps. (226) Any "industrial establishment, large or small, without electrical equipment is anything but modern," he concludes. (227)

**3196.** Moore, Roy and Hugo Levie. "New Technology and the Unions." *The Information Technology Revolution*. Ed. Tom Forester, ed. and intro. Cambridge, MA: MIT Press, 1985. 511-27.

This piece uses four case studies to show how new information technology can cut through traditional trade union organization and expose their weaknesses on several fronts. It helps to account for why British labor unions were slow to respond to the introduction of new technology and thus lost opportunities to influence developments. When this piece appeared, the authors were with the trade union-oriented Ruskin College at Oxford. An expanded version of their research appeared in *European Pool of Studies Information Bulletin*, No. 8 (Brussels: European Commission, 1982).

**3197.** Moos, Rudolf H. "The Effects of Pornography: A Review of the Findings of the Obscenity and Pornography Commission." *Comments on Contemporary Psychiatry* 1 (1972): 123-31.

This study found little or no connection between erotic material and antisocial behavior.



**3198.** Moretti, Daniel S., ed. *Obscenity and Pornography: The Law Under the First Amendment*. London: Oceana Publications, 1984.

This book provides a good introduction to court cases involving obscenity and pornography.

**3199.** Morgall, Janine Marie, ed. *Technology Assessment: A Feminist Perspective*. Philadelphia: Temple University Press, 1993.

Morgall writes that her "interest in women and technology stems from more than a decade of research into the effects of technological change on women in the context of their productive and reproductive lives. In the course of my work," she says, "I found that dissimilar technological developments seem to have similar (and often negative) effects on women. I made this observation when I began researching women and health, after studying technology in the labor market for many years. Another observation was that women and women's needs were invisible, except within feminist studies. This was true in both the development and the assessment of technology." This work includes an 18-page bibliography.

**3200.** Morgan, Gene. "Moving Pictures and Makers." *Chicago Daily Tribune* Nov. 19, 1911 1911, sec. B: 5.

"Civil war, revolutionary, and 'bad Indian' pictures are in high favor among the photoplay producers just now," Morgan writes. The public seems to enjoy the "horrors of war." The theme of western films, and movies about the Civil War and other episodes from American history is developed in more detail in Richard Abel's book *Americanizing the Movies and 'Movie-Mad' Audiences, 1910-1914* (2006).

**3201.** Morgan, Spencer. "'Kodak, Don't Take My Kodachrome'." *New York Times* May 31, 2005 2005, sec. B: B1, B7.

This article explains that the Eastman Kodak Company plans to retire its Super 8 Kodachrome film in December, 2007, despite protests from many film makers who still use it. The technology, developed in 1965, was a favorite of such avant-garde movie makers as Jonas Mekas and Kenneth Anger during the 1960s. John F. Kennedy's assassination was captured by Abraham Zapruder on a Super 8 camera. Despite the fact that Kodachrome had a complex and expensive developing process (one that Kodak has processed on a money-losing basis in recent years), movie makers liked it during the 1960s because of its ability to produce "striking, unique colors" and because of its "unparalleled archival virtues." (B7)

**3202.** Moriarty, Sandra E., ed. *Creative Advertising: Theory and Practice*. Englewood Cliffs, N. J.: Prentice-Hall, 1986.

This advertising textbook discusses the use of color and its capacity to "create mood and emotional responses." (213)

**3203.** Morison, George S. "The New Epoch and the Currency." *North American Review* 164.483 (1897): 139-50.

This article, written by a former president of the American Society of Civil Engineers, says that the "manufacture of power has barely begun. The steam engine is almost the sole representative; the great advances in electricity have been in conveying power already manufactured, though transmutation and conveyance of power are closely allied to its manufacture....The manufacture of power has made the physical development of the nineteenth century exceed that of the whole previous life of the world. When future generations record the history of our times they may select the date when man began to manufacture power as the division between the ancient and the modern, between the ages of ignorance and of intelligence, between the early barbarous periods and the new civilization which has not yet received a name." (140)

Morison says that "the manufacture of power has entirely changed all methods of communication; the railroad has replaced the stage coach; the steamship has supplanted the graceful sailing vessel, and the telegraph has supplemented the laggardly mail; all this has been the work of the engineer." (141)

He says that the "entire circuit of the globe 141/142 can be accomplished in less time than was commonly necessary for a hurried trip to a near European port and return in the early years of the century." (141-42) "The result of this quick communication has been an absolute change in all methods of doing business." (142)

Morison says the world has entered a new age and that history offers few precedents for it. "The lessons of history must be studied as showing the mistakes of the past, not as giving precedents to be followed now. We have already entered on an entirely new epoch in civilization, the epoch created by the manufacture of power; the works and doings of the past are not those of the present. History gives us a record of what has been done, but no more. It would be as 147/148 wise to cite the habits of savage life as the ways which civilized nations should follow, as to make the practice of the beginning of this century, before the effect of the manufacture of power had been felt, the standard of the present day." (147-48)

He calls for expanding education to meet the needs of this new age. "The cry of 'America for Americans' may be all right, but if the Americans are to make the best use of their America, they must call to their aid the work which the brains of Europe, and before long those of Asia, will contribute to the general benefit of mankind." (148)

Morison says that "International trade calls for international money, but there is no such thing as an international coin." (149)

**3204.** Morley, David, and Kevin Robins. "Spaces of Identity: Communications Technologies and the Reconfiguration of Europe." *Screen: Incorporating Screen Education* 30.4 (1989): 10-34.

The authors argue that satellite television is breaking down national identities. "It is now extremely difficult for nation states to police the circulation of electronic products, precisely because they assume no material form (unlike films or books) with which a customs post can deal. Satellite broadcasting threatens to undermine the very basis of present policies for the policing of national space."

Morley and Robins argue that "New forms of bonding, belonging and involvement are being forged out of the global-local nexus. The most apparent tendency is, perhaps, towards a new or renewed localism...."

"...We can say that the very idea of boundary -- the frontier boundary of the nation state, for example, or the physical boundaries of urban structures -- has been rendered problematical. Paul Virilio suggests that technological and physical topologies become, in some way, continuous. The boundary has become permeable, an 'osmotic membrane, through which information and communication flows pass'. These global systems -- information networks, satellite 'footprints' -- also lay an abstract space over and across concrete territorial configurations. Consequently, older communities and older, localised, senses of community are undone. The question then is how network and community can be reconciled...."

The "transnationalisation of culture" is "a fundamental process in which the 'vertical' organization of people within national communities is (to varying extents, and in varying contexts) being supplanted by their organization into 'horizontal' communities -- people are connected electronically rather than by geographical proximity...."

"... It is the Anglophone (and principally American) audiovisual media that are cutting horizontally across the world audience, engaging the attention and mobilising the enthusiasm of popular audiences...."

The authors' notes have useful references to related theoretical literature. Pages 32-33 discuss the role of newspapers in creating a sense of community.

**3205.** Morris, Clara. "A Word of Warning to Young Actresses." *Century Illustrated Magazine* 60.1 (1900): 40-46.

Clara Morris, and actress who achieved fame playing "Jezebel," writes to young women. "The question is: 'What chance has a girl in private life of getting on the stage?' and to reply at once with brutal truthfulness and

straight to the point, I must say, 'Almost none.'" (41) She says there are three things that will open the way for the young actress. "I know ... of but three powers that can open the stage door to a girl who comes straight from private life -- a fortune, great influence, or superlative beauty.... As for beauty, it must be something very, very remarkable that will on its strength along secure a girl an engagement. Mere prettiness will not do; nearly all American girls are pretty. It must be a radiant and compelling beauty, and every one knows that there are not many such beauties, stage-struck or otherwise." (41) Morris says that the acting profession is "filled with strange and terrible pitfalls for women." (42) She discusses women who will throw themselves at stage managers in hopes of getting jobs. She deals with the power of newspaper critics. (43) She concludes her piece by saying that in the theater "acting is either a veritable high art or a drudgery. There is not middle course between these extremes. Better, then, to be patient at home. Find occupation there...." (46)

**3206.** Morris, Gary, ed. *Roger Corman*. Boston: Twayne Publishers, 1985.

Morris quotes film critic Judith Crist as saying of Roger Corman's 1967 film *The Trip* that it was one long "commercial for LSD." (77) The movie used innovative lighting and color in an attempt to give audiences the experience of taking LSD.

**3207.** Morris, Madeline (prepared by). *Contemporary Research between 1970 through 1985 Relating to Exposure to Explicit Sexual Material and Aggression or Anti-Social Consequences [Report, 1985]*. Folder 22, Box 70, Records of the Attorney General's Commission on Pornography, RG 60 (Justice Dept. Records), National Archives and Records Administration (NARA II), College Park, MD.

This report was put together under a contract with the Department of Justice, Canada, and was attached to Burton Joseph's testimony before the Meese Commission, July 24-25, 1985, in Chicago. Joseph was *Playboy's* counsel. This report summarizes more than 40 articles that appeared between 1970 and 1985, including work by Donnerstein, Malamuth, and Zillman, and was apparently submitted with the Canadian survey by H. B. McKay and D. J. Dolff, but it appears to offer a less clear-cut message about the effects of pornography.

**3208.** Morrisett, Lloyd. "Technologies of Freedom?" *Democracy and New Media*. Ed. Henry Jenkins and David Thorburn, eds. Cambridge, MA: MIT Press, 2003. 21-31.

The author says that "there is no question that the dominant communication technologies of the twentieth century have been the printing press, radio, television, and the telephone. All of us have been shaped by these technologies and by our use of them. They have been, in Ithiel Pool's phrase, 'technologies of freedom.'" (22) Yet Morrisett goes on to say that "with all their advantages, these technologies have also exercised a benevolent tyranny over us. They have favored passive reception of information and entertainment over thoughtful reaction, and the telephone has favored immediate response over considered and deliberative response." (25) The author concludes that "electronic information technology will be used for political purposes. Whether it is used for demagoguery or democracy, the choice is ours." (31)

The volume in which this essay appears is part of a larger series on new media technologies entitled *Media In Transition*, and it tries to offer a historical and comparative perspective on it subject in a way that is accessible to a wide audience of humanists, social scientists, and policymakers. As the editors explain, the "essays in this volume capture something of the complexity and disagreement in current discourse about the politics of cyberspace. Some contributors offer us front-line perspectives on the impact of emerging technologies on politics, journalism, and civic experience. What happens when we reduce the transaction cost for civic participation, or increase access to information, or expand the arena of free speech? Other contributors place our shifting understanding of citizenship in historical context, suggesting that notions of cyberdemocracy and online community must grow out of older models of civic life. Still others expand this conversation to consider the global flow of information and to test our American conceptions of cyberdemocracy against developments in other parts of the world. How, for example, do new media operate in Castro's Cuba, or in post-apartheid South Africa, or in the context of multicultural debates on the Pacific Rim? Some contributors examine specific sites and practices, describing new

forms of journalism or community organizing. Some voices here are deeply skeptical; other are optimistic. For some writers the new technologies endanger our political culture; for others, they promise civic renewal.

"Most of the papers on which these chapters are based originated in series of public forums and conferences hosted by MIT from 1998 to 2000 under the title 'Media in Transition.' Funded by the John and Mary R. Markle Foundation and organized by the MIT Communications Forum, these events aimed to nourish a broad civic conversation about the political impact of new media technologies. The essays have been revised for this book." (ix-x)

**3209.** Morrison, Denis. "Color at the Crossroads: Tint Craze Takes Hold in H'wood." *Variety* June 2, 1937 1937: 5, 19.

This article comments on the growing excitement and predictions over making color movies in 1937. For some, it says, "**Color is mysterious, an innovation that in itself contains the magic elements that spell box office. Or so say some.**" (5)

"**Color is an abracadbra, something all powerful like the monster that jumped out of Aladdin's lamp.**" (5) [my emphasis]

Other people agree that "Color is important," and that "Color is box office when linked with good story values and money names. But color is not hocus pocus and it is nothing that a magician pulls out of a hat. It's still more or less in the experimental stage, though beginning to emerge as witness the two most recent successful color ventures, 'A Star Is Born' (UA) and the still unreleased 'Walter Wanger's Vogues of 1936'." (5)

The article notes that several studios have color movies in production. (19) It also notes that improved makeup have improved the way women look in color films. (19) But it says that "Simple calculation reveals that even Technicolor, with its incomparable equipment in machinery and technical brains could not process as many as 20 features a year, a drop in the bucket when placed against the 400 to 500 annual industry production of features." (19)

Among the obstacles to making color films are the increased need and cost for lighting and the greater expense involved in using color film. "Color set normally has to have three times the lighting power required for a black-and-white, to obtain the same degree of illumination. That is because color reproduction of necessity reduced the area through which light reaches sensitized film. There are still persons in the biz who recall the tortures undergone by Paul Whiteman and his band in recording the 'Rhapsody in Blue' number of Universal's 'King of Jazz.' Mechanical equipment has advanced since those days of 1930 -- a century ago in this biz -- and set lighting has cooled off a great deal." (19) As for the cost of color film, the author says that "Still another, and probably the heaviest individual item, is raw film. Ordinary black-and-white raw stock usually costs around eight cents a foot for negative and rush prints. Technicolor raw film runs from 30 to 34c a foot, and including the necessary trebling of footage for three-color negatives, hikes the cost." (19)

Despite these drawbacks, Walter Wanger predicted "'By the beginning of 1939 all important motion pictures will be produced in color and a black-and-white feature will be as archaic as a silent.'" (Wanger quoted, 19)

**3210.** Morrison, Willard. "The 16mm Market and the Audience -- A Brief History." *16mm Distribution*. Ed. Judith Trojan and Nadine Covert, comp. New York: Educational Film Library Association, Inc., 1977. 11-19.

The author of this brief and uneven essay was then manager and director of special project for Macmillan Audio Brandon. He noted in 1977 that most of the people who worked in nontheatrical distribution of 16mm films were not "really professionals, nor even career people. Most of the jobs are low paying, so the bookers, who should be the real salesmen, are more often than not just clerical workers. Booking and shipping methods haven't really changed much over the past 50 years, though some hopeful signs have appeared recently. There is something basically wrong with the business from an economic standpoint, and it probably needs a whole new approach.

Whatever the causes, the result is that the independent filmmaker who tries something different may well have a very difficult time getting his film distributed in an effective way unless he himself goes out and finds or creates the market -- something he shouldn't have to do." (18)

The author also notes the impact of videotape and film piracy. "Film piracy is at its peak: not just the old technique of making illegal dupes -- that's relatively expensive. Videotaping is the new vogue and it's being done by leading universities and school systems in violation of the law on a wholesale basis. Loopholes in the existing copyright law are being used by a lot of distributors to avoid paying royalties. You should know what steps you can take to protect yourself." (19)

This essay came from a February, 1976, conference on 16mm film sponsored by the Education Film Library Association and International Film Seminars.

**3211.** Morriss, Richard, ed. *The Archaeology of Railways*. Stroud (UK): Tempus Publishing, Inc., 1999.

This book is a reminder of the extensive impact of railways construction on shaping and altering the landscape. As the title suggests, this work takes up the question of the material evidence left behind by railways -- the infrastructure that includes bridges, earthworks, tracks, tunnels, stations, and signaling devices. The author considers physical evidence that has left a visible mark on the landscape, supplemented by some documentary evidence. Evidence is considered from as far back as the sixteenth century and extends into then nineteenth.

--Nicholas Wolf

**3212.** Mort, Jo-Ann. "Finding a Voice: The AFL-CIO Communicates." *Not Your Father's Union Movement: Inside the AFL-CIO*. Ed. Jo-Ann Mort, ed. London: Verso, 1998. 43-54.

Mort describes new techniques and strategies used by the AFL-CIO in the mid-1990s to communicate with members, unorganized workers, the non-union public, opinion leaders and decision makers. Mort, a union public relations official, briefly outlines the origin of a new communication strategy adopted under the presidency of John Sweeney to improve the public image of labor. She noted, for example, that union leaders were receiving training in how to deal with the media, including coaching on how to handle television interviews. In addition, the AFL-CIO launched a new monthly magazine *America@Work*, "a magazine fashioned to look like a cross between *Rolling Stone* and *Newsweek* magazine Periscope front section." The magazine was distributed to 60,000 to 75,000 union leaders, according to Mort. The old weekly publication *AFL-CIO News*, "a newspaper that read too often like a collection of press releases from the leadership," was replaced by *Work in Progress*, distributed weekly by fax. The AFL-CIO's World Wide Web site was also modernized as part of the communications overhaul, according to Mort. Users could download flyers, send e-mail and obtain fact sheets on specific union campaigns.

--Phil Glende

**3213.** Mortimer-Lamb, Harold. "Photography at Night." *American Annual of Photography: 1908* (1907): 285-89.

The author talks about photographing a cottage at 11 p.m. by direct moonlight. The author used a "whole-plate camera" fitted to "an old-type Ross single landscape lens of long focus." The exposure required "standing stock still for minutes" in 10 below zero weather. The photograph is displayed in this article. Two other examples of night photography are also shown.

**3214.** Morton, Alan Q. "Packaging History: The Emergence of the Uniform Product Code (UPC) in the United States, 1970-75." *History and Technology* 11.1 (1994): 101-11.

The adoption of the Uniform Produce Codes (UPC) by the Wrigley's Chewing Gum store in Troy, Ohio, on June 26, 1974, marked a "historic moment," according to the author. The use of UPCs, or barcodes, "signalled a new stage in the development of the grocery industry in the United States." The author considers the process of

innovation that led to the adoption of barcodes. "The barcode system is an early, perhaps the first, example of a new way of handling technological changes on such a large scale that it affected very rapidly, not just one firm or sector but the whole of a major international industry." This article discusses the supermarket as a network and how the grocery industry was restructured by UPCs.

This article appears in a special issue of *History and Technology* devoted to "Information Technologies and Socio-Technical Systems." Other authors include **Daniel R. Headrick, Hans Dieter Hellige, William Aspray, and James S. Small.**

**3215.** Morton, David, ed. *Off the Record: The Technology and Culture of Sound Recording in America*. New Brunswick, N. J.: Rutgers University Press, 2000.

This work covers sound recording and how it has changed American culture from Thomas Edison's inventions in the 1870s to computer hackers and digital file sharing of music.

"When I started this project," Morton says in his Preface, "I did not know how it would end. Initially I sought the origins of a technology, sound recording that seemed to have infused American society of the 1990s. As I would later learn, discovering the roots of recording technology did not explain why it had become ubiquitous in our culture. When I turned my attention to the implications of ubiquity, I realized that explaining the way a new technology becomes a part of daily life is even more difficult than uncovering its origins. The greatest task, however, has been to explain why an everyday technology is important. As a colleague once pointed out to me, "Air is ubiquitous, and it's certainly important in everyone's life, but it doesn't make interesting history." Such is the nature of writing history that sometimes the most important things make the least captivating of subjects. Fortunately, for many people sound recording holds a great deal of intrinsic interest, and I hope I have done justice to its history."

The author argues that there is a difference between the culture of recording and the culture of music. "It is important to distinguish between the culture of recording, which refers to the practices surrounding sound recording technology, and music as culture. The sound recorder plays an important role in transmitting musical culture. Its limitations (and possibilities) have shaped musical expression in various ways. The mass production and broad distribution of musical records is also an agent of cultural change. Music historians have noted the extent to which the phonograph broke down social barriers and disseminated culture in a stratified society, bringing black music to white audiences, for example. They have been less successful in showing how culture, including musical culture, influenced technological change in recording, or how the making of phonograph records itself constituted a new form of culture. Another major stumbling block has been the concept of 'high fidelity,' or truth to the original source of the sound. Steven Jones and others have demonstrated how little real meaning the concept of fidelity holds in terms of today's popular music, which is largely electronically generated. They have also pointed out that 'fidelity,' or accuracy remains central in the technical vocabulary of music recording and reproduction, though practice has strayed ever further from the ideal. One important question that remains is how this situation came to be, and where it is likely to lead." (15)

Morton says that the "years between the late 1930s and the late 1960s marked an important transition in the history of sound recording; at the beginning of this period, few Americans were users of sound recording technologies, while at the end, tens of millions were. Beginning in the late 1930s and especially after World War II, manufacturers presented Americans with a range of new sound recorders, and individuals, companies, and institutions invented new ways to utilize them. Hobbyists interested in collecting sounds, historians gathering data, and teachers interested in engaging their students' interest were only a few of the new users. In terms of sheer numbers, however, the most important use of the sound recorder that emerged was the duplication of commercial music recordings." (136)

--Catharine Gartelos

**3216.** Mosely, Sydney, ed. *John Baird: The Romance and Tragedy of the Pioneer of Television*. London: Odhams Press, 1952.

**3217.** Moses, Montrose J., ed. *The American Dramatist*. Boston: Little, Brown, and Company, 1911.

Chapter 12 in this book, "The Kinetoscopic Theatre" (200-14), discusses moving pictures and their relation to the live theater. Moses maintained in 1911 that the "kinetoscopic theatre is at the parting of the ways." It would either become "a great success or an absolute failure." (200) He acknowledged that "Judiciously used, it could be educational, but at best it is mechanical, it lacks individuality...." (202) He considered it a foe of the live stage. "The moving-picture as an amusement lacks the human element, yet the response it creates is human. It can never be art; it can only be a representation of art, and as such 202/203 it must be directed. The Victor talking machines have ground forth the speeches of Taft and of Bryan; the biograph has projected the motion of the National Conventions. Bring the phonograph and the biograph together, and still the live element is absent. For this reason it is one of the greatest enemies of the theatre, which is a live institution, presenting plays in human fashion." (202-03)

Moses contrasts the educational experience of seeing a movie versus seeing a live play. "At best the nickelodeon audiences are casual groups: they are not held together by any effective bond of common interest or large idea. Their drama is told in seeable action, and there is little or no time spent on other than elemental idea or sentiment. That is a danger which only an educational grip of the situation could stop. But the boys and girls of the tenements, their mothers and fathers, go of an evening because the diversion is stimulating without effort, even though there is a strain upon the eyes." (203)

Without proper guidance, movies could be a menace to communities. "The moving-picture business needs intelligent guiding; that is its only hope. Otherwise, it become a menace, socially, morally, and ethically. What is now urgent is to prevent the vitiating effect of undesirable performances. The nickelodeon without an idea behind it is a menace to the neighborhood. The idea must be inserted, for there is no doubt that the moving-picture has come to stay. The visual sense must be supplemented by a mental stimulus. Intellectually, the five-cent audience is worthy of a higher form of amusement than the moving-picture show can supply." (204)

Moses quotes from a press account of how moving pictures and their actors often appear as hallucinations. "The nickelodeon theatre has its press-agent, and this press agent has his particular vocabulary, filled with descriptive adjectives that express motion. *The Moving Picture World*, devoted to the interests of animated photographs, quotes a sample of such literature: 'To hear the voice, to catch every sound and intonation of every word, and see the people in life size moving before your eyes, and yet realise there is not a single person there -- it seems like some phantom of the brain, an hallucination, and one is almost tempted to rush to the stage and grapple with the ghostly actors as one is moved to cry out in the vividness of a dream.'" (205)

One of the characteristics of moving pictures is their monotony, Moses says, "the monotony of mechanical interpretation." (206) He predicts that improvements will come to the movies -- e.g., the use of color and also improved fire safety. (210) He says that there have been instances of children stealing after they have seen certain films (211) but that "as a general rule the nickelodeons, or moving-picture theatres, of which there are some three or four hundred in New York City, present a harmless bill of fare, if not a very educational one." (211)

The author comments on the greater emphasis that movies give to violence than is the case in live theater. "In Chicago, according to the *Moving Picture World*, the police stopped the performance of 'Macbeth,' and the report of the officer of the law is worth quoting: 'I am not taking issue with Shakespeare,' he said. 'As a writer he was far from reproach, but he never looked into the distance and saw that his plays were going to be interpreted for the five-cent theatre. Shakespeare has a way of making gory things endurable, because there is so much of art and

finish. But we cannot reproduce that ... . When it gets on the canvas, it is worse than the bloodiest melodrama ever.' " (213)

Moses goes on to explaining that the "stabbing scene in the play is not predominant, but in a picture show it is the feature. By outdoing melodrama, the moving-picture has been one of the agents to kill melodrama of the violent kind. In the play, the stabbing is forgotten amidst the other exciting and artful and artistic creations that divert the imagination. On the canvas, you see the dagger enter and come out, the blood flow, and the wound that is left." (213)

Overall, Moses believed that the movies hurt the live theater. "The moving-picture has undoubtedly hurt the theatrical business. It steals the spoken drama and reduces it to motion. Every road company has its tale to tell of business ruined by the kinoscope; every vaudeville house is forced to open its doors to celluloid drama. And when summer arrives, the legitimate playhouses turn themselves into nickelodeons. In a way all this is a menace to the American dramatist." (214)

**3218.** Mosher, Donald L. "Psychological Reactions to Pornographic Films." *Technical Report of the Commission on Obscenity and Pornography: Volume VIII: Erotica and Social Behavior. Technical Report of the Commission on Obscenity and Pornography.* Washington, D. C.: U. S. Government Printing Office, 1971. 255-312.

This was one of three studies that Donald L. Mosher, a professor of psychology at the University of Connecticut, contributed to the 1970 *Report* of the President's Commission on Obscenity and Pornography. He argued that there was inadequate data on the effects of pornography, and the lack of scientific consensus made it difficult to formulate a sound national policy. He later made this same point in testimony before the Meese Commission on September 11, 1985.

**3219.** ---. "Sex Callousness Toward Women." *Technical Report of the Commission on Obscenity and Pornography: Volume VIII: Erotica and Social Behavior. Technical Report of the Commission on Obscenity and Pornography.* Washington, D. C.: U. S. Government Printing Office, 1971. 313-25.

This was one of three studies that Donald L. Mosher, a professor of psychology at the University of Connecticut, contributed to the 1970 *Report* of the President's Commission on Obscenity and Pornography. He argued that there was inadequate data on the effects of pornography, and the lack of scientific consensus made it difficult to formulate a sound national policy. He later made this same point in testimony before the Meese Commission on September 11, 1985.

**3220.** Mosher, Donald L., and Katz, Harvey. "Pornographic Films, Male Verbal Aggression Against Women, and Guilt." *Technical Report of the Commission on Obscenity and Pornography: Volume VIII: Erotica and Social Behavior.* Vol. 8. Washington, D. C.: U. S. Government Printing Office, 1971. 357-79.

This was one of three studies that Donald L. Mosher, a professor of psychology at the University of Connecticut, contributed to the 1970 *Report* of the President's Commission on Obscenity and Pornography. In this piece, he and Harvey Katz examined photographic films and their connection to verbal aggression by men against women. In general, Mosher argued that there was inadequate data on the effects of pornography, and the lack of scientific consensus made it difficult to formulate a sound national policy. He later made this same point in testimony before the Meese Commission on September 11, 1985.

**3221.** Mosoriak, Roy, ed. *The Curious History of Music Boxes.* Chicago: Lightner Publishing Co., 1943.

The author notes that the "music-box was the first automatic instrument of wide use. It was invented in Switzerland, and the Swiss developed its design, almost to the peak of perfection. The United States ... protected and encouraged its improvements in design, through its patent system, and manufactured it in great numbers. That the two first federal-republics in the world collaborated to bring music into the homes of many people for the first time, by means of the automatic music-box, makes this story unique." This book covers the period "from the



invention of the first device which was the forerunner of the first music-box, to the invention of the graphophone or voice-recorder and reproducer by Thomas Alva Edison" in 1877. It considers the "subsequent decline and fall of the music-box in popular esteem as a result of the increasing and overwhelming popularity of the phonograph as an automatic musical instrument."

By music-box, Mosoriak meant "any device or contrivance used by man to reproduce music by means of vibrating tongues or teeth automatically, without the application of his own bodily force during the immediate performance of the music."

This book is illustrated with numerous black-and-white photographs.

**3222.** Moss, Richard J. "Properties of Selenium." *Nature* 12 (1875): 291.

**3223.** Mossman, Susan, ed. *Early Plastics: Perspectives, 1850-1950*. London and Washington, D.C.: Leicester University Press, 1997.

Five people contributed to this volume. **Susan Mossman's** chapter "Perspectives on the History and Technology of Plastics" (15-71), provides a scientific overview of the development of plastics. She devotes pages to cellulose-based plastics such as Xylonite/Ivoride and Celluloid, and also cellulose acetate. She discusses John Wesley Hyatt's work and early uses of celluloid. The chapter contains interesting advertisements and illustrations for celluloid toothbrushes and collars. There is also some discussion of celluloid's use in film. At the time this volume appeared, Mossman was curator at the Science Museum in London.

**Mark Suggitt's** chapter, "Living with Plastics" (113-36), has a brief mention of celluloid film and movies, as well as inexpensive Kodak cameras and celluloid roll film which by the late 1930s was "becoming the medium of modern memory." Suggitt, a social historian, concentrates on Great Britain's early celluloid industry.

**Morris Kaufman's** "Other Technologies and Plastics" (148-59) is richly illustrated with color photographs. He discusses plastics use in radio with such innovations as the phenolic plug and circuit board, as well as the Ekco radio cabinet. He also offers brief observations about celluloid's significance in motion pictures and plastics important to the transmission of electricity. Kaufman, who died in 1988, also wrote *The First Century of Plastics* (1963).

Other essays in the book include Roger Newport's "Plastics and Design" (72-112), Suggitt's "Working with Plastics" (137-47), and Mossman's "Postscript" (160-62). Mossman also provides a Catalogue of London's Science Museum's Plastics Collection from about 1850 to 1950 (163-271). The work has a useful bibliography on the plastics and electrical industries in Great Britain (272-78).

**3224.** ---. "Perspectives on the History and Technology of Plastics." *Early Plastics: Perspectives, 1850-1950*. Ed. Mossman, Susan. London and Washington, D.C.: Leicester University Press, 1997. 15-71.

Susan Mossman's chapter "Perspectives on the History and Technology of Plastics," provides a scientific overview of the development of plastics. She devotes pages to cellulose-based plastics such as Xylonite/Ivoride and Celluloid, and also cellulose acetate. She discusses John Wesley Hyatt's work and early uses of celluloid. The chapter contains interesting advertisements and illustrations for celluloid toothbrushes and collars. There is also some discussion of celluloid's use in film. At the time this volume appeared, Mossman was curator at the Science Museum in London.

**3225.** Motion Picture Association of America, Inc., ed. *1951 Annual Report*. Washington, D. C. and New York: MPAA.

This work has a good deal of information on Motion Picture Association of America. For example, Eric A. Johnston expanded Will H. Hays's work in community relations, cooperating with national organizations and local leaders. Within a few years, he had established 130 Motion Picture Councils in major cities and they united in a national organization known as the Federation of Motion Picture Councils.

**3226.** ---, ed. *1952 Annual Report*. New York and Washington, D. C.: MPAA.

This work has a good deal of information on Motion Picture Association of America. Among the topics included are the industry's public relations efforts and the growth of drive-in theaters.

**3227.** ---, ed. *1953 Annual Report*. Washington, D. C. and New York: MPAA.

This work contains a good deal of information about the Motion Picture Association of America and the entertainment industry. For example, MPAA president Eric A. Johnston promoted foreign films in the United States in belief that they improved understanding of other cultures, and also because of "greater flow of sorely needed dollars abroad." He established an Advisory Unit for Foreign Films as part of the MPAA's International Division, to assist foreign producers to market their products in America.

**3228.** ---, ed. *1954 Annual Report*. Washington, D. C. and New York: MPAA.

This work contains a good deal of information about the Motion Picture Association of America and the entertainment industry in general. This volume also discusses the work of the Motion Picture Industry Council which had been created in the aftermath of the 1947 HUAC investigations of Hollywood. Among other things, the MPIC served as a public relations organization to put the best face possible on the movie industry.

**3229.** ---, ed. *1955 Annual Report*. Washington, D. C. and New York: MPAA.

This work contains a good deal of information about the Motion Picture Association of America and the entertainment industry in general. It also covers the work of the Motion Picture Industry Council. It notes that in 1955, the Production Code Administration gave its seal of approval to 65 foreign films.

**3230.** ---. *Declaration of Principles of the Code of Self-Regulation of the Motion Picture Association*. New York: MPAA.

When Jack Valenti became president of the Motion Picture Association of America in 1966, he made an effort to revise the industry Production Code. He sought to bring the Code into "harmony with the mores, the culture, the moral sense, and the expectation of ... society." A primary goal was "to encourage artistic expression by expanding creative freedom."

**3231.** ---, ed. *The Motion Picture Code of Self-Regulation*. New York: MPAA, 1966.

This was the last effort to revise the motion picture Production Code, originally adopted in 1930. This Code came during Jack Valenti's first year as MPAA president and two years before the movie industry its rating system. The primary goal of the 1966 Code was "to encourage artistic expression by expanding creative freedom."

**3232.** ---, ed. *The Motion Picture Production Code [1956]*. New York: MPAA, 1956.

In early 1956, Eric Johnston appointed a committee to study changes in the motion picture industry's Production Code. Most of the work was farmed out to a subcommittee headed by Kenneth Clark and overseen by PCA director Geoffrey Shurlock. This is the revised Code the MPAA adopted in 1956. It is much more flexible in allowing movies to treat such subjects as abortion, drug addiction, prostitution, miscegenation, kidnapping, and profanity. It attempted to keep in place the Code's ban on treating venereal disease and "sex perversion" (i.e., homosexuality).

**3233.** Mott, Frank Luther, ed. *A History of American Magazines: 1885-1905*. Cambridge, MA: Belknap Press of Harvard University Press, 1957.

In this history of American magazines, Mott discusses the explosion of illustrated publications during the 1890s and early 20th century. "Paper and printing costs were cheaper than ever before. But the greatest promise held for the success of a low-priced illustrated magazine for the general reader was that offered by the new, cheap technique of photoengraving known as the halftone. This process was developed in the eighties, largely through the successive inventions of Frederic E. Ives, experimenting in the laboratories of Cornell University, in 1878 and 1886. By 1893 it was apparent that the halftone would soon displace the far more expensive fine-line engraving on wood. Even the *Century*, whose reputation depended in no small degree on its beautiful wood engraving by Timothy Cole and other artists of almost equal rank, was using some halftones by this time. Small wonder, when the *Century* paid up to three hundred dollars for a page-size woodcut, and it could buy a halftone for less than twenty dollars.

"S. S. McClure founded his magazine in June 1893 as a copiously illustrated, well-edited monthly, containing fiction and articles on a literary level at least comparable with that of the established 'quality group,' and in an area of ideas more timely, lively, and journalistic....." (5) *Cosmopolitan*, *Munsey's*, *Peterson's Magazine*, and *Harper's* followed.

Mott talks about the appearance of 10-cent and even 5-cent magazines after 1895. (5-6) "Frank Munsey wrote in 1899 that there were 'a vast number of them,' and added: 'It is an off month that does not record the advent of several new ones.' And four years later Munsey estimated, probably with approximate correctness, that the ten-centers had 85 per cent of the circulation of American magazines; he thought that of the 'hundred or two' of such magazines, only four were big money-makers -- his own *Munsey's* and *Argosy*, the *Cosmopolitan*, and *McClure's*." (6) Mott goes on to say that "There was also a vogue in the nineties for five-cent magazines, and even for monthlies selling for one or two cents." (6) The ten-cent magazines were characterized by "copious and well-printed illustration, liveliness and freshness in presentation of nonfiction articles, variety in subject and freshness in presentation of nonfiction articles, variety in subject matter, a serious treatment of contemporary problems, a keen interest in new inventions and progress in general, and attention to major world events. These magazines had also ... the attraction of success; there was a popular appeal in the numbers fat with advertising." (6-7)

Chapter IX (144-56) is entitled "The Graphic Arts." Mott covers the "growth of photography" (148-49), "journalists devoted to photography" (149-50), "leading magazine illustrators," (150-51), "phases of magazine illustration," (151-52), and "the nude in magazine art" (152-53). With regard to the phases of illustration, he notes that "Poster art became a cult in the nineties." (151) Advertising used them especially. "Another fad -- on a different level, to be sure, but not without its importance -- was the extraordinary popularity of Palmer Cox's [']Brownies.' These tiny characters, representing the 'dude,' the policeman, the Irishman, and so on appeared and reappeared in Cox's drawings -- always a lot of them in one picture, at the ball game, celebrating the Fourth, or just going through funny antics. Originally designed for children, these creatures became familiar to everyone after they were introduced in *St. Nicholas* in 1887; they got into other magazines, into the advertising pages, into books and newspapers. 'Few books for children have been so successful as the Brownie books,' said the *Bostonian* in 1895, announcing that a hundred thousand of them had been sold." (151-52)

Mott comments on the increasing prevalence of portraits of people. **"In these latter days, when everyone has his picture in the paper now and then, it is hard to understand the passion for portraits that was general in the nineties [1890s]. But it was possible then, for the first time, for middle-class readers to collect portraits of the great; and thousands of them did. The movement was tied up with the study of history and current events that belonged to the widespread adult education movements of the times. *McClure's Magazine* was able to base its first great success on its publication of pictures of Napoleon, and an even greater success on its Lincoln portraits. Several magazines -- notably *Demorest's* -- printed series of portraits of famous men and women on**

pages which were blank on the other side so that they could be removed without injuring the magazine, and sold scrapbooks in which their readers could past them." (152) (my emphasis)

The next-to-last part of chapter IX discusses "photography the revolutionist" (153-54). **"It was photography that revolutionized magazine illustration in the nineties. This was a double revolution. First, photography furnished the copy for the picture in many cases without any need of a drawing or painting. Second, not only was the artist thus eliminated, but so was the engraver, for the print could be re-photographed on a sensitized plate through a fine screen, and acid baths would remove or reduce the printing points of the whites in order to make a plate by 'automatic' process. By this double revolution, a great flood of timely and apposite pictures was made available by the photographers, and then plates were prepared for printing at a fraction of the former cost."** (153) (my emphasis) Mott says that "printing in the quality magazines by what was at first called 'the Ives process,' after the inventor, Frederick E. Ives, and later 'the half-tone plate.' began when the *Century* used it to reproduce some brush drawings made to illustrate John Vance Cheney's ballads in 1884. Soon *Harper's* was experimenting with the new process. Though such beginnings were tentative, halftones were established in the magazines by the beginning of the nineties...." (153) Mott's last section in this chapter is on the *Quarterly Illustrator*. (154)

**3234.** ---. "The Magazine Revolution and Popular Ideas in the Nineties." *Proceedings of the American Antiquarian Society* LXIV (1954): 195-214.

Mott examines changes in magazines publishing that occurred during the 1890s.

**3235.** Moy, Patricia and Michael Pfau, ed. *With Malice Toward All? The Media and Public Confidence in Democratic Institutions*. Westport, CT: Praeger, 2000.

The authors argue that public confidence in American democratic institutions has fallen dramatically since the late 1960s. While some scholars see this decline as a rational reaction to Vietnam, Watergate, and other events, another body of research has concluded "that the negative tone of the mass media undermines public confidence in institutions." Moy and Pfau conclude that there is an element of truth in both conclusions but that the issue is more complex than previously believed.

Their work is based on data collected between 1995 and 1997. It includes content analyses of how media depicted Congress, the presidency, the judicial system, public schools, and the media. Along with these analyses they also performed four public opinion surveys that the publics political expertise, use of media, and attitudes toward democratic institutions.

The authors describe their methodology as follows: "Most previous research on media's influence on confidence has relied singularly on analysis or opinion surveys and does not take 'an interconnected approach,' which... is necessary in order to determine the influence of the media on confidence. Few studies examine the influence of multiple media simultaneously, which is essential in order to accommodate differing media use patterns. Our work compares the relative contributions of seven communication modalities on public perceptions of confidence: newspapers, news magazines, network television news, local television news, television news magazines, television entertainment talk shows, and political talk radio.

"In addition to the 'interconnected data approach' and analysis of multiple communication modalities, this study features a unique approach to data analysis. The results reported in this book are based on a combination of approaches, including multivariate analysis of variance (MANOVA) to assess differences in media depictions of each institution and structural equation modeling to track the path of media influence on perception of confidence."

The authors conclude that print media (newspapers and magazines) generally “exert an overall positive influence on confidence” while political talk radio programs have a persistently “negative impact.” Network TV news and other media exert an influence on public confidence in democratic institutions that is more mixed.

This book is in the *Praeger Series in Political Communication*, Robert E. Denton, Jr., series editor.

**3236.** Moyer, J. Alan. "Urban Growth and the Development of the Telephone: Some Relationships at the Turn of the Century." *The Social Impact of the Telephone*. Ed. Ithiel de Sola Pool, ed. Cambridge, MA: MIT Press, 1977. 342-69.

The author notes that during the late nineteenth century, "the telephone altered communication costs for both individuals and firms, leading to locational changes." He asks: "What effect did widespread telephone service have on the decentralization of cities?"

**3237.** Mueller (Muller)-Brockmann, Josef, ed. *A History of Visual Communication*. New York: Visual Communication Books, Hastings House, 1971.

This work provides a world perspective and is written simultaneously in three languages (English, German, French). Its date of publication also readers a window into the state of visual communication in 1971. The author takes a broad view of visual communication, one which includes the book and print culture. Early pages deal with written word in the pre-Gutenberg era. Space is given to the civilizations in Mesopotamia, Egypt, China, India, and Europe. The author then moves to the Middle Ages and the invention of printing. "With the advent of printing, the single book, hand-written and limited in availability, grew into a medium for the worldwide dissemination of thought; communication to the few became information for the masses. Oral transmission, which had dominated for so long, was replaced by visual communication. And man's thought, behavior, and civilization were inevitably affected.

"As printing was improved and grew more widespread," the author said, "the media of visual information multiplied: the newspaper, magazine, illuminated sign, television, exhibition. And already work is in progress [this in 1971] shaping the media of the future such as computer writing, stereoscopic colored pictures, home-facsimile newspapers, ....

"The history of visual communication is closely linked with the history of art, civilization and trade. And with advertising," Mueller-Brockmann said. "Advertising has an aim in common with all men: to make an impact, to captivate, to convince. This makes it as old as humanity itself. But advertising with all its scientific methods and attention to detail is still relatively young and closely bound up with our highly technical civilization."

Later pages of this work deal with such twentieth century developments as Futurism, Dadaism, Russian Constructivism, De Stijl, The Bauhaus, Constructive and Objective design during the 1920s and 1930s, Object Photography, Illustrative Design following World War I, the development of Objective Visual Communication after World War II. Each section is followed by numerous illustrations (mostly in black and white). Indeed, perhaps two thirds of the pages of this volume are illustrations.

This book gives a useful overview of this topic.

**3238.** Muir, Florabel. "Ginger Gets Glamor!" *Chicago Daily Tribune* Sept. 24, 1944 1944, sec. E: 1, 11.

This article quotes Natalie Kalmus of Technicolor saying that Ginger Rogers' new movie personality in *Lady in the Dark* (1944) is the result of Technicolor. Kalmus said: "'The judicious application of technicolor, plus makeup, has created the new Ginger Rogers personality,' says Natalie. 'Look at her in "Lady in the Dark" and you'll perceive what I mean. Ginger's first color picture, mind you. **A fine actress and a normal sort of pretty girl with a vivacious personality all of a sudden becomes a great beauty.**

**"There no mystery. The secret is technicolor."** (Natalie Kalmus quoted, 11) [my emphasis]

**3239.** Mulgan, G. J., ed. *Communication and Control: Networks and the New Economies of Communication*. New York: Guilford Press, 1991.

This book deals with "the changing relationship between control and communication and with the organization of the 'economies' of communications, the social structures governing networks, the allocation of the resources needed for communication, and the conditions of access and use."

Mulgan sets forth several ideas concerning "control." "We have become used to the idea that communications systems can carry conversations, films or sounds, but it is their nature as control infrastructures that generally pre-dates their role as media in the modern sense," he writes. Early examples include the postal systems of the Persian, Mongol, Roman, and Chinese empires, and the British empire's cable system, the first modern electrical global network. When new technologies are inserted into such systems, the a world already interconnected grows more complex giving rise to "a permanent crisis of control." As independence is replaced by interdependence and speed replaces distance, it become "much hard to exercise control within a closed system." As new networks are created, they challenge "traditional categories and intellectual structures on many fronts."

Mulgan attempts to explain the dynamics of new networks and to suggest ways in which societies depend on the flow of information and knowledge. Communications technologies have a paradoxical effect. On the one hand they tremendously enhance controls exercised by governments, corporations, voters, and consumers. On the other hand, they create a "new order of chaos and uncontrollability which brings, in turn, a sense that control is unachievable."

Several themes run through this book. One considers the relation between closure and openness. A second group of themes concerns the difficulties economic theory has in explaining values that are circulated in communication networks. Third is the creation of "new economies of communication." A fourth theme concerns economic theory in a world where abundance of information, not scarcity, is a central characteristic. A fifth theme deals with the ways in which communication technologies pose challenges to western civilization's political motifs. Here Mulgan suggests that the new technologies do not totally bypass mediation, allowing unrestricted one-to-one communication, but rather create a world in which "more complex structures of mediation" have emerged.

This work has eleven chapters. Chapter 6, for example, deals with freedom and control of the cultural industries (books, film, music, etc.) and issues involving censorship, security, piracy, and protection of intellectual property.

"Control can be liberating as well as oppressive," the author writes.

**3240.** Muller, Eddie , and Faris, Daniel, eds. *Grindhouse: The Forbidden World of 'Adults Only' Cinema*. New York: St. Martin's Griffin, 1996.

This well illustrated book provides a history of sexually explicit motion pictures during the 1970s. The work mentions camera and video technology and how they altered the adult movie business. The book is organized chronologically with five chapters, each devoted to one decade from the 1930s through the 1970s.

**3241.** Mumford, Lewis, ed. *Technics and Civilization*. 1934. New York: Harcourt, Brace & World, Inc.; A Harbinger Book, 1963.

The first and second drafts of this book were completed in 1930 and 1931 respectively. Mumford noted that while Arnold J. Toynbee used the term "Industrial Revolution" during the 1880s, "and while anthropologists and archaeologists paid due attention to the technical equipment of primitive peoples, sometimes exaggerating the formative effect of tools, the broader influence of technics upon human cultures was hardly touched on."

In *Technics and Civilization*, Mumford attempted to break away from this traditional neglect of technological achievements. His book, he wrote in 1963, tried not only to summarize “for the first time the technical history of the last thousand years of Western civilization,” but to reveal “the constant interplay between the social milieu -- monasticism, capitalism, science, play, luxury, war -- and the most specific achievement of the inventor, the industrialist, and the engineer.”

The first indication of “the new order took place in the general picture of the world: during the first seven centuries of the machine’s existence the categories of time and space underwent an extraordinary change, and no aspect of life was left untouched by this transformation. The application of quantitative methods of thought to the study of nature had its first manifestation in the regular measurement of time; and the new mechanical conception of time arose in part out of the routine of the monastery....”

Mumford maintained that the clock rather than the steam-engine was “the key-machine of the modern industrial age.”

**3242.** Munro, John, ed. *The Romance of Electricity*. London: Religious Tract Society, 1893.

**3243.** ---, ed. *The Story of Electricity*. London: George Newnes, 1903.

**3244.** ---, ed. *A Trip to Venus*. 1897. London; and Westport, CT: Jerrold and Sons; and Hyperion Press, 1976.

**3245.** Munson, Eve Stryker, and Catherine A. Warren. eds., ed. *James Carey: A Critical Reader*. Minneapolis: University of Minnesota Press, 1997.

This anthology of articles by former students of James Carey discusses Carey's research on communication. As John Pauley notes in his Introduction, Carey maintained that “Modern people deploy communication technologies--telegraph, telephone, broadcast signal, coaxial cable, computer network--for ... symbolic purposes .... Such technologies create an idiom with which to discuss the social system. By making possible new forms of connectedness, these media simulate the feel of face-to-face communication.” Among themes treated by these essays are the relationship between communication and the development of communication, and the relation between journalism and democracy.

**3246.** Münsterberg, Hugo, ed. *The Photoplay: A Psychological Study*. New York: D. Appleton and Company, 1916.

Münsterberg, who was born and educated in Germany, studied philosophy, psychology, and medicine, and came to the United States to teach at Harvard at the end of the nineteenth century. He was interested in modern environment’s influence on the psychology of individuals. In this work, he examines how people experience movies subjectively. By 1916, motion pictures had become the most popular form of entertainment not only the United States but in the world, and was “one of the strongest social energies of our time.” (215) The popularity and influence of movies was growing stronger almost daily. He considered motion pictures to be a new art form, not simply an extension of live theater. Films appealed not only to the imagination but also to the intellect, he said. (21) Münsterberg noted that by 1916, the “masses” preferred “to be taught by pictures rather than by words.” (27) Films provided new ways of experiencing the news, gave images of far-off lands, and traced “the life of nature even in forms which no human observation really finds in the outer world.” (26) The movies allowed the actor “to entertain many thousand audiences at the same time,” (29) thus democratizing the theater. The close-up, made possible by the camera, changed the nature of acting by allowing emphasis on small details that were impossible in live theater. (36) The “close-up leaves all stagecraft behind,” Münsterberg said. “Suddenly we see

not Booth himself as he seeks to assassinate the president, but only his hand holding the revolver and the play of his excited fingers filling the whole field of vision." (37) By splicing together pictures from different times and places, by running them backward and forward, the movies altered audiences' relationship to time and space. "Every dream becomes real," he wrote, uncanny ghosts appear from nothing and disappear into nothing, mermaids swim through the waves and little elves climb out of the Easter lilies." (35)

Münsterberg saw in cinema something strikingly different from the live stage. "The use of natural background, the rapid change of scenes, the intertwining of the actions in different scenes, the changes of the rhythms of action, the passing through physically impossible experiences, the linking of disconnected movements, the realization of supernatural effects, the gigantic enlargement of small details: these may be sufficient as characteristic illustrations of the essential trend. They show that the progress of the photoplay did not lead to a more and more perfect photographic reproduction of the theater stage, but lead away from the theater 37/38 altogether." (37-38)

Film had so many new features that it was not merely an extension of the theater but had developed its own "esthetic independence." (38)

In cinema, Münsterberg considered the "cut-back" ("going back to an earlier scene") comparable to the close-up in its significance. "...The case of the cut-back is there quite parallel to the close-up. In the one we recognize the mental act of attending, in the other we must recognize the mental act of remembering. *In both cases the act which in the ordinary theater would go on in our mind alone is here in the photoplay projected into the pictures themselves. It is as if reality has lost its own continuous connection and become shaped by the demands of our soul.* It is as if the outer world itself became molded in accordance with our fleeting turns of attention or with our passing memory ideas." (95) (emphasis in original text) He writes that "In our mind past and future become intertwined with the present. The photoplay obeys the laws of the mind rather than those of the outer world." (97)

"Just as we can follow the reminiscences of the hero, we may share the fancies of his imagination." (100) The photoplay could "not only 'cut back' in 109/110 the service of memories, but it can cut off in the service of suggestion," he wrote. (109-10)

Münsterberg moves on to speculate about the psychological impact of cinema. When we watch movies, he says, "*it is as if reality has lost its own continuous connection and become shaped by the demands of our soul.*" (95) "*The objective world is molded by the interests of the mind. Events which are far distant from one another so that we could not be physically present at all of them at the same time are fusing in our field of vision, just as they are brought together in our own consciousness.*" (106-07) (emphasis in original text) "*The massive outer world has lost its weight, it has been freed from space, time, and causality, and it has been clothed in the forms of our own consciousness,*" he maintained. "*The mind has triumphed over matter and the pictures roll on with the ease of musical tones. It is a superb enjoyment which no other art can furnish us.*" (220) (emphasis in original text)

Münsterberg had little doubt that the movies had "strong social effects." (221) The reactions to what was seen on the screen was "as vivid as realities, because the mind is so completely given up to the moving pictures," he said. "The more vividly the impressions force themselves on the mind, the more easily must they become starting points for imitation and other motor responses. The sight of crime and of vice may force itself on the consciousness with disastrous results." (221) "The fact that millions are daily under the spell of the performances on the screen is established. The high degree of their suggestibility during those hours in the dark house may be taken for granted." (223) He noted that some movie makers even welcomed censorship although he warned against confusing "artistic freedom with moral licentiousness" (222) and argued that federal censorship was at odds with traditional American beliefs in freedom of expression (223). Münsterberg also stressed that films had a great potential for social and moral uplift and he encouraged reformers to emphasize "the tremendous influences for good which may be exerted by the moving pictures." (223) It was "not the dangerous knowledge which must



avoided," he concluded, "but it is the trivializing influence of a steady contact with things which are not worth knowing." (225)

**-SV (May 2006)**

This book, published only a few months before Münsterberg's death in 1916, offers an insightful look at motion pictures (or the "Photoplay") from a noted Harvard psychologist. Münsterberg observes that with motion pictures "For the first time the impression of movement was synthetically produced from different elements." (7) Movies appeal to not only the imagination but to the intellect, he maintains. (21) They should be ranked with newspapers and magazines in their significance for society. He notes that even in 1916 it was possible to record a news event and show it at considerable distance the same day. For example, "the investiture of the Prince of Wales was performed at Carnarvon at four o'clock in the afternoon, the public of London at ten o'clock of the same day saw the ceremony on the screen in a moving picture twelve minutes in length. The distance between the two places is two hundred miles. The film was seven hundred and fifty feet long. It had been developed and printed in a special express train made up of long freight cars transformed into dark rooms and fitted with tanks for developing and washing and with a machine for printing and drying." (23) In the United States there was less interest in such news reels until World War I stimulated in news from the battle fields. (24) In some respects movies have become "the magazine on the screen," Münsterberg writes. (26) **He comments on the popularity of illustrated magazines and says that these publications have "deeply influenced ... much American history in the last two decades" because "the masses of today prefer to be taught by pictures rather than by words."** (27) (my emphasis)

Münsterberg discusses the development of special effects in movies and says that there "is no limit to the trick pictures which the skill 34/35 of the experts invent.... Every dream becomes real, uncanny ghosts appear from nothing and disappear into nothing, mermaids swim through the waves and little elves climb out of the Easter lilies." (34-35) He considers the ability of the camera to show close-ups and to focus attention on aspects of a drama that would be impossible on the live stage. He emphasizes the differences between the photoplay and the live theater. "*The art of the photoplay has developed so many new features of its own, features which have not even any similarity to the technique of the stage that the question arises: is it not really a new art which long since left behind the mere film reproduction of the theater and which ought to be acknowledged in its own esthetic independence?*" (38) (emphasis in original text) Movies are as different from the theater as is the painter's work different from that of the sculptor. (38)

Münsterberg writes about the development of the stereoscope and the ability of motion pictures to give audiences a real sense of depth. (48-49; see also Chapter 3, "Depth and Movement," 43-71) He says that "*Depth and movement alike come to us in the moving picture world, not as hard facts but as a mixture of fact and symbol. They are present and yet they are not in the things. We invest the impressions in them.*" (71) (emphasis in original text)

Moving pictures allow us to overcome time and space, and also to magnify personality, Münsterberg maintains. The close-up, he concludes, "*has objectified in our world of perception our mental act of attention and by it has furnished art with a means which far transcends the power of any theater stage.*" (88) (emphasis in original text) In Chapter 5 (92-111), Münsterberg writes about "Memory and Imagination." The "cut-back" ("going back to an early scene") is comparable in its effect to the close-up, he states. (95) In its ability to go backward and forward in time and to show scenes over a large terrain, the "photoplay alone gives us our chance for ... omnipresence," quite unlike what is possible in the live theater. (104) "*The objective world is molded by the interests of the mind. Events which are far distant from one another so that we could not be physically present at all of them at the same time are fusing in our field of vision as they are 106/107 brought together in our own consciousness.*" (106-07) (emphasis in original text) Münsterberg explains that the "photoplay can not only 'cut back' in 109/110 the service of memories, but it can cut off in the service of suggestion." (109-10) "It is as if the outer world itself became

molded in accordance with our fleeting turns of attention or with our passing memory ideas," he says. (95) The photoplay can show events in reverse and in a way not possible in nature nor on stage. (128) And, there are powerful differences between the photoplay and the theater in depicting distance. In the film, "not more than one sixteenth of a second is needed to carry us from one corner of the globe to the other, from a jubilant setting to a mourning scene. The whole keyboard of the imagination may be used to serve this emotionalizing of nature," he states. (120)

The ability of the camera to focus on facial expression means that too often "emotional expression become exaggerated." (115) Münsterberg does make a questionable assertion about the nature of a film's effect on the audience when he writes: "It is obvious that for this leading group of emotions the relation of the pictures to the feelings of the persons in the play and to the feelings of the spectator is exactly the same." (124)

Münsterberg concludes that movies have become "the most popular entertainment of the country, nay, of the world, and their influence is one of the strongest social energies of our time." (215) He tells "*the human story by overcoming the forms of the outer world, namely, space, time and causality, and by adjusting the events to the forms of the inner world, namely, attention, memory, imagination, and emotion.*" (173) (emphasis in the original text) A few pages later, he reiterates this point when he says that "*The massive outer world has lost its weight, it has been freed from space, time, and causality, and it has been clothed in the forms of our own consciousness. The mind has triumphed over matter and the pictures roll on with the ease of musical tones. It is a superb enjoyment which no other art can furnish us.* [emphasis in original text] No wonder 220/221 that temples for the new goddess are built in every little hamlet." (220-21)

Münsterberg believed that movies had strong effects on their audiences. "The intensity with which the plays take hold of the audience cannot remain without strong social effects," he said. For many people, what they see on the screen has a powerful effect. "The associations become as vivid as realities, because the mind is so completely given up to the moving pictures." (221) This seems especially true for rural audiences. The wrong kind of movies may be a stimulus to imitation and crime. "The more vividly the impressions force themselves on the mind, the more easily must they become starting points for imitation and other motor responses. The sight of crime and of vice may force itself on the consciousness with disastrous results. The normal resistance breaks down and the moral balance, which would have been kept under the habitual stimuli of the narrow routine life, may be lost under the pressure of the realistic suggestions. At the same time the subtle sensitiveness of the young mind may suffer from the rude contrasts between the farces and the passionate romances which follow with benumbing speed in the darkened house. The possibilities of psychical infection and destruction cannot be overlooked." (221-22) Münsterberg goes on to emphasize the influence of movies. "The fact that millions are daily under the spell of the performances on the screen is established. The high degree of their suggestibility during those hours in the dark house may be taken for granted." (223)

Yet Münsterberg was doubtful about the need or effect of federal censorship. He writes that it was questionable that the "new movement toward Federal censorship is in harmony with American ideas on the freedom of public expression." (223) Moving pictures can be a powerful educational force; the danger is from the steady emphasis on trivial matters. "**Not only the news pictures and the scientific demonstrations but also the photoplays can lead young and old to ever new regions of knowledge. The curiosity and the imagination of the spectators will follow gladly. Yet even in the intellectual sphere the dangers must not be overlooked. They are not positive. It is not as in the moral 224/225 sphere where the healthy moral impulse is checked by the sight of crimes which stir up antisocial desires. The danger is not that the pictures open insight into facts which ought not to be known. It is not the dangerous knowledge which must be avoided, but it is the trivializing influence of a steady contact with things which are not worth knowing. The larger part of the film literature of today is certainly harmful in this sense. The intellectual background of most photoplays is insipid....**" (224-25) (my emphasis)

The solution to the problems raised by movies lies in education, or to use a more recent term, media literacy. **"The people still has to learn the great difference between true enjoyment and fleeting pleasure, between real beauty and the mere tickling of the senses,"** he said. (230) (my emphasis) The movie represented something new. "For the first time the psychologist can observe the starting 232/233 of an entirely new esthetic development, a new form of true beauty in the turmoil of a technical age, created by its very technique and yet more than any other art destined to overcome outer nature by thee free and joyful play of the mind," he concluded. (232-33)

--SV (Feb. 2010)

3247. ---. "Psychology and the Market." *McClure's Magazine* 34.1 (1909): 87-93.

Münsterberg discusses how psychology is being applied medicine and law and why it should be applied much more effectively in the whole area of economic activity. In advertising, he says, there has been only "a slight tendency to consult the modern psychologist." (88) He asserts that "every row of posters on the billboards affords plenty of material for studying sins against the spirit of psychology." (88)

Münsterberg urged experimentation to see which advertising worked best. The packaging of goods is important and the color combination used can make a different. "There is no special color combination that is suitable for chocolates and soap and chewing-gum alike, and the same color combination is not even equally fitting for both summer and winter. And still less can the same head of a girl be successfully used to advertise side-combs and patent medicines and ketchup. But his associative factor is equally open to scientific experiment." (89) The packaging, though, is "less important than the quality and construction of the goods themselves." (89)

As an example of how psychology might be applied to the work of business and technology, Münsterberg discusses research that had been done on using the typewriter and its difference from handwriting. "The visible writing of the typewriter is a case in point. He who is not accustomed to typewriting and wants to begin it will naturally prefer the writing with visible letters. He thinks of his ordinary handwriting; he knows how essential it is for him to follow the point of his pen with his eyes. He forgets that in the visible writing the very letter that he is writing is, of course, invisible at that moment, and the touch of the key perfectly produces the complete letter. The real effect is, therefore, that he sees the letters that he is no longer writing. The case is thus fundamentally different from that of handwriting. On the other hand, the amount of attention that is given to looking at the visible words is withdrawn from the only field that is essential -- the keyboard or the copy. The visible machine may appear more attractive to one who does not know, but may be less effective through starting bad and distracting habits. Yet, again, that may have psychological exceptions. In the case of those individuals who are absolutely visualizers, the visible writing may be a help when they are writing, not from a copy, but on dictation or from their own thoughts. In that case the seeing of the preceding letters would help in the organization of the motor impulses needed for pressing the keys for the next syllable. It would, therefore, demand a careful experimental analysis to determine those persons who would profit and those who would suffer by the visibility of the writing. The instinctive feeling can never decide it. (90)

"But this difference of individual disposition plays no less a part with reference to the other qualities of the various types of machines. The double keyboard demands a distribution of attention over a very large field. The psychological laboratory can easily demonstrate that there exist individuals whose attention is concentrated and cannot stretch out much beyond the focus, and others whose attention is wide and moves easily. On the other hand, the shift-key is not only one of the many keys, but demands an entirely different kind of effort, which interrupts the smooth running flow of finger movement. The psychophysical experiment demonstrates how much more slowly and with how much more effort the shift-key movement must be performed. Again, the analysis of the laboratory shows that there are individuals who can easily interrupt their regular movement habits by will impulses of an entirely different kind, but others who lose much of their psychological energy by so sudden a change. For these the breaking in of the shift-key process means an upsetting of the mental adjustment and

therefore a great loss in their effectiveness. Accordingly, the machine that is excellent for the one is undesirable for the other, and the market would fare better if all this were not left to chance. (90)

"Even as to the keyboard, it seems that psy- 90/91 chological principles are involved which demand reference to individual tendencies. For some it is best if the letters that frequently occur together in the language are in near neighborhood on the keyboard; for other minds such an arrangement is the least desirable. These writers mix up the motor impulses that belong to similar and correlated ideas, and they fare better if the intimately associated letters demand a movement in an entirely different direction, with the greatest possible psychological contrast.

"There is hardly any instrument on the market for which a similar analysis of the interplay of mental energies could not be carried out...." (90-91)

**3248.** ---. "The Subconscious -- Part I." *Subconscious Phenomena*. Ed. Münsterberg, Hugo, Theodore Ribot, Pierre Janet, Joseph Jastrow, Bernard Hart, and Morton Prince. Boston: Richard G. Badger, the Gorham Press, 1910. 16-32.

**3249.** Murch, Walter. "The Future: A Digital Cinema of the Mind? Could Be." *New York Times* May 2, 1999 1999, sec. Arts and Leisure: 1, 35.

Those involved with digital movie making saw a transformation of historic proportions. Film editor Walter Murch compared it to the change in painting that occurred during the fifteenth century when oil on canvas superseded an older technique of using pigments on fresco. Traditional movie making was "so heterogeneous, with so many technologies woven together in a complex and expensive fabric, that it is almost by definition impossible for a single person to control," said Murch. "By contrast, digital techniques naturally tend to integrate with each other because of their mathematical commonality; thus they come under easier control by a single person."

**3250.** Murphy, F. A. "Lighting the Movie Studio." *Illustrated World* 27 (1917): 768.

This article notes that at the time there were more than 100 motion picture concerns and more than 5,000 people regularly employed as movie actors. The article discusses the Cooper Hewitt mercury arc lights. An illustration shown the lighting bank that is on wheels and is portable. Actors, though, had to use heavy makeup color to offset the impression created by the greenish hue cast off by the lights. "Half the studios are today equipped with mercury arc lighting apparatus that casts a greenish, sickly hue upon the countenances of the actors. Whereas the motion theater-goer sees a fair damsel of creamy skin and light fluffy hair, happily folded in the arms of a noble, bronzed hero., the camera man, the director and all, in fact, who are taking part in the production see only the pallor of green anemia upon the cheeks of the cooing pair. In fact, no movie heroine is beautiful to her leading man.

"Overhead are great batteries of Cooper Hewitt lights -- strong but cool lights -- scores upon scores of them, and from every wall the overhead batteries are reinforced by other equally formidable. The ideal light is actinic, that is, rich in the green, blue and violet rays. It has not the glare of the ordinary electric light because the light is diffused everywhere, not concentrated, not coming from a point; it comes from an area.

"An elaborate mechanism is required in conjunction with the lights of a motion picture studio. The batteries are suspended from a trolley system so that they may be run back and forth across the huge stage to any position that may be required...." (768)

**3251.** Murphy, Priscilla Coit. "Books Are Dead, Long Live Books." *Rethinking Media Change: The Aesthetics of Transition*. Ed. David Thorburn and Henry Jenkins, eds. Cambridge, MA: MIT Press, 2003. 81-93.

Murphy looks at how some people believed that the advent of sound recording during the late nineteenth century would spell the end of the printed book. Similar concerns emerged during the twentieth century as some feared that radio and television would "steal print media's thunder." (86)

Murphy's essay is one of twenty-two chapters by different authors that attempt to improve our "understanding of emerging communication technologies." This volume, which part of a larger series on new media technologies entitled *Media In Transition*, tries to offer a historical and comparative perspective on it subject in a way that is accessible to a wide audience of humanists, social scientists, and policymakers. The editors of this volume describe the chapters in this work as follows: "Challenging the assumption that new technologies displace older systems with decisive suddenness and have a revolutionary impact on society, the essays in this book see media change as an accretive, graduate process, always a mix of tradition and innovation, in which emerging and established systems interact, shift, and collude with one another.

**3252.** Murphy, Ryan. "Director: Don't Take Instinct the Wrong Way." *Miami Herald* March 22, 1992 1992, sec. I: 11, 51.

One of the most talked-about scenes in the controversial movies *Basic Instinct* (1992), starring Sharon Stone and Michael Douglas, involved Stone uncrossing and crossing her legs in front of police during an interrogation. Stone reportedly expressed surprise that the camera would zoom in for a revealing shot. Paul Verhoeven, the movie's director, set the record straight in an interview in the *Miami Herald*. "Now wait just a moment!" he said. "She says she didn't know?! She knew I was going to do that. Absolutely! She gave me her panties as a present before I shot the scene! She's just upset because it is more clear and less dark than she thought."

**3253.** Murray, Janet, ed. *Hamlet on the Holodeck: The Future of Narrative in Cyberspace*. New York: Free Press, 1997.

The author began work as a systems programmer for IBM in the late 1960s, then went to Harvard to study English literature, especially the Victorian era, and then began teaching at MIT in 1971. She became interested in computers again during the early 1980s. "I had left computing in the age of punch cards and came back to it in the age of video display terminals and microcomputers," she writes. She has also worked with foreign language teachers, in a Shakespeare archives, and on a film art digital textbook. She concludes that the computer offers "a thrilling extension of human powers," because it gives "us greater control over different kinds of information," inviting "us to tackle more complex tasks and to ask new kinds of questions." Her book, she says, "is an attempt to imagine a future digital medium, shaped by the hacker's spirit and the enduring power of the imagination and worthy of the rapture our children are bringing to it."

One particularly interesting section of this book is entitled "Alien Kisses." Murray presents various visions of different writers of the possibilities and problems presented by new media that tell stories by engaging multiple sensations (virtual reality). She discusses the worlds created by such television series as *Star Trek* and *Tek War*, and by such writers as Aldous Huxley's *Brave New World* (1932), Ray Bradbury's *Fahrenheit 451* (1953), William Gibson's *Neuromancer* (1983).

"For Huxley and Bradbury, the more persuasive the medium, the more dangerous it is. As soon as we open ourselves to these illusory environments that are 'as real as the world' or even 'more real than reality,' we surrender our reason and join with the undifferentiated masses, slavishly wiring ourselves into the stimulation machine at the cost of our very humanity. In this dystopian view, the new entertainment technologies are a means of stripping away the language and culture that give life meaning and of reducing us to a state of abject bestiality...." In Bradbury's work, "books are praised as a better representational technology by virtue of their limitations; their meager sensory input makes their illusions easier to resist. 'You can shut them and say, "Hold on a moment'." But with the new multisensory media, the populace is overpowered."

Murray is aware that this new medium has dual (or multiple) possibilities. One line of thinking (which she reflects) is essentially positive. Another line, however, “offers an opposing image of a sensation-based storytelling medium that is intrinsically degrading, fragmenting, and destructive of meaning, a medium whose success implies the death of the great traditions of humanism, or even a fundamental shift in human nature itself....”

Murray concludes that the “computer is chameleonic. It can be seen as a theater, a town hall, an unraveling book, an animated wonderland, a sports arena, and even a potential life form. But it is first and foremost a representational medium, a means for modeling the world that adds its own potent properties to the traditional media it has assimilated so quickly. As the most powerful representational medium yet invented, it should be put to the highest tasks of society. Whether or not we will one day be rewarded with the arrival of the cyberbard, we should hasten to place this new compositional tool as firmly as possible in the hands of the storytellers.”

**3254.** Musselman, Barbara. "Reaching the Rank-and-File: An Analysis of the Use of a Local Union Survey." *Labor Studies Journal* 2.2 (1977): 132-38.

Musselman offers a case study of a local union that used public opinion polling to find out what union members thought about contract negotiations, the company and the union itself. Musselman documented the survey of more than 750 workers and how union leaders used the information to shape negotiating strategy. The survey helped the leadership prepare for negotiations and prompted some internal changes. Musselman noted that interest in the survey helped produce better attendance at union meetings, lead to the creation of a union newspaper to improve communication among members and enabled leaders to better understand rank-and-file members. “The efforts of this union to bridge the communication gap by eliciting the opinions of members is a sound idea.”

--Phil Glende

**3255.** Musser, Charles, ed. *The Emergence of Cinema: The American Screen to 1907*. New York: Charles Scribner's Sons, 1990.

Musser examines cinema's first twelve years, from 1895 to late 1907. "Here, *cinema* refers to projected motion pictures and their sound accompaniment, but two closely related developments must also be considered," he says. "First, there is the history of *screen practice* -- projected images and their audio complement -- which dates back to the seventeenth century and includes the magic lantern, a precursor of the modern slide projector. As the title of this book suggests, cinema was neither 'born' nor a 'new art form': it emerged out of, even as it soon dominated, screen practice. For this reason, the first chapter briefly traces the history of earlier projected images as they originated in Europe and subsequently developed within the United States. Second, this volume is concerned with the history of *motion pictures*, which includes not only cinema but forms of exhibition that did not involve projection. Of these exhibition formats, individualized or peephole viewing was the most important. The history of commercial motion pictures in fact began in 1894 with Edison's peephole kinoscope, while the mutoscope, a peephole flip-card device, was an important presence during the late 1890s and early 1900s. The cinema, the screen, motion pictures -- these involve distinct though overlapping practices."

The author notes that there has often been a concern about the deceptive potential of images. "Indeed, the potential for deception remained an underlying concern of early cinema, which enjoyed an even greater level of technical illusionism," he writes (19) in discussing Kircher's demystification of the projected image in 17th century.

Musser, drawing on Gordon Hendricks' book *The Kinoscope*, notes an important development in film's ability to portray history. Musser discusses early historical films (1894-95) and the use of stop action to depict beheading of Mary, Queen of Scots. "This stop-motion substitution, along with the depiction of historical subject matter, were significant innovations," he writes. (87; also *ibid.*, 86-7)

Musser says that "it was undoubtedly scenes of foreign lands that provided the cinématographe with its chief attraction for American audiences." (145)

This book is Volume 1 in Scribner's *History of the American Cinema Series*, Charles Harpole, editor. It is the culmination of 12 years of research and writing by the author. It is the first volume of a multi-volume *History of American Cinema Series* (Charles Harpole, editor), published by Scribner's. These works attempt to consider the interaction of technology, economic and social conditions, and aesthetics and style. The text of Musser's book runs 495 pages, and the notes, bibliography, and index consume another 100-plus pages. This book is grounded in substantial research in primary collections including material at the Federal Archive and Record Centers in Bayonne, NJ, Chicago, and Philadelphia, as well as several other archival holdings.

**3256.** ---. "Rethinking Early Cinema: Cinema of Attractions and Narrativity." *Yale Journal of Criticism* 7.2 (1994): 203-32.

This interesting article discusses the ways in which people early in the twentieth century experience motion pictures. Musser takes exception to Tom Gunning's article in this same issue, "The Whole Town's Gawking: Early Cinema and the Visual Experience of Modernity." Musser writes that "it is when he claims both that cinema of attractions characterizes all of pre-1903 cinema and continues to be a dominant feature of the post-1903, that I find myself in sharp disagreement." This technology brought a new way of seeing. Musser is the author of *The Emergence of Cinema* (1990), the first volume in Scribner's *History of the American Cinema* series.

**3257.** ---. "The Travel Genre in 1903-04: Moving Towards Fictional Narrative." *Early Cinema: Space, Frame, Narrative*. Ed. Thomas Elsaesser, ed. [London]: BFI Publishing, 1990. 123-32.

**3258.** Musser, Charles (in collaboration with Carol Nelson), ed. *High-Class Moving Pictures: Lyman H. Howe and the Forgotten Era of Traveling Exhibition, 1880-1920*. Princeton, NJ: Princeton University Press, 1991.

Lyman H. Howe was one of many "traveling showmen who brought urban-based entertainments to the American heartland" during the late-nineteenth and early twentieth centuries. "He was part of a way of life soon undermined by mass entertainment -- first the storefront motion picture houses or nickelodeons, and then the movie palaces with their balanced programs. Touring a miniature coal breaker, he entered the world of show business in 1883, exactly fifty years after Barnum and thirty years before [Adolph] Zukor. He gave phonograph concerts during the 1890s and added motion pictures to his programs in 1896. His last road shows ended in 1919, shortly after the end of World War I. In his heyday he toured new, technologically based entertainments with important prerecorded elements. Howe flourished in one era, when performers journeyed from town to town almost exclusively by railroad; he grew old in another, when an evening's fun could be shipped in a film can."

**3259.** Musson, Bennet and Robert Grau. "Fortunes in Films: The Romance of Moving Pictures." *McClure's Magazine* XL.1 (1912): 65-76.

This article begins by discussing the prevalence of moving pictures in 1912: at least 20,000 places show movies, a half million dollars a day are spent on them; almost 300,000 people a day seen motion pictures in New York City alone. It then attempts to assess the historical importance of the motion picture: "As a force for the entertainment and enlightenment of the masses, the moving-picture machine probably finds its closest parallel in the printing-press." (65) The article then gives a brief history of the motion pictures up to 1912. In the beginning, moving pictures attracted crowds "not because it was artistic or entertaining in itself, but imply because it moved." (67) It discusses early censorship of films beginning in Chicago (70), and the "revival of the art of pantomime" (73-74) and not that "the actors moved rapidly, and conveyed their ideas by wild gesticulations; instead of facial expression, they indulged in facial contortion." (73) In recent year a "new kind of stock company" (74) emerged

and "real actors when into moving pictures." (74) In less than a decade, "the cinematograph had thus ascended from the noisome little 'store show' to the big Broadway houses." (75)

The article concludes that moving pictures offer entertainment as "inspiring and beautiful" as ever created and that "as a moral influence," the movies "are immeasurably superior to the so-called 'musical comedy,'" (76) even if films are often too sensational, violent, and focused on "the inevitable domestic triangle." (76)

**3260.** Myers, Harold. "Valenti Urges Soviets to Buy More U. S. Pix, Widen Audience." *Variety* 327 (1987): 3, 23.

In 1987 and 1988, Valenti negotiated an agreement with USSR film minister Alexander Kamshalov that gave American movies greater access to the Soviet market.

**3261.** Myers, Nat C. "The Story of 8mm Cartridges." *American Cinematographer* 50.12 (1969): 1178-79, 1225-27.

This account explains the development of the 8mm cartridge which helped to make cameras more portable. "Within two years," this article predicts, "the number of educational sound film titles available in compatible Super 8 mm cartridges will equal or exceed the number of educational titles now available in 16mm sound film format."

**3262.** Nason, Richard. "Johnston Backs Film Code Group: Says Review Board Did Not Reverse West Coast Unit on 'Happy Anniversary'." *New York Times* Nov. 7, 1959 1959: 27.

In June, 1957, Eric Johnston announced that he would double the size of the Appeals Board, that heard challenged to the Production Code Administration, by appointing an equal number of members who were producers and exhibitors who were not MPAA members. John Ford and William Goetz were among the new appointees. In November, 1959, the new Appeals Board overturned its first PCA decision. The appeal involved a movie, *Happy Anniversary* (UA, 1959), that starred David Niven Mitzi Gaynor, and treated pre-marital sex. United Artist had made it clear beforehand that it would release the picture with or without the PCA's approval. Shurlock denied the seal because he felt the film violated the Code's provisions on the sanctity of marriage. The Appeals Board overruled Shurlock and agreed to a compromise that added "morally compensating" dialogue. Niven is heard to say that the pre-marital liaison was "wrong." This article says that because Niven was in Brazil, the added dialogue was dubbed in by another actor, not by Niven.

**3263.** ---. "Movie in Trouble with Code Group: 'Suddenly Last Summer' Reportedly Turned Down by Production Unit." *New York Times* Nov. 5 1959 1959: 44.

This article suggests that Geoffrey Shurlock and the PCA had denied a PCA seal to the movie *Suddenly, Last Summer* because of "cannibalism among other forms of degeneracy."

**3264.** ---. "Movie's Dubbed Line Reveals Remorse About Waywardness." *New York Times* Nov. 10, 1959 1959.

In June, 1957, Eric Johnston announced that he would double the size of the Appeals Board, that heard challenged to the Production Code Administration, by appointing an equal number of members who were producers and exhibitors who were not MPAA members. John Ford and William Goetz were among the new appointees. In November, 1959, the new Appeals Board overturned its first PCA decision. The appeal involved a movie, *Happy Anniversary* (UA, 1959), that starred David Niven Mitzi Gaynor, and treated pre-marital sex. United Artist had made it clear beforehand that it would release the picture with or without the PCA's approval. Shurlock denied the seal because he felt the film violated the Code's provisions on the sanctity of marriage. The Appeals Board overruled Shurlock and agreed to a compromise that added "morally compensating" dialogue. Niven is heard to say that the pre-marital liaison was "wrong."

**3265.** Nasri, William Z., ed. *Crisis in Copyright*. New York and Basel: Marcel Dekker, Inc., 1976.

This book deals with the impact of the information "explosion" on intellectual property and copyright. It considers the impact of new duplicating technologies on copyright but at a time before digitization had made an



impact on American society and law. Among the new technologies that strained copyright law was the photocopier. This work attempts to cover copyright law, revisions of that law then under consideration, and the economics of publishing in a manner understandable to the layman. The book's eight chapters, Bibliography, and Index run 174 pages.

**3266.** Nassau, Kurt, ed., ed. *Color for Science, Art and Technology*. Amsterdam: Elsevier, 1998.

This book contains several essays about the nature of color. Section I, entitled "The Science of Color," has four essays. Section II, "Color in Art, Culture and Life," has six chapters. Section III, "Colorants, the Preservation and the Reproduction of Color," also as six essays.

**3267.** Natanson, Nicholas, ed. *The Black Image in the New Deal: The Politics of FSA Photography*. Knoxville: University of Tennessee Press, 1992.

Natanson investigates the representation of African American culture by Farm Security Administration photographers during the New Deal era and analyzes how the print media used images of black Americans. Natanson asserts that Roy Stryker and the photographers dispensed with a politically safe agenda regarding black representation and addressed the broader social and cultural issues involving black Depression culture. Yet he notes that it was still the white image that dominated the Historical Section's file, and consequently, the print media. Citing examples of multiple print mediums in which the black image did or did not appear, Natanson contends that not only did editors use selective captioning to reconstruct the meaning of the black image, they often omitted blacks in their publications by pre-selecting photographs or completely cropping them out of the frame. Overall, he finds a multitude of evidence in which editors intentionally distorted the meaning of the black image or excluded them from print. Moreover, Natanson points out that editors who drew on the FSA's photographic file often overlooked black subjects in favor of white, thus reinforcing negative stereotypes and influencing public perceptions about rural black America.

#### **-Michele Kroll**

**3268.** National Association of Theatre Owners, Inc. "Directors Approve Voluntary Classification at Scottsdale Meeting." *Newsletter* 3.6 (1968): 1-2.

The National Association of Theater Owners (NATO) played an important role in the creation of the motion picture rating system. Members of the National Association of Theater Owners (NATO), the country's largest exhibitor organization, saw a voluntary rating system as a way to prevent government regulation movie entertainment. After consulting with the Motion Picture Association of America's production companies and with NATO president Julian Rifkin, Jack Valenti proposed a rating system in May, 1968, and on November 1 the industry adopted it. The article reports on NATO leaders approval of the plan.

**3269.** National Research Council, et al., ed. *LC21: A Digital Strategy for the Library of Congress*. Washington, D.C.: National Academy Press, 2000.

This report offers an excellent -- a disturbing -- report on the major changes brought to libraries and archives by digital media. "No stereotype of libraries as quiet, uneventful places could survive in the 1990s. Whatever stability and predictability libraries once had as 'ordered storehouses of the treasures of the printed word were shattered by the digital revolution. The intellectual function of libraries-to acquire, arrange, and make accessible the creative work of humankind-is being transformed by the explosion in the production and dissemination of information in digital form, especially over global networks."

Following an Executive Summary, this work has eight chapters. Chapter 1, "Digital Revolution, Library Revolution," discusses the challenges posed by electronic media. Chapter 2 is a history of the Library of Congress

from "Jefferson to the Twenty-First Century." Chapter 3 discusses "Building Digital Collections," and chapter 4 has important things to say about "Preserving a Digital Heritage." Chapter 5 is "Organizing Intellectual Access to Digital Information: From Cataloging to Metadata." Chapter 6 deals with "The Library of Congress and the World Beyond Its Walls." Chapter 7 covers "Management Issues," and chapter 8 is about "Information Technology Infrastructure." This work also has an excellent bibliography on the themes treated in this work.

**3270.** Ndaliansis, Angela. "Architectures of the Senses: Neo-Baroque Entertainment Spectacles." *Rethinking Media Change: The Aesthetics of Transition*. Ed. David Thorburn and Henry Jenkins, eds. Cambridge, MA: MIT Press, 2003. 355-73.

The author writes: "In the last two decades entertainment media and our leisure spaces have undergone dramatic transformations. The movement that describes these changes is not concerned with the traversal of boundaries -- a traversal that shares a concern with the spectacular possibilities of entertainment forms. Effects such as the water display at the Bellagio, the animatronic Fall of Atlantis at Caesar's [in Las Vegas, NV], and the interior storm in the Desert Passage are constructed by effects crews that traditionally belonged to the realm of cinema. In the film *The Matrix*, film technology combines with computer technology in order to construct the highly kinetic effects that were integral to the film's success. The Jurassic Park films, Terminator films and the Spiderman comic books find new media environments in the theme park attractions Terminator 2: 3-D Battle Across Time, and The Amazing Adventures of Spiderman (all three at Universal Studios, Los Angeles and Orlando). Computer and console games like the Tomb Raider and Final Fantasy series cross their game borders by incorporating film styles, genres, and human-like forms into their digital spaces. In turn, these games are reborn as cinematic spectacles. Furthermore, these potent visual entertainment forms invade our cultural spaces, shaping and informing the structures of our cinema complexes, shopping malls, casino complexes, and museum and gallery spaces. We are living in a time when our entertainment spectacles insert themselves into our urban spaces in spatially invasive ways." (356)

Ndaliansis's essay is one of twenty-two chapters by different authors that attempt to improve our "understanding of emerging communication technologies." This volume, which is part of a larger series on new media technologies entitled *Media In Transition*, tries to offer a historical and comparative perspective on its subject in a way that is accessible to a wide audience of humanists, social scientists, and policymakers. The editors of this volume describe the chapters in this work as follows: "Challenging the assumption that new technologies displace older systems with decisive suddenness and have a revolutionary impact on society, the essays in this book see media change as an accretive, gradual process, always a mix of tradition and innovation, in which emerging and established systems interact, shift, and collide with one another."

**3271.** Neale, Steve, ed. *Cinema and Technology: Image, Sound, Colour*. Bloomington, IN: Indiana University Press, 1985.

This short book (170 pages), written from secondary sources, examines three aspects of moviemaking: photography and film, sound recording, and the use of color. Neale observes that during the 1940s and 1950s several factors limited the number of feature-length motion pictures. They included Technicolor's near monopoly of color film which required a special camera and use of its processing services, the high cost of using color, and the fact that there were only limited markets for color films. Circumstances began to change during the late 1940s. In 1947, the U. S. Justice Department filed an anti-trust suit against Technicolor and two years later Eastman Kodak began marketing a single strip color negative and began printing film stock, thus opening up new commercial coloring processes. Not until the 1960s, though, when television began to convert to color, did color movies become almost universal.

Neale devotes space to "Colour and the Female Image," and observes that color film changed the manner in which beauty was portrayed and defined.

Neale attempts to set his work apart from earlier histories of cinema technology such as James Limbacher's *Four Aspects of Film* (1969). Limbacher, Neale maintains, treated "technology as a self-contained sphere with a self-contained history" in which "one technological event is preceded or followed by another, in simple chronological sequence." Neale also attempts to separate himself from such theorists as André Bazin, Siegfried Kracauer, and Pier Paolo Pasolini, who began with the "premise that the sounds and images comprising films are linked ontologically to the objects that the microphone and camera record," and that "films themselves are inherently realist and that their language is the language of reality." Neale writes that he tried "to develop a counter-approach, one in which a series of technological events and innovations are located within a variety of contexts – aesthetic, ideological and economic as well as scientific and technical. Each context, each set of factors are as important as the others. Technology in the cinema is reducible to none of these factors singly. It is instead the complex product of all of them. The one factor – or rather the one institution – that binds these other other [sic] factors together is the film industry. It is within the context provided by the industry and its practices at any one point in time that the precise articulation of these other factors takes place."

--SV

Neale believes that technology does not exist in a vacuum, but rather works hand-in-hand with aesthetics, psychology, ideology and economics to create film content. Each of these elements interweaves with the others in a complex manner, "each conditioning, but not fully explaining or determining the others." Each is as important as the other. The book relies mostly upon secondary sources.

--Gordon Jackson

**3272.** Neavill, Gordon B. "Electronic Publishing, Libraries, and the Survival of Information." *Library Resources and Technical Services* 28.1 (1984): 76-89.

This piece is an intelligent reflection on the problems of preserving electronic information. "The computer makes possible a fundamental change in the way recorded information is disseminated," Neavill says. "For the first time in human history, it is possible to disseminate written messages to a catered audience without reproducing the messages in multiple copies and distributing the copies across geographical space.

Electronic data stored in computers have important advantages. "One advantage is intellectual. Whereas print-based systems freeze data in a particular configuration, computer-based systems enhance the malleability of recorded information. Data stored in a computer memory can be updated, corrected, rearranged, or otherwise altered practically at will, and new data are easily interpolated into existing data. Users of such systems can manipulate and interact with recorded data, arranging the data to suit their individual needs. These features give computer-based, electronic information systems powerful capabilities that print-based systems can never hope to match."

Yet, the author explains, "nothing inherent in the technology of computer-based electronic systems ensures that information in the system will survive." Much more work is needed to design systems that will ensure the *long-term* survivability of electronic records. "In an electronic environment, paying conscious attention to the survival of recorded information will be an urgent necessity. With this goes a renewed emphasis on the library's role as a social institution." If we regard libraries as merely "social agencies" that supply the immediate needs of their users, if other agencies come into existence that supply information better, then libraries could very well wither away. Commercial vendors that distribute information in the marketplace are unlikely "to share the library's institutional commitment to the survival of information."

Neavill see three kinds of information in peril. 1) Scientific and scholarly research that has no or only slight market value might be eliminated from the system. 2) "Nonscholarly writings that have served the primary

purpose for which they were created and are no longer in demand would in all probability be purged, precluding their later use by scholars for secondary purposes." 3) The continuous "updating of electronic reference works could mean the loss of noncurrent information." The author warns that unless such problems are addressed, "the tradition of cumulative scholarship could be undermined, and the continual updating of information could mean an ongoing obliteration of the past."

**3273.** Negrine, Ralph, ed., ed. *Satellite Broadcasting: The Politics and Implications of the New Media*. London and New York: Routledge, 1988.

Negrine's introduction about problems of broadcasting across national borders is informative. See also Heather E. Hudson's chapter on satellite broadcasting in the United States. This interesting book that covers the connection between cable and satellite broadcasting. Chapters deal with Europe, the Nordic countries, West Germany, UK, France, Australia, Canada, and Japan, in addition to the United States.

**3274.** Negroponte, Nicholas, ed. *Being Digital*. New York: Alfred A. Knopf, 1995.

This book provides the history of events leading to the "digital revolution," although it is not intended to be historical research and lacks many details. The work is divided into three parts. The first describes how digital technology works and some of the ramifications of moving a society from "atombased" to "bitbased." The second concerns human-computer interface and provides reasons for why some people find computers so difficult to use for many people. The final section concerns the future of digital media as Negroponte sees it.

--Mark Tremayne

**3275.** *Film Before Film*. 1989, 1989.

This work is a video recording, produced by Kino International Corp.

**3276.** Nelson, Carl E., ed. *Microfilm Technology: Engineering and Related Fields*. New York: McGraw-Hill Book Company, 1965.

This book gives insight into how microfilm was viewed in 1965. "It is not difficult to let one's imagination foresee the time when a simple, compact microfilm reader may be as essential a household appliance as a can opener; when the student may study from a small portable reader and be able to carry with him a whole library of microfilm; when the publications field, the whole field of education, and information distribution systems will employ microfilm as a basic medium..." The three-page Introduction gives a brief history of microfilm. The remainder of the book deals with the scientific and engineering aspects of microfilming.

**3277.** Nerone, John, ed. *Violence Against the Press: Policing the Public Sphere in U. S. History*. New York: Oxford University Press, 1994.

Nerone considers anti-press violence to be an integral part of freedom of expression. It is common and continues to exist. He further claims the protestors are not on the fringe but their beliefs reflect a mainstream attitude, and finally, the press should have freedom but not without virtue. "I hope to show that violent acts are systematic rather than episodic, responses to recurring crises in an evolving system of public expression."

Against the press is an informal way of keeping order by preventing battles of rhetoric from becoming conflict. Nerone identifies "four basic patterns: violence among individuals, violence against ideas, violence against groups, and violence against an institution."

Nerone is particularly interested in violence against newspapers. As a medium, the newspaper is a structure that produce and consumes texts, meanings and audiences but this structure is not a network of relationships. "At root, the word medium refers to something in the middle, an intermediary between or among

things.... In modern usage, a medium is a structure of connections between and among newsmakers, journalists, advertisers, civic organizations, readers, voters, shoppers, and so forth."

--Amanda Novak

**3278.** Network, Media Awareness. "Media and Internet Education Resources". May 10, 2010. <<http://www.media-awareness.ca/> (accessed May 10, 2010)>.

This website is devoted to parents and teachers, offer "resources and support for everyone interested in media and information literacy for young people." Pages are devoted to news, research, media issues, educational games, and more.

**3279.** Neuman, W. Russell, Lee McKnight, and Richard Jay Solomon, ed. *The Gordian Knot : Political Gridlock on the Information Highway*. Cambridge, MA: MIT Press, 1997.

The focus of attention here is media regulation and how it slowed the process of media convergence in the United States, and policy advice from the authors for the future of the "Information Highway." The authors sketch of history of what is now the Internet and point to user benefits delayed by misdirected regulation. In addition, the efforts of many businesses to achieve and maintain market dominance have also worked against the potential of the new media. The authors called for deregulation of media companies and more vigorous enforcement of antitrust laws.

--Mark Tremayne

**3280.** Neupert, Richard. "Technicolor and Hollywood: Exercising Color Restraint." *Post Script* 10.1 (1989): 21-29.

In this article, Richard Neupert draws heavily on Natalie Kalmus's article, "Color Consciousness," that appeared in the *Journal of the Society of Motion Picture Engineers* (Aug. 1935). Natalie Kalmus headed Technicolor's Color Advisory Service which strongly influenced studios used color during the 1930s and 1940s. Kalmus believed that color should reflect the patterns used in nature and that strong, vivid colors detracted from movie's story and could have "unnatural and disastrous results." (Kalmus quoted, 22) Kalmus insisted that Technicolor movies be put through a five-stage process. 1) The script was read and an appropriate color scheme for the story was chosen. 2) A budget and schedule was agreed upon with the producers. 3) Meetings were held with the people responsible for costumes and interiors to design the color to be worn by the actors. 4 and 5) Kalmus and her associates met with the studio's Art and Props department to insure that the color schemes would be coordinated for every shot and scene filmed. (23) A color chart for every aspect of the film was made. (25) Kalmus believed, perhaps simplistically, that there were natural laws that should be followed in using colors and that various colors had definite emotional connotations (e.g., "blue is suggestive of coolness 24/25 and truth ...," purple symbolized royalty and vanity, while gold and some yellows "symbolize wisdom, light, fruition, harvest .... but yellow also symbolizes deceit, jealousy, inconsistency in its darker shades." (Kalmus quoted, 25) Red suggested blood, danger, and passion. Kalmus believed that black and white pictures were boring. "The complete absence of color is unnatural. The mind strives to supply the missing chromatic sensations," she said. "The monotony of black, gray, and white ... is an acknowledged fact." (Kalmus quoted, 24) But "superabundant" color shocked viewers. "A super-abundance of colour is unnatural, and has a most unpleasant effect not only upon the eye itself, but upon the mind as well," she claimed. (Kalmus quoted, 24)

"In the end," the author says, "Kalmus proposed a system for color that tried to parallel the system for music in the classical fiction film: there were basic rules of harmony and motivation behind the 'score' of each scene, yet the actual selection and combination always allowed for an infinite number of 'variations on a theme.'" (28)

If Kalmus's ideas about using color were based on "a naive theory of psychology and cognition," (26 Neupert writes, they also helped Technicolor to "maintain a profitable foothold within the industry...." (28)

See also Natalie Kalmus's article "Color Consciousness."

**3281.** Neustadt, Richard M. "Electronic Politics." *The Information Technology Revolution*. Ed. Tom Forester, ed. and intro. Cambridge, MA: MIT Press, 1985. 561-68.

Neustadt, who advised President Jimmy Carter, offers an account of campaign with computers, noting that this technology can be used for good or bad purposes. This piece first appeared in Howard F. Didsbury, ed., *Communications and the Future* (Bethesda, MD: World Future Society, 1982).

**3282.** Newhall, Beaumont, ed. *Focus: Memoirs of a Life in Photography*. Boston: Little, Brown and Company (A Bulfinch Press Book), 1993.

These are the memoirs of one of the leading historians of photography, Beaumont Newhall. They cover his life from his birth in 1908 until late in his life (he died in 1993). Included are reminiscences of Ansel Adams and Newhall's experiences in World War II.

**3283.** ---, ed. *The History of Photography from 1839 to the Present*. London: Secker & Warburg, 1982.

This history of photography, by one of the pioneer historians in this field, gives an overview of major developments. It covers different styles of photography -- pictorial, documentary, avant-garde, photojournalism -- and it also offers a good introduction to important technological developments.

**3284.** ---, ed. *Photography: A Short Critical History*. New York: Museum of Modern Art, 1937.

The first 90 pages of this history of photography cover major developments including news photography, color photography, scientific photography, and motion pictures. Page 97-189 are black-and-white photographs, many of excellent quality. Newhall also provides a Biographical Index (191-216) which gives biographical sketches of major photographers. There is a brief, four-page annotated bibliography on photography.

**3285.** News, Bloomberg Business. "Broadcasters Give Clinton Ratings Plan TV Rating System." *Omaha World-Herald* March 1, 1996 1996, sec. News.

This article concerns efforts to have the television industry adopt a rating system for its programs.

**3286.** Nichols, A. J. "An Overview of Microprocessor Applications." *The Microelectronics Revolution: The Complete Guide to the New Technology and Its Impact on Society*. Ed. Tom Forester, ed. and intro. Oxford, Eng.; and Cambridge, MA: Basil Blackwell Publisher; and MIT Press, 1980. 125-29.

At the time this short piece appeared, the author was with Intel. He concisely summarizes the advantages of using microprocessors in products and predicts trends in their future applications. This piece originally appeared in *Proceedings of the IEEE (Institute of Electrical and Electronic Engineers)* (June 1976).

**3287.** Nichols, Mike. "Save My Seat." *New Yorker* 37 (1961): 57.

Nichols offers a satirical review of several foreign films opening in the United States. These films included Dominic Fabiani's *The Occurrence*, Penuche Marchesi's *Carlo and His Brothers*, and Carissimo De Vita's *Mother and Daughter*.

**3288.** Nichols, Peter M. "Home Video." *New York Times* Dec. 3, 1992 1992, sec. C: C20.

This article deals with Blockbuster's decision not to rent Woody Allen's *Shadows and Fog* (1992) and another Orion release *Article 99* (1992) because Orion had made a deal to set its movie *Dances With Wolves* (1990) only to McDonald's restaurants and not to other video rental stores, including Blockbuster.

**3289.** Nielsen, Michael. "Toward a Workers' History of the U.S. Film Industry." *The Critical Communications Review, Vol. 1: Labor, the Working Class, and the Media*. Ed. Vincent Mosco and Janet Wasko, eds. Norwood, NJ: Ablex Publishing, 1983. 47-83.

Nielsen asserts that the history of unionism in the film industry has been largely ignored by scholars more interested famous individuals, corporate organization and film as art. Nielsen traced the history of unionism from the earliest days of silent film production and noted how unions changed with each major technological or organizational development. He noted, for example, that the International Association of Theatrical and Stage Employees, which was a major labor body throughout the history of the industry, evolved from Eastern protective associations originally created for touring company stagehands. By 1926, the IA and four other major unions, IBEW, the Carpenters, the Painters, and the Musicians reached an agreement with studios granting recognition to the unions. Nielsen noted that the introduction of sound temporarily depressed the need for extras, because sound recording techniques required production on a much smaller scale than used in silent films. Later, extras were selected for their specialized skills, such as singing, ethnic dialects and sound effects. Nielsen detailed the decline of the film industry with the introduction of television. Studio employment dropped from 24,000 to 10,000. But live television required large crews of trained stagehands, property workers, grips, gaffers and other specialists from the film industry. Nielsen concludes with a brief discussion of the importance of videotape in the future of unionism in the television and film industries.

--Phil Glende

**3290.** Nikutta, Randolph. "Artificial Intelligence and the Automated Tactical Battlefield." *Arms and Artificial Intelligence: Weapon and Arms Control Applications of Advanced Computing*. New York: Oxford University Press, 1987. 100-34.

This paper grew out of a 1986 workshop sponsored by the Stockholm International Peace Research Institute. The abstract for this piece reads: "Many new developments in military technology are signalling increasing automation of tactical warfare, and artificial intelligence is becoming an important element in a number of planned weapon systems. A detailed analysis is given of the implications of these trends for decision-making, command and control, and crisis stability in the context of new war-fighting doctrines in Europe."

**3291.** Niles, Jack. "Teleworking from Home." *The Information Technology Revolution*. Ed. Tom Forester, ed. and intro. Cambridge, MA: MIT Press, 1985. 202-08.

This piece first appeared in *Technology Review* (April 1982). The author speculates that home computers might soon make long-distance commutes to the office obsolete. He sets out the advantages and disadvantages of telecommuting for employers and workers. The use of home computers is likely to increase and to have major effects on labor unions, businesses, transport systems, and the landscape. At the time of this piece, the author was with the Centre for Futures Research at the University of Southern California.

**3292.** Nizer, Louis, ed. *Reflections without Mirrors: An Autobiography of the Mind*. Garden City, N.Y.: Doubleday & Company, Inc., 1978.

This autobiography is by the man who was at one time chief counsel to the Motion Picture Association of America. He devotes a chapter in this work to "Pornography -- Obscenity" ( 356-89). He discusses the *Roth* case in 1957, the *Miller* case in 1973, as well as such movies as *Last Tango in Paris* (1972) and *Carnal Knowledge* (1971). Nizer believed that "to have a private censorship board cut into the flesh of a book or picture was an atrocity." He and Jack Valenti concluded "that self-restraint by our own companies was necessary; or censorship boards, goaded by religious organizations, would multiply like viruses in a conducive environment." The U. S. Supreme Court's "exclusion of hard-core pornography from constitutional protection," he said, though, was "a reasonable limitation in the interest of a healthier social structure."

**3293.** ---. "The Right of Privacy: A Half Century's Developments." *Michigan Law Review* 39.4 (1941): 526-60.

This article provides a good account of issues involving privacy up to 1941, the year the United States enter World War II. Nizer says that concerns about "right of privacy did not grow insistent until the age of great industrial expansion, when miraculous advances in transportation and communication threatened to annihilate time and space, when the press was going through the growing pains of 'yellow journalism,' when Business first became Big." (526)

Nizer says that "although the right of privacy is of recent origin, its roots go back into the ancient principles of the common law." (527) He devotes several pages to explaining how the courts have ruled on this issue (529-39).

During the late 19th and first half of the 20th centuries, the news was often seen as invading people's privacy. (541-42). Magazine photographs and pictures in newspaper raised concerns (542-43) as did books (543-44). By 1941, the "growing popularity of motion pictures" had "created new and difficult problems." (544) The newsreel, in which people were filmed inadvertently and then shown in theaters, became a point of contention. Here Nizer maintains that the newsreel was more than entertainment and that it had much in common with the newspaper in informing audiences. (545) Nizer discusses early court cases involving movies and privacy: *Binns v. Vitagraph Corporation of America* (1913) (p. 545), and *Humiston v. Universal Film Mfg. Co.* (1919) (pp. 545-46). He also considers medical photographs and privacy (546-47). This article also covers legal issues that involve the use of people's names and pictures in advertising without their permission.

Nizer concludes that "the privacy doctrine has been handicapped in its development by the fact that it came into being after the common law had been fairly well crystallized. Many judges who were trained merely to apply the law as they found it ignored the tradition underlying our Anglo-Saxon system of jurisprudence and failed to apply the principles behind existing rules to new situations as they arose. Consequently the doctrine was hampered by the inability of some courts to accept the idea that it is not an interloper but a full-fledged, socially acceptable member of the legal family." (559)

**3294.** Noam, Eli M. "International Telecommunications in Transition." *Changing the Rules: Technological Change, International Competition, and Regulation in Communications*. Ed. Robert W. Crandall and Kenneth Flamm, eds. Washington, D.C.: The Brookings Institution, 1989. 257-97.

Noam discusses the emergence of a "second" electronics industry during and after World War II. The traditional network of post, telegraph, and telephone was split in the United States among three "near-monopolists: American Telephone and Telegraph, Western Union, and the U. S. Postal Service." Other countries in Western Europe and Japan also gave these function state preferences and protection. Deregulation of AT&T in 1984 was meant "to give American industry a good 'kick in the pants' in order to get it to start a conquest of the rest of the world," according to the *Le Monde*.

The crisis in these older communication industries was brought by the invention of the transistor in 1947 and by subsequent developments. During the next phase of microcomponents-- "integrated circuits-- different market structures evolved on the two sides of the Atlantic." An "integrated circuit period lasted from 1959 until the 1971 beginning of a new stage -- large-scale integration (LSI) and microprocessors. Very large-scale integration (VLSI) began in the early 1980s."

**3295.** Nobile, Philip. "Body and Soul." *Village Voice* Jan. 30, 1990 1990, sec. Vol. 35, No. 5: 25.

Philip Nobile reported on a sex scandal involving Father Bruce Ritter of Covenant House. Ritter had been a member of the Meese Commission that study pornography and made recommendations to combat it in 1985-1986. The scandal eventually led Ritter to resign from Covenant House.

**3296.** ---, ed. *The New Eroticism: Theories, Vogues and Canons*. New York: Random House, 1970.



In 1970, Philip Nobile published an interesting collection of writings from such authors as Herbert Marcuse, Norman O. Brown, and Eric Hobsawm entitled *The New Eroticism*. He was later a severe critic of the Meese Commission that was established by the Reagan administration in 1985 to investigate pornography and to make recommendations on how to combat it.

**3297.** Nobile, Philip , and Nadler, Eric, eds. *United States of America vs. Sex: How the Meese Commission Lied about Pornography*. New York: Minotaur Press, Ltd., a Penthouse International Company, 1986.

This work is a polemic against the Meese Commission. Philip Nobile is described as the editorial director of *Forum*, who studied for the Catholic priesthood and who earned graduate degrees from Boston University and the Higher Institute of Philosophy at Louvain, Belgium. Nobile and Nadler acknowledge the help of *Penthouse's* marketing and publicity staff.

In 1986, Nobile and Nadler accused the Meese panel of being biased, superficial, and reaching conclusions irrespective of the evidence. According to their account, the evidence that looking at pornography caused violent sexual crimes was unconvincing. The authors denounced the Commission for ignoring erotica's positive qualities and for threatening First Amendment rights. It was a "scary enterprise in censorship," said the authors who argued that "erotica is an idea. And when the government joins forces with special-interest groups to repress freedom of thought, it is time to protest their not-so-silent scream." Minotaur Press, a part of Penthouse International, published more than a 100,000 copies of *United States of America vs. Sex*, and sold the paperback edition for only \$3.95.

**3298.** Noble, David F. "Social Choice in Machine Design: The Case of Automatically Controlled Machine Tools, and a Challenge for Labor." *Politics & Society* 8.3-4 (1978): 313-47.

This essay, Noble writes, attempted "to get beyond the ideology of technological determinism by demystifying the development of a particular technology." He goes on to say that "It is time, it is imperative, that the labor movement as a whole begin to assume the responsibility for the design and deployment of technology -- the organization of our shops, the structure of our jobs, the shape of our lives."

**3299.** Nock, O. S., ed. *British Steam Railways*. London: Adam & Charles Black, 1961.

A finely detailed description of the railways and the experience of train travel c.a. 1830-1960. This work is less an analysis of the impact of railways than a collection of the details, large and small, that together constituted the experience of steam railways and rail travel over the course of the nineteenth and twentieth centuries. There is no footnotes or mentioned sources. The book concentrates on technological advancements in speed, safety, and accommodations, with a chapter devoted to mail carrying. There is some consideration of the personalities and companies behind the railways, but only secondarily. The book concentrates on England and Scotland.

--Nicholas Wolf

**3300.** Noel, J. B. L. "Some Notes on Photographic Equipment and Methods for Travellers." *Geographical Journal* 59.3 (1922): 169-78.

This article gives a description of what kinds of cameras were available to take into the field in 1922. "The guiding consideration is to combine portability with such a design of apparatus as will permit of all the usual branches of photography being undertaken. These are landscape and architectural photography; telephotography; natural colour photography; instantaneous photography; panoramic photography; kinematography.

"It is possible to obtain a single camera which will combine all the first five functions, but it will be necessarily a complicated bit of apparatus to operate in the field; and most travelers will find it more convenient to provide themselves with three separate types of camera: a landscape 169/170 stand camera adapted for wide-angle work

and also telephotography; a small-size camera (preferably of fixed focus) for instantaneous photography where portability is the first consideration; and a panoramic camera." (169-70)

**3301.** Noll, A. Michel ed., ed. *Crisis Communication: Lessons from September 11*. Lanham, MD: Rowman & Littlefield Publishers, Inc., 2003.

This work has eighteen essays on various aspects of communication and the tragedy of September 11, 2001. The book originated with short papers on the attacks that were published in *Prometheus* on the first anniversary of the event. The authors subsequently expanded their essays for this book.

The following articles appear in this volume:

- A. Michael Noll's "Introduction: A Global Tragedy."
- John Carey, "The Functions and Uses of Media during the September 11 Crisis and Its Aftermath."
- Everett M. Rogers, "Diffusion of News on the September 11 Terrorist Attacks."
- Elisia L. Cohen, Sandra J. Ball-Rokeach, Joo-Young Jung, and Young-Chan Kim, "Civic Actions after September 11: A Communication Infrastructure Perspective."
- Jonathan Liebenau, "Communication during the World Trade Center Disaster: Causes of Failure, Lessons, Recommendations."
- Mitchel L. Moss and Anthony Townsend, "Response, Restoration, and Recovery: September 11 and New York City's Digital Networks."
- William H. Dutton and Frank Nainoa, "The Social Dynamics of Wireless on September 11: Reconfiguring Access."
- James E. Katz and Ronald E. Rice, "The Telephone as a Medium of Faith, Hope, Terror, and Redemption: America, September 11."
- Jeremy Harris Lipschultz, "A Content Analysis of American Network Newscasts before 9/11."
- Fiona McNee, "Something's Happened: Fictional Media as a Recovery Mechanism."
- Joachim W. H. Haes, "September 11 in Germany and the United States: Reporting, Reception, and Interpretation."
- Pille Vengerfeldt, "The Internet as a New Medium for the Crisis News of Terrorist Attacks in the United States."
- Paul N. Rappoport and James Alleman, "The Internet and the Demand for News: Macro- and Microevidence."
- Patrick Martin and Sean Phelan, "History and September 11: A Comparison of Online and Network TV Discourses."
- Menahem Blondheim and Tamar Liebes, "From Disaster Marathon to Media Event: Live Television's Performance on September 11, 2001 and September 11, 2002."
- James William Carey, "Globalization Isn't New, and Antiglobalization Isn't Either: September 11 and the History of Nations."
- René-Jean Ravault, "Is There a bin Laden in the Audience? Considering the Events of September 11 as a Possible Boomerang Effect of the Globalization of U. S. Mass Communication."

– Peter Clarke, “Epilogue: ‘The Bell Rang and We Answered’.”

**3302.** Nora, Simon and Alain Minc, ed. *The Computerization of Society: A Report to the President of France*. 1978. Cambridge, MA: MIT Press, 1980.

This work, originally published in Paris in 1978, sets out how computers and other media seemed likely to challenge and present opportunities to French society during the 1980s. In 1979, Daniel Bell wrote an Introduction to this American edition. Bell saw several areas in which "telematics or communications" were likely to alter transaction patterns. These included data processing networks, data banks and systems of retrieval, teletex systems, facsimiles, interactive computer networks. This Report became a best-seller in France and a source of wide discussion about how to modernize the administration of the French government. Bell noted that the energy crisis of the 1970s had obscured an important debate over the role of new media in society, both in France and the United States.

**3303.** Norberg, Arthur L. and Judy E. O’Neill, with contribution by Kerry J. Freedman, ed. *Transforming Computer Technology: Information Processing for the Pentagon, 1962-1986*. Baltimore: The Johns Hopkins University Press, 1996.

This formidable history of the Information Processing Techniques Office (IPTO) provides two parallel analyses. The IPTO was part of the Defense Advanced Research Projects Agency (DARPA), and one of the Department of Defense’s most important research-support agencies. One is a history of research programs, management techniques, and the influence of the agency. The second is “an in-depth investigation of the larger context of the development of four significant areas of computing that IPTO actively funded -- time sharing, networking, graphics, and some areas of artificial intelligence.” This work is distinguished by the authors’ use of primary sources: e.g., RG 330 in the National Archives at Suitland, MD, and the IPTO records in Arlington, VA. The book is also based on at least 45 oral interviews. Whereas other studies have focused on the work of academic scientists and engineers, this book looks at how the DOD organized and developed computing research program, and how those programs changed since 1960. The authors devote several pages to the strategic computing initiative.

**3304.** Norbert, Arthur L., William D. Schaefer, David H. Stam, and L. Yvonne Wulff, ed. *Review and Assessment Committee: Final Report*. Washington, D.C.: Commission on Preservation and Access, 1991.

This report surveys progress in historic preservation between 1986 (when the Commission on Preservation and Access was created) and 1991. It then points to future problems, and notes that while the preservation of printed material is still crucial, additional attention needs to be paid to preserving nonprint material -- "films, video tapes, recorded sound, photographs, and information stored in electronic form." The Commission makes several recommendation and concludes by saying that "we today speak of the 'slow fires' of paper decay and the 'fast fires' of video image deterioration, but with growing awareness and attention which harsh historians cannot dismiss as frivolous."

**3305.** Nord, David Paul. "The Evangelical Origins of Mass Media in America, 1815-1835." *Journalism Monographs*.88 (1984).

Nord argues that it was not merely the secular press that used and encouraged modern technological changes in printing, but that evangelical religion also exploited such media. Nord writes that “One step was to seek and to promote new printing technology that would be more efficient for mass publication. In the 1810s and 1820s, this meant stereotyping, steam-powered printing, and machine papermaking. The Bible and tract societies were pioneer developers of all three.”

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During this early period in American history, several tract and bible societies sprang up. Their importance lay in more than simply spreading the word of God. They helped spread the technologies of mass media. "These groups gradually coalesced into two large national organizations: the American Bible Society (1816) and the American Tract Society (1825). The work of the Bible and tract societies of the early republic did not bring about the millennium of Christ as their founders had hoped. The importance of these societies in American history may lie elsewhere, for they helped to lay the foundation for mass media in America through their pioneering work in mass printing and mass distribution of the written word," Nord says.

-- Michael Shefky

**3306.** ---, ed. *Newspapers and New Politics: Midwestern Municipal Reform, 1890-1900*. Ann Arbor, MI: UMI Research Press, 1981.

This work came from Nord's doctoral thesis. In looking at such cities as St. Louis and Chicago, he noted that as political activists began to get more involved in politics, they sought to have their voices heard and rally others to their cause. They used mass communication, especially newspapers, to spread their message. "To push these issues, the new reformers developed two very modern political techniques. They formed issue-oriented pressure groups and coalitions, and they used new forms of mass communication to cut through old political alliances, to stir up a broadly based public opinion, and to redirect the attention of citizens from personal and private concerns to issues of general, city-wide significance. Mass communication, in the form of big city newspapers, lies at the heart of the new politics, and newspapers were taken very seriously by all political actors in the 1890's," Nord says. (9)

--Michael Shefky

**3307.** ---. "Newspapers and the Foundations of Nationhood." *Proceedings of the American Antiquarian Society* 100.2 (1991): 391-405.

Nord argues that newspapers served as a nation building force despite the fact that they were often in early American history fragmented and one-sided in their political opinions. "In the first fifty years of independence, in every effort to undermine the government or disrupt the state, the newspaper was implicated. Newspapers were the organizers of faction and sedition. Yet, in their efforts to subvert the state, they helped to build the nation. American nation hood coalesced in the constitutional crises of the state. Though organizers of faction, newspapers helped to standardize a political language of state, which came, in turn, to serve as the mythic language of the nation." (395)

--Michael Shefky

**3308.** ---. "The Public Community: The Urbanization of Journalism in Chicago." *Journal of Urban History* 11.4 (1985): 411-41.

This article discusses the social and political impact of the newspaper in nineteenth-century Chicago. Nord writes: "The broad thesis of this article has been that newspapers were part of the transformation of community life in nineteenth century American cities. More specifically, I have argued that the major difference between the popular press of the mid-century and the urban press of the late nineteenth century-- *Chicago Daily News* style-- was that the latter believed, whether correctly or not, that modern urbanization had eroded the distinction between public and private."

**3309.** Nordström, Alison , and Roalf, Peggy, eds. *Colorama: The World's Largest Photographs From Kodak and the George Eastman House Collection: Essay by Alison Nordström and Peggy Roalf*. [New York]: Aperture Foundation, 2004.

Beginning in 1950, the Eastman Kodak Company installed the first of many coloramas -- photographs 18 feet high and 60 feet wide and illuminated with over a mile of cold-cathode tubes behind them -- in Grand Central Terminal in New York City. Over the next four decades, 565 Colorama photographs were displayed here. These pictures "proffered an almost unchanging vision of landscapes, villages, and families, American power and patriotism, and the decorative sentimentality of babies, puppies, and kittens," (5) Allison Nordström explains in her opening essay "Dreaming in Color" (5-11). "They marked traditional holidays, conventional views of the faraway, and such uplifting events as a moonwalk, and a royal wedding: the suggested, with varying degrees of explicitness, that such sights could be defined, secured, memorialized, and enjoyed through the complementary practice of photography." (5) Nordström says that "Kodak veterans describe these ambitious installations as 'displays of renewal and accomplishment,' 'a panoramic picture gallery of human experiences,' 'a mirror of American aspirations,' 'an upbeat affirmation,' and 'a record of wonders.'" (6)

According to Nordström, "the roots of the Colorama are fixed spectacle. In an age where tail fins, skyscrapers, and Cinemascope evinced the triumphs of both scale and technology, the biggest example of anything was worthy of note. In photography, lifelike color was still a novelty. Kodak's *Cavalcade of Color*, an extravagant presentation of gigantic slide projections, had been immensely popular at the 1939 World Fair. The first proposal for the space at Grand Central had been for a similar display, until it became clear that the varying ambient light inside the station would impair the projected images. The solution of back-lit color transparencies was determined well before the technical problems of their production had been resolved." (6)

In the book's concluding essay, "Picture Perfect" (77-79), Peggy Roalf points out that in 1949 when New York Central Railroad offered Kodak advertising space in the Grand Central Terminal, "color photography represented only 2 percent of Kodak's business." (77) Colorama, which was launched in May, 1950 to promote America's postwar consumer culture, "became one of the most successful product-development and marketing campaigns in corporate history." (77) There were technical problems that had to be overcome. "At first, everything about the film, the processing, and the assembly conspired against the result of finished images with a perfectly even tone throughout. This caused serious problems in photographs with broad expanses of blue sky, of which there were many. But the tremendous resources of the company were put to the task. Soon, improved emulsions produced finer-grained and faster films; the Colorama enlarging easel was fitted with a 1,000-watt airport runway light to produce more consistent exposures; and a better method of splicing and rejoining the transparency strips was developed. By the time the first display was unveiled, in May 1950, Kodak's Colorama team had solved the technical problems so skillfully that the basic production methods remained in place for the life of the program. (78)

"The slow speed of the early Ektachrome film dictated the use of sophisticated lighting set ups to stop action -- even in photographs shot outdoors in bright sunshine. In *Camping at Lake Placid, New York* -- a photograph meant to suggest that the viewer, too, could capture family vacation scenes like this with a simple point-and-shoot camera -- dozens of disposable flashbulbs supplied enough light to balance the color and detail in the dark foreground with the bright sky and water beyond. By 1977, the speed and fine grain of Kodak's 35mm films allowed for enlargements that were 150,000 times the size of the original slide." (78)

Most of this 79-page book is made up of stunning color photographs used in the Coloramas.

**3310.** Norman, Alfred Lorn, ed. *Informational Society: An economic theory of discovery, invention and innovation*. Boston: Kluwer Academic Publishers, 1993.

This ambitious book constructs "an utopian design for the emerging microbinics technology," one that the author believes probably cannot be put in place until the year 2050. "The purpose of this design is to promote discovery, invention and innovation which have become the principal aspects of nation state competition. Because the design requires major institutional changes which would require a long period to gain even partial

public acceptance, the design had to be presented in the future. The future design is based on technology coming into existence.”

After an introductory chapter, chapter 2 analyzes the United States from the 1780s to the present and concludes that while the rate of discovery and invention have been accelerated, that current U.S. information policy inhibits innovation. The growth of the federal government has led to a decline in its ability to promote innovation. Chapter 3 treats current progress in microbinics, and chapter 4 provides a forecast for where these advances will lead. “One major impact of this technology will be the gradual advance of automation in both manufacturing and services. This advance of automation will gradually reduce the work week and require a new mechanism for maintaining a politically stable income distribution. In addition, the advances in microbinics will create a *social nervous system*, or a communication network capable of manipulating, storing and transmitting all text, data, symbols, voice, and images. This means that, increasingly, activities can be conducted from any terminal connected to the social nervous system. The locus of market activities will accordingly shift from physical locations to this social nervous system. Consequently, the advance of automation and the development of the social nervous system will give individuals increasing freedom of location.”

The author sees a continued need in the new information society of a welfare system to help ease problems associated with automation and unfair income distribution. One proposal made is for a system of “social inheritance,” which would be “a system of inheritance where each year the federal government would sell the assets of those who died that year and distribute the proceeds to each state in proportion to the number of citizens.”

**3311.** Norris, Clive and Gary Armstrong, ed. *Maximum Surveillance Society: The Rise of CCTV as Social Control*. New York: Berg, 1999.

The concern that we are always being watched by our government has never been more present than it is now. A host of movies such as *Enemy of the State* and *The Net*, have addressed this theme. Certainly the concern has grown along with the technological capabilities of CCTV (Closed-circuit television). Norris and Armstrong, using a combination of historical/archival and observational methods examine how CCTV has developed from the early uses of photographs for criminal identification to the potential for CCTV to identify individuals using facial mapping techniques. A good portion of this text is devoted to the author’s observational study of surveillance camera operators and their techniques, leanings, and reasons for observing some people and not others. Also of import in this text is a consideration of the social and personal issues that arise when people are recorded without giving their consent.

--Michael Boyle

In this overview of the rise of Closed Circuit Television (CCTV) surveillance cameras in public life, Norris and Armstrong explore the history, use and future of surveillance in the (British) public space. They address issues of safety, prevention, (violation of) privacy, and general pros and cons of using cameras in public areas.

Their books is divided in three parts. Part one deals with the history, introduction, implementation, and political and public response to the use of CCTV. Part two is more empirical as both authors describe their experiences with sitting in on surveillance shifts at different companies and with different “watchers”, using actual examples to argue that those monitored are often selected on basis of dress, age, and race. Part three provides a glance into what in 1999 was the future, but what is today already reality: the linking of video images to people’s biographies, criminal records or financial information.

The book provides balanced opinions, although the authors are somewhat reluctant to accept the huge amounts of cameras in the public sphere. The behind the scenes look is both interesting and entertaining, as the

reader gets a chance to understand how the human side of CCTV surveillance works and on what basis people are being picked out of crowds to examine their behavior more closely: both scary and understandable at the same time.

-- Bart Nijman

**3312.** Norris, Pippa, and David Jones. "Virtual Democracy." *Harvard International Journal of Press/Politics* 3.2 (1998).

This short article attempts to quantify Internet usage and summarize some research on user patterns. The purpose of the article is to examine the claims that people are using the Internet for political purposes and that the medium is enhancing democracy. The authors correctly state that the Internet is far from a unified thing and that people have many different motivations for using it. This article groups users into four categories and shows that only one small group of Internet users are actually engaged in political communications. Most people are using it of research, personal communication, or to learn about cultural events.

The article also counters the claim that the Internet is providing something new. The authors show that most of the information available is not unique to the Internet, and that the personal communications are just as likely to occur by telephone or in person. But there is a significant minority using Internet resources for political activism, and these tend to be the people who are most involved in the process. The article concludes that the Internet will likely end up a fragmented medium and that, because of the vast number of things you can do online, it is unlikely to provide many shared experiences.

--Rob Rabe

**3313.** Northcliffe, Lord. "The Future of Magazines." *The Independent* 65.3129 (1908): 1165-66 (APS Online).

Lord Northcliffe comments on the status of color photography in magazines (and moving pictures) and says the process has not yet been perfected. "What we publishers are all striving for now is the adequate development of adequate and truthful reproduction of nature photographs in colors. We can get the colored photographs -- the flowers, the landscapes, the trees, the water, even the changing sunset. We can even catch the sunset in the moving picture machine. But when we go to reproduce what we have caught in printed form -- ah! there's the difficulty that balks us all. The man who could do that would at once go to the front among us. Perhaps it will be done. But not yet." (1165)

**3314.** Northrop, W. B., ed. *With Pen and Camera: Interviews with Celebrities*. London: R. A. Everett & Co., Ltd., 1904.

This book is an early example of the use of photography and the interview to create celebrity personalities. "Fame brings with it certain disadvantages," the author begins. "One of these is the interviewer. Anyone who become prominent in these days is at once hunted down, photographed, interviewed, and his or her autograph demanded. We only now require a species of Bertillon system for labeling interviewed persons for future identification." [p. iii] Northrop writes that "Seeing one's name in 'cold print' -- that is, if not connected with legal proceedings -- is a pleasure most persons enjoy. Those who pretend not to like it may be deceiving themselves; but nobody else." [p. iii]

Clearly by this time the public was fascinated by celebrities. "Fame is not altogether a bubble; it brings with it substantial rewards. If it bring the interviewer, it is because the public wishes to know something of his personal history of the man or woman who has stepped before the footlights," Northrop says. "To satisfy this curiosity the present book has been written." [p. iv]

Among the nineteen celebrities who are interviewed and whose photographs are presented are Thomas Edison, Mark Twain, and several British personalities.

**3315.** Norton, W. B. "Many Reforms Are Demanded by Churchmen." *Chicago Daily Tribune* Oct. 22, 1916 1916, sec. A: 5.

This article by the Rev. W. B. Norton notes a call for moving picture censorship from Ernest V. Dhayler of Seattle who "declared there was 'a rapid increase of crime and criminals among the youth,' and attributed much of it to the picture shows which 'give suggestions of lust and license and combine in producing schools of crime.'"

The subtitle of this article reads: "House of Deputies Urges that People Return to Simpler and Purer Lives."

**3316.** Norwood, Don. "The Camera of the Future." *American Cinematographer* 47.6 (1966): 390-92.

The author begins by making assumptions about the difference between watching a movie in a theater with other people and viewing a television program alone in one's home. In the movie theater, he writes, "the activities portrayed by ... beauties and heroes were frequently far beyond the range of everyday living. However, these were worshipfully accepted by the audiences, largely due to the effect of mass psychology, which is operative on an audience group sitting relaxed in a darkened theatre." (390) When people watch TV, "absent is the factor of mass psychology, which in former eras acted to get an entire audience 'carried away.'" (390) Norwood goes on to talk about the need for TV pictures that "show freer movement by natural looking actors" and pictures that have "high technical excellence," including "a greater variety of natural looking scenes. More spontaneity is wanted." (390)

Norwood says that the camera technology too often used is "the ungainly, dinosaur type of camera (and associated unduly complex apparatus)" that "is usually stationery, or requires the efforts of a number of men to provide limited motion. Such cameras by their very nature impose many undesirable restrictions on the cinematographer. They cramp his style. They slow him down. They also impose restrictions on the movements of actors. They impose restrictions on the types of scenes which can be readily photographed. The screen results tend to be stilted, stogy and stuffy. Such results are less and less acceptable to the down-to-earth home TV viewer." (390-91) What was needed was a camera that would help the cameraman rather than hinder him. It would "optionally mounted on a light-weight professional tripod, a light-weight dolly, a light-weight camera crane, or, very significantly, it can be conveniently hand-held, resting on a cameraman's shoulder. In the latter case it can be used almost anywhere to get very realistic scenes. It can conveniently followed action almost anywhere. It can be used as a concealed camera to get natural street scenes, mob scenes, riot scenes, actual battle scenes, etc. It can be readily used in an airplane or on a boat, in an office building or in a private home." (391) This camera would be quiet, driven by an electric motor. It would be able to record sound.

Norwood was an authority on photographic exposure control and invented the 3-D light meter.

**3317.** Novik, Morris. "The Unions, Radio, and the Community." *The House of Labor: Internal Operations of American Unions*. Ed. J. B. S. Hardman and Maurice F. Neufeld, eds. New York: Prentice Hall, 1951. 327-32.

Novik, a radio consultant for organized labor, details the efforts of ILGWU and the UAW to operate FM stations after World War II, and outlines an organizational structure and budget for an FM station in the late 1940s. Novik noted that there were five new FM outlets operated by labor organizations in late 1940s, three by the AFL-affiliated ILGWU: WFDR, New York; WVUN, Chattanooga; and KFMV, Los Angeles; and two by the CIO-affiliated UAW: WCUO, Cleveland; and WDET, Detroit. He noted that these stations, plus WCFM in Washington, D.C., and ILGWU's KWIK-AM in Burbank, California, operated as a non-wired network, exchanging programs. For example: "During the organizing for the International Confederation of Free Trade Unions in London, WFDR in New York arranged with the British Broadcasting Corporation to receive a daily commentary from London and sent these programs, via tape recording, to the 5 other outlets." Novik estimated that building and equipping an FM station in the late 1940s at \$35,000 to \$100,000, with an operating budget of about \$78,000 annually.

-- Phil Glende



**3318.** Nowotny, Robert Allen, ed. *The Way of All Flesh Tones: A History of Color Motion Picture Processes (1895-1929)*. New York and London: Garland Publishing, Inc., 1983.

This book is a reprint of Nowotny's MA thesis, "The Way of All Flesh Tones: A History of Color Motion Picture Processes (1895-1929)" (MA Thesis, University of Texas, Austin, 1979).

**3319.** Noxon, Frank W. "The Struggle for Character: X. The Actor." *Congregationalist* 83.4 (1898): 122.

This article, part of a series (forthcoming pieces will deal with businessmen, businesswomen, workingmen, lumbermen), considers the status of actors. It begins by noting that over the past two decades "there has been a palpable improvement in the general character of players" and that the "progress toward decency, sobriety and integrity has been much faster and sounder than the general public has vividly felt." Still, progress has been slow. "At the very start the actor finds himself suspected," Noxon says. "He cannot help seeing that even if his conduct is exemplary he may be subjected to slights merely because he is an actor. This part of the struggle must seem to all fair-minded persons who give it careful thought a needless and cruel hardship, and the players are to be congratulated that such discrimination meets frequent rebuke nowadays from men and women in high places, and that it is disappearing, even though slowly."

The author says that actors comes from the ranks of people who generally do not belong to the church, and hence, religion is not sufficiently represented on the stage. Also, the inflated publicity given to actors hurts their reputation. "Both the ostracism and the staying out of the profession spring from the popular notion about stage folk. Actors, or their agents, have largely brought this upon themselves through inviting publicity. Whatever personal affair may come out, the actor usually suffers, or enjoys, a dozen times the notoriety that would fall to a plumber or a music teacher under like circumstances. The manager strains every muscle to fill more newspaper space with gossip about his employees than his rival fills. It is just because of this lime-light thrown on actors and throwing other persons into gloom that the stage seems to be a wicked place than some others...."

Noxon discusses the long-standing prejudices against actors and sees three causes. "The ancient charges against stage folk may be lumped together as licentiousness, excessive drinking [and also "opium eating"] and loose business methods." Despite these shortcomings, the author believes that in 1898 the opportunities "for useful and honored careers in the drama" are "brighter and safer than ... ever before."

**3320.** Noyce, Robert N. "Microelectronics." *The Microelectronics Revolution: The Complete Guide to the New Technology and Its Impact on Society*. Ed. Tom Forester, ed. and intro. Oxford, Eng.; and Cambridge, MA: Basil Blackwell Publisher; and MIT Press, 1980. 29-41.

This piece is one of the best known statements on microelectronics from the founder of Intel, the manufacturer of microprocessors. Noyce's graphs illustrating the basic 'laws' of microelectronics have been widely copied and quoted. This piece appeared originally in *Scientific American*, Vol. 237, No. 3 (Sept. 1977).

**3321.** ---. "Microelectronics." *Scientific American* 237.3 (1977): 62-69.

This article, written in 1977, assesses the significance of microelectronics. Noyce argues that microelectronics has brought "a true revolution a qualitative change in technology, the integrated microelectronic circuit, has given rise to a qualitative change in human capabilities." Noyce discusses the potential implication for personal computers. He discusses the transistor, integrated circuit, and the semiconductor integrated circuit. He explains Moore's law and prospects for further miniaturization. He also treats photoengraving processes that are used as computer chips shrink in size. He concludes that "it is in the exponential proliferation of products and services dependent on microelectronics that the real microelectronic revolution will be manifested."

**3322.** Nugent, Frank S. "Slightly Off Color." *New York Times* March 6, 1938 1938: 153.

Nugent takes a skeptical view of the impact of color on motion pictures. Specifically, he questions the ideas of Robert Edmond Jones who argued that color would revolutionize film. Jones thought color would change movies not less than the coming of sound. He believed the black-and-white thinking was inadequate in making color films. Nugent points out that black-and-white pictures, with its subtle shadings, has also been a powerful force on theater screens. Of Jones's ideas, Nugent wrote: "But to permit this theory and its implications to develop into the anticipated creation of 'visual opera,' 'color music drama,' or whatever, strikes me as giving color an importance out of all proportion to its service to the screen."

**3323.** Numungwun, Aaron Foisi, ed. *Video Recording Technology: Its Impact on Media and Home Entertainment*. Hillsdale, N. J.: Lawrence Erlbaum Associates, 1989.

This is a solid, informative work on the history of video recording technology. Although the Quadruplex video recorder – the prototype for VCRs – first appeared in 1956, and videotape was quickly adopted by television stations, the technology at first was simply too expensive and cumbersome for most movie makers. By the late 1960s, however, most consumer electronics experts agreed that there was an enormous potential home video market and it seemed as though almost every company that manufactured videotape was trying to make new video products for use in the home. In 1971, Sony, a Japanese company, introduced the three-quarter inch U-matic videocassette, a development that eventually would make the technology much more accessible to the public because it eliminated the need for a technician. Recording and playback involved simply inserting a cassette into a machine. In 1975, Sony launched its Betamax ½-inch video recorder. Two years later, RCA followed with a VCR in VHS format. The author goes on to discuss the rapid spread of video recorders during the 1980s.

This book has eleven chapters plus an Epilogue. Chapters cover such topics as the origins of magnetic recording and German contributions to this technology, "nonmagnetic methods of recording television," the invention of the videotape recorder, "the home video revolution" and the growth of the VCR market, videodiscs, portable VCRs, how video technology has influenced related industries.

**3324.** Nutting, Wallace. "Photographic Beauties of Objects in Motion." *Outlook* 59.5 (1898): 301-09.

This article discusses using instantaneous photography by amateurs to capture nature. "We deal here with photography as it may be applied by the amateur to animal life, in its natural setting, and to the sea." (301) By this time, 1898, it was possible to capture objects in motion. The article begins by saying: "Photographic possibilities reach to an image of a cannon-ball when near its initial velocity." (301) Several photographs accompany the text.

**3325.** Nyce, James M. and Paul Kahn, ed. *From Memex to Hypertext: Vannevar Bush and the Mind's Machine*. Boston: Academic Press, Inc., 1991.

This anthology is divided into three parts. Part 1 is on "The Creation of Memex," and deals with the history of Bush's analog computers that help prepare the way for Memex. Part 2 is "The Extension of Memex," addresses how Memex performed as digital computers became the standard, and also Bush's ideas about extending Memex and issues about artificial intelligence. Part 3 is "The Legacy of Memex," which considers Bush's influence on digital computing and hypertext. Several essays are by Vannevar Bush: "The Inscrutable Thirties," "Memorandum Regarding Memex," "As We May Think," "Memex II," "Science Pauses," "Memex Revisited," and "From 'Of Inventions and Inventors'."

Other contributions to this volume include: Larry Owens, "Vannevar Bush and the Differential Analyzer: The Text and Context of an Early Computer"; James M. Nyce and Paul Kahn, "A Machine for the Mind: Vannevar Bush's Memex"; Paul Kahn and James M. Nyce, "The Idea of a Machine: The Later Memex Essays"; Colin Burke, "A Practical View of Memex: The Career of the Rapid Selector"; Douglas C. Engelbart, "Letter to Vannevar Bush and Program On Human Effectiveness"; Theodor H. Nelson, "As We Will Think"; Linda C. Smith, "Memex as an Image of Potentiality Revisited"; Tim Oren, "Memex: Getting Back on the Trail"; Gregory Crane, "Aristotle's Library: Memex

as Vision and Hypertext as Reality"; and Randall H. Trigg, "From Trailblazing to Guided Tours: The Legacy of Vannevar Bush's Vision of Hypertext Use."

**3326.** Nye, David E., ed. *American Technological Sublime*. Cambridge, MA: MIT Press, 1994.

Among the interesting parts of this book are Nye's chapters on the electrical sublime.

**3327.** ---, ed. *Electrifying America: Social Meanings of a New Technology, 1880-1940*. Cambridge, MA: MIT Press, 1990.

This work is a history of the growth of electricity in American up to 1940, and how that new means of power and communication related to the social structure in the United States. Nye writes that "A technology is not merely a system of machines with certain functions; it is part of a social world. Electrification is not an implacable force moving through history, but a social process that varies from one time period to another and from one culture to another. In the United States electrification was not a 'thing' that came from outside society and had an 'impact'; rather, it was an internal development shaped by its social context. Put another way, each technology is an extension of human lives: someone makes it, someone owns it, some oppose it, many use it, and all interpret it."

By the late nineteenth century, electricity had become both a new means of power and a metaphor for modern living. "The title *Electrifying America* suggests these transformations and can be read in two ways: as a social process taking place over a sixty year period in the United States, or as 'exciting, super-charged America.' For 'electrifying' was both a process and an attribute, and Americans understood the new technology in both ways. They regularly shifted from seeing electricity in terms of technical change to a metaphorical level where it meant novelty, excitement, modernity, and heightened awareness. Anything electric was saturated with energy, and the nation came to admire 'live wires,' 'human dynamos,' and 'electrifying performances.'"

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The spread of electricity followed a distinct order in its pattern of implementation. The most important area to receive immediate attention of electrical companies was that of street lighting. After that other areas of society were wired in to the new technology, Nye notes. "Private houses were distinctly unattractive as a market until after factories had been electrified. Thus, electrification did not emerge everywhere at the same time, in Muncie or around the country. Utilities found that their technical and financial options pointed to street and commercial lighting in the 1880s, to electrical traction business after 1888, to factories after the middle 1890s, to domestic business after 1910, and to farms only after 1935." (28)

--Michael Shefky

**3328.** ---, ed. *Image Worlds: Corporate Identities at General Electric, 1890-1930*. Cambridge, MA: MIT Press, 1985.

This study is based on the General Electric Photographic Archives, which Nye says houses one million photographs. Rather than imposing categories (women, workers, etc.) on these photographs, Nye attempts to explain the categories that General Electric used. He says that such categories, or patterns ("repetitions of formulas that the photographers had used..."), clearly emerge upon studying this collection. The time period used (1890-1930), he argues, marks a distinct era in "the company's internal development and in the national economy," as well as "in the practice of photography."

"New reproductive technologies emerged in the 1930s, changing the photographer's work and the range of possible images," Nye writes. "Smaller cameras, new color films, improved color reproduction in magazines, superior flash bulbs, and other improvements collectively transformed the strategies of representation

corporations might employ. At the same time business became more conscious of photography with the appearance of *Fortune Magazine* (1929), the popular success of the Farm Security Administration documentary photographers in the mid-1930s, and the appearance of such freelance practitioners as Margaret Bourke-White.”

Nye argues that “In terms of social impact commercial photography such as that practiced at General Electric can arguably be considered the best-funded and the most influential photography of the twentieth century. It reached audiences of workers, consumers, technicians, managers, and voters with billions of messages each year by the 1920s. These were concentrated in magazines and newspapers, which dominated popular culture before radio and television...General Electric’s photographs were consciously tailored to a variety of markets and directed to every family in the United States.”

--SV

In large part, Nye believes, the roles that corporations have played in American history has been downplayed by historians in favor of a human centered analysis. However, large corporations were societies of their own with influence that extended far beyond their inter-company community. “Put another way, the corporation’s very mode of operation places a structural limit on the method of the myth and symbol school. And since the corporation also challenges the piecemeal practices of the social historians, it is evident that a new methodology is necessary that treats it as a whole rather than as detachable parts and recognizes its role as a symbol-making, ideological force in American society.” (p.4)

Nye notes that General Electric put resources into its public relations endeavors. It sought to provide each sect of its corporation with its own magazine and message all designed to promote the greater welfare of General Electric as decided by corporate leaders. “By the 1950s General Electric issued seven quite different publications to reach audiences that together totaled more than a quarter of a million persons a month. It had become the largest single corporate publisher in the United States. Starting with the *Review* in 1903, it later developed *Works News* (blue collar workers, 1917), *Monogram* (managers, 1922), *General Electric News Graphic* (appliance salesmen, 1922), *Light* (lighting specialists, 1923), and *G.E. Digest* (overseas personnel, 1924). Each addressed a single audience, as had the trade publications and scientific journals.” (60)

Nye is good on analyzing the corporation’s photographic images, noting, for example, that women were photographed differently than men.

--Michael Shefky

Nye writes that “The following chapters thus move from a consideration of one the representative corporation’s growth to dominance during the late nineteenth century to its consolidation of that that position in the first quarter of the twentieth century. The study as a whole treats both management and labor, production and consumption, photographic technique and ideological content. It incorporates many of the findings of social history into a larger pattern that links these disparate spheres together through critical analysis of the company’s imagery. These images objectify the corporation’s values, presenting in concrete terms its conception of both economic and social relations. Together the corporate photographs express an often contradictory pattern of concerns, visualizing the same subjects in different ways, depending on the audience addressed. Ultimately these contradictions are as important as the specific content of the images themselves. They record the failure of corporations to express a unified vision of the work force, of industrial production, of the manager’s role, or of the consumer. In short corporations such as General Electric ultimately failed to conceive a convincing history for themselves beyond the narrow limits of the balance sheet. They did not construct a coherent social reality, even in the imaginary world they visualized.” (5)

In the second chapter, "Five Billion Messages: The Creation of General Electric and Its Markets," the conception of General Electric as corporation is examined. Here it shows how three electric companies, including Thomas Edison's would come together to form one of America's most important companies of the first half of the twentieth century. Also introduced were the unique ways GE monopolized its industry, and expanded into other fields most notably consumer goods. In order to have a company run as efficiently as GE, internal propaganda through the use of company magazines and photographs kept the company on the same page.

In Chapter Three, "Origins, Techniques, and Aesthetics of Commercial Photography," we take a look at how corporate photography developed and grew into a key component of Corporation work. Examined is the development of the half-tone process, and photography techniques utilized at the time to create the best shot. As photography grew in importance for GE, the company expanded space and resources used for this function. GE effectively used photography to stratify its workforce, and to promote its best road toward profits.

In Chapter Four, "Engineers: The Corporation as Science," is the beginning of the examination of each work class and its place in GE and with its images. GE printed in-house publications that catered to each group. For the engineers, General Electric Review fostered separation of engineers from unskilled laborers. G.E. encouraged university schooling, trading of ideas, and fresh ideas in its promotion of engineering work. Secrecy of development was a not a concern, but advancement was.

In Chapter Five, "Workers: The Corporation as Community," examines the place of the Blue-collar working in the new mass production factories of the Industrial Revolution. During this time period the work place was becoming more and more divided with unskilled laborers at the bottom of the food chain, with little hope of upper advancement. These workers, usually immigrant labor from Europe, or women or children, were at the bottom of the spectrum, many came to the factory speaking limited English. Much of this labor force was also unprepared for the rigors of the assembly line productivity. This backdrop was set against the rise of communism and worker union power at the beginning of the century. G.E.'s solution to this problem was to encourage community at the bottom level, through its bottom level Works News magazine. GE like other corporations found that fostering community, and providing outlets for worker tensions such as giving the workers pension plans, language training, or community teams or events, harmonized the workers and kept unrest at a minimum. The "grunt" labor was never gloried in the pages of any of the company productions, instead their work outside was. When it came to in the factory, every day blue collars were hard to even notice in the pictures, they were either left out, or faded into the machinery or factory.

In Chapter Six, "Managers: The Corporation as Tribe," examined is the relation of the growing middle level, the white collar managers that were growing in importance in a factory at an inverse proportion to the decreasing importance of blue-collar workers. These managers separate from the bottom, took a much more prominent role as factory showmen or production efficiency experts. The old close relations with all plant workers ceased to exist. Replaced was an entirely new class of people. Managers reported upward much more so than they did downward. In GE's case, a managerial camp was set up at an island in Lake Ontario to meet and discuss company objectives and for male bonding activities. There the up echelon could observe new blood managers and see if their potential for advancement in the future. And the camps further stratified the company's ranks, those invited versus those who were not, and it became a sort of secret society. For managers, GE setup the Monogram, a publication glorifying their work and showing what was going on by managers at other plants. Again workers are obscured in these pages, while managers are spotlighted.

In Chapter Seven, "Consumers: The Corporation as History," we observe General Electric's tactics for mass advertising. In this initial stage of development of mass advertising, GE was at the forefront. GE stratified its campaigns, just like it did its in-house magazines, catering to different groups with specific ads. Rarely did G.E. sell a specific product, instead they sold a lifestyle with a clever slogan or repetition of persuasive images. The photography was a key component of these campaigns, and GE used images to its advantage to sell its lifestyle rather than a highly advanced light bulb.

In Chapter 8, "Reaching the Voter: The Invisible Corporation," an examination on the role of Public Relations for GE. This chapter focuses the least on the talents of company photographers and actually argues that usually photographs took away from the message silent PR work did at promoting GE's name and products. GE was one of the pioneers at PR work, sending articles to papers that were picked up as actual news. These articles blatantly deceived, but under the disguise of newspaper legitimacy. Nye argues that this work was aimed to show that a public holding of electricity was not cheaper and more efficient than private corporation ownership. GE's PR work was extremely persuasive especially set against the anti-communist fervor of the time period, but pictures had little place in this world.

The final chapter, "Conclusion: Photography as Ideology," wraps up the text using work explored in each chapter. Photography played a key role in the development and advancement of GE as a company, in its ideology and its direction. Photography was not just along for the ride, but played an integral role, a role that cannot be underestimated. Nothing GE's image producers created was without a purpose, and it had a profound effect on the corporation as a whole.

--Jason Karnosky

**3329.** ---, ed. *The Invented Self: An Anti-biography, from documents of Thomas A. Edison*. Odense?: Odense University Press, 1983.

**3330.** O'Malley, Michael, ed. *Keeping Watch: A History of American Time*. New York: Viking, 1990.

O'Malley writes: "This is not a study of the pressure to work harder, or a study of how hard people actually worked, but a study of how American ideas about time and its authority changed. It focuses on how we built the web of interconnected, standardized clock time that structures our lives and labor, and how it altered the way we think about ourselves and our society. In the nineteenth century, time changed from a phenomenon rooted in nature and God to an arbitrary, abstract quantity based in machines, in clocks. The development of standard time zones, the mass production of watches and clocks, the invention of instantaneous, synchronized time transmissions and factory punch clocks; all these established new patterns for self-discipline, social order, and the organization of knowledge."

Standard time led to a reconstructing of authority -- "the authority Americans used to govern themselves both in private and public life, at work and in play...."

O'Malley's first chapter "describes a small crisis in antebellum American culture, as a sense of time rooted in nature and religion confronted mechanically based sources of time that offered new models for social organization. Chapter Two follows the evolution of a partial answer, regional standard times based on astronomy. These regional standard times helped rationalize interstate commerce and trade. The introduction of national standard time zones by the railroads is the subject of Chapter Three, along with the lasting and virulent hostility they provoked. Chapter Four discusses the mass production and marketing of clocks, watches, and factory punchlocks, exploring the strange interdependence that developed between timekeeping machines and their owners. Standard time established new ways of ordering knowledge, new models for self-discipline. Taylorism, discussed in Chapter Four, provides the transition to the next chapter, which speculates about the connections between time and progressive politics by examining motion picture narrative. The final chapter relates the introduction and repeal of daylight saving during World War I, using the debate to guess at Americans' attitudes toward the framework of standard time created over the preceding fifty years. It ends with the struggle over time, nature, and evolution at the Scopes Trial."

This book has a few things to say about the telegraph and a good deal to say about the movies and the railroad. Chapter headings include such titles as chapter 1, "Time, Nature, and the Good Citizen"; chapter 2, "Celestial Railroad Time"; chapter 5, "Therbligs and Hieroglyphs", and chapter 6, "The Golf Stick and the Hoe."

**-SV**

The point to O'Malley's book is that the concept and perception of time has altered American life in a variety of ways. From the beginning, time was viewed as a precious commodity given to humans from God Almighty. The value of time was such that to waste it was considered to be a slight to God. During the early years of humanity, the sun served as the best indicator of time. It was the difference between day and night and it served to highlight the arrival or departure of seasons. After the invention of modern printing, the almanac became the best source of time as it outlined what needed to happen at certain periods of time. As long as humanity remained an agrarian society, this system stayed in place.

Once industrialization hit the United States in earnest, the concept of time changed radically. First, it was a device by which industry could trigger labor. The use of "factory clocks" told workers when to arrive and when to leave. However, workers began to distrust these devices because companies could manipulate them to keep workers on the job longer. Then it became a way to organize industry when railroad managers came up with the modern system of time keeping. Until they developed a system of time zones based on a standard set time, or Greenwich Mean Time, trains had to deal with times that changed depending on the community. Railroad managers wanted a way to structure railroad schedules to maximize profits and minimize delays.

Finally, the United States had to deal with whether or not to adopt daylight savings time. Manufacturing and leisure industries wanted it because it saved them money on energy costs and it gave more Americans time to enjoy leisure activities, such as golf. Opponents felt that it was an arbitrary designation that put more control into industry. The U.S. did adopt daylight savings time for good after WWII, but it is still controversial today.

Outside of the concept of time, the book discusses how time has played an important part in American social development. Stopwatches allowed industry to become more efficient. Stop-motion photography and other time-related movie techniques permitted industry to perfect worker jobs and allowed movies to develop new methods of story telling. It ends with a discussion of the Scopes "monkey" trial and how Clarence Darrow's clever discussion on the Biblical nature of time rattled fundamentalist hero William Jennings Bryan. Although Scopes was convicted of violating local law when he taught his pupils evolution, the case marked the first true victory for science when compared to religion.

**-Patrick Wright**

**3331.** O'Neill, E. F., ed., ed. *A History of Engineering and Science in the Bell System: Transmission Technology (1925-1975)*. [Indianapolis]: AT&T Bell Laboratories, 1985.

This book is more accessible to the general reader (although still technical) than the volume in this series edited by S. Millman on the *Communication Sciences (1925-1980)*. It has a good opening chapter on "The State of the Technology (1925-1930)," and several chapters pertaining to radio (e.g., shortwave and regular radio), microwave radio, submarine cable systems, satellites (e.g., Telstar).

**3332.** O'Reilly and Associates, eds., ed. *Harvard Conference on the Internet and Society (1996: Cambridge, Mass.)*. Cambridge, MA: Harvard University Press, 1997.

This 518-page work (also on optical laser disc) covers the results of the Harvard Conference on the Internet, held May 28-31, 1996, in Cambridge, MA.

**3333.** Oakley, Brian and Kenneth Owen, ed. *Alvey: Britain's Strategic Computing Initiative*. Cambridge, MA: MIT Press, 1989.

The authors describe this book as "an inside story of the Alvey Programme," Great Britain strategic computing initiative. It is "a collective -- and selective -- personal memoir based largely on the recollections of many of those involved. It is *not* an official history or a research report. It aims to provide an album of snapshots of important issues and events, drawing on contemporary material to set the 1988 views in context." The authors seek to convey the "flavor" of the Alvey project. Oakley was Director of the Alvey Programme from 1983 to 1987; Owen was a freelance writer who a consultant to the Alvey Directorate from 1983 to 1988. This work provides some information on the United States' Strategic Computing Initiative, announced in 1983, and not to be confused with the better-known Strategic Defense Initiative of the Reagan administration.

**3334.** O'Brien, Charles. "Film colour and national cinema before WWI: Pathécolor in the United States and Great Britain." *Networks of Entertainment: Early Film Distribution, 1895-1915*. Ed. Frank Kessler and Nanna Verhoeff, eds. Eastleigh, UK: John Libbey Publishing, 2007. 30-37.

This article uses movie reviews, articles, and advertising between 1910 and 1914 in the American and British motion picture trade press to examine how the United States and Great Britain reacted to Pathé color films, and also how Pathé changed its marketing strategy in these two countries. O'Brien uses *The Moving Picture World* in the U. S. and *The Bioscope* in Britain for much of his evidence.

Following Richard Abel's work, O'Brien argues that around 1907 the idea "that film style might be understood in terms of national categories" (30) began to be reflected in the trade press. Pathé dominated the market for color films in both American and Great Britain, but Pathé's color-stenciling process was labor intensive (Pathé generally made color-stencil film only if it expected to release at least 200 copies of a movie, p. 34). Pathécolor also seemed to imitate nature in an artificial and less than realistic way. (33) "Shimmering on the image's photographic surface rather than appearing organic to the representation, applied colour seemed supplemental and decorative, as if brushed onto the movie image's photographic surface like a layer of paint." (32)

In the United States, movie makers who wanted to compete with Pathé began emphasizing realism, especially in Western films, and began using orthochromatic film stock which had a "vastly improved tonal range" over older black-and-white film. "Sensitive to yellow, green, and ultramarine portions of the light spectrum rather than to blue alone, orthochromatic stock yielded a detailed, sculpted image noticeably superior to ordinary black and white. Orthochromatic stock made blond heroines looked [sic] light-haired rather than dark -- and open skies showed the shadings of clouds rather than appearing uniformly bleached and empty." (33) By late 1910, *Moving Picture World* urged "the universal adaptation of orthochromatic film within the American film industry...." (33) Around 1912, Pathé made "a radical change" in its U.S. marketing, rarely mentioning the Pathé name in advertising its color-stencil films. (34)

World War I of course damaged Pathé's production. But by the early 1910, new photographic techniques also challenged Pathécolor. Notably, "early photographic colour processes -- such as ... Kinemacolor, which drew much interest in the English-language film press" of this time -- "offered the promise of a naturalism unavailable to applied colour of any sort, including Pathécolor." (33)

**3335.** Observer, Reel. "In the Moving Picture World." *Chicago Daily Tribune* Nov. 26, 1911 1911, sec. B: 7.

This article says that President Wm. Howard Taft has made arrangements with Chicago film producing company to film the work of government service "in a semi-official capacity."

**3336.** O'Connor, Alan, ed., ed. *Raymond Williams on Television: Selected Writings*. Toronto: Between the Lines, 1989.



Many of the essays in this volume were written by Raymond Williams between 1968 and 1972 for a regular column that appeared in the weekly British magazine, *The Listener*, published by the BBC. It also includes other writings by Williams on such topics as his impression of American TV, the Falklands War, and violence at the Olympic Games. Included is Williams' Inaugural Lecture at the University of Cambridge, Oct. 29, 1974, on "Drama in a Dramatised Society." He notes an important change in society from a earlier era when people had primarily live theater for entertainment. The transformation was brought by such modern media as movies, radio, and television. He writes that "drama, in quite new ways, is built into the rhythms of everyday life." (4) "We have never as a society acted so much or watched so many others acting," (3) he said. "What we now have is drama as habitual experience: more in a week, in many cases, than most human being would previously have seen in a lifetime." (4) Of cinema's (and tv's) influence, Williams maintained that "the new mobility and with it the fade, the dissolve, the cut, the flashback, the voice-over, the montage, that are technical forms but also, in new ways, modes of perceiving, of relating, of composing and of finding our way," had become pervasive in everyday life. (12)

**3337.** O'Connor, John E., ed., ed. *American History/American Television: Interpreting the Video Past*. New York: Frederick Ungar Publishing Co., 1983.

This collection of essays examines how history is interpreted through television. This work, and the O'Connor's earlier *American History/American Film: Interpreting the Hollywood Image* (edited with Martin A. Jackson) (1979), were influential in calling attention to modern media's interpretation of the past to mass audiences. Subsequent to these works, historians began to review television programs and films of a historical nature on a more regular basis. In this work, O'Connor's "Introduction: Television and the Historian," discusses problems associated with portraying history through television.

**3338.** O'Connor, John E. and Martin A. Jackson, eds., ed. *American History/American Film: Interpreting the Hollywood Image*. New York: Frederick Ungar Publishing Co., 1979.

This collection of essays examines how history is interpreted and presented in Hollywood motion pictures. This work, and the O'Connor's later *American History/American Television: Interpreting the Video Past* (1983), were influential in calling attention to the fact that modern media interpret the past to mass audiences. Subsequent to these works, historians began to review television programs and films of a historical nature. Arthur M. Schlesinger, Jr. contributes the Foreword to this volume. Among the authors in this work are: Thomas Cripps, Robert Sklar, Lawrence Suid, Daniel J. Leab, David Culbert, June Sochen, Michael T. Isenberg, Garth Jowett, and Peter C. Rollins.

**3339.** O'Connor, John J. "TV: Returning 'Open Mind' Looks at Presidency." *New York Times* Dec. 15, 1973 1973: 62.

This article discusses the return of "The Open Mind," a television program started in 1956 and hosted by Richard D. Heffner. The program interviewed leading intellectuals and political leaders.

**3340.** O'Connor, Kevin, ed. *Ironing the Land: The Coming of the Railways to Ireland*. Dublin: Gill & Macmillan, 1999.

An account largely of the building and management of Irish railways lines between 1830 and 1960. As the title suggests, this book is concerned with the creation of the railway infrastructure, with many details about the lives of laborers--navvies--involved in laying down rails and engineering works. Although the author does not document sources, primary source quotation from contemporaries throughout the text offer illustrative and insightful glances into the past. The book is arranged by rail company, and traces their rise and decline over roughly a century of steam travel.

--Nicholas Wolf

**3341.** Oderman, Stuart, ed. *Roscoe "Fatty" Arbuckle: A Biography of the Silent Film Comedian*. Jefferson, NC: McFarland & Company, Inc., 1994.

The Roscoe "Fatty" Arbuckle scandal of 1921 brought calls for government regulation of the motion picture industry and was an important factor in the industry's creation of the Motion Picture Producers and Distributors of America. Arbuckle was a rotund comedian whose popularity at the time was perhaps second only to Charlie Chaplin. Even before the Labor Day scandal that destroyed his career, Arbuckle had been the focus of rumors. In July, 1921, newspaper reports had appeared about a dinner that movie moguls had given the comedian more than four years earlier in which prostitutes had been present. Hollywood magnates had raised \$100,000 to keep the matter quiet. All this paled when compared to events in early September, 1921. Arbuckle and some of his Hollywood friends had rented rooms at the St. Francis Hotel in San Francisco, and the party that followed featured bootleg liquor and heavy drinking. A young actress, Virginia Rappé, who had been in Arbuckle's room, died of peritonitis and an autopsy revealed bruises and internal injuries. Rumors circulated that Arbuckle had raped the woman (possibly with a coke bottle) and that his great weight -- almost 300 pounds -- had ruptured her bladder. The district attorney wanted to try Arbuckle for murder, but a grand jury returned an indictment of manslaughter, leading to accusations that the actor's celebrity had gained him special treatment.

During the trials that followed (the first two ended in hung juries), the comedian was buried under an avalanche of publicity. Not only was Arbuckle's libertine life style examined in detail but stories circulated about Rappé's reputation: that she was a heavy drinker, a call girl, that she had contracted syphilis from a Hollywood director, and had several abortions. Although a jury acquitted Arbuckle, he was finished as an actor.

**3342.** O'Donnell, James J., ed. *Avatars of the Word: From Papyrus to Cyberspace*. Cambridge, MA: Harvard University Press, 1998.

"We live in a historical moment when the media on which the word relies are changing their nature and extending their range to an extent not seen since the invention of movable type," writes the author. "The changes have been building through the twentieth century, as the spoke word reanimated communication over telephone and radio, and as the moving image on film and television supplemented the 'mere' word. The invention and dissemination of the personal computer and now the explosive growth in links between those computers on the worldwide networks of the internet create a genuinely new and transformative environment. O'Donnell's goal in this book is "to make clearer what is happening or what might happen by thinking about similar transformations in the past." (p. 9)

**3343.** Oettinger, Anthony G., Paul J. Berman, and William H. Read, ed. *High and Low Politics: Information Resources for the 80s*. Cambridge, MA: Ballinger Publishing Company, 1977.

The Program on Information Resources Policy was organized at Harvard University in 1972, and this book has three of the policy studies from that Program. Common themes run through each study. "One is the breaking down of differences between information technologies. Another is the lowering of barriers that once distinguished information industries. A third is new ways of acquiring and using information." The studies in this trilogy include:

Paul J. Berman and Anthony G. Oettinger, "The Medium and the Telephone: The Politics of Information Resources"; Paul J. Berman, "Computer or Communications? Allocation of Functions and the Role of the Federal Communications Commission"; and William H. Read, "Foreign Policy: The High and Low Politics of Telecommunications."

**3344.** Offenheim, Wm. Geo. "Photography and Law." *Scientific American* 72.17 (1895): 262.

Offenheim raises the question: "Is it or is it not a vicious doctrine to deny all right of privacy even to concededly public persons?" It then discusses three court cases. 1) *Marion Manola v. Stephens* in which the New York Supreme Court granted an injunction against using a photograph of an actress taken while she was performing on stage in tights. This case "would seem to argue that even a living public character has a right to enjoin the publication of a distasteful picture."

2) *Schuyler v. Curtis* was a case brought by relatives of a deceased person, Mrs. Schuyler, to prevent the World's Fair in Chicago from erecting a statue of her likeness to represent "The Typical Philanthropist." (The case was then on appeal to the New York Court of Appeals.)

These two cases seemed at variance with a decision rendered earlier in the Corliss case in which the Federal Circuit Court which ruled that there was a distinction to be drawn between public and private figures. Private figures have the right to have their privacy protected but public figures -- "a statesman, author or artist, or inventor, who asks for and desires public recognition, may be said to have surrendered this right to the public."

**3345.** O'Hagan, Anne. "The Art of Facial Expression." *Harper's Bazaar* 40.6 (1906): 502-10.

This article begins by saying that our facial features usually reveal "little plasticity, ... little elasticity," and "seem incapable of intelligibly showing forth our moods." But "when we do see a face over which shift lights and shadows, a face expressive of inner feelings, responsive to outer stimuli, it possesses a fascination greater than that of modeled beauty." (502) There is one place, however, where people look to see facial expressions and that is on the stage. **"The art of acting we are almost ready to define, offhand, as the art of emotional expression by means of face and body.** Now and then -- at drearily long intervals -- comes a pan- 502-503 tomist who convinces us that this is a true definition, so vividly does he, without a spoken word, enact a drama. **But for the most part the art of facial expression is as little practised on the stage as in the drawing-room...."** (502-03) (my emphasis)

The author advises that one of the best ways to develop the art of facial expression is to forget the audience and listen to fellow actors on stage. "There is but one way, the older students of the stage arts declare, in which a young actor or actress can master the art of facial expression. That is by mastering the art of stage listening. Let them forget the audience and listen to their fellow players, not for their cue, but to hear what is being said as though they were indeed the people they represent, hearing for the first time the remarks of their confreres. Listening merely for one's cue on the stage produces about the same facial result as listening merely for a chance to break into the conversation in casual social intercourse." (503) American students of the stage are not this skill, the author says. "In this power of listening, with its corollary of facial expression, the American dramatic students are particularly ill-taught. For it is substituted, apparently, a course in mechanical facial gymnastic, painful to witness when they are remembered and practised, and soon forgotten. The victims of this form of instruction flutter their eyelids, twist their mouths, struggle valiantly but vainly to declare coyness, sorrow, remorse, surprise, according to rule, and they only succeed in -- 'mugging,' the irreverent call it." (504)

The author continues: "It is this lack of really expressive faces on the stage which makes the fame and the fortune of the few which are expressive. It is this power of making a lifted eyebrow, a pursed-up mouth, a worried wrinkle, tell a story, reveal a character and a situation, which, for the past seven years, has reduced the audiences of Beatrice Herford to happy agonies of mirth." This article has ten photographs of Beatrice Herford demonstrating facial expressions for various moods, and eleven photographs of another actress, Elsie Janis, doing the same. Janis professed to be "entirely unambitious for the glories of a star...." (510)

**3346.** Ohlman, Herbert. "Information: Timekeeping, Computing, Telecommunications and Audiovisual Technologies." *An Encyclopaedia of the History of Technology*. Ed. Ian McNeil, ed. London and New York: Routledge, 1990. 686-758.

This survey covers such themes as timekeeping, computing, the telegraph, telephone, gramophone, radio and radar, photography, facsimile and television, satellites, and information storage.

**3347.** Olasky, Marvin N., ed. *Corporate Public Relations: A New Historical Perspective*. Hillsdale, N. J.: Lawrence Erlbaum Associates, 1987.

Chapter six, "The Movie Industry Gets a Czar: 1921-1934" (55-65) discusses Will Hays and the MPPDA. The author does not discuss Breen's work in public relations and in fact says that "Breen was in many ways the opposite of Hays; to put it simply, Breen did not trust others generally, and producers specifically." (64)

**3348.** Oldham, Eric, ed. *British Railways Steam in Retrospect*. Pheonix Mill (UK): Sutton Publishing, Ltd., 1998.

This publication is a photographic collection of locomotives, organized by rail company. Not directly useful for communication history, but a good visual source. The study is largely nostalgic, with the author capturing steam engines of a bygone era at the time of their eclipse as diesel machines replaced them in the mid-twentieth century.

--Nicholas Wolf

**3349.** Oldham, William G. "The Fabrication of Microelectronic Circuits." *The Microelectronics Revolution: The Complete Guide to the New Technology and Its Impact on Society*. Ed. Tom Forester, ed. and intro. Oxford, Eng.; and Cambridge, MA: Basil Blackwell Publisher; and MIT Press, 1980. 42-61.

An account written for laymen that tries to explain what chips are and how they are made, all this in an effort to access "the enormous significance of the microelectronics revolution." The editor of this volume, Tom Forester, says that "although a little technical in places, it remains the clearest and most comprehensive description of chipmaking." This piece originally appeared in *Scientific American*, Vol. 237, No. 3 (Sept. 1977).

**3350.** Oliver, John W., ed. *History of American Technology*. New York: The Ronald Press Company, 1956.

Guy Stanton Ford called this book "the first comprehensive historical account of American technology and invention as a basic contribution to the nation's culture." The work is a solid, informative survey of technological achievements -- including important development in mass communication -- up to 1956. For teachers, this book still provides a useful account of major developments in transportation, the electrical industry, newspaper and other print media, motion picture technology, clocks, cable and wireless communication, air transport, radar and the proximity fuse, and other innovations. Interestingly, the computer is not even indexed, although it is discussed in the context of automation. The transistor is mentioned briefly in the context of its use in hearing aids and in replacing vacuum tubes. Oliver also discusses the reaction of such historians as Charles Francis Adams, Fred Morrow Fling, and George Baxter Adams to science and new technology at the turn of the twentieth century. Oliver believed that innovations in communications, including those after World War I, had strengthened American unity and homogenized American culture. He wrote that "today, in the remotest rural areas as well as in the metropolitan districts, news is instantly available. This development in communications has been a mighty unifying force in our history and has tended to standardize our civilization. Now that a revolution has taken place in communication technology, taking in the entire world, the question arises, 'Will it have a similar unifying global effect?'"

**3351.** Olshaker, Mark, ed. *The Instant Image: Edwin Land and the Polaroid Experience*. New York: Stein and Day, 1978.

This work has no notes but does have a short bibliography and a copy of Land's curriculum vitae. The concluding chapter ("The Man Behind the Camera") offers insight into how Land viewed his invention. He believed it would engender "a system that will be a partner in perception enabling us to see the objects around us more vividly than we can see them without it, a system to be an aid to memory and a tool for exploration." (Land quoted) Land hoped his invention would be as widely used as the telephone, and thought his camera was one of most important innovations in the history of American technology.

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Olshaker explores the history of the Polaroid company and its founder and central figure, Edwin Land. Concentrating almost exclusively on Polaroid's place in the camera industry, Olshaker traces Land's life from his initial invention of the polarizing filter through Polaroid as an international company in the late 1970s. Olshaker emphasizes Land's inventive genius in creating new technology, and clearly sees his life as indicative of the so-called "American Dream" whereby individuality and inventiveness enable success and distinctiveness. The work is largely based on periodical literature covering Land and Polaroid over the period c.a. 1920-1978.

--Nicholas Wolf

**3352.** Olson, D. R., ed. *The World on Paper: The Conceptual and Cognitive Implications of Reading and Writing*. New York: Cambridge University Press, 1994.

This text looks at the role of the written word in the development of both its own legacy as well as its implications on oral language. Olson argues that the development of a written language brought about cognitive and social changes that moved parts of the oral language into the forefront of the human conscious. He also debunks many of the myths associated with the written word and literacy chiefly that the written word can completely take over and fulfill the same needs as an oral language. Further, although the written word has enhanced our capability for long-term storage of knowledge, many things are lost such as emotions and feeling, sarcasm, as well as what the author was really feeling in the transfer from oral to written word. However, literacy had a tremendous impact on the specialization of sciences and the formation of systems of logic. The properties of a written language, then, act to bring many of the principles of categorization, logic, etc. into consciousness. Written words allow us to devise equations, create maps, among other things. Ultimately, the written and oral language are complementary, rather than competitive, in that the strengths of each would not have come about without the other.

Olson writes that "If literacy is thought of as simply the basic skill of recognizing emblems or of decoding letters to sound or words to meanings, the implications of literacy, while important, are bound to be limited. But if we regard literacy in the classical sense, as the ability to understand and use the intellectual resources provided by some three thousand years of diverse literate traditions, the implications of learning to exploit these resources may be enormous. Enormous not only in that literacy has permitted the accumulation of treasures which are stored in texts but also in that it involves a diverse set of procedures for acting on and thinking about language, the world and ourselves. That is the main concern of this book." (17-18)

--Michael Boyle

**3353.** O'Malley, Michael and Roy Rosenzweig. "Brave New World or Blind Alley? American History on the World Wide Web." *Journal of American History* 84.1 (1997): 132-55.

This article is by two historians who are among the leaders in attempting to connect sound historical research to the computers and the Internet. They offer instruction doing historical research on the World Wide Web, and they describe their goals in this articles as follows: "This article offers a preliminary assessment of the possibilities and limitations, the allures and dangers, of the World Wide Web for those interested in presenting, teaching, and learning about American history. The authors are dubious about claims that the Web is a totally new departure. But we also reject the view of skeptics who say that it offers nothing at all; we are impressed--even astonished--by what already exists there for historians. It seems less likely that the Web presents a radically new paradigm or way of thinking; in many ways the Web simply gives us speedy access to existing resources."

**3354.** Ondaatje, Michael, ed. *The Conversations: Walter Murch and the Art of Editing Film*. New York: Alfred A. Knopf, 2002.

In this work the author, Michael Ondaatje, interviews film editor Walter Murch. Murch discusses his work on several films and how new technological innovations (e.g., digitization) influenced the way he edited movies.

**3355.** Onosko, Peter, ed. *Wasn't the Future Fun?* Kent, OH: Kent State University Press, 1976.

**3356.** Onufrijchuk, Roman. "Introducing Innis/McLuhan Concluding: The Innis in McLuhan's 'System'." *Continuum: The Australian Journal of Media & Culture* 7.1 (1993): 43-74.

The author says that "In a fundamental sense, Innis introduced McLuhan to the study of communication, and in another sense, McLuhan introduced Innis to the world." The article considers parallels in the work of these two Canadians.

**3357.** O'Reilly, Kenneth. "A New Deal for the FBI: The Roosevelt Administration, Crime Control, and National Security." *Journal of American History* 69.3 (1982): 638-58.

O'Reilly examines efforts to improve the image of the Federal Bureau of Investigation during the Franklin D. Roosevelt administration. Images of law enforcement officials in motion pictures, for example, improved after 1935. Law officers and government agents generally were portrayed as effective and heroic.

**3358.** Orhaug, Torleiv. "Computer Applications in Monitoring and Verification Technologies." *Weapon and Arms Control Applications of Advanced Computing*. Ed. Allan M. Nin, ed. New York: Oxford University Press, 1987. 165-78.

This paper grew out of a 1986 workshop sponsored by the Stockholm International Peace Research Institute. The abstract for this piece reads: "The state of the art of computerized image processing is reviewed and the fundamental difficulties of scene analysis and description are pointed out. The role of recent artificial intelligence research in scene analysis and the image processing requirements for a satellite monitoring agency are discussed. It is concluded that many processing tasks can be carried out almost automatically, while the final image analysis adapted to verification still requires considerable contribution by trained photo-interpreters and domain experts."

**3359.** Ormston, Frank D. "The Value of the Film." *Overland Monthly and Out West Magazine* 73.2 (1919): 119-20.

The author writes that "Moving Pictures rank as high as any disseminator of knowledge, that human has conceived, and stands side by side with the printing art. If we have books that treat of light and frivolous things, so also have we books, on the deepest thoughts of mankind. Moving Pictures are but another form of printing presses. There is no subject that they can not present to us in a tenth of the time required by any other agent." (120) Noting that the "great spread of knowledge began, with the improvement in rapid modes of travel..." (120) Moving "have become the last link in a chain that is to bring the world closer together. A universal tongue so that the savage, may know a ball game and the city bred will know that figs do not grow flat with sugar on them." (120) The author says that films can be "salesmen" to show the world what America has to offer. "The United States is the greatest producer of Motion Pictures in the world. Let us tell our story in the universal tongue, let us send them broadcast." (120) Ormston concludes by asking: "Shall we take advantage of our opportunity? Or shall we let the other fellow beat us to it?" (120)

**3360.** Orr, Julian E., ed. *Talking about Machines: An Ethnography of a Modern Job*. Ithaca: ILR Press, and imprint of Cornell University Press, 1996.

This work was a 1990 doctoral dissertation. According to Stephen R. Barley, "Orr's study of photocopier repair technicians at Xerox has for some years now been an underground classic among ethnographers of work." Orr documented and developed "the important and counterintuitive notion that technical knowledge is best viewed as a socially distributed resource that is diffused and stored primarily through an oral culture."

**3361.** Orth, Maureen. "The Wiz of Showbiz." *Newsweek* (1976): 65-66, 68.

This article profiles movie producer Jerry Weintraub and also a good deal on singer John Denver, one of Weintraub's clients. Weintraub developed contacts with several political leaders which some believed gave him influence with Motion Picture Association of America president Jack Valenti.

**3362.** Orvell, Miles, ed. *The Real Thing: Imitation and Authenticity in American Culture, 1880-1940*. Chapel Hill: University of North Carolina Press, 1989.

Orvell argues "that the tension between imitation and authenticity is a primary category in American civilization, pervading layers of our culture that are usually thought to be separate, from commercial design and advertising to literature. More specifically, I argue in this book that a major shift occurred within the arts and material culture from the late nineteenth century to the twentieth century, a shift from a culture in which the arts of imitation and illusion were valorized to a culture in which the notion of authenticity became of primary value. One might describe this change, in rough terms, as a change in the meaning of a phrase that remains central to both nineteenth- and twentieth-century culture, 'the real thing.' Put simply, the nineteenth-century culture of imitation was fascinated by reproductions of all sorts-- replicas of furniture, architecture, art works, replicas of the real thing in any shape or form imaginable. It was a culture inspired by faith in the power of the machine to manufacture a credible simulacrum; yet it had not fully absorbed the methods of the machine, and in the end it was a culture of types, of stylizations, of rounded generalities. The culture of authenticity that developed at the end of the century and that gradually established the aesthetic vocabulary that we have called 'modernist' was a reaction against the earlier aesthetic, an effort to get beyond mere imitation, beyond the manufacturing of illusions, to the creation of more 'authentic' works that were themselves real things."

Orvell is not arguing "that a culture of authenticity entirely *replaced* the earlier culture of imitation; nothing so neat took place. In fact, as I shall reiterate later," he says, "the nineteenth-century culture of imitation remained (and still remains) a strong part of the mainstream of twentieth-century industrial popular culture. But what developed around the turn of the century was a counterthrust to the mainstream culture, an effort on the part of a number of intellectuals and artists to revitalize a culture thought to have grown moribund, an effort that centered on values of authenticity." (sv)

This work is divided into three parts. Part I, "The Condition of Future Development," devotes a single chapter of "Whitman's Transformed Eye." Part II is entitled "A Culture of Imitation," and has three chapters. Chapter 2 is "A Hieroglyphic World: The Furnishing of Identity in Victorian Culture." Chapter 3 is "Photography and the Artifice of Realism." Chapter 4 is "The Romance of the Real."

Part III is entitled "Inventing Authenticity," and also has three chapters: Chapter 5, "The Real Thing and the Machine-made World"; Chapter 6, "The Camera and the Verification of Fact"; and Chapter 7, "Not 'Realism' but Reality Itself." Orvell's Epilogue is called "The Dump Is Full of Images."

This book is a volume in the *Cultural Studies of the United States* series, Alan Trachtenberg, ed.

**3363.** O'Shaughnessey, Lynn. "Boycott Aimed at Stores with X-Rated Films." *Los Angeles Times* July 12, 1987 1987, sec. 1: 1.

This article begins: "Archbishop Roger M. Mahony, condemning pornography as an 'attack upon human dignity,' urged consumers Saturday to stop patronizing video stores that sell or rent X-rated movies." The article explains that this recommendation is an expansion of the archbishop's attack on pornography from the previous year when he urged Catholics to picket 7-Eleven stores and other establishments that carried *Playboy* and *Penthouse* magazines.

**3364.** O'Siadhail, Micheal [sic]. "Wireless." *A Fragile City*. Ed. O'Siadhail, Michael. Newcastle upon Tyne NE99 ISN: Bloodaxe Books, Ltd., 1995. 65.

A poem in which the author reflects on listening to the wireless. "Echo of echo.... Rumour of rumour. This feast at which I'm both host and guest."

**3365.** Osler, Andrew. "An Analysis of Some News-Flow Patterns and Influences in Ontario." *Report of The Royal Commission on Violence in the Communications Industry: Volume 7: The Media Industries: From Here to Where?* Toronto, Ontario: Royal Commission on Violence in the Communications Industry. 47-70.

In Canada, American movies and television programs dominated the market – more than 90 percent of the films for which Canadian paid rental fees came from the United States. In 1977, Ontario's Commission on Violence in the Communications Industry concluded that the "great weight of research into the effects of violent media contents indicates potential harm to society." In Volume 1, this Report concluded that Canadians – including children – were watching increasing amounts of American-made TV which had "much higher levels of violence" than programs produced in Canada or elsewhere, and television's "escalation of violence" was "drawing other sections of the media along like the tail of a comet."

This essay appears in Volume 7 of the Royal Commission's *Report*. It discusses how news is defined, the role violence plays in news flow.

**3366.** Osler, Andrew M. "A Descriptive Study of Perceptions and Attitudes Among Journalists in Ontario." *Report of The Royal Commission on Violence in the Communications Industry: Volume 7: The Media Industries: From Here to Where?* Toronto, Ontario: Royal Commission on Violence in the Communications Industry. 1-46.

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This essay appears in Volume 7 of the Royal Commission's *Report*. It discusses how news is defined, the role violence plays in news, ethical questions, and it makes recommendations. It also includes an annotated bibliography.

**3367.** Ostroff, Eugene. "Photography and Photogravure: History of Photomechanical Reproduction." *Journal of Photographic Science* 17.4 (1969): 101-15.

This is a technical article explaining the history and process of photogravure. The Abstract reads: "The first practicable photomechanical system -- contact-screen photogravure -- was invented in 1852 by W. H. F. Talbot of England. Many of the approaches introduced by Talbot are still used in current practice; contact cross-line 'master' and 'working' screens: metal plate etching through a bichromated gelatin emulsion; etching with ferric chloride solutions of different concentrations; and selective local etching for 'retouching' purposes.

"To provide the tiny image ink-holding components in the printing plate, Talbot used fine gauze fabric for the contact cross-line screens and fine resin particles (aquatint) applied as a powder or liquid. He also experimented with contact screens of ruled lines on paper; scored cartilage; waxed paper with scribed lines; aquatint pattern on paper and a blackened film with uniform grid of clear circular openings." (101)

The article ends by discussing high speed production techniques in photogravure and comments on speeds obtained, presumably in 1969. "Photogravure practice has expanded to include the use of cylindrical shaped printing plates which are ideally suited for high speed runs. Sheet fed gravure presses (rotary), which in the U. S. can accommodate sheets up to 29 in x 43 in., operate at about 3,000-6,000 images (on one side of the paper) per



hour depending on the work being done. High speed rotogravure presses have been built which can print 15 million catalogue pages an hour." (115)

**3368.** O'Toole, Laurence, ed. *Pornocopia: porn, sex, technology and desire*. London: Serpent's Tail, 1998.

Laurence O'Toole begins by explaining that rather than treating pornography as merely a problem, he has attempted "to look on it as an industry, a legal event, a film genre and a viewing experience." He also has tried to examine how porn users view their experiences and concludes that rather than finding it "sad, demeaning, addictive or harmful," most users "find their time with porn pleasurable."

The author spends considerable time discussing specific films, some of which he finds to be of fine quality. He notes that "modern porn is about fantasy and arousal" and only secondarily is it "revolutionary, educational, or philosophical."

Scattered throughout this work are observations about new technologies (video, cable, satellite, the Internet, for example) and how they have changed pornography's place in society. The coming of video during the late 1970s and 1980s, he believes was "truly a major event" that "changed everything, for better or worse." Videocassettes brought porn directly into homes and vastly expanded the market for such entertainment. Amateur videos became popular by the late 1980s.

This work is based largely on secondary sources. It has a slim, two-page bibliography and a four-page Videography. In the endnotes, the books and articles from which the author's text quotations are taken are cited but not the pages numbers from those sources.

**3369.** Oumano, Ellen, ed. *Film Forum: Thirty-Five Top Filmmakers Discuss Their Craft*. New York: St. Martin's Press, 1985.

This work contains information about technological improvements in cinematography. During the 1970s, lighter, smaller, and more powerful lighting equipment, and improvements in color film stock accelerated the trend away from shooting films on studio sets to shooting on location. The introduction of faster lenses permitted filming at much lower levels of light than had been possible with the older Technicolor stock, and the over development ("pushing") of film in the lab increased its speed. As a result, American movie making attained a new aestheticism, which the cinematographer Nestor Almendros, who used the techniques in making *Days of Heaven* (1978), likened to the change brought to late-nineteenth-century painting by the introduction of premixed oil paint that came in tubes. That innovation improved the artist's ability to capture changing light conditions outdoors and contributed to the rise of Impressionism. Just as the earlier advance had given artists greater freedom to paint on location, developments in film and camera equipment during the late 1960s and 1970s made it easier to shoot evocative film scenes in much lower levels of light.

**3370.** Owens, Larry. "Vannevar Bush and the Differential Analyzer: The Text and Context of an Early Computer." *Technology and Culture* 27.1 (1986): 63-95.

Owens writes: "One day in 1942, the Rockefeller Differential Analyzer was dedicated to winning the war. For the next several years this large mathematical machine, the centerpiece of MIT's Center of Analysis, labored over the calculation of firing tables and the profiles of radar antennas. Weighing almost a hundred tons and comprising some two thousand vacuum tubes, several thousand relays, a hundred and fifty motors, and automated input units, the analyzer was the most important computer in existence in the United States at the end of the war. Wartime security prohibited its public announcement until 1945, when it was hailed by the press as a great electromechanical brain ready to tackle the problems of peace and to advance science by freeing it from the pick-and-shovel work of mathematics.

“Within five years of its announcement, however, the early enthusiasm which had marked the development of the analyzer had died, and the Center of Analysis had collapsed as a vital site for the study of computation.”

**3371.** Pacey, Arnold, ed. *Technology in World Civilization: A Thousand-Year History*. Cambridge, MA: MIT Press, 1990.

Chapter 10 (“Scientific revolutions and technical dreams”) has interesting things to say about the spread of electricity after 1870 (before then it was primarily confined to the telegraph), and about new dyestuffs coming from German technology and research into coal-tar. The internal combustion and diesel engines are discussed and chapter 11 deals with “Survival technology in the twentieth century.”

**3372.** Page, Benjamin I., ed. *Who Deliberates?: Mass Media and Modern Democracy*. Urbana: University of Illinois Press, 1996.

This book offers a set of case studies that illustrate various ways in which the mass media distorts the news and limits the range of debate in the United States. Page’s main point is that our press system provides us with partial and inaccurate news and we are therefore unable to deliberate and make informed democratic decisions. Page joins in with a host of other media critics who blame the press for a whole range of problems, including low voter turnout and political disinterest.

Page uses three particular incidents to illustrate his points. The first case study examines the Persian Gulf War and the way that the press, in particular the *New York Times*, misinformed the public about the issues and created a false sense of public opinion. The second case study concerns the L.A. riots of 1992 and the debate over public officials’ claims that the riots were caused by social programs like welfare. The final case deals with the controversy over Attorney General nominee Zoe Baird. In each case, Page argues that the public did not have access to all of the information necessary to make a balanced judgment about the situation. It was the press that engaged in the debate, and essentially took democracy out of the hands of citizens.

Page does not address concerns about media concentration, advertising or commercial bias. Instead, he argues that other factors such as the speed of modern news flow, the primary role of “professional communicators” in framing discussions, and the tendency of a paper’s editorial position to slant news coverage are to blame. These and other factors have created a system where the “media elites” are the players and the people are excluded.

--Rob Rabe

**3373.** Pagels, Heinz R., ed., ed. *Computer Culture: The Scientific, Intellectual, and Social Impact of the Computer*. New York: New York Academy of Sciences, 1984.

This volume is a collection of papers presented at a Science Week Symposium of the New York Academy of Sciences, April 5-8, 1983. The papers cover a wide range of fields -- new directions in computer sciences, computer graphics, computers and the work force, the limits of computation, computers and scientific inquiry, artificial intelligence, the human factor in computer use, new perspectives in psychology and education, and how computers change the way we think about ourselves (several panel discussions are also included). As with most such publications, the quality of the pieces is uneven and some pieces are of more value for historical context than others. This work is Volume 426 in the *Annals of the New York Academy of Sciences* series, published Nov. 1, 1984.

**3374.** Pagels, Heinz R., ed. *The Dreams of Reason: The Computer and the Rise of the Sciences of Complexity*. New York: Simon and Schuster, 1988.

The author writes that “most natural scientists hold a view that maintains that the entire vast universe, from its beginning in time to its ultimate end, from its smallest quantum particles to the largest galaxies, is subject

to rules--the natural laws--comprehensible by a human mind....I believe that this reductionalist - materialist view of nature is basically correct." Pagels also writes that "the computer creates not only a new class of people struggling for intellectual and social acceptance, but a new way of thinking about knowledge. It will transform the scientific enterprise and bring forth a new worldview," he argues. "I am convinced that the nations and people who master the new sciences of complexity will become the economic, cultural, and political superpowers of the next century. The purpose of this book is to articulate the beginnings of this new synthesis of knowledge and to catch a first glimpse of the civilization that will arise out of it." This work is partly a memoir. It is often wordy but occasionally has a good, substantive paragraph.

**3375.** Paik, Haejung , and Comstock, George. "The Effects of Television Violence on Antisocial Behavior: A Meta-Analysis." *Communication Research* 21.4 (1994): 516-46.

This work attempts to synthesize the best research on the effects of television violence. It indicates that there is a consensus among researchers that there is sometimes a correlation between televised violence and anti-social behavior. The authors described their research as follows: "A meta-analysis is performed on studies pertaining to the effect of television violence on aggressive behavior. Partitioning by research design, viewer attributes, treatment and exposure variables, and type of antisocial behavior, allows one to interpret computed effect sizes for each of the variables in the partitions. We find a positive and significant correlation between television violence and aggressive behavior, albeit to varying degrees depending on the particular research question."

**3376.** Paine, Fred K. and Nancy E. Paine, ed. *Magazines: A Bibliography for Their Analysis, with Annotations and Study Guide*. Metuchen, N.J. and London: Scarecrow Press, Inc., 1987.

This work is divided into two parts. The first contains an annotated bibliography of periodicals and newspapers that "regularly include material about magazines and the magazine industry." It also lists reference works relating to magazines. In Part II, there is a select bibliography of about 2,200 articles, books, and dissertations about magazines. Many entries deal with technology related to magazines. For example, chapter 8 is entitled "Production & Design." Chapter 9 is entitled "History," and also includes entries touching on technology.

**3377.** Palmer, Frederick. "Whence Future Photoplays?" *Forum* (1919): 182-89.

Frederick Palmer was President of Palmer Photoplay Corporation, and here talks about how motion pictures require a different type of writing. The subtitle of the article is "The Demands of the Screen Not Met by Fictionists." (182) Palmer notes that the *Great Train Robbery* (1897) was the first photoplay and that this art form is now only a little more than two decades old. Early photoplay scenarios were improvised and crude. Even at that, motion pictures are at the time of this piece (1919) the fifth largest industry in the United States.

Palmer considered the photoplay to be "a new language." (185) He quotes extensively from the novelist, poet, and Shakespearean scholar Arthur Stringer, who also wrote for films. Here Palmer quotes Stringer on the photoplay:

"It is a language, indeed, which even duplicates in its methods the processes of the human mind, since thought itself is a stream of "pictures" with concentrated attention typified by the "close-up" and memory represented by the "cut-back." And it is this new language, scarcely out of its baby lisp, that the fiction-writers to today are berating." (186)

Stringer said the movies made older methods of fiction seem "obsolete." (186) "The same upheaval came to the parchment embroiderer and the quill-driver with the invention of printing, just as it must have come still earlier with the evolution of written speech, and still earlier again with the first crude sign-language scratched with a walrus-tooth on a shell-face, and even before that with the organization of throat-grunts and brutish calls into some accepted form of speech." (186) (Palmer quoting Stringer)

"For ... the motion-picture is more than a new art; it is a new language, a new method of expressing thought and communicating emotion. It is an amplified sign-language, the picture-talk of primitive man vitalized by movement and magnified to splendor. It is life itself, singled out and set in a frame." (186) (Palmer quoting Stringer)

Palmer linked motion pictures to other modern invention such as the railroad and automobile. (187) As a one who wrote 50 photoplays in nine months, Palmer said the movies required a new specialized type of writer. Action was "the great fundamental necessity" of movies (188). Most novels had too little action and too much description. (189)

Palmer noted an important difference between the stage play, novel, and the movie. Plays for the live theater had runs of a year and more, especially when they were taken on the road to smaller venues. The circulation of novels, particular those serialized in magazines, had runs of months or even years. Movies were duplicated and shown simultaneously in many theaters "and then shelved and forgotten." (188) There was a much higher demand for new stories.

**3378.** Papert, Seymour. "Computers and Children." *The Information Technology Revolution*. Ed. Tom Forester, ed. and intro. Cambridge, MA: MIT Press, 1985. 229-41.

Papert invented the computer language LOGO. A follower of Piaget, he was a professor of Mathematics and Education at MIT when this piece appeared in his book, *Mindstorms: Children, Computers and Powerful Ideas* (1980). Papert argued that it is possible to design computers in such a way that it would become a natural process to communicate with them. When children learn to use computers, it changes the way they learn other things.

**3379.** Papert, Seymour, ed. *Mindstorms: Children, Computers and Powerful Ideas*. New York: Basic Books, 1980.

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**3380.** Pades, Herbert. "Foreword." *Television and Behavior: Ten Years of Scientific Progress and Implications for the Eighties. Volume I: Summary Report (2 volumes)*. Eds. Pearl, [David, Bouthilet, Lorraine and eds.], Joyce Lazar. Washington, D.C.: U. S. Government Printing Office, 1982.

This study, to which Pades contributed the Foreword, synthesizes ten years of research since the appearance in 1972 of the Surgeon General's Advisory Committee on Television and Behavior's Report. Pades writes that this report "addresses such issues as cognitive and emotional aspects of television viewing; television as it relates to socialization and viewers' conceptions of social reality; television's influences on physical and mental health; and television as an American institution."

This study argues that with regard to television's relation to violence, "the evidence accumulated in the 1970s seems overwhelming that televised violence and aggression are positively correlated in children." For those who argue that TV violence provides a catharsis, this work concludes that "since practically all of the evidence points to an increase in aggressive behavior, rather than a decrease, the theory is contradicted by the data."

**3381.** Pares, Jon. "Legislating the Imagination." *New York Times* Feb. 11, 1990 1990, sec. 2 (Arts and Leisure): 30.

This article discusses state laws pending require rating labels on recordings. It also notes that government approval until recently had been required for every song, book, film, or play in such countries as East Germany and South Korea.

**3382.** Parente, Donald Edwin. "History of Television and Sports." University of Michigan, Ann Arbor, 1974.

**3383.** Parenti, Christian, ed. *The Soft Cage: Surveillance in America from Slavery to the War on Terror*. New York: Basic Books, 2003.

Christian Parenti, who has a doctorate in sociology, provides a compelling account of changes in surveillance technology from slave passes during the antebellum period to the Total Information Awareness program in the aftermath of September 11, 2001. He argues that with the arrival of digitization, personal computers, DNA testing and other innovations during the late twentieth century, technology now exists that makes surveillance possible on an unprecedented scale. This new surveillance, sometimes called "dataveillance," frequently "ignores the physical body and instead tracks one's informational doppelganger." (p. 4) At the same time, traditional forms of surveillance have not declined. Moreover, Parenti notes that sophisticated "biometric" techniques have become relatively inexpensive and much more prevalent in recent years. The use of closed-circuit television and other methods of visual surveillance have also become much more common. Microchips embedded in clothing and implanted under the skin are now used to track animals, children, and ordinary citizens. These developments have made it possible to invade people's privacy in ways that go "way past 1984." (p. 167)

The text of this work runs 212 pages plus about 43 pages of notes and an Index.

**3384.** Paris, Michael, ed. *From the Wright Brothers to Top Gun: Aviation and Popular Cinema*. New York: St. Martin's Press/Manchester University Press, 1995.

**3385.** Park, Robert E. "News as a Form of Knowledge: A Chapter in the Sociology of Knowledge." *American Journal of Sociology* 45.5 (1940): 669-86.

The sociologist Robert Park in assessing the newspaper as a form of knowledge, observed that it was concerned primarily with the present, or what psychologists called "the specious present." It was this "transient and ephemeral quality" that was "the very essence of news," he said, and its main concern was neither the past nor future. (676) Newspapers reflected modern life's rapid and drastically changing circumstances and helped to create the impression that readers and viewers were "living from day to day" and had "lost ... historical perspective." (686)

**3386.** Parker, Alison M., ed. *Purifying America: Women, Cultural Reform, and Pro-Censorship*. Urbana: University of Illinois Press, 1997.

Parker considers the role of women in efforts to reform American culture and in pro-censorship campaigns. Her work discusses the Women's Christian Temperance Union, which not only tried to stop drinking but sought to purify American society by monitoring movies, libraries, and literature.

**3387.** Parker, Edwin S. "Color Harmony." *American Architect* 112.2179 (1917): 238-40.

This article begins by discussing a movement that had "formed an analogy between colors and sounds," and led to "color harmonies based upon those of music." (238) It then considers the limitation of this movement saying that "the great fallacy in this theory lies not in the nature of color design, but in the nature of a chord of music." (238)

Parker discusses the relationship between certain colors and distance and maintains that color harmony depends on the "placement of colors." (239) "There is a peculiar fact about colors that seems to have been discovered by the exponent of the more modern movements, namely: that certain colors take a certain apparent distance from the eye, regardless of their actual placements, so that to get a perfect appearance of spatial integrity

the colors must be very carefully related, often in contradiction to the actual colors in nature, for space is a greater factor than color and we cannot always get both. This phenomenon seems due partly to the association of certain colors with certain distances, and partly to subtle relations between the colors themselves. But most of all it is dependent upon the pigments used in painting, for these assume distances of their own, entirely regardless of what their color may be. Lead white will stand off the canvas, while zinc white will recede, but both are white. And it is in this way that the Post-Impressionists have achieved their wonder feeling for spatial values." (239)

With regard to color and emotion: "The actual emotional effect of a color or sound, quite contrary to the general conceptions, is of no consequence to art. If the purpose of art is to arouse emotions it must take forever an inferior place, for an emotion is always a reaction, a mechanical product. And though it may be the accompaniment of an action it is in itself inferior to the thing which brought it forth. It is the action, the conscious doing, that counts in life, not the emotional reactions that follow and are beyond our control. And if art is to arouse feelings merely, it can be no more than a toy, a thing to pass an idle hour." (240)

**3388.** Parker, Edwin (with assistance of Marc Porat). "'Background Report,' OECO Informatics Studies." *OECO Informatics Studies, 11: Conference on Computer/Telecommunications Policy: Proceedings of the OECD Conference February 4-6, 1975*. Paris: Organisation for Economic Co-Operation and Development, 1976. 87-129.

This insightful report deals with the social implications of computers and telecommunication policy. The author speculates (this in 1975) that the economic crisis of the mid-1970s (stagflation) was "a symptom of a major social transition, not transitory economic dislocations," and that "Now we are undergoing a major historical upheaval." Parker maintained that American society was "in the midst of a transition from an industrial society to an information society." In "an information age unlimited economic growth is theoretically possible even though we reach a steady zero-growth state with respect to energy and materials." This "transformation has profound implications for the quality and nature of human society. It promises major increases in the quality of human life, the productivity of industry (especially the service sector) and a redefinition of what constitutes the real GNP. Revolutionary impacts are likely on many areas of vital concern to governments, including: education, the transfer of funds, trade facilitation, consumer information, public administration, health services, transportation and culture." The author devotes sections to each of these topics. "Indeed, within the financial and administrative areas the effects have already been significant even though they represent but the first ripples from the tidal wave of change that lies ahead." This piece lists the number of people working in various information sector occupations. The author deliberated this paper in Paris at a conference in Paris (?) in early February, 1975.

**3389.** Parson, Wilfrid. "Letter to Editor." *America* (1956): 213.

Catholic theology played an important part in defining the movie industry's Production Code of 1930. Father Daniel A. Lord, a critic of "modern" thought, was the primary architect of the Code. According to Wilfrid Parson, editor of the Catholic publication *America*, Lord "put solid theological and moral bones" on the Code.

**3390.** Pasley, Jeffrey L., ed. *The Tyranny of Printers: Newspaper Politics in the Early American Republic*. Charlottesville: University of Virginia Press, 2001.

Pasley's text offers a fresh look at the origin and operations of the early partisan newspaper press in the period from the mid-1790s to the 1830s. At once highly readable and packed with a wealth of detail, *The Tyranny of Printers* promises to be the final authority on the development of the party press for some time. According to Pasley, newspapers played an integral role in the transition from informal political alliances centered on political leaders with disparate views on core issues to the formation of national political parties. A network of allied printers, sharing information through newspaper exchanges, made possible the mobilization of partisan forces in the absence of formal party structures before the 1830s. Partisan printers often acted as party leaders in their communities and many print shops served as meeting places for party activities. More formal party structures emerged from these networks and became more sophisticated later in the nineteenth century. Recent journalism histories have suggested that the beginnings of the party press date to the late eighteenth century and not the

Jacksonian Era of the 1820s. Pasley's study, I think, conclusively settles this question. More often than not, though, historians tend to avoid arguments that place newspapers at the center of historical development, seeking instead to document the variety of factors that shape history. In this case, however, Pasley's argument seems at least plausible.

The bulk of this book focuses on Democratic Republican printers and outlines the difficulties they endured as they promoted a Jeffersonian vision, often in the face of persecution (or even prosecution). During the years of Federalist supremacy, these printers were at a disadvantage in the competition for patronage, subsidies, and advertising dollars. Benjamin Franklin Bache, for example, lost most of his grandfather's fortune as he printed the Philadelphia *Aurora*. As Pasley notes, however, Republican printers in the first decade and a half of the nineteenth century did not get a lot of support from Republican administrations either. Federalists also turned to the party newspaper to rally support, counter accusations, and spread invective about their political rivals. As early as 1800, political leaders understood that a powerful newspaper was necessary to win elections.

A handful of Republican printers were prosecuted under the Sedition Act, but Pasley argues that the overall effect of the law was to radicalize and mobilize the Republican press. Dozens of new papers emerged during the two years that the law was on the books and Republican vilification of President Adams continued unabated.

Pasley uses the experiences of some fascinating early printers to illustrate his larger arguments, giving the book a readable narrative feel. The book is based on material from over 100 manuscript collections, dozens of newspapers, and a solid collection of secondary sources. Pasley won the 2002 Best Book Award from the AEJMC history division.

-- Rob Rabe

**3391.** Patnode, Randall. "'What These People Need Is Radio': New Technology, the Press, and Otherness in 1920s America." *Technology and Culture* 44.2 (2003): 285-305.

Abstract from *Technology and Culture*: "In the 1920s, American newspapers and magazines enthusiastically promoted the new technology of radio broadcasting in part by focusing on how the technology was adopted by farmers. The popular press depicted farmers, isolated from the urban centers and cut off from urban-based entertainment, as the ideal benefactors of what radio did best: bridge large distances and provide an abundance of information and amusement. In focusing on the farmer's potential for redemption through the adoption of radio, however, the press accounts amplified the shortcomings of farm life, casting the farmer as an anti-modern "other." These conclusions emerge from the news coverage and advertising discourse appearing in both urban and rural publications of the period."

**3392.** Patten, Simon Nelson, ed. *Product and Climax*. New York: B. W. Huebsch, 1909.

This 68-page work was part of *The Art of Life Series*, edited by Edward Howard Griggs. In it, Simon Patten, a professor political economy at the University of Pennsylvania, commented on urban life and amusements. Patten made his observation after coming into a city from a vacation in the country. The change in scenery was decidedly for the worse, he writes. After leaving his mountain-camp in the morning, "happy and free," (11) and returning to the city and civilization, he and his companions gradually became more formal and out of sorts. On a "brightly-lighted street" (12) in the town's center, Patten observed something odd. The city "seemed to have only one side: and the people's faces were turned one way." (13) The side to which people congregated was lighted; the other side was for the most part "dark." (13) On the dark side of town were the "very Institutions of Civilization itself!" (13) -- the library, high school, and church. It was on the "'wrong side,' where all the right things were assembled!" (18)

Patten then describes the "right" side of the street where people were attracted: "It was festooned with lights and cheap decorations meant only for fair weather;... beside penny shows and the gay vestibules of nickel theaters. Opposite the barren school yard was the arcaded entrance to the Nickelodeon, finished in the white stucco, with the ticket sell 18/19 er throned in a chariot drawn by an elephant trimmed with red, white and blue lights. A phonograph was going over and over its lingo, and a few picture machines were free to the absorbed crowd which circulated through the arcade as through the street. Here were the groups of working girls -- now happy 'summer girls' -- because they had left the grime, ugliness and dejection of their factories behind them, and were freshened and revived by doing what they like to do...." (18-19)

Patten commented on the lack of distinct institution for the stimulation of healthy pleasure.

Patten likened the movies to the saloon in that they were "the first amusement to occupy the economic plan that the saloon has so long exclusively controlled." The nickel theater's "enormous popularity is proof that it appeals to the foundation qualities of man." (45) A conservative estimate puts the number of people in New York City who daily visit nickelodeons at 200,000, he said. (46) Where a man may leave the saloon "debilitated" (46), he often leaves the movie house with a lasting "glow" (46) attesting to the powerful impact films have on the imagination. Patten also likens movies to sports, agreeing with Jane Addams who also made similar comparisons. (47-49) "In the lower realm, where religion and morality do not act, amusements and sports are the only effective motives to elevate men. Sport is the beginning of inspiration, just as amusement is the lower round of regeneration." (67)

Patten said that "Vivid mental images do for the modern world what bears and 60/61 miracles did for our ancestors." (60-61)

**3393.** Patterson, Graeme, ed. *History and Communications: Harold Innis, Marshall McLuhan, and the Interpretation of History*. Toronto: University of Toronto Press, 1990.

Patterson has interesting ideas about Harold Innis, Marshall McLuhan, and history. He notes that Innis treated "almost everything as media of communication," including himself. For Innis, Patterson argues, "the world of the media was a place of complex dialectical oppositions. And in the modern world, according to him, this dialectic was hastening to a resolution of catastrophe." (5) While Innis believed that the pulp and paper industries had played an important role in Great Britain's rise to power and its influence on opinion, Patterson believes that it was Innis's earlier work on waterways that helped to turn his later research in the direction of communication. It "was waterways, not pulp and paper," as Donald Creighton had argued, "that directly led" to Innis's late work." (8) "Waterways and roads were central to the thesis of *Empire and Communications*," (10) Patterson contends.

This work is based on research in the papers of Innis, McLuhan, Donald Creighton, and W. T. Easterbrook, as well as on published sources.

**3394.** Paul VI, Pope. "Humanae Vitae: Encyclical of Pope Paul VI on the Regulation of Birth, July 25, 1968." *The Papal Encyclicals, 1958-1981*. Ed. Claudia Carlen, ed. Vol. 5. Raleigh, N. C.: McGrath Publishing Company, 1981. 223-36.

Pope Paul VI says that "everything ... in the modern means of social communication which arouses men's baser passions and encourages low moral standards, as well as every obscenity in the written word and every form of indecency on the stage and screen, should be condemned publicly and unanimously by all those who have at heart the advance of civilization and the safeguarding of the outstanding values of the human spirit. It is quite absurd to defend this kind of depravity in the name of art or culture."

**3395.** Pearl, David , Bouthilet, Lorraine, and (eds.), Joyce Lazar. Rockville, MD: National Insitute of Mental Health, 1982.



This study synthesizes ten years of research since the appearance in 1972 of the Surgeon General's Advisory Committee on Television and Behavior's Report. It notes that during the decade more than 2,500 titles on television and its influences on behavior appeared. With regard to television's relation to violence, "the evidence accumulated in the 1970s seems overwhelming that televised violence and aggression are positively correlated in children." For those who argue that TV violence provides a catharsis, this work concludes that "since practically all of the evidence points to an increase in aggressive behavior, rather than a decrease, the theory is contradicted by the data."

**3396.** Pearl, David , Bouthilet, Lorraine, and Joyce Lazar, eds., eds. *Television and Behavior: Ten Years of Scientific Progress and Implications for the Eighties: Volume II: Technical Reports*. Vol. 2. Rockville, MD: National Institute of Mental Health.

This update to the 1972 Report of the Surgeon General's Advisory Committee on Television and Behavior provides an overview of the academic research done throughout the 1970s on the subject of television. The scope is quite broad, covering not only behavior effects and psychological impacts of watching television but also examining television's content, norms and place in American society. While the aim seems to have been television in general, most of the commentary is skewed toward concern with effects television may have on (highly impressionable) children. Most of the studies referred to in Volume 1 receive only one-sentence summaries; Volume 2 provides a more focused overview of some of the research [*for this annotation, Erlandson looked only at the Violence and Aggression section of Volume 2.*]

Many of the observations of Volume 1 are now common knowledge in television research: in the 1970s there were more men than women on television; children a not-entirely-understood capacity to mimic what they see on television (especially violence); the average life on television is far more glamorous (younger, wealthier, more attractive) than the average life in reality. However, there were many interesting facts about what shows were watched, how much television was watched and how people were presumably affected.

The work is probably most interesting as a historical marker of how far mass communications research had come by 1982 and as an indicator of social trends in the hopes and predictions made by the authors of Volume 1. For example, the authors of the report were very concerned with how much and what television the institutionalized (i.e., the elderly, hospitalized or mentally ill) accessed. There was great hope expressed for the combination of television and education -- both using television to teach and socialize children and using instructional modes to make the general populace better consumers of television. There were clear assumptions in the research summary that children were more akin to passive sponges than to reasoning creatures; that old people (referred to as such in text) led dull, unfulfilling and useless existences after retirement; that genders were appropriately confined to specific occupations (although television exaggerated this stereotype); and that mothers -- never fathers -- would be the ones responsible for watching television with their children and observing all coping with all the ramifications of that activity. While communications and psychological research has evolved significantly and will no doubt continue to do so, *Television and Behavior* is an interesting window into one of the steps along the way.

Where Volume I was a synthesis of the research on the effects of television for the previous ten years, Volume 2 contains the technical essays written by such researchers as L. Rowell Huesmann ("Television Violence and Aggressive Behavior"), George Gerbner, George Comstock, Steven Chaffee, Jack McLeod, Dolf Zillmann, and several others.

--Dale Erlandson

**3397.** Pearne, Thomas H. "Art. VIII. -- The Twentieth Century." *Methodist Review* 11.4 (1895): 608-17.

This article links steam and electrical power to progress, evangelization, and the expansion of American power and civilization. The author writes that "By steam and electricity the world is to-day closely compacted into general and intimate association, thus facilitating mutual uplifting, improvement, and evangelization." (609)

The article goes on to say that "Possessing the facilities of steam and electricity, the solidarity and direction of our vast empire and the working of our free institutions can be as readily and effectively extended over a hemisphere as they now are over our present domain, and are as practicable for half a billion of people as they now are for sixty-five millions. This is not merely, an ideal picture...."

**3398.** Pease, Otis, ed. *The Responsibilities of Public Advertising: Private and Public Influence, 1920-1940*. New Haven: Yale University Press, 1958.

This work was among the first serious histories of advertising the United States. It followed David Potter's *People of Plenty* (1954). Potter, a historian who specialized on the American Civil War and Reconstruction periods, had written about the American character in *People of Plenty* and included a chapter on modern advertising and compared its social influence by the mid-1950s to the school and church. Pease, who worked with Potter, extended Potter's analysis on this important topic.

"Modern Advertising in America is at least forty years old," Pease wrote in 1958. "Thoughtful citizens who have strained their eyes at the current growth of television and who have pondered with disquiet the evidence of massive hidden persuaders in their culture find it difficult to remind themselves that most of the advertising they now see was foreshadowed and substantially conceived in previous decades, now increasingly remote and more readily accessible to historians than to present memories. (vii)

"Advertising in American has been a sprawling and diffuse enterprise, and the materials which bear on its study as a whole are for the most part too unorganized and unworked at the present time to permit any single individual to encompass and digest them. Few of the preliminary investigations on which the interpretive historian will necessarily depend have yet been made. As a consequence, he must for the moment content himself with making forays of more modern size, where the capacity for insight may be permitted compensate for restricted dimensions." (ix)

**3399.** *The Getaway*. 1972, 1972.

**3400.** Peiss, Kathy, ed. *Hope in a Jar: The Making of America's Beauty Culture*. New York: Henry Holt and Company, 1998.

Kathy Peiss, a history professor at the University of Massachusetts-Amherst, argues that, contrary to popular belief, the American beauty industry—make-up, hair products and hairdressers, etc. has not oppressed women and it was not male-dominated. "...this business for women was largely built *by* women. In the early stages of the developing cosmetics industry, from the 1890s to the 1920s, women formulated and organized \_'beauty culture' to a remarkable extent (p.4)." As evidence, she delves into the lives of Elizabeth Arden—born Florence Nightingale Graham—who came from the lower classes to dominate the beauty industry, Helena Rubinstein—a Jewish woman from Krakow who rose to prominence and became Arden's rival, Annie Turnbo—a black woman from a poor home in Illinois who became wildly successful by selling hair products, and a host of other female owners of make-up companies.

In addition to detailing the rise of these companies, Peiss also delves into the daily lives and rituals of women at the turn of the century until the 1960s (with a small section on the 1970s-1990s) to prove her other main point that "The beauty trade...did not depend upon advertising as its impetus. Rather, it capitalized on patterns of women's social life—their old customs of visiting, conversation, and religious observance, as well as their new

presence in shops, clubs, and theaters (p.5)." And, she writes about the politically charged world of make-up for African-Americans, where skin whiteners were a profitable part of the trade.

In the late 1800s, before the commercialized beauty culture came into being, women mixed up their own cosmetics in the home, using everyday ingredients like herbs, vinegar, and lemon juice. Skin creams could also be bought at the local pharmacy, where pharmacists would mix the product themselves, and beauty salons. Women made the distinction between the socially acceptable cosmetics, which were creams and lotions that protected the skin and enhanced natural beauty, and the socially unacceptable paints, that covered up the skin and still possessed an association with prostitution. After World War I, make-up became more acceptable and a mass market developed. Because many of these commercially produced products were very similar, advertising was used to help consumers distinguish the various products. Movie stars, like Mary Pickford, appeared in the advertisements, and companies, like Max Factor, placed displays for make-up in movie theater lobbies and would make over women at the theater. Make up was transformed from a paint that obscured the natural, "true" self to a product that allowed women to truly express their individuality.

During World War II, the use of make up was promoted, because it allowed women workers to keep their "femininity even though you are doing man's work (p.240)." The War Production Board, in 1942, passed an order that forced cosmetics companies to reduce their output by 20 percent and prevented new products from being created. In just four months, the order was dissolved, and they "called for women to curtail cosmetic purchases voluntarily." (244) This act, Peiss says, showed how important make up had become to convincing women to support World War II. A backlash occurred in the 1960s, when feminists protested at the Miss America pageant in 1968 and attacked the unrealistic beauty standards women were held up to. Concluding her argument, Peiss says that women have used cosmetics to their own benefit. They've expressed their individuality and they "still perceive beautifying as a domain of sociability, creativity, and play." (269)

--Hallie Lieberman

**3401.** Penn, Stanley. "Big U. S. Film Makers Become More Daring, Bid to Cash in on Market Held by Imports." *Wall Street Journal* March 22, 1968 1968.

This article talks about the Catholic Church's attitude toward movies, which by the late 1960s was considerable more liberal than it had been during the 1930s and 1940s. A clipping of this article is in the Committee on Commerce Papers, Sen 90A-E6, RG 46, Box 63, National Archives I, Washington, D. C.

**3402.** Pennell, Elizabeth Robins. "The Movies As Dope." *North American Review* 214.792 (1921): 619-27.

The author uses the metaphor of dope to discuss silent movies as a threat not so much to morals as to our intellectual life. The author sees the root cause of movies' popularity as boredom. "For if the movies are the thing of the moment, the reason of their popularity has its roots deep down in human nature, dating back to the very beginning -- to primeval days when man no sooner lived as man than life bored him so unutterably that, at once, he set about inventing a way to forget it.... Whatever philosophers and ethnologists may say, it was man's colossal capacity for boredom that prompted him to fill his universe with imaginary terrors, to surround himself with disturbing spiritual beings, to allow the affairs of an unseen world to distract him from more immediate duties in his own, and, finally, as a means of communication with the unknown, the unseen, to evolve a ceremonial which was really the first dramatic form he gave to his make-believe." (621) Pennell says that "it has been not art, but the love of make-believe that has driven people to the play, the desire to throw off the boredom of the real for the enchantment of the unreal." (622)

Although "the drama opens the door to another life, another world," Pennell says, photography that attempts to capture drama is "the degradation of dramatic art." Indeed, "photography is not, never can be, art," the author contends. (622) Cinematography is no better: "the attempt to photograph art in motion -- dramatic art -- is as

foolish as the attempt to make Rembrandts and Whistlers out of photographs of people and places. For the dramatic artist fills the stage not with life, but with the semblance of life." (622)

The motion picture is machine-made and artificial. "The life breathed into a drama by dramatist and actor eludes the camera, and the photographic version on the screen is no more than a skeleton, and a distorted skeleton at that, its offensiveness increasing in the proportion to its endeavor to pass itself off as real flesh-and-blood -- as the 'high art product' predicted for the future.... The evil is in the prostitution of art to the machine-made, and the cinematograph might develop into the supreme mechanical marvel, the eighth wonder of the world, and in its super-perfection it would still be a machine, and a machine can only create the machine-made. It may reproduce the scene on the stage, but this is a detail, and important detail it is true, but in itself meaningless, lifeless, needing the dramatist's words in the actor's mouth to give it life....." (623) Movies cannot convey the true meaning of great literature, Pennell says, and she doubts that even talking films, when they do arrive, will be any better. (624)

The machine-made photo-play vulgarizes art and cheapens people's appreciation for art. "I know that a film of explanation is offered as a substitute for the written or spoken word, but it seldom explains anything save the illiteracy of its author and the shame of all concerned," the author laments. (624)

Pennell summarizes her thesis: "The movies are worse than a sedative -- they are dope, pure dope, the most deadly every invented. Only shadows appear on the screen, moving with an abruptness, a haste, that leaves no time to wonder why they move at all. The films give something to look at, nothing to think about, and something to look at without thought stupefies, hypnotizes." (625) "The morals of humanity have not survived every trap laid by the ages to be lost in the Picture Palace," she says, but "As a snare to intellect, however, the danger of the movies cannot be overdrawn. The evil they work is not in any challenge to active iniquity, but in the state of Nirvana into which the seduce their audience -- in the deadening of all feeling for art, the stifling of all tendency to thought." (625)

Pennell was appalled by the attention lavished on cinema. "The dramatic critic notices it with portentous solemnity, the most important papers in the country spare it as much space as a new book or as new opera. The latest screen novelty rivals the latest novel or picture show as a subject for polite conversation." (626)

Pennell comments on the rise of movie stars. "The actors of most repute all over the world reappear as screen stars, or 'silent sirens' as one lyrical admirer, who ought to know better, has lately labeled them." (626)

Motion pictures are damaging to education, the author contends. "Teachers advocate the adoption of the movie in secular schools that lessons may amuse the pupil's eye instead of exercising the pupil's mind. The old-fashioned teacher believed that the end of education was to teach the pupil how to think. But modern progress has carried us far beyond that ancient superstition, and children, whose intelligence has been already undermined by the movies 626/627 out of school, are to be further debauched by them in what should be hours of study. No wonder that the man with eyes to see is now watching with dismay the human race as it advances briskly along the highway back to illiteracy, fast drawing near to the day when the movies will deliver it even from the alphabet, and when the ultimate glory of twentieth century culture will be the return to the picture-writing in vogue before letters were invented." (626-27)

The author sees a future where readers will be only a shrinking minority. "The small minority, however desperately it may cling to art and thought, will have but a meager chance against the large majority hurrying along the shortest cut to that Earthly Paradise where no alphabet need be mastered for no one will read, where art and thought will be remembered only as the sad follies of the sad generations who lived before the blessing of the movies had fallen upon mankind." (627)

**3403.** Pennell, Joseph. "Art and the Daily Paper." *Nineteenth Century* 42.248 (1897): 653-62.

This article offers an excellent account for why newspapers were still having problems publishing illustrations in 1897. The author, who was involved in some of the experiments to improve newspaper illustrations, notes that only during the past 25 years have some of the practical difficulties in publishing newspaper illustrations been overcome. The *Daily Graphic* in New York and the *Daily Graphic* in London were the first illustrated dailies. Pennell says that the Sunday newspapers, which often have many illustrations, are usually printed on different presses than daily papers. (654) Pennell says that only a little over two years earlier did the *Daily Chronicle* published "effective drawings of the size of those published in the weekly illustrated papers." (654)

Experimenting with illustrations is very expensive. Monthly magazines such as "the *Century*, a weekly paper like the *Graphic*, or a book, is printed either from what is known as a stop cylinder, or a flat press, usually the finest illustrations on one side of the paper only at a time, at the rate of from a few hundred to, at the most, a very few thousand copies an hour. In order to get out an edition of a weekly paper or a magazine at a given date, a large number of presses must therefore be employed. To increase the speed of production, the number of presses must be increased. Time and expense are not spared. The illustrated portions of the *Century* to be pressed three months before they are issued, its illustrated contents are made up a year in advance. A daily paper is printed on a cylinder press, a rotary, a web machine, usually at the rate of about 20,000 copies an hour, entirely by one operation. The paper is 'made up' between ten o'clock in the evening and, at the very latest, two o'clock in the morning. The printing is done in an hour or two, and often up to the very last moment the editor does not know that some change will not have to be made, owing to important news coming in. Yet the paper must be ready for delivery between four and five in the morning, in order to be distributed. When the *Chronicle* began to print illustrations there were but three available presses, made by Robert Hoe & Co., the great manufacturers, in the office. In an office that of De Vinne, the printer of the *Century*, where there are many stop cylinder machines (in some offices they are counted by hundreds), one press and the two or three men who run it can easily be secured at any time for the making of experiments, and the printing is done mainly in the daytime. In the *Chronicle* office, to make a single experiment the entire machinery had to be set going, the printers, who only came at twelve o'clock at night, had to be kept on in the daytime, after their night's work was done, as they alone understood the presses. The proprietors, in trying these experiments, risked breaking the press and losing probably their edition the next day -- for them the gravest sort of risk, as must be seen." (655)

Continuing on with his account of the problems involved in newspaper illustrations on a daily basis, Pennell writes: Blocks of illustrations the size that the artist drew them "were then stereotyped -- that is, from the page of type containing the blocks a cast was made in ordinary stereotype metal. A stereotype is made for three reasons: first, to preserve the type; second, to get duplicates or casts of it in metal at once, so that it can be printed on several presses at the same time; and third, because the stereotype is shaped to fit the curved cylinder of the press, to which it is impossible to fasten the type itself. But when it came to printing the drawing from the stereotype, the result was disappointing. The grey lines, the fine lines, became huge black masses, and all the blacks in the original printed as greys. Experiment after experiment followed, but it was not until the stereotyper was in a rage, the printer in despair, not until the whole page had been reproduced by electrotyping in the fashion adopted for the finest magazines, that a satisfactory method was devised. The method finally adopted is this. The engraved block, or rather a blank plate of the same size, is placed in a page of type. A stereotype of this page is then made, and the original engraving, after the stereotype is bent to fit on the cylinder of the printing press, is fastened to the blank space. **This bending constitutes the radical difference between rapid newspaper printing and the printing of fine books.** [my emphasis] A book is printed in sheets. The type and blocks from which it is printed, or the electrotypes, lie upon a flat bed, and the paper comes down flatly upon them, or is rolled over them, usually on one side only at a time, thus allowing greater care, and also permitting the ink to dry before the other side is printed. A newspaper is printed from one or more rolls of paper, each of enormous length. The paper is unwound by the machine from the roll, and passes at incredible speed over a series of cylinders the faces of which just touch each other. One cylinder carries the stereotype plate, and on the other the paper runs. Each cylinder contains two or more pages of each copy of the paper. When the sheet of paper has passed around all the cylinders, it is completely printed on both sides, and this is done in the fraction of a second. [sic] has only this: the

paper is pasted together, and cut and folded and counted, and come out perfect at the end; while a book or magazine has to be gathered, and then stitched up and bound -- separate operations. Of course, by the *Chronicle* method, as many original engraved blocks have to be made as are wanted for the various presses. The difficulty was to bend them, and to attach them so that they would not come off when being printed at the rate of 20,000 an hour, for if they did, the press would be broken all to pieces. It is sufficient to say that the problem has been solved." (656)

Pennell goes on to say: "There remains the problem of publishing drawings on the very day following the events they should illustrate -- a problem that has scarcely been solved..." (657) The article continues discussing the problems of producing the daily illustrations. Pennell says that seeing the drawings "coming off the press at the rate of over 20,000 copies an hour, I knew that I was assisting at a revolution in art which would be as wide reaching as that started by Dürer or by Bewick." (658) Still, most newspapers in 1897 were not equipped for this kind of work. (659) "What is really wanted, therefore, is a training school for illustrated journalism," he says. (660)

**3404.** Perkins, Frank C. "The Modern Use of Electricity in Printing." *Scientific American* 86.24 (1902): 415.

"It is certainly surprising to note to what extent electricity is now used in the leading printing establishments of this country, as well as in Europe," this article begins. "It is with a deep feeling of pleasure when one steps from the old-fashioned belt-driven pressroom into the modern, clean, bright, well-lighted, motor-driven pressroom of an up-to-date printing plant." Perkins goes on to explain that "in the typesetting room the electric motor is geared to the linotype machine, and the composition is accomplished with great accuracy and dispatch; the type-casting machines are operated by dust-proof electric motors, and direct-connected routers and metal saws are at work, saving power and economising space and increasing the product in a given time..." There are advantages "including noiseless running, simplicity of construction, reduction of losses from friction, and slippage of belts, while the space in the pressroom required is less and the life of the motor is generally increased, largely due to its slow speed. The automatic folders are frequently driven by the electric current, and the modern paper cutter is also operated in this way with great reliability and safety, it being possible to stop the cutting machine instantly if desired.

"In the binding department there is probably as great a field for the electricity driven machine as any in the entire printing establishment...."

**3405.** Perlowski, A. A. "The 'Smart' Machine Revolution." *The Microelectronics Revolution: The Complete Guide to the New Technology and Its Impact on Society*. Ed. Tom Forester, ed. and intro. Oxford, Eng; and Cambridge, MA: Basil Blackwell Publisher; and MIT Press, 1980. 105-24.

This piece appeared originally in *Business Week* (July 5, 1976), and argued that microprocessors would be incorporated increasingly into machines and products. It would provided these so-call "smart" machine with brainpower and at lower cost. The article is based on interviews with people who were doing research in new applications for computer chips.

**3406.** Perpich, Joseph G. "Biotechnology, international competition and regulatory strategies." *A Revolution in Biotechnology*. Ed. Jean L. Marx, ed. Cambridge, Eng.: Cambridge University Press, 1989. 197-209.

The author, writing in 1989, saw a "revolution in biotechnology ... rapidly spreading across the globe," with the major participants being the United States, Japan, and Western Europe. Several factors will determine how this competition will turn out: opportunities for private investment capital, the nature of academic research institutions, how well universities and industry cooperate, and government support. Much will depend on the climate created by governmental regulation. "An ideal regulatory strategy has to preserve the safety of mankind and the environment without hindering unduly the development of new products," Perpich writes.

This article discusses Japanese, European, and American strategies to foster biotechnology. In the United States, the President's Commission on Industrial Competitiveness was created in 1983, composed mainly of CEO's from high tech companies, to advise both government and industry on governmental policies relating to international competition. The author discusses the 1985 Congressional Budget Office report, *Federal Financial Support for High Technology Industries*, and also the roles of the National Academy of Sciences, the Office of Science and Technology Policy, the National Institutes of Health, and several other U. S. government agencies.

The author sees American leadership in biotechnology emerging from five elements. "These are: [1] a quarter century of strong federal support for research in basic biology; [2] a powerful research system in the universities that is driven by a catalytic blending of research and teaching; [3] the presence of clinicians in research laboratories who knew that a better understanding of gene regulation would have an enormous impact on the diagnosis and treatment of disease; [4] the scientific community's acceptance of its responsibility to alert the public to the potential risks of recombinant DNA technology and the need for appropriate oversight of the research by the NIH and its advisory groups; and [5] the ability to conduct biotechnology research without enormous financial resources."

Perpich concludes that government support and investment in research and development in biotechnology is essential for future leadership in this field. "Government, university and industry, working in collaboration under enlightened public oversight, will develop a sound data base for risk assessment. As the data base grows, speedy and effective regulatory review of biotechnology products will permit the promise of industrial biotechnology to be realized internationally, to the benefit of the industrial world and of the less developed countries."

**3407.** Perry, Charles R. "The British Experience 1876-1912: The Impact of the Telephone During the Years of Delay." *The Social Impact of the Telephone*. Ed. Ithiel de Sola Pool, ed. Cambridge, MA: MIT Press, 1977. 69-96.

Perry argues that in Great Britain in a period before nationalization, the history of the telephone "serves as a reminder that inventions, like ideas, seldom encounter a neutral environment. Preexisting conditions, outlooks, and prejudices had more to do with the impact of the telephone than its intrinsic features."

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Perry explores the impact of the telephone in Britain, a country that has little written attribution when it comes to this issue, very unlike the United States. "In Britain, the telephone never became a symbol for a particular era. While in the early Victorian period it is often called 'The Age of the Railway,' it would be a misnomer to label either the late Victorian years, or the Edwardian years 'The Age of Telephone.'" The author explores "the failure of telephone development in Great Britain from its introduction in 1876 until the nationalization of the industry in 1912." (69-70)

--Catharine Gartelos

**3408.** Perry, John J., and W.E. Ayrton. "Seeing by Electricity." *Nature* (1880).

The authors wrote in 1880 that "We hear that a sealed account of an invention for seeing by telegraphy has been deposited by the inventor of the telephone. Whilst we are still quite in ignorance of the nature of this invention, it may be well to intimate that complete means for seeing by telegraphy have been known for some time by scientific men. The following plan has often been discussed by us with our friends, and, no doubt, has suggested itself to others acquainted with the physical discoveries of the last four years."

--Dave Henning

**3409.** Perry, William J. and Cynthia A. Roberts. "Smart' Weapons." *The Information Technology Revolution*. Ed. Tom Forester, ed. and intro. Cambridge, MA: MIT Press, 1985. 590-601.

Microelectronics has opened a new era in warfare with the possibility of a new generation of "smart weapons" - precision guided weapons that incorporate intelligence. At the time (1982), the United States was ahead in the technology while the Soviet Union, which was thought to lead in conventional weaponry, was desperately trying to keep up with the U.S. in microelectronics. At the time, both authors were at the Arms Control and Disarmament Program at Stanford University and their piece originally appeared in *Technology Review* (July 1982).

**3410.** Perse, E. M. "Uses of Erotica and Acceptance of Rape Myths." *Communication Research* 21.4 (1994): 488-515.

Using survey data collected from a student sample, Perse looks at the relationship between self-reported exposure to pornographic books, magazines, and movies and acceptance of rape myths. This study is conducted from the uses and gratifications perspective through which Perse identifies four main uses of pornographic materials(1) sexual enhancement, (2) diversion, (3) sexual release, and (4) substitution. The author found that pornography use, specifically use for the purpose of substitution was directly and positively related to rape myth acceptance. Use of pornography for both diversion and sexual enhancement were indirectly related to rape myth acceptance. Perse indicates that the most common use of pornography was diversion such that students often turned to pornography when in need of entertainment. Furthermore, she demonstrated support for the feminist social responsibility model of pornography use. For future research, Perse indicates the need to include other types of content, such as horror/slasher movies, as part of the analysis since this study did not distinguish between exposure to violent and nonviolent pornography.

--Michael Boyle

**3411.** Person, Stow, ed. *American Minds: A History of Ideas*. New York: Holt.

While Person does not speak to developments in technology per se, he does provide a first-rate intellectual history of changes in American thought and cultural during the Industrial Revolution.

**3412.** ---, ed. *The Decline of American Gentility*. New York: Columbia University Press, 1973.

This fine intellectual history about the decline of gentility in America does not speak to developments in technology per se, but it does provide context to changes in American thought and culture during the Industrial Revolution.

**3413.** Peters, John Durham. "Satan and Savior: Mass Communication in Progressive Thought." *Critical Studies in Mass Communication* 6 (1989): 247-63.

**3414.** Peters, Ken, ed. *Modern Tape Recording and Hi-Fi*. London: Faber and Faber, 1963.

This book showed people in 1963 the many ways a tape recorder could be used. "The tape recorder is fast becoming as common in the average home as the fridge, washing-machine and telly. Yet it is rarely as visible, due to a strange hibernating instinct that afflicts it three or four months after its arrival. This drives it into cupboards, under beds and up into attics -- anywhere it can lead a completely inactive life." How to awaken this "Sleeping Beauty," this instrument which is "the world's greatest entertainer"? This is the subject of this book. The opening chapters deal with types of recorders than can purchased. Chapter 15 is entitled "Stereo," and chapter 18 is "How Many Uses?". One appendix is called "A Sound Vocabulary."

**3415.** Petersen, James R., ed. *The Century of Sex: Playboy's History of the Sexual Revolution: 1900-1999*. New York: Grove Press, 1999.



This book deals with the history of sexuality in America during the twentieth century. It contains much information about erotica and mass media, as well as the changing nature of media. Among developments discussed are improvements in photography, motion pictures, cable and satellite television, video recording, and the Internet. By the end of the twentieth century, Petersen says, Americans rented at least 100 million X-rated video cassettes annually.

**3416.** ---. "Playboy's History of the Sexual Revolution: Part I: 1900-1910." *Playboy* 43.12 (1996): 66-72, 108, 166, 168, 170, 172, 174, 176.

This piece, an outgrowth of Petersen's book on sex and *Playboy*, begins by quoting from the *New York Evening World*: "For the first time in the history of the world it is possible to see what a kiss looks like. Scientists say kisses are dangerous, but here everything is shown in startling directness. What the camera did not see did not exist. The real kiss is a revelation. The idea has unlimited possibilities."

**3417.** ---. "Playboy's History of the Sexual Revolution: The End of Innocence: Part II: 1910-1920." *Playboy* 44.2 (1997): 68-74, 104, 106, 132-34, 136, 138-44.

This piece, as part of the author's 1999 book, *The Century of Sex: Playboy's History of the Sexual Revolution: 1900-1999*, examines the second decade of the twentieth century when Victorian values and Anthony Comstock's followers still had clout but were being challenged by new media such as the movies.

**3418.** ---. "Playboy's History of the Sexual Revolution: The Jazz Age: Part III (1920-1930)." *Playboy* 44.4 (1997): 80-86, 112, 114, 144, 146-52, 154-56, 158, 160-63.

This piece came from research that the author did for his 1999 book, *The Century of Sex: Playboy's History of the Sexual Revolution: 1900-1999*. Here he examines sexuality in an age that saw the spread of automobiles, and arrival of radio and talking movies. Movies were associated with speed and some believed they were a cause of juvenile delinquency.

**3419.** Peterson, Jennifer Lynn. "World Pictures: Travelogue Films and the Lure of the Exotic, 1890-1920." 2 volumes, doctoral thesis, University of Chicago, 1999.

Peterson quotes Charles Musser (*Emergence of Cinema*, p. 145): "As Charles Musser has stated, 'it was undoubtedly scenes of foreign lands that provided the cinématographe with its chief attraction for American audiences.'" (p. 4) Peterson connects early nonfiction films to modernity (p. 5) She says "While the genre was repeatedly touted as the next best thing to actual travel, I claim that travelogues were not *merely* a compensation for an inability to actually travel, but also an experience in their own right. I ultimately argue that travelogues encouraged a unique kind of film spectatorship, luring the film viewer into a state of poetic reverie." (7)

"Travelogue films produce unique configurations of space and time. I define travelogues as nonfiction films representing *place* as their primary subject. By place I mean both geographical location and the spatial dimension of material existence in the world...." (12)

"*Atemporality* is the second major defining element of travelogue films, which steadfastly deny the historical specificity of their images. This atemporality distinguishes travelogues from another popular genre that emerged around 1910, the newsreel, which focused exclusively on timely subjects. Unlike newsreels, travelogues are not topical or of current events type interest...." (13)

"Finally, *motion* is the third term central to my definition of travelogue films. All motion pictures are filled with motion, of course, but travel films take this movement as their very subject: most travelogues are filled with motion in every shot, such as a camera 13/14 pan or a camera moving through space on a moving vehicle, or image-movement such as a crowd of moving people or a shot of crashing waves. In addition, travel films also turn motion into a metaphor by showing scenes of 'faraway' places without requiring the journey that would be

necessary to reach these places. It is somewhat ironic, after all, that films featuring images of singular places – films that do not actually journey – are known as travel films. The travelogue's 'window-on-the-world' model presents different places while omitting the journey that would be required to get there, thus 'travel' becomes a metaphor not for journeying but for experiencing different locales.

"The film *Hawaii: The Paradise of the Pacific*, for example, produced in 1916 by the American traveling film showman Lyman Howe, displays the travelogue's characteristic spatial and temporal dimensions." (13-14)

"Film scholars such as Friedberg and Giuliana Bruno have begun to argue that a 'mobilized gaze' is central to cinematic representation.... The cinema quite literally presents motion because filmic images move. In addition, travelogue films turn mobility into a grand metaphor for experience in the modern world, for travelogue films provide the viewer with an instant travel adventure. The cinema's new mobilized gaze brings something new to the experience of mobility: representations of movement begin to substitute for actual movement. It is clear that early travelogue films, even more than other early film genres, enacted this virtual mobility. Travelogue films exemplify a vicarious view of the world in which more and more experiences have become mediated, as technologies have begun to represent vision and experience in increasingly mechanized forms. Travelogues produced a new kind of tourist-spectator, a consumer of represented travel rather than an actual traveler." (30)

"...I want to suggest that this kind of nostalgia [referring to Tom Gunning's discussing of Walter Benjamin in his 1997 article 'From Kaleidoscope to the X-Ray'] is central to modernity's understanding of itself, and that travelogue films, however unconsciously, also depict the world as filled with old modes of living that are dying out. This figuration of modernity as a narrative of loss is central to the modern, touristic gaze upon the world, 34/35 and it speaks to similar modern concerns with authenticity, in which there is always a more authentic experience around the corner, always an 'old town' to visit.

"Travelogues were part of a *network* of representations of travel at the turn of the century in travel literature, photographs, postcards, and World's Fairs. Part of this explosion of tourist imagery and paraphernalia at the beginning of the twentieth century was linked to the increase in actual tourism." (pp. 34-35)

Peterson notes that William Dean Howells talks about the "Kodak traveler" in his 1905 novel *London Films*. (42-43)

"One of the most popular locations for early travelogue films, I discuss the west's representational function as the land of scenic nationalism." (p 46) Peterson entitles Chapter 4 to "The Nation's Scenic Playground: Travelogues and the American West" (pp. 239-76).

**3420.** Peterson, Theodore, ed. *Magazines in the Twentieth Century*. Urbana: University of Illinois Press, 1964.

This book offers a fine history of changes in magazine publishing during the first six decades of the twentieth century. Among the many publications discussed are *Esquire* and *Playboy*. *Playboy* is particularly noteworthy. It appeared on newsstands in late 1953, and targeted young, predominantly urban males. It featured pictorials highlighting movies with nudity and sexual themes. *Playboy's* circulation escalated from 175,000 copies after its first year, to more than 1.3 million in 1963. (By 1968, it had surpassed 5 million copies.)

**3421.** Petroski, Henry, ed. *The Pencil: A History of Design and Circumstance*. New York: Alfred A. Knopf, 1990.

This book is a study in material culture. By examining an everyday object – in this case the pencil – the author seeks to draw larger lessons for modern culture. Petroski has tried to approach engineering through the pencil's history and symbolism. Understanding the social, cultural, and political context of the pencil's development, he believes, helps us to understand the importance of civilization's artifacts and the larger significance of engineering. Moreover, this work argues that the pencil's history provides lessons for modern international industries such as steel, petroleum, transportation, and nuclear energy.

This work sets the pencil's history in an international context. It argues that during the past four centuries, the single most important advance in pencil making was Nicolas-Jacques Conté's development of graphite-clay composition lead, something that emerged from work related to molding cannonballs. The author discusses the "World Pencil War" in the late nineteenth and early twentieth centuries, one that involved competition between the United States, Great Britain, Germany, France, and Japan. Chapters are also devoted more specifically to America. One deals with Henry David Thoreau and pencil manufacturing, while another covers "Mechanization in America." Subsequent chapters consider "The Importance of Infrastructure," "The Business of Engineering," and "Competition, Depression, and War." A concluding chapter, "Retrospect and Prospect," attempts to draw parallels between the pencil and the modern-day computer.

**3422.** Pfitzer, Gregory M., ed. *Picturing the Past: Illustrated Histories and the American Imagination, 1840-1900*. Washington, D.C.: Smithsonian Institution Press, 2002.

This book straddles two areas of historical research that are enjoying wide popularity in recent years: the history of print culture and the study of historical memory. Pfitzer's account of the rise and fall of illustrated history books over the course of the nineteenth century offers the reader a satisfactory discussion of this largely forgotten genre of publishing while at the same time documenting technological and cultural factors that doomed the lavishly illustrated texts. As a side narrative Pfitzer also describes a powerful debate in the nineteenth century over which group or groups enjoyed the cultural authority to tell the story of the past and give shape to American historical memory and a study of the role of illustration in constructing historical memory in general.

Pfitzer's pictorial histories enjoyed a brief vogue in the late nineteenth century, a time when technological advances allowed cheaper, but more accurate and lifelike, illustration techniques in book printing. *Picturing the Past* describes the publishing endeavors of early pictorial historians, working in the 1840s, to create an illustrated past that would be accessible to the illiterate and those predisposed to visual learning. Early efforts, with the exception of those of Benson J. Lossing, who believed in accuracy and first-hand observation, were generally romanticized, overly sentimental, and wildly inaccurate. Pfitzer categorized the last two decades of the nineteenth century as a "golden age" for pictorial illustration, due in part to advances in printing and reproduction that allowed for greater quality. Audiences too, according to this argument, had by this time become used to the format and were more willing to accept the visual over the printed word (especially when engravings and text often disagreed in the same text). The most popular editions sold in the hundreds of thousands and the images contained in them were responsible for giving shape to Americans' historical memory; undoubtedly many readers had their most sustained interaction with historical material through these texts.

By the end of the century, pictorial histories had peaked in popularity for a couple of reasons. First, photography made engraving seem antiquated and highlighted the unrealistic quality of older books. Technology allowed seemingly more accurate representation. Perhaps more interesting is Pfitzer's assertion that the rise of professional history in the latter part of the century wrested control of the story of the past from the amateurs and artists. Objective and scholarly history replaced the sentimental, heroic and moralistic tales of wonder often presented by the pictorial series. Pfitzer does not dwell on the question of why this group was able to become the custodians of historical memory or explore why audiences stopped buying the older style works.

The book is based on the author's observation of numerous pictorial histories, records and correspondence of pictorial authors, artists, and publishers, and a broad selection of press accounts and secondary sources. It works best as a case study of a particular genre of publishing that enjoyed a brief popularity in the late nineteenth century. Left unexplored are too many questions about the nature of the audience for historical books, the role of illustration in the formation of collective historical memory, and the consequences of the rise of the professional historian at the expense of the "popular." Pfitzer hints in his epilogue that film histories and History Channel documentaries are causing our historical understanding to return somewhat to the mode of the pictorial history, an interesting observation that warrants much more consideration.

-- Rob Rabe

**3423.** Philip, Robert, ed. *Early Recordings and Musical Style: Changing Tastes in Instrumental Performance, 1900-1950*. Cambridge, Eng. and New York: Cambridge University Press, 1992.

The author notes that until recently historians paid little attention to early twentieth-century recordings. There are several good reasons to study early recordings, though. First "it is the earliest period from which the primary source material has survived. For earlier periods we have documents and instruments, but no performances (except as played by a few mechanical instruments, such as barrel organs). For the early twentieth century we have the performances themselves, often recorded by the composers or by musicians of whom they approved..." (1)

There are other reasons. "The recordings have preserved the general performance practice of the period in great detail, and the detail includes habits which are scarcely mentioned, if at all, in written documents. The recordings therefore shed light on the limitations of documentary evidence in any period, not just in the early twentieth century.

"Early twentieth-century recordings have a particular relevance to the study of performance practice in the nineteenth century. Many of the musicians heard on early recordings, were brought up in the late, or in some cases mid, nineteenth century, and their performing styles can be seen as remnants of nineteenth-century style.

"Recordings also show how performance has gradually changed from the early twentieth century to our own time." (1)

The book is divided into four parts: Rhythm, Vibrato, Portamento, and the implications of these early twentieth-century habits.

**3424.** ---, ed. *Performing Music in the Age of Recording*. New Haven, CT: Yale University Press, 2004.

The author became interested in studying historical recordings during the 1960s at a time when the vast majority of recorded music had been neglected, if not forgotten, and when (at least at Oxford University) faculty refused to consider the topic as a serious matter for research. In many respects, this book expands on the author's 1992 work *Early Recordings and Musical Style: Changing Tastes in Instrumental Performance, 1900-1950* (Cambridge). This book covers the entire 20th century, and as with the earlier work, focuses primarily on instrumental playing. But as Philip also notes, he considers matters "that were barely touched on in the earlier book: the changing lives of musicians, the experience of making records, the increasing impact of recordings on musicians and audiences, and the state of music-making that we have reached at the beginning of the twenty-first century." Philip also looks "at the ways in which recordings shed light on the different sources of authority for playing styles and interpretation: the authority of the composer (either as performer or as approver of other musicians' performances), the schools of playing that were so much a feature of early twentieth-century playing, and the appeal to the authority of historical evidence, which erupted in the 'Early Music' movement in the second half of the century." (3)

Philip observes that "no previous generation has had such easy access to music, or such an ability to leap across space and time to find it. And yet the evidence that recordings present is like all other historical evidence. It needs to be examined critically, its context needs to be understood. Only then can we come to see what recordings are, what they have done to us, and where we now stand in relation to them. The questions that are raised by more than a century of recordings are complex and profound, and this book is an attempt to think about some of them." (3)

In his opening chapter, "Life before Recordings," Philip attempts to give readers a sense of what experiencing music was like before the late nineteenth century. "For the vast majority of us, most of the music we hear comes

out of black boxes, with no musicians in sight. Going to a concert, or performing music themselves, is, for most people, a secondary activity, if they do it at all.

"It is impossible to overemphasise the extent to which the growing availability of recordings over the last hundred years has changed the ways in which musicians and audiences experience music. If we could transport ourselves back to the late nineteenth century, before the existence of recordings, we would find ourselves in a deeply unfamiliar world. Brahms and his contemporaries never heard a note of music unless they were in the presence of someone performing it." (4-5)

Philip's second chapter (26-62) deals with "The Experience of Recording." Two subsequent chapters cover the theme "Ensemble of Freedom" ("Orchestras" and "Chamber Groups and Pianists"). The next three chapters are on "Questions of Authority" ("the Composer," "Schools of Playing," and "the Archaeological Approach"). The last chapter is entitled "Listening Back: Lessons from the Twentieth Century."

**3425.** Phillipps, Lisle March, ed. *Form and Colour*. New York: Charles Scribner's Sons, 1915.

**3426.** Phillipps, L. March. "Stained Glass Windows." *Living Age* 265.3432 (1910): 138-50.

This intelligently written article comments on the differences in the use of color during the Middle Ages and the Renaissance as well as between the Orient and Western Europe. Lisle March Phillipps argues that during the Middle Ages glass was often used to exhibit color -- often associated with such gems as rubies, emeralds, etc. -- for its own sake. Artists emphasized color over form. Phillipps writes:

"Uncertain and vague in form and outline, conveying no very distinct meaning, telling no story, yet of the utmost intensity and richness of color, these early window are in their nature sensuous rather than intellectual. They address themselves to the feelings. And this they do purposely and deliberately. Many people seem to imagine that the aim of the twelfth and thirteenth century craftsmen was to embody in his window the meaning of a picture, to depict a scene, and that this was done rudely and imperfectly owing to his imperfect technical skill. But the purpose of the early craftsman was not this at all. In the methods he adopted he was not influenced by any consideration of facility of form delineation, but simply by the results he was able to obtain in color. Rich, deep, and pure color was the end he sought. If the methods he employed refused to adapt themselves to the representation of form, that did not trouble him provided they yielded the right results in color. Color, not form, was his object, as the means he adopted as well as the effects he achieved prove. Early glass, or pot metal, as it is called, was obtained by fusing the molten glass in the pot with metallic oxide, by which means the glass was colored all through and the depth and lustre of tint obtained which are its peculiar characteristics. But such glass lent itself necessarily very clumsily to the purposes of draughtsmanship. Each particle of color was represented by a separate fragment of glass, ruby, or sapphire blue, or emerald green, as the case might be, and each fragment had to be separately leaded into its place in the general design. It follows that the subject matter of the early windows is of the rudest possible description, yet so little does this signify that, as everyone knows, early glass can be used to this day in collected fragments and particles, without any regard to the original design, **to form a mere blazonry of splendid color.** [my emphasis] Beautiful effects have been obtained in this way by collecting broken bits of early glass and patching them together. So far as subject matter is concerned they are, of course, a mere jumble but they attract none the less powerfully by their beauty of color, and **the fact that they thus attract by color when all significance of form has departed -- nay, the fact that the obliteration of form has not apparently diminished in any way the charm of such windows -- is a remarkable testimony to the truth of Mr. Day's assertion that 'the beauty of early glass is in its color, not in its form.'**" (144) [my emphasis]

During the Renaissance, when rational thought assumed greater importance, color was used to complement form, Phillipps maintains. "...Later, as the Renaissance approached and men inclined more and more to trust reason and intellect, when the tendency was for ideas to grow more definite and less emotional, a process was

developed in accordance with these new requirements. This process consisted in coloring the glass by painting over its surface by hand and then burning the hand-painting into the glass. By these means a facility and freedom in drawing figures and depicting scenes were attained which had been quite absent from the earlier method. It was no longer necessary to use separate glass fragments framed in leaden strips for each tint. Gradation of color and the modeling of forms could now be freely rendered by hand. **The glass was no longer color, but a surface to be colored.** [my emphasis] The change made itself felt in two directions. Form, subject-painting, the desire to depict a scene, to describe an event, became more and more 144/145 the object of window-painting. But at the same time, unnoticed, as we may suppose, and unregretted, for men's desires were turned elsewhere, the glory of color of the old windows faded away. Surface painting could render form freely, but it could not render color as the old style rendered it. Each age achieved that which it sought. The earlier age sought and achieved incomparable richness of color, but left unresolved the problem of form. The later age took up that problem and solved it; but even while it was in the act of solving it, which its hand grew more facile and subtle, and its rendering of its subject-matter more delicate, exact and skilful, there was ebbing out of it all the time, surely and steadily, that deep and jewel-like flow which the earlier craftsmen had set their hearts upon attaining." (144-45)

Phillipps discusses what he saw as important differences in the way the Orient used color and the way the West used it. In the East, "mysticism" was "undiluted." (140) There was a breakdown in the barriers separating East and West with a "consequent flowing westward of Oriental emotionalism," Phillipps writes. (142). Eastern influences on European art enter the West through Venice. (145) What was the nature of this influence? "What that motive was may be explained in a sentence. **It was the recognition of color as, in itself, a sufficing artistic ideal.**" (145)[my emphasis] What distinguished Oriental color was "its own glow and 145/146 richness, apart from definite meanings or explanatory purposes attaching to it. **The East feeds on color and its content. The West regards color as a property of things, and thinks of it in connection with the objects to which it belongs. The difference is the difference between intellectual and sensuous or emotional apprehension.** [my emphasis] An intellectual people, a people whose instinct it is to examine and define, to analyze the contents, construction, uses and significance of all it sees, will utter itself in the artistic sphere in the arts of form. Form is the intellectual act of definition, and whoever observes any great and decisive movement of intellectual development against a background of comparative barbarism -- such, for example, as the Greek intellectual movement or the Renaissance intellectual movement -- will remark that the awakened intellectual sense expresses itself at once in art in a new and almost startling realization of the significance of form. And yet the very strength of this perception of the value of form carries with it a danger to another artistic vehicle. A people whose intelligence is always active, always scrutinizing, separating, defining, a people in love the quality of form in things, will inevitably subordinate emotional considerations to its own intellectual mode of apprehension. But what does that mean? **It means that such a people, the more it exalts form, the more it will tend to treat color as a mere attribute of form and one of the means of distinguishing and appraising it. Such a use of color cannot and does not disengage its full power and influence, for it does not accord with the nature of color. The nature of color, considered in itself, is not intellectual, but emotional. Color does not address itself to the understanding, but directly to the feelings.** [my emphasis] When, however, it is subjected to form it is subjected to an intellectual valuation. **Its meaning, or interpretation, must be correct. It must, like a good adjective, rightly describe the form it belongs to. Its primary value, therefore, ceases to be its own intrinsic, emotional value, and becomes the intellectual value which it derives from form.** (p. 146) [my emphasis]

**In the West, "if color is used at all, it is used decoratively, or as it may be called descriptively -- that is, in subordination to form and as a means for its more attractive definition."** (146) [my emphasis] If one looks to the East, one finds **"the very opposite of this.** [my emphasis] It might seem that forms here have all been made of wax, so melted down are they as if by the hot sun's action. Not a line is true, not a surface smooth, not a shape exact. And as the forms have melted so have the colors un. Forms which are not strong and accurate cannot retain control over color. It slips from their grasp. It ceases to be decorative and descriptive. The intellectual value it drew from the form it loses, but it regains in the act its own intrinsic emotional value. Has the reader ever

wandered in those most characteristic of all Eastern scenes, the bazaars of some old Arab or Persian city? In the soft twilight what a glow reigns?...." (146)

Phillipps gives four examples of Oriental color: "an ordinary Eastern bazaar, a church of the style adapted from the color-instinct of the Persians, ... the school of painting of a city knit to the East by the dearest ties of dependence and self-interest" (147) and the Chartres Cathedral. (147-48) In Oriental art "Alike in the original motive and in this its final achievement, the value of color, the power of color to suffice and satisfy, is the guiding thought....In the East color is stronger than form. In the West form is stronger than color. But when we say this let us not forget what we imply by it. We imply that in the West the intellectual mood of defining and formulating predominates, whereas in the East the emotional and contemplative mood predominates. The visitor to Chartres will feel this. **He will feel that not only have we here a very striking and wonderful exhibition of color, but that the color is of a kind which affects him in a peculiar way, which appeals with force to one particular side of his nature. He will, in short, acknowledge the emotional influence of a style of coloring which seems by its own intensity to have burnt up the forms and shapes of things, and therefore addresses itself wholly to the feelings and not at all to the understanding.**" (148) [my emphasis] Phillipps says that "Whenever in art the signs of it are seen, whenever the beauty of art resides 'In its color, not in its form,' traces of a direct inspiration from the East will be discernible." (148)

As for the changes in art during the Renaissance, Phillipps says that "I have heard many explanations of this artistic change. To me the satisfying explanation is that color in art died out and gave place to form because in life mysticism was dying out and giving place to intellectualism." (149) He links mysticism in contemporary Western literature to the Orient. (150)

Phillipps books included: *Form and Colour* (New York: C. Scribner's Sons, 1915); and *Art and Environment* (New York, H. Holt and Co., 1914).

**3427.** Phillipps, L. March (L. March-Phillipps). "Form and Colour." *Contemporary Review* 90 (1906): 258-67.

This article, which has the same title as Phillipps' 1915 book, argues that "in *form* we get the intellectual aspect of art, and that this aspect of it is indigenous to the West, and forms part and parcel of the practical business-life, scientific, self-governing and essentially intellectual Western temperament; while in *colour* we get the emotional aspect of art, an aspect which I think belongs naturally to the passive, contemplative and profoundly emotional Eastern temperament and was, perhaps, never fully realised in Europe until the Byzantine influence introduced it into Italy, and more especially into Venice." (267)

Phillipps goes on to say that there is an "incompatibility between form, with its tendency to exact definition, and colour, with its tendency to rich but vague suggestion..." (267) "I sometimes venture to think that in these two great factors, so strangely interdependent yet so strangely inconsistent, on which the whole of art is based and reared, we have the artistic aspect of a dualism that runs through the universe and through human nature, and that intellect and emotion, West and East, man and woman are the ethical and physical statements of a difference which in art is summed up by the difference between form and colour." (267)

The article starts by describing an European traveler's encounters at an "Eastern port" where each boat in the harbor is "a focus of vivid colour and blindly impulsive human emotion." For the European, this encounter with the East starts "a totally new experience in life and character." (258) "All this colour, all this emotion, are new," Phillipps says. (258) The pervasiveness of colour and emotion is also present on the streets and poorly-lit bazaars. Here, "whether gathered into patches or broken up into moving particles among hurrying figures, colour constitutes to the eye the dominating quality of the scene." (258)

Phillipps associates this use of colour with intense emotions. "But not less present to the mental perception is the human quality of an intense emotional sensibility, an emotional sensibility which manifests itself in countless different, often contradictory, ways and moods and actions, yet invariably, as you watch each individual with

intentness, declares itself as the governing impulse in his character. The Oriental rage, a rage of hissing accents and blazing eyes and wildly tossing limbs and convulsed features and fangs showing through the drawn-up lips, is not more entirely an affair of emotional sensibility than that passive state of contemplation, which an Englishman might perhaps mistake for dullness or lethargy until he observed the quick, stealthy passing of beads through nervous fingers and noticed how clearly the light burns in the dark, speculative eyes...." (258) The author associates the Oriental's attitude with childishness. "They drift up and down aimlessly crooning a monotonous chant, or break into sudden fits of gossip and laughter, or stare intently at nothing, or stop, sit down and wander on, all with the impulsiveness of children and acting evidently on the mere unreasoning caprice of the moment. Indeed, so soaked are they in feeling and emotion that it is impossible for them to help for an instant giving off that quality, and their gait and attitudes and gestures and voices and glances all bear witness, sometimes strongly and passionately, sometimes lightly and fitfully, to the emotional sensibility which reigns within." (259)

Phillipps comments on the Oriental temperament, the "essence" of which is characterized by a "profound emotional quality." (259) "Colour and emotion," he argues, "...make up the East." (259) "It is not only that our traveller finds himself in the presence of a new interpretation of life, but that he has left behind the interpretation with which he was familiar. The Eastern crowd is odd and strange to him partly because it possesses its own peculiar character of a dreamy or impulsive 259/260 emotionalism, but partly also because it is wanting in the qualities that make up the character of the Western crowd...." (259-60)

The movement of Westerners, by contrast, Phillipps said, was purposeful. "Every unit in the crowd almost has a definite business in hand and is intent on it. Even pleasure seekers go about their pleasure in this business-like way...." (260) In the West, "we have evidently at work as the motive power of conduct not the emotional, but the intellectual faculty. The whole life of the average European is formed as it were on an intellectual rather than on an emotional basis .... All Western nations live from the mind, and are perpetually busy with plans of action laid down in the mind. Reason is the only guide the West acknowledges...." (260)

Phillipps contrasts the Western man from the Oriental. The Western man has "the clear eye and square jaw, the robust frame and firm step, which seem but the outward expression of a similar toughness of the mind and which are the physical essentials for carrying into effect the decisions of the mind -- this faculty is that, I think, which the West possesses which the dreamy-eyed, supple-limbed East lacks. The East has its seers and prophets. The West has its politicians and men of science. The East feels. The West reasons. This is the human difference...." (261)

And as for form and color? "We have *form*. Form is to Western life what colour is to Eastern," Phillipps contended. (261) "It is the expression which Western life is constantly and involuntarily seeking...." (261) The emphasis on form gives the Western "strength of character and purpose" which the Oriental is "totally unfamiliar." (262)

Further defining the differences between form and color, and West and East, Phillipps wrote: "To the East then we give emotion and colour, to the West intellect and form.... Emotion and colour belong to and complete each other, and so also do intellect and form. Colour is itself emotional, form itself intellectual. Colour means nothing, you can attach no definite idea to it, nor does it make any direct appeal to the mind. It is, however, charged with feeling, and this is particularly true on the colours especially affected by Orientals; those, namely which gather on both sides of crimson, extending through orange and yellow to creamy white on the one hand, and through warm browns and chocolates to gold shadowed black on the other. These are the colours that keep the sunny side and preserve, from light to dark, a prevailing glow. They are essentially the colours of passion and emotion, and they are those to which every Oriental turns with an unconscious but never failing instinct. We know how faithfully gypsies in their Westward wanderings carry with them the relics and vestiges of this Eastern glow...." (263)

"On the other hand, of all this emotionalism form knows nothing. Its own appeal is direct to the intellect...." (263)



Phillipps considered these differences incompatible because "if we look a little closer we shall see that there is not only a difference but an actual incompatibility between these modes of expression. We shall find that they are irreconcilable, that colour can only be used emotionally when it is allowed to supersede the intellectual sense of form, and that form can only be used intellectually when it is allowed to supersede the emotional sense of colour...." (263)

Commenting on allowing color to dominate over form, Phillipps said that "the objects and figures portrayed instead of separating themselves sharply from their surroundings, are mingled and involved in the pervading richness of hue, losing separate shape as it become penetrated with the fire's glow. This is the emotion use of colour at its greatest, developed to that pitch when it holds in entire subjection the intellectual appeal of form." (264) Phillipps continues by saying that "Exactly in so far as it is allowed to assume control of and assimilate form, colour dilates and glows and puts on power and majesty and becomes endowed with a tremendous sensuous and emotional influence, such as it had never before displayed." (265) Venice, Phillipps thought, had "become the mouthpiece of the East in Europe." (266)

**3428.** *Photogram*, Editors of *The*, ed. *Photography for the Press*. London: Dawbarn & Ward, Ltd., 1905.

This 86-page manual by the editors of *The Photogram: The Photographic Monthly* was address to photographers of all classes who wished to do press work, and in the process, earn money. There is practical advice here about how to approach editors, press agents as well as an explanation of copyright law, press permits, and how best to actually take pictures with the technology then available. It lists the names and addresses of more than 85 illustrated journals then in operation in Great Britain. It also lists about the names and address of about 40 picture postcard publishers. "The picture-postcard field has grown so enormously of late, that it needs special discussion," this work says. (30) "It is almost impossible to predict what will sell largely. One of the most successful single cards was simply a large size view of a human skull, while rather commonplace creeper-clad cottages, smiling and squalling babies, children at play, and groups of kittens have run into enormous editions."

There is but one paragraph given to "Homes and Haunts of Celebrities -- When a centenary or a jubilee of a popular man is approaching, it is well to make a careful study of his life, and of his works, if he has been a writer or artist; then to devote as much time as possible -- preferably on several different days, and at different periods of the year -- to photographing his home, favorite haunts, scenes mentioned in his works or represented in his paintings, relics, family portraits, descendants or surviving friends, etc." (15)

This work recommends submitting photographs one to two weeks in advance for weekly papers; one to twelve months in advance for monthly publications; and for books, six months to a year in advance. (24)

**3429.** *Photography*, Life Library of, ed. *Photojournalism*. New York: Time-Life Books, 1971.

This work give a broad history of photojournalism. It discusses early use of woodcuts, Joseph Pulitzer's use of illustrations, the tension between the right of privacy and photojournalism dating back to the 1890s, the development of the photo essay, and the use of faster cameras in the 1920s and 1930s. It also covers the Farm Security Administration during the Great Depression, and considers the problem of "truth" in photojournalism.

**3430.** Pierce, Bill. "Video Tape: Tommorrow's 35-mm? A Still Photographer Makes the Transition from 35-mm to Electronic Filming in a Week End"." *Popular Photography* 57.2 (1965): 40-43, 90-91.

This article notes that by Christmas, 1965, one could purchase a home-sized television tape recorder for about \$3,000. The Signature VI, a deluxe model from Ampex ran about \$9,000. The author predicts that some day the video recorder will allow "far more meaningful and moving" documents to be created than with 8mm film. (91)

**3431.** Pierce, John R. "Communication." *Daedalus* 96.3 (1967): 909-21.

This piece appeared in an issue of *Daedalus* devoted to speculation about life in the year 2000. Piece discusses microfilmed newspapers, integrated circuits, satellite communication, microelectronics and mobile telephone, and other aspects of communication.

**3432.** ---. "The Telephone and Society in the Past 100 Years." *The Social Impact of the Telephone*. Ed. Ithiel de Sola Pool, ed. Cambridge, MA: MIT Press, 1977. 159-95.

The author attempts to cover much ground in this essay, looking at the telephone's "novel nature, its exploitation, the influence of the telephone systems, and the impact of telephony in our individual lives."

**3433.** Pius XI, Pope. "*Vigilanti Cura*, 1936." *The Papal Encyclicals, 1903-1939*. Ed. Carlen, Claudie. Vol. 3. Raleigh: McGrath Publishing Company, a Consortium Book, 1981. 517-23.

Pope Pius XI's 1936 encyclical on motion pictures, *Vigilanti Cura*, which set the tone for the Catholic response to movies during the next two decades. The Roman Catholic Church considered movie houses to be "like the school of life itself," with far "greater influence in inciting men to virtue or vice than abstract reasoning." Pope Pius XI warned of the moral damage that cinema could inflict.

**3434.** Pius XII, Pope. "*Miranda Provisus*: Encyclical of Pope Pius XII on the Communications Field: Motion Pictures, Radio, Television, September 8, 1957." *The Papal Encyclicals, 1939-1958*. Ed. Claudia Carlen, ed. Vol. 4. Raleigh, N. C.: McGrath Publishing Company, 1981. 347-64.

This 1957 encyclical on radio, television, and motion pictures is more optimistic than Pope Pius XI's dire warning in his 1936 encyclical. In 1957, Pope Pius XII said described radio "as through secret windows opening on the world" made daily contact possible with other cultures. "On winged flight, swifter than sound waves," it passed "with the speed of light over all frontiers." But Pius XII noted television which had become a more pervasive presence in the lives of young people than cinema. "Everyone knows well that children can often avoid an epidemic so long as the disease is outside the home," he said, "but cannot escape it when it lurks within the home itself. It is an evil thing to bring the sanctity of the home into danger." Television invaded with the "poisoned air of those 'materialistic' doctrines which diffuse empty pleasures and desires of all kinds, just as was done over and over again in motion- picture theaters," the Pope warned. At the same time, television was a form of entertainment that the entire family could enjoy in the home -- unlike movies in 1957. The Pope urged Christians parents to emphasize good entertainment.

**3435.** Platt, Harold L., ed. *The Electric City: Energy and the Growth of the Chicago Area, 1880-1930*. Chicago: University of Chicago Press, 1991.

Electricity transformed Chicago between 1880 and 1930. Newspapers were eager to use electric power. The downtown area of the city underwent a social and economic transformation. The city's electrical network required an infrastructure of generators and wiring. The change from gas to electric power set off a political struggle between these two industries. The Chicago's World Fair in 1893 demonstrated the possibilities of electric power. The spread of an electrical network changed the demographics of the city.

**3436.** Plummer, William. "Sex Charges Pit Four Young Men Against the Revered Founder of Covenant House." *People Weekly* 33 (1990): 38-40.

This article reports on allegations of sexual misconduct made by young men against Father Bruce Ritter of Covenant House. During 1985 and 1986, Ritter had been a member of the Meese Commission which investigated pornography in America.

**3437.** Pocock, R. F., ed. *The Origins of Maritime Radio: The Story of the Introduction of Wireless Telegraphy in the Royal Navy, 1895-1900*. Redwood City, CA: Pendragon House, 1972.

**3438.** Poffenberger, Albert T., ed. *Psychology in Advertising*. New York: McGraw-Hill Book Company, Inc., 1925.

This text deals with the use of psychology in advertising. Chapters are devoted to the use of color and its psychological effect. For example, chapter 13 is called "The Attention Value of Color." Chapter 20 is "The Feeling Tone of Colors and Color Combinations." This work offers a good account of how advertisers and marketers thought of psychology and color during the late 1920s and early 1930s. Throughout the twentieth century, advertising has been a leader in the expanding the use of color and in advertising, color has long been recognized as a solvent to internal resistance to buying. Advertisers used it in posters and in magazines long before World War II to establish "atmosphere." (459)

**3439.** Polito, Gene. "Challenges of Photographing *Colossus 1980*." *American Cinematographer* 50.4 (1969): 382-87, 427.

Polito, the director of photography, discusses the problems in creating special effects for this movie about two giant computers, one in the USA, the other in the USSR, that link up and dominate the world. He notes that he simultaneously used a 35mm Mitchell BNC camera with Panavision lenses, two Norelco video cameras, two Ampex tape machines, nine 21-inch television monitors, a rear project process set-up and more. Interestingly, in 1969, powerful computers were assumed to be big. COLOSSUS was "as big as a large town, buried somewhere in the Rocky Mountains." (382)

**3440.** Pollack, Peter, ed. *The Picture History of Photography*. New York: Harry N. Abrams, Inc., 1969.

This 708-page work is richly illustrated with black-and-white photographs. There are many excellent images of early cameras, personalities, and more. Pollack begins with the origins of photography and discusses such early practitioners as Joseph Nicéphore Niepce, Louis-Jacques M. Nicéphore Niepce, Louis-Jacques M. Nicéphore Niepce, and Henry Fox Talbot. Chapters are devoted to wet-plate photography, the stereoscope, the photography of motion, detective cameras and Kodak. Such major figures in the history of photography as Matthew Brady, Eadweard Muybridge, Edward Weston, Roy Stryker, Ansel Adams, Margaret Bourke-White, and many other are covered. Part Four of this work (chapter 34) deals with "Color: Another Dimension." A chapter on photography for science follows. Chapter 36 through 55 deal with contemporary photography and photographers (through the 1960s). The work has a four-page bibliography of books and articles.

**3441.** Pomper, Gerald. "The Public Relations of Organized Labor." *Public Opinion Quarterly* 23.4 (1959): 483-94.

Pomper describes organized labor's use of commercial radio for public relations in the late 1940s and the 1950s. He noted that most of labor's public relations directed at the nonunion public was conducted on radio. In 1949, the AFL and CIO were involved in four radio series, using free air time provided by broadcasters. Labor's League for Political Education, an AFL political group, produced "Special Report from Washington," a weekly series heard on 180 stations. The CIO offered a quiz show, "It's in the Family," on ABC. "This program proved to be labor's most successful venture, gaining a listening rating between 5 and 6." In addition, AFL and CIO each had a weekly network series, "America United," on NBC, and "Cross-section U.S.A.," on CBS, featuring debates between representatives of labor, business, and farmers. In 1950, the AFL purchased air time on the Mutual network for a news and commentary program featuring Frank Edwards. It was heard on 176 stations and reportedly reached 7 million listeners in 44 states. The CIO also sponsored a similar program with John W. Vandercook. The program was heard on ABC for 15 minutes five nights a week, and reported a monthly audience of 25 million. Pomper also outlines the radio programs produced by the AFL-CIO after the merger in 1955. In addition, he notes that shortly after the merger labor began producing one-minute public service spots for television. Pomper noted that a 1956 survey of radio listeners found the audience for labor's programs to include more older people, more men and more union members than the general population, and a below average number of professional and technical workers, managers and proprietors and clerical workers. He warned that "a public relations effort is redundant if it

reaches only already convinced union members. To create a more friendly atmosphere, labor must reach the educated opinion leaders among the professional and managerial groups."

--Phil Glende

**3442.** Ponce de Leon, Charles L., ed. *Self Exposure: Human-Interest Journalism and the Emergence of Celebrity in America, 1890-1940*. Chapel Hill: University of North Carolina Press, 2002.

This book examines celebrity journalism from the last decade of the nineteenth century to the eve of America's entry into World War II. "This book is not a comprehensive history of celebrity; nor is it about celebrities and the experience of being famous," Ponce de Leon writes. "Rather, it is concerned with the role of the mass-circulation press in the development of celebrity as a particular kind of public visibility, and focuses on human-interest journalism *about* celebrities. In other words, this is a book about the representations of celebrities in the mass media – media images, not the people behind them. Rather than dismiss such images, as the vast majority of debunking biographers do, I take them seriously and use them to explore the larger symbolic role of celebrity in modern America." (5)

The author sees the use of visual materials as an especially innovative aspect of celebrity culture. "Before 1900 a newspaper profile was often accompanied by a drawing, usually an artist's rendition of a photographic portrait of the subject. On the whole, however, visuals played a relatively small role in the celebrity journalism of the late nineteenth century. It was only after the turn of the century that reproductions of photographs became widespread in newspapers." (62-63)

The author consider himself to be a critic of celebrity culture but acknowledges that after doing research on this subject he "became increasingly surprised by the complexity of the culture of celebrity – by ambiguities and contradictions that did not fit the pattern established by leading scholars and critics."

**3443.** Pond, Steve. "Thaw in the Russian Market." *Washington Post* Oct. 7, 1988 1988.

In 1987 and 1988, Valenti negotiated an agreement with USSR film minister Alexander Kamshalov that gave American movies "unprecedented" access to the Soviet market.

**3444.** Pondillo, Robert. "A 'Legion of Decency' for Television?" *Television Quarterly* 32 (2001): 16-21.

During the 1950s, American Catholics with the support of the National Catholic Welfare Conference debated the need for creating a code of morality for television, and for something resembling the Legion of Decency to enforce it. But Catholics were divided over this issue and leaders within such groups as the National Council of Catholic Men opposed it. The bishops eventually back away from taking such steps after Pope Pius XII's 1957 encyclical.

**3445.** Pondillo, Robert J. "Censorship in a 'Golden Age': America's First Network Censor -- NBC's Stockton Helffrich." University of Wisconsin, Madison, 2003.

This doctoral thesis uses the NBC Papers in the Wisconsin Historical Society to examine the work of Stockton Helffrich, was the chief censor at NBC-TV from 1948 until early 1960. Pondillo writes that Helffrich brought to his post "a set of progressive social and cultural beliefs forged, in part, by his association and participation in the New York Communist Party of the 1930s. By the early 1950s he had recanted his communist associations and, after a period of 'rehabilitation' by NBC-TV, was elevated to manager and eventually director of the Continuity Acceptance Department – American broadcasting's first office of censorship." Pondillo considers how Helffrich avoided persecution by Joseph McCarthy and the U. S. House Committee on Un-American Activities. He examines Helffrich's censorship work relating to advertising, language, sex, violence, and race. The progressive nature of Helffrich's endeavors "particularly in matters of truth in advertising, and mental illness and racial stereotyping, is really quite compelling given the tenor of the times."

**3446.** ---. "Censorship in a 'Golden Age': Postwar Television and America's First Network Censor -- NBC's Stockton Helfrich." University of Wisconsin, 2003.

This doctoral thesis examines the work of Stockton Helfrich, the first network television censor. Efforts regulate TV during the 1950s often tried to model themselves on the motion picture industry's Production Code and the Production Code that regulated radio.

**3447.** Pool, Ithiel de Sola. "Extended Speech and Sounds." *Contact: Human Communication and Its History*. Ed. Williams, Raymond, ed. London: Thames and Hudson, 1981. 170-82.

Pool surveys the history of recording and transmitting sound. He examines specifically the development of the phonograph, telephone, and radio. Each of these inventions originally were conceived as refinements of the telegraph. But while all three inventions were related in their origins, in many other ways they became "polar opposites" in their social importance. Radio became a mass medium, while the telephone was essentially a form of two-way communication. The telephone had a major impact on business and urban life. For example, Pool argues that the skyscraper "would not have been possible without the telephone." Pool discusses radio and recorded entertainment, and devotes sections to "Propaganda radio: the totalitarian model," and the "social effects of radio."

**3448.** ---, ed. *Forecasting the Telephone: A Retrospective Technology Assessment*. Norwood, NJ: Ablex Publishing Corporation, 1983.

This book is based on an evaluation of 186 predictions about the social impact of the telephone. Some of these forecasts, Pools notes, were "prescient and some quite wrong." The "forecasts appeared between 1876, the year of Bell's invention, and 1940, by which time, in the United States, there was a mature telephone system in place. In those 65 years hundreds of forecasts were made. The magazines of the day were fond of discussing this exciting new technology and the revolution in life that it had produced. This attention was similar to that paid to the space program today [1983]. Both of these technologies caused revised conceptions of man's place in the universe.

Pool says that these forecasts "can be considered as a kind of 'technology assessment.'" Although this phrase was not used between 1876 and 1940, the goal was the same. This work attempts to understand why some people made good assessments of this technology while other did poorly. The study concludes that "in successful technology assessment, market and technical analyses must be brought to bear simultaneously. Alone either of them fails; together they can produce some very prescient forecasts."

Pool acknowledges that this book is based on research papers written by Carolyn Cook, Craig Decker, Stephen Dizard, Kay Israel, David Ralston, Pamela Rubin, Barry Weinstein, and Thomas Yantek.

**3449.** Pool, Ithiel de Sola, Craig Decker, Stephen Dizard, Kay Israel, Pamela Rubin, and Barry Weinstein. "Foresight and Hindsight: The Case of the Telephone." *The Social Impact of the Telephone*. Ed. Ithiel de Sola Pool, ed. Cambridge, MA: MIT Press, 1977. 127-57.

The authors examine the years from 1876 until World War II in an effort to discover how people living in that period understood and forecast the telephone's social effects. It evaluates those forecasts that proved to be good as well as those that were not so good and attempts to explain the difference. The authors note that they were often surprised by their findings. For example, they write, "One of our working hypotheses as we began this study was that the automobile and the telephone—between them—were responsible for the vast growth of American suburbia and exurbia, and for the phenomenon of urban sprawl. There is some truth in that, but there is also truth to the reverse proposition that the telephone made possible the skyscraper and increased the congestion downtown."

**3450.** Pool, Ithiel de Sola. "The International System in the Next Half Century." *Daedalus* 96.3 (1967): 930-35.

This article appeared in an issue of *Daedalus* devoted to speculation about life in the year 2000. Pool makes some uncanny predictions here. "Around 1980," he writes, "there will be a major political crisis in the Soviet Union, marked by large-scale strikes, the publication of dissident periodicals, and temporary disruption of central control over some regions, and an open clash between the major sectors of the bureaucracy over questions of military policy and consumer goods. This will stop just short of revolution, though it will result in the effectual abolition of the Communist Party or its splitting up into more than one organization.... During these events, the Soviet hold over Eastern Europe will be completely broken."

Pool also predicted that "large-scale increase in reconnaissance, intelligence, and infiltration" during the first decade of the twenty-first century will "have further major effects in modifying the nation-state system."

**3451.** Pool, Ithiel de Sola, ed., ed. *The Social Impact of the Telephone*. Cambridge, MA: MIT Press, 1977.

This volume is divided into five parts. Part I, "Alternative Paths of Development: The Early Years," has essays by Sidney H. Aronson, Asa Briggs, Charles R. Perry, Jacques Attali and Yves Stourdze, Colin Cherry, and Pool, et al. Part II, "The Telephone in Life," has contributions by Henry M. Boettinger, John Brooks, Martin Mayer, Alan H. Wurtzel and Colin Turner, Brenda Maddox, and Suzanne Keller. Part III, "The Telephone and the City," has essays by Jean Gottmann, Ronald Abler, and J. Alan Moyer. Part IV, "The Telephone and Human Interaction," includes entries from Bertil Thorngren, A. A. L. Reid, and Emanuel A. Schegloff. Part V, "Social Uses of the Telephone," has papers by David Lester and Paladugu V. Rao.

These papers were prepared as part of MIT's U.S. Bicentennial celebration in 1976, and are part of the MIT Press's Bicentennial Studies Series. Another volume in this series deals with computing and information processing.

**3452.** Pool, Ithiel de Sola, ed. *Technologies of Freedom*. Cambridge, MA: The Belknap Press of Harvard University Press, 1983.

Pool wrote in 1983 that civil liberty now had to function within the context of a changing technological environment. "For five hundred years a struggle was fought, and in a few countries won, for the right of people to speak and print freely, unlicensed, uncensored, and uncontrolled. But new technologies of electronic communication may now relegate old and freed media such as pamphlets, platforms, and periodicals to a corner of the public forum. Electronic modes of communication that enjoy lesser rights are moving to center stage. The new communication technologies have not inherited all the legal immunities that were won for the old. When wires, radio waves, satellites, and computers became major vehicles of discourse, regulation seemed to be a technical necessity. And so, as speech increasingly flows over those electronic media, the five-century growth of an unabridged right of citizens to speak without controls may be endangered."

Pool believed that the "key technological change," one at the root of social change, was that communication, other than face-to-face conversation, was "becoming overwhelmingly electronic." Not only was "electronic communication growing faster than traditional media of publishing, but also the convergence of modes of delivery is bringing the press, journals, and books into the electronic world."

This significant book was written before the spread of the Internet. It is interesting to speculate on how this medium might have altered Pool's thesis (Pool died in March, 1984).

**3453.** ---, ed. *Technologies without Boundaries: On Telecommunications in a Global Age (Edited by Eli M. Noam)*. Cambridge, MA: Harvard University Press, 1990.

When Pool died in 1984, shortly after finishing *Technologies of Freedom* (1983), he left a large, unfinished manuscript, one completed by Eli M. Noam. This book extends Pool's analysis of communication and society into the international arena. The opening chapter gives an overview of developments from the printing press into the era of digital communication, with speculation about the consequences of these changes. Subsequent chapters

deal with "The New Communications Technologies," "Crumbling Walls of Distance," "Limits to Growth," and "Talking and Thinking among People and Machines." Part II (chapters 6-10) is entitled "Satellites, Computers, and Global Relations." Part III (chapters 11 and 12) is "Ecology, Culture, and Communications Technology."

**3454.** ---. "Will mobile telephones move?" *The Information Technology Revolution*. Ed. Tom Forester, ed. Cambridge, MA: MIT Press, 1985. 144-46.

See also related article in this volume by **Duane L. Huff**, "The Magic of Cellular Radio."

**3455.** Pool, Robert, ed. *Beyond Engineering: How Society Shapes Technology*. New York: Oxford University Press, 1997.

Pool attempts to show how society interacts with and shapes technology. He hopes that readers will look at technology in a new way, one that appreciates the limits of rationality and recognizes that textbooks in engineering explain only one facet of this topic. The book began as a study of nuclear power. Although nuclear power remains the central focus of this study, Pool does deal with other technologies such as the typewriters, electricity, and computers. This book is part of the *Sloan Technology Series* which attempts to reach a broad public. As with many works in this series, the notes have been pared back and this volume has no bibliography.

**3456.** Poole, Steven, ed. *Trigger Happy: The Inner Life of Videogames*. London: Fourth Estate, 2000.

Although this work is written primarily for videogame enthusiasts, it does have a few pages on the history of this entertainment. The author says that a more thorough history is found in Leonard Herman's *Phoenix: the Fall and Rise of Videogames* (1997).

**3457.** Pornography, Attorney General's Commission on. Records of the Attorney General's Commission on Pornography.

This collection is informative on the Meese Commission. The testimony of witnesses, much of it never published, is here, as are the deliberations of the Commission's members. Much of the source material for the drafts in Boxes 55-57 appears to come from hearings held by the Commission in such cities as Houston, Los Angeles, New York, Chicago, and Washington. Testimony of Jack Valenti, researchers, and others as well as discussions among commissioners are in Boxes 1-4, RG 60. These records are at National Archives and Records Administration (NARA 2), College Park, MD.

**3458.** ---, ed. *Final Report of the Attorney General's Commission on Pornography*. Nashville, TN: Rutledge Hill Press, 1986.

Members of the Meese Commission argued that there had been major changes in communication technology since the publication of the 1970 *Report of the Commission on Obscenity and Pornography* (started during the Lyndon B. Johnson administration). These changes made pornography much more available in the home. (The Meese Commission also argued that pornography had become much more pervasive and violent.) Cable television and satellite broadcasts, not regulated by the Federal Communications Commission (FCC), were broadcasting sexually explicit films. Many X-rated movie theaters were closing because video cassette recorders were becoming increasingly commonplace. By 1986, 38 percent of American homes had at least one VCR. Videos, McManus also noted, were cheaper to produce than films. Dial-A-Porn, a new form of pornography, had become available in large volume and was often accessible to children.

The Commission defined pornography to mean "only that ... material is predominantly sexually explicit and intended primarily for the purpose of sexual arousal." The Commission often used the term often interchangeably with "sexual materials." It divided pornography into several categories from violent and degrading to nonviolent and non-degrading. It argued that a causal link existed especially between violent and degrading pornography and real-world violence against women. Critics attacked the Commission arguing that it drew conclusions not

supported by empirical research. Critics also charged that the Commission members, many who had come from law enforcement and appointed by the Reagan administration, had an agenda that supported censorship and encouraged vigilantism. The Commission did make more than ninety recommendations on how to combat pornography. Some critics also launched a public relations campaign to discredit the Commission's findings.

--SV

In 1986 the Attorney General's Commission on Pornography released a comprehensive body of work examining the issue of pornography on a number of levels. This report provides many modes of analysis of pornography's impact on society through the use of scientific research examining the content and effects of pornography, as well as testimonials from individual users as well as those involved in the industry. It is through the use of the personal testimonies and social science research evidence that the report is at its strongest. Oftentimes research presents somewhat of a detached view of human behavior, quantifying those behaviors for ease of analysis. The testimonies serve to flesh out the scientific research giving it more of a human side. As a word of caution, however, the testimonies are often quite graphic. This report is a useful guide to the issue of pornography in society regarding its harms, its legality, its ties to obscenity, as well as its ties to organized crime. Additionally, it gives the reader a good understanding of the research on pornography and its effects, on individuals and society, prior to 1985. There is no doubt, however, that this report spawned a bevy of research on pornography, a boom that has resurfaced with the increasing prominence of the Internet.

--Michael Boyle

The *Final Report of the Attorney General's Commission on Pornography* was written in 1986, about a decade after the "golden age of pornography" that began in the early 1970s, with the popularity of *Deep Throat*. In fact testimony from *Deep Throat's* star Linda Lovelace (real name Boreman) is featured in the book. She claims that every time someone watches the movie they are watching her being raped. The report is divided into five main sections: Overview and Analysis of Commission Findings, Law Enforcement Recommendations, Pornography and Society, The Commissioners, and Reference Material.

The report begins with a brief history of pornography from ancient Greece to the 1980s, as well as a history of obscenity law. It is important to study pornography from a social and historical standpoint instead of just from a legal standpoint, say the authors of the report. This first section also details the various media that pornography is available in. Because it was written before the Internet was in popular use, the focus is on film and video pornography and sexuality on TV.

The second section focuses on recommendations for the regulation of pornography, some of which were put into place (required documentation of the ages of porn performers) and some which were not (regulation of cable and satellite TV by the FCC).

Pornography and society, the third section of the report, details the human side of porn and its effects on the individuals in pornography as well as those who have viewed it. This section focuses mainly on the negative effects and exaggerates these effects through the use of victim testimony from *Playboy* bunnies, Linda Lovelace, and Andrea Dworkin, among others. In addition this section synthesizes the academic research on pornography and provides a section on why some of this research may not be reliable (the types of people who would participate in sexual studies may skew data).

In addition, there is a chapter on the pornography industry's ties to organized crime; and, a chapter on what concerned citizens can do to protest pornography. This chapter was, not surprisingly, criticized by the pornography industry. Also, there is a chapter that details the workings of adult stores, their product lines, and the look of their



storefronts. This section also focuses on sexual devices, such as dildos, and the largest sexual device manufacturer, Doc Johnson. In addition, there is a 37-page list of several of the titles of pornographic magazines, films, and videos found in the 16 adult only stores that the commission studied

Overall, this is a comprehensive study of the pornography industry that is biased against the pornography industry. University researchers need to update this study with less bias.

--Hallie Lieberman

**3459.** Pornography, Commission on Obscenity and. Washington, D. C.: U. S. Government Printing Office, 1970.

This multi-volume *Report*, begun in 1967 under the Lyndon Johnson administration, found that there were few or no harmful effects from pornography and recommended removing restrictions for adult consumers. *Report*, published in 1970, issued several significant, if controversial, findings. It concluded that long-term exposure (15 days or more) to erotic materials usually resulted in satiation characterized by a marked decline in sexual arousal and interest in such stimuli. One long-term result of loosening legal controls, therefore, would be to reduce interest in pornography. The 1970 *Report* said that exposure to pornography seemed to have little or any effect on established attitudes toward sexual morality or sexuality, and in young people it "had no impact upon moral character over and above that of a generally deviant background." It concluded that being exposed to explicit sexual material played no "significant role" in causing "delinquent or criminal behavior among youth or adults." The *Report* was attacked by the Richard Nixon administration and by conservatives. The Meese Commission, which was established during the second Ronald Reagan administration, argued that the 1970 *Report* had studied pornography before it had been spread by cable and satellite television, and by video cassette recorders and dial-a-porn telephone services. The Meese Commission said that since 1970, pornography had become much more violent and pervasive.

**3460.** ---. Washington, D. C.: U. S. Government Printing Office.

This is the first volume in the *Report* by the President's Commission on Obscenity and Pornography.

This multi-volume *Report*, begun in 1967 under the Lyndon Johnson administration, found that there were few or no harmful effects from pornography and recommended removing restrictions for adult consumers. *Report*, published in 1970, issued several significant, if controversial, findings. It concluded that long-term exposure (15 days or more) to erotic materials usually resulted in satiation characterized by a marked decline in sexual arousal and interest in such stimuli. One long-term result of loosening legal controls, therefore, would be to reduce interest in pornography. The 1970 *Report* said that exposure to pornography seemed to have little or any effect on established attitudes toward sexual morality or sexuality, and in young people it "had no impact upon moral character over and above that of a generally deviant background." It concluded that being exposed to explicit sexual material played no "significant role" in causing "delinquent or criminal behavior among youth or adults." The *Report* was attacked by the Richard Nixon administration and by conservatives. The Meese Commission, which was established during the second Ronald Reagan administration, argued that the 1970 *Report* had studied pornography before it had been spread by cable and satellite television, and by video cassette recorders and dial-a-porn telephone services. The Meese Commission said that since 1970, pornography had become much more violent and pervasive.

**3461.** ---. Washington, D. C.: U. S. Government Printing Office, 1971.

This is the second volume in the *Report* by the President's Commission on Obscenity and Pornography, and it focuses on legal issues involving pornography.

This multi-volume *Report*, begun in 1967 under the Lyndon Johnson administration, found that there were few or no harmful effects from pornography and recommended removing restrictions for adult consumers. *Report*, published in 1970, issued several significant, if controversial, findings. It concluded that long-term exposure (15

days or more) to erotic materials usually resulted in satiation characterized by a marked decline in sexual arousal and interest in such stimuli. One long-term result of loosening legal controls, therefore, would be to reduce interest in pornography. The 1970 *Report* said that exposure to pornography seemed to have little or any effect on established attitudes toward sexual morality or sexuality, and in young people it “had no impact upon moral character over and above that of a generally deviant background.” It concluded that being exposed to explicit sexual material played no “significant role” in causing “delinquent or criminal behavior among youth or adults.” The *Report* was attacked by the Richard Nixon administration and by conservatives. The Meese Commission, which was established during the second Ronald Reagan administration, argued that the 1970 *Report* had studied pornography before it had been spread by cable and satellite television, and by video cassette recorders and dial-a-porn telephone services. The Meese Commission said that since 1970, pornography had become much more violent and pervasive.

**3462.** ---. Washington, D. C.: U. S. Government Printing Office, 1971.

This is the third volume in the *Report* by the President's Commission on Obscenity and Pornography, and it focuses on the market for pornography that had come into existence by the late 1960s.

This multi-volume *Report*, begun in 1967 under the Lyndon Johnson administration, found that there were few or no harmful effects from pornography and recommended removing restrictions for adult consumers. *Report*, published in 1970, issued several significant, if controversial, findings. It concluded that long-term exposure (15 days or more) to erotic materials usually resulted in satiation characterized by a marked decline in sexual arousal and interest in such stimuli. One long-term result of loosening legal controls, therefore, would be to reduce interest in pornography. The 1970 *Report* said that exposure to pornography seemed to have little or any effect on established attitudes toward sexual morality or sexuality, and in young people it “had no impact upon moral character over and above that of a generally deviant background.” It concluded that being exposed to explicit sexual material played no “significant role” in causing “delinquent or criminal behavior among youth or adults.” The *Report* was attacked by the Richard Nixon administration and by conservatives. The Meese Commission, which was established during the second Ronald Reagan administration, argued that the 1970 *Report* had studied pornography before it had been spread by cable and satellite television, and by video cassette recorders and dial-a-porn telephone services. The Meese Commission said that since 1970, pornography had become much more violent and pervasive.

**3463.** ---. Washington, D. C.: U. S. Government Printing Office.

This National Survey on pornography is the sixth volume in the *Report* by the President's Commission on Obscenity and Pornography.

This multi-volume *Report*, begun in 1967 under the Lyndon Johnson administration, found that there were few or no harmful effects from pornography and recommended removing restrictions for adult consumers. *Report*, published in 1970, issued several significant, if controversial, findings. It concluded that long-term exposure (15 days or more) to erotic materials usually resulted in satiation characterized by a marked decline in sexual arousal and interest in such stimuli. One long-term result of loosening legal controls, therefore, would be to reduce interest in pornography. The 1970 *Report* said that exposure to pornography seemed to have little or any effect on established attitudes toward sexual morality or sexuality, and in young people it “had no impact upon moral character over and above that of a generally deviant background.” It concluded that being exposed to explicit sexual material played no “significant role” in causing “delinquent or criminal behavior among youth or adults.” The *Report* was attacked by the Richard Nixon administration and by conservatives. The Meese Commission, which was established during the second Ronald Reagan administration, argued that the 1970 *Report* had studied pornography before it had been spread by cable and satellite television, and by video cassette recorders and dial-a-porn telephone services. The Meese Commission said that since 1970, pornography had become much more violent and pervasive.

**3464.** ---. Washington, D. C.: U. S. Government Printing Office.

This is the seventh volume in the *Report* by the President's Commission on Obscenity and Pornography and focuses on the relationship between erotica and anti-social behavior.

This multi-volume *Report*, begun in 1967 under the Lyndon Johnson administration, found that there were few or no harmful effects from pornography and recommended removing restrictions for adult consumers. *Report*, published in 1970, issued several significant, if controversial, findings. It concluded that long-term exposure (15 days or more) to erotic materials usually resulted in satiation characterized by a marked decline in sexual arousal and interest in such stimuli. One long-term result of loosening legal controls, therefore, would be to reduce interest in pornography. The 1970 *Report* said that exposure to pornography seemed to have little or any effect on established attitudes toward sexual morality or sexuality, and in young people it "had no impact upon moral character over and above that of a generally deviant background." It concluded that being exposed to explicit sexual material played no "significant role" in causing "delinquent or criminal behavior among youth or adults." The *Report* was attacked by the Richard Nixon administration and by conservatives. The Meese Commission, which was established during the second Ronald Reagan administration, argued that the 1970 *Report* had studied pornography before it had been spread by cable and satellite television, and by video cassette recorders and dial-a-porn telephone services. The Meese Commission said that since 1970, pornography had become much more violent and pervasive.

**3465.** ---. Washington, D. C.: U. S. Government Printing Office.

This is the eighth volume in the *Report* by the President's Commission on Obscenity and Pornography and focuses what influence erotica might have on social behavior.

This multi-volume *Report*, begun in 1967 under the Lyndon Johnson administration, found that there were few or no harmful effects from pornography and recommended removing restrictions for adult consumers. *Report*, published in 1970, issued several significant, if controversial, findings. It concluded that long-term exposure (15 days or more) to erotic materials usually resulted in satiation characterized by a marked decline in sexual arousal and interest in such stimuli. One long-term result of loosening legal controls, therefore, would be to reduce interest in pornography. The 1970 *Report* said that exposure to pornography seemed to have little or any effect on established attitudes toward sexual morality or sexuality, and in young people it "had no impact upon moral character over and above that of a generally deviant background." It concluded that being exposed to explicit sexual material played no "significant role" in causing "delinquent or criminal behavior among youth or adults." The *Report* was attacked by the Richard Nixon administration and by conservatives. The Meese Commission, which was established during the second Ronald Reagan administration, argued that the 1970 *Report* had studied pornography before it had been spread by cable and satellite television, and by video cassette recorders and dial-a-porn telephone services. The Meese Commission said that since 1970, pornography had become much more violent and pervasive.

**3466.** ---. Washington, D. C.: U. S. Government Printing Office.

This is the ninth volume in the *Report* by the President's Commission on Obscenity and Pornography and focuses on who were the consumers of pornography and pornography's place in the community.

This multi-volume *Report*, begun in 1967 under the Lyndon Johnson administration, found that there were few or no harmful effects from pornography and recommended removing restrictions for adult consumers. *Report*, published in 1970, issued several significant, if controversial, findings. It concluded that long-term exposure (15 days or more) to erotic materials usually resulted in satiation characterized by a marked decline in sexual arousal and interest in such stimuli. One long-term result of loosening legal controls, therefore, would be to reduce interest in pornography. The 1970 *Report* said that exposure to pornography seemed to have little or any effect on established attitudes toward sexual morality or sexuality, and in young people it "had no impact upon moral

character over and above that of a generally deviant background.” It concluded that being exposed to explicit sexual material played no “significant role” in causing “delinquent or criminal behavior among youth or adults.” The *Report* was attacked by the Richard Nixon administration and by conservatives. The Meese Commission, which was established during the second Ronald Reagan administration, argued that the 1970 *Report* had studied pornography before it had been spread by cable and satellite television, and by video cassette recorders and dial-a-porn telephone services. The Meese Commission said that since 1970, pornography had become much more violent and pervasive.

**3467.** ---. Washington, D. C.: U. S. Government Printing Office, 1970.

This is the fourth volume in the *Report* by the President's Commission on Obscenity and Pornography and focuses on empirical research that had been done about the market for pornography.

This multi-volume *Report*, begun in 1967 under the Lyndon Johnson administration, found that there were few or no harmful effects from pornography and recommended removing restrictions for adult consumers. *Report*, published in 1970, issued several significant, if controversial, findings. It concluded that long-term exposure (15 days or more) to erotic materials usually resulted in satiation characterized by a marked decline in sexual arousal and interest in such stimuli. One long-term result of loosening legal controls, therefore, would be to reduce interest in pornography. The 1970 *Report* said that exposure to pornography seemed to have little or any effect on established attitudes toward sexual morality or sexuality, and in young people it “had no impact upon moral character over and above that of a generally deviant background.” It concluded that being exposed to explicit sexual material played no “significant role” in causing “delinquent or criminal behavior among youth or adults.” The *Report* was attacked by the Richard Nixon administration and by conservatives. The Meese Commission, which was established during the second Ronald Reagan administration, argued that the 1970 *Report* had studied pornography before it had been spread by cable and satellite television, and by video cassette recorders and dial-a-porn telephone services. The Meese Commission said that since 1970, pornography had become much more violent and pervasive.

**3468.** ---. Washington, D. C.: U. S. Government Printing Office.

This is the fifth volume in the *Report* by the President's Commission on Obscenity and Pornography and focuses on society's mechanism for controlling erotica.

This multi-volume *Report*, begun in 1967 under the Lyndon Johnson administration, found that there were few or no harmful effects from pornography and recommended removing restrictions for adult consumers. *Report*, published in 1970, issued several significant, if controversial, findings. It concluded that long-term exposure (15 days or more) to erotic materials usually resulted in satiation characterized by a marked decline in sexual arousal and interest in such stimuli. One long-term result of loosening legal controls, therefore, would be to reduce interest in pornography. The 1970 *Report* said that exposure to pornography seemed to have little or any effect on established attitudes toward sexual morality or sexuality, and in young people it “had no impact upon moral character over and above that of a generally deviant background.” It concluded that being exposed to explicit sexual material played no “significant role” in causing “delinquent or criminal behavior among youth or adults.” The *Report* was attacked by the Richard Nixon administration and by conservatives. The Meese Commission, which was established during the second Ronald Reagan administration, argued that the 1970 *Report* had studied pornography before it had been spread by cable and satellite television, and by video cassette recorders and dial-a-porn telephone services. The Meese Commission said that since 1970, pornography had become much more violent and pervasive.

**3469.** ---. "The Effects of Explicit Sexual Materials." *Report of The Commission on Obscenity and Pornography. Report of The Commission on Obscenity and Pornography.* Washington, D.C.: U. S. Government Printing Office, 1970. 23-27.

This essay concerns research on the effects of watching pornography and concludes that there are few harmful effects. It is part of a much larger study by the President's Commission on Obscenity and Pornography.

This multi-volume *Report*, begun in 1967 under the Lyndon Johnson administration, found that there were few or no harmful effects from pornography and recommended removing restrictions for adult consumers. *Report*, published in 1970, issued several significant, if controversial, findings. It concluded that long-term exposure (15 days or more) to erotic materials usually resulted in satiation characterized by a marked decline in sexual arousal and interest in such stimuli. One long-term result of loosening legal controls, therefore, would be to reduce interest in pornography. The 1970 *Report* said that exposure to pornography seemed to have little or any effect on established attitudes toward sexual morality or sexuality, and in young people it "had no impact upon moral character over and above that of a generally deviant background." It concluded that being exposed to explicit sexual material played no "significant role" in causing "delinquent or criminal behavior among youth or adults." The *Report* was attacked by the Richard Nixon administration and by conservatives. The Meese Commission, which was established during the second Ronald Reagan administration, argued that the 1970 *Report* had studied pornography before it had been spread by cable and satellite television, and by video cassette recorders and dial-a-porn telephone services. The Meese Commission said that since 1970, pornography had become much more violent and pervasive.

**3470.** ---. "The Volume of Traffic and Patterns of Distribution of Sexually Oriented Materials." *Report of the Commission on Obscenity and Pornography*. Washington, D. C.: U. S. Government Printing Office, 1970. 7-21.

This essays discusses distribution and volume of sexually oriented materials through the 1960s.

This multi-volume *Report*, begun in 1967 under the Lyndon Johnson administration, found that there were few or no harmful effects from pornography and recommended removing restrictions for adult consumers. *Report*, published in 1970, issued several significant, if controversial, findings. It concluded that long-term exposure (15 days or more) to erotic materials usually resulted in satiation characterized by a marked decline in sexual arousal and interest in such stimuli. One long-term result of loosening legal controls, therefore, would be to reduce interest in pornography. The 1970 *Report* said that exposure to pornography seemed to have little or any effect on established attitudes toward sexual morality or sexuality, and in young people it "had no impact upon moral character over and above that of a generally deviant background." It concluded that being exposed to explicit sexual material played no "significant role" in causing "delinquent or criminal behavior among youth or adults." The *Report* was attacked by the Richard Nixon administration and by conservatives. The Meese Commission, which was established during the second Ronald Reagan administration, argued that the 1970 *Report* had studied pornography before it had been spread by cable and satellite television, and by video cassette recorders and dial-a-porn telephone services. The Meese Commission said that since 1970, pornography had become much more violent and pervasive.

**3471.** Porteous, Skipp. "'What's in a Name?," *Freedom Writer*". 1989. (Nov./Dec. 1989).  
<<http://www.ifas.org/fw/8911/index.html>>.

The National Federation of Decency (later known as the American Family Association), founded by the Rev. Don Wildmon in 1977, promoted family values, the "Biblical ethic of decency," and warned about the influence of television, movies, and other mass media.

**3472.** Porter, David, ed., ed. *Internet Culture*. London: Routledge, 1997.

This is a collection of essays exploring four topics: virtual communities, virtual identity, language and writing online, and politics and the public sphere. The authors seek to answer the following questions:

1. What is Internet culture and what are its defining characteristics?
2. How does the Internet change conceptions of community?

3. What can be said about the psychology of virtual personhood?
4. What effects does the Internet have on our practice or conception of reading and writing?
5. What are the political dimensions of Internet Culture?

The essays are based primarily on the authors' personal experiences and on secondary literature.

--Mark Tremayne

**3473.** Porter, Theodore M., ed. *The Rise of Statistical Thinking: 1820-1900*. Princeton: Princeton University Press, 1986.

This work provides a history of statistics and also how and why Americans came to think increasingly in quantitative terms by the end of the nineteenth century. Porter writes: "Hence, statistical authors of the scientific persuasion set themselves to uncover the principles that governed society, both in its present condition and, especially, as a historical object. The concept of 'statistical law' was first presented to the world around 1830 as an early result of this search. As a social truth it was propagated widely and refined or disputed by decades of writers. Shortly afterwards, statistical regularity came to be seen as the basis for a new understanding of probability, the frequency interpretation, which facilitated its application to real events in nature as well as society. The idea of statistical regularity was thus of signal importance for the mathematical development of statistics."

**3474.** Poster, Mark. "Introduction." *Jean Baudrillard: Selected Writings*. Ed. Baudrillard, Jean. Stanford, CA: Stanford University Press, 1988. 1-9.

This work assembles many of Baudrillard's writings between 1968 and 1985, published originally in French. Mark Poster's "Introduction" provides an informative overview of Baudrillard's work. Poster writes: "Baudrillard has developed a theory to make intelligible one of the fascinating and perplexing aspects of advanced industrial society: the proliferation of communications through the media. This new language practice differs from both face-to-face symbolic exchange and print. The new media employ the montage principle of film (unlike print) and time-space distancing (unlike face-to-face conversation) to structure a unique linguistic reality. Baudrillard theorizes from the vantage point of the new media to argue that a new culture has emerged, one that is impervious to the old forms of resistance and impenetrable by theories rooted in traditional metaphysical assumptions. Culture is now dominated by simulations, Baudrillard contends, objects and discourses that have no firm origin, no referent, no ground or foundation. In this sense, what Walter Benjamin wrote about 'the age of mechanical reproduction,' Baudrillard applies to all reaches of everyday life."

See also Jean Baudrillard's *Simulacra and Simulation* (translated by Sheila Faria Glaser) (Ann Arbor: University of Michigan Press, 1981, 1994).

**3475.** Postman, Neil, ed. *Amusing Ourselves to Death: Public Discourse in the Age of Show Business*. New York: Penguin Books, 1986.

Postman argues that television has become the most influential cultural force of the United States in late twentieth century. Television shapes the way we shop, the way we laugh, the way we think and live. It is the most common experience shared by U.S. citizens. Its influence on who we are as a nation cannot be overstated. He argues that television has changed the way we perceive events and our expectations for what will happen each day. As a result, our world view is compartmentalized, our attention span is extremely short, and our demand to be passively entertained is extremely high. These factors threaten our ability to judge the world and participate in democracy.

--Phil Glende

Postman was heavily influenced by Marshall McLuhan, but with a pessimistic take on "the medium is the message." Writing midway through the Ronald Reagan presidency, Postman laments the political culture that elected a former actor President. The cause, he argues, is the technology of communication which has decontextualized news, removing its substance and leaving only its entertainment value behind. The telegraph and the photograph each work to transmit partial truths to audiences that cannot understand the context from which the information was extracted. The ultimate combination of the two is television which receives most of the attention in this book. Postman believes the generations raised on television lack the mental discipline of print culture and have tiny attention spans, thus creating problems for politics and education.

--Mark Tremayne

**3476.** ---, ed. *Technopoly: The Surrender of Culture to Technology*. New York: Alfred A. Knopf, 1992.

Postman sees a dark side to technology. He takes exception to the position taken by Sir Charles Snow in 1959 in *The Two Cultures and the Scientific Revolution*. Snow saw the conflict between art and science, and came down on the side of science. Postman says that he "posed the wrong question," gave "the wrong argument, and therefore offered an irrelevant answer" to one of the great problems of our age.

In this book, Postman "attempts to describe when, how, and why technology became a particularly dangerous enemy" to humanity. Most people, he admits, believe technology is their ally. It does make life easier and better on several levels. But "because of its lengthy, intimate, and inevitable relationship with culture, technology does not invite a close examination of its own consequences." Technology's advantages must be weighed against its disadvantages. Of the latter, he argues, "the accusation can be made that the uncontrolled growth of technology destroys the vital sources of our humanity. It creates a culture without a moral foundation. It undermines certain mental processes and social relations that make human life worth living. Technology, in sum, is both friend and enemy." Postman sees himself picking up lines of argument set forth earlier by such writers as Lewis Mumford, Jacques Ellul, Herbert Read, Arnold Gehlen, and Ivan Illich.

**3477.** Potter, David, ed. *People of Plenty: Economic Abundance and the American Character*. Chicago: University of Chicago Press, 1954.

Potter was a major historian of the Civil War and Reconstruction periods. In this work, wrote about the American national character and found it rooted in economic abundance. Of particular note, was his chapter on advertising, whose social influence had become by the mid-1950s, comparable to the school and church. Potter, who spent much of his professional life studying the nineteenth century, has an interest view of modern mass media and advertising.

**3478.** Powdermaker, Hortense. "An Anthropologist Looks at the Movies." *The Annals of The American Academy of Political and Social Science* (1947): 80-87.

This article preceded Powdermaker's 1950 book *Hollywood: The Dream Factory*. Her she examines movies in relationship to other institutions, traditions, and values. She notes that the medium is not yet a half century old and that "the most important technological change, 'the talkies,' happened twenty years ago.

**3479.** ---, ed. *Hollywood, the Dream Factory: An Anthropologist Looks at the Movie-Makers*. Boston: Little, Brown, 1950.

This book offers a perceptive examination of the motion picture industry at mid-twentieth century. Although Powdermaker did not have access to many archival records, she did use interviews and other evidence to great effect. It portrays an industry driven by great ambitions and insecurities. The work is especially interesting on the

status of actors in American society, and on the the movie industry's Production Code which she argued reflected values that a large portion of Americans no longer subscribed to.

**3480.** Powell, Adam Clayton III. "Democracy and New Media in Developing Nations: Opportunities and Challenges." *Democracy and New Media*. Ed. Henry Jenkins and David Thorburn, eds. Cambridge, MA: MIT Press, 2003. 171-77.

Powell considers the impact of the World Wide Web and other new media on international diplomacy and news reporting. The volume in which Powell's chapter appears is part of a larger series on new media technologies entitled *Media In Transition*. The volume tries to offer a historical and comparative perspective on it subject in a way that is accessible to a wide audience of humanists, social scientists, and policymakers. As the editors explain, the "essays in this volume capture something of the complexity and disagreement in current discourse about the politics of cyberspace. Some contributors offer us front-line perspectives on the impact of emerging technologies on politics, journalism, and civic experience. What happens when we reduce the transaction cost for civic participation, or increase access to information, or expand the arena of free speech? Other contributors place our shifting understanding of citizenship in historical context, suggesting that notions of cyberdemocracy and online community must grow out of older models of civic life. Still others expand this conversation to consider the global flow of information and to test our American conceptions of cyberdemocracy against developments in other parts of the world. How, for example, do new media operate in Castro's Cuba, or in post-apartheid South Africa, or in the context of multicultural debates on the Pacific Rim? Some contributors examine specific sites and practices, describing new forms of journalism or community organizing. Some voices here are deeply skeptical; other are optimistic. For some writers the new technologies endanger our political culture; for others, they promise civic renewal.

"Most of the papers on which these chapters are based originated in series of public forums and conferences hosted by MIT from 1998 to 2000 under the title 'Media in Transition.' Funded by the John and Mary R. Markle Foundation and organized by the MIT Communications Forum, these events aimed to nourish a broad civic conversation about the political impact of new media technologies. The essays have been revised for this book."

**3481.** ---. "Satellite Imagery: The Ethics of a New Technology." *Journal of Mass Media Ethics* 13.2 (1998): 93-98.

During the time of the U-2 spy planes and the Soviet Union's Sputnik, ethical issues involving satellite reconnaissance revolved around military secrets and national borders. "Now, with high-powered lenses, infrared sensory devices, ubiquitous satellites, and instant high-resolution image transmission, the communication ethics issues -- like the powers of global observation -- have greatly magnified. Possibly, conventional warfare has become obsolete because television networks have access to 9 worldwide satellite images that show troops, fleets, and fighter squadrons forming prior to attack. Civilian privacy has changed drastically as well because backyard sunbathers, naturalists, couples, speeding vehicles, and naked paramours seen through bedroom windows can all be identified, photographed, and publicized without their awareness or permission. Because the power, range, frequency, and commercialism of such space photography will increase, ethicists must survey the surveillance. This means there are at least two types of communication ethics to consider: (a) In journalism ethics, editors and producers must decide whether they will publish many types of invasive photographs, some of which may also deal with military secrecy; and (b) in new media ethics, decisions about who employs, duplicates, regulates, as well as who sells and buys satellite imagery, must be monitored and debated."

**3482.** Powers, Richard Gid, ed. *G-Men: Hoover's FBI in American Popular Culture*. Carbondale: Southern Illinois University Press, 1983.

This work offers an account of how motion pictures and popular culture began to portray government agents and other law enforcement people in heroic terms during the Franklin D. Roosevelt administration's war on crime.



**3483.** Powers, Stephen, David J. Rothman, and Stanley Rothman, ed. *Hollywood's America: Social and Political Themes in Motion Pictures*. Boulder, CO: Westview Press, 1996.

As its title suggests, *Hollywood's America: Social and Political Themes in Motion Pictures* attempts to chart the social and political effects of the motion picture industry after the studio era. The authors take a deliberate sociological approach, and their methodologies are less theoretical than a typical film studies work in that they use comprehensive surveys and statistical analysis to gauge the social and political effects of post-World War II film. In fact, one of the most useful aspects of this book is that it is openly hostile to contemporary film theory, a position that allows the authors to examine the intersections between film and American society from a more empirical perspective: "At the end of the book, in Appendix A, 'The Poverty of Film Theory,' we develop a much more detailed critique of the dominant cultural studies approach to contemporary academic film theory. We maintain that a broad sociological and empirical approach to the study of social messages in motion pictures is more likely to provide us with useful insights than a subjective, symbolic analysis that assumes that the hegemony of certain ideas is embedded in symbolic representations that are to be analyzed as literary texts." (xvi)

In order to advance this "broad sociological and empirical approach," the authors first argue that the major motion pictures of the last half of the twentieth century are all products of a particular "elite ideology." The authors resist a theoretical film studies approach that invites one to read constructed representations of reality (film) as stand-ins for reality itself: "There is still a difference between representation and reality and we can study representations separately from their subjects, the better to understand the relation between society and media." (41) Since the focus of this study is thus how representations of reality are inflected by the cultural biases of film-makers, the authors are careful to locate their analyses in a discussion of this group: "We are interested in movies because of what they can tell us about how one elite group--a particularly alienated one, as it turns out--perceives American society and therefore describes it, a description that may have an impact on the public whether or not those doing describing are consciously seeking to lead society or change it." (41)

While this focus on the "elite" perception from which American films are told is one of this book's great strengths, it could also be considered a weakness since it tends to artificially homogenize the film industry into a single ideological category. Although the authors do make room for difference within the film industry, their main argument necessitates their seeing that industry as relatively homogenous in its political and social views, a move that has the potential for leveling multiple points of view into a single monolith.

After the authors establish that there is an "elite ideology" from which most American movies are born, they analyze several social or political issues that these movies grapple with--from views about the military, to crime, violence, class conflict, and gender and race equality. For each of these categories, the authors chose several representative films, then broke down the particular political or social issues at stake in the film. After extrapolating the attitudes or arguments implicit in the films, the author then related these attitudes to the "elite ideology" of their producers. Having explained how such attitudes may have been produced, the authors then compared them with the results of quantitative sociological surveys of eight sample categories of American moviegoers. Through this comparison, the authors hoped to have arrived at a scientific evaluation of the social and political effects these movies had on their audiences at the time of their release.

*Hollywood's America* is a valuable study if only for the fact that it attempts to gather empirical, quantifiable evidence for the influence of movies on American social life. In this sense the book is a useful departure from theoretically-oriented texts that note similarities between various sign systems without examining the ideological bent of the producers of or receptacles for such systems.

--Steve Belletto

**3484.** Pratt, David. "Widescreen Box Office Performance to 1959." *Velvet Light Trap*. 21 (1985): 65-66.

This article lists the top 60 box office widescreen movies up to 1959.

**3485.** Pred, Allan, ed. *Urban Growth and the City-Systems Development in the United States, 1840-1860*. Cambridge, MA: Harvard University Press, 1980.

**3486.** Pred, Allan R., ed. *Urban Growth and the Circulation of Information: The United States System of Cities, 1790-1840*. Cambridge, MA: Harvard University Press, 1973.

This book examines information circulation in the United States prior to the development of the telegraph. Pred examines the methods and speed of information flow and diffusion. He looks at face-to-face communications, newspapers, the postal system, ports and ship transportation, and inter-urban and long-distance travel generally.

--David Henning

Pred proposes a model that suggests that the largest cities by population are the first to receive information, which means their business people have first opportunity to consider economic innovations and decide whether to make investments or conduct new ventures. Economic activity, Pred says, relies on the flow of information. Pred looks at economics, travel, newspapers, postal rates, shipping schedules and travel and discusses how these empirical data measure the flow of information and whether they support the large rank city stability model.

--Karen FASTER

**3487.** *Advise and Consent*. 1962, 1962.

By 1961 there were several movies in production in which homosexuality was a major theme, even though the movie industry's Production Code forbade this topic. These films included Otto Preminger's *Advise and Consent* (Columbia, 1962), John Huston's *Freud* (Universal, 1962), United Artists' *The Best Man* (1964), starring Henry Fonda, United Artists' *The Children's Hour* (United Artists), and *The Devil's Advocate*.

Summary from American Film Institute Catalog: "Washington is thrown into a turmoil when the seriously ill President of the United States asks the Senate to "Advise and Consent" to the appointment of Robert Leffingwell, a highly controversial figure, as the new Secretary of State. The President's chief support comes from Bob Munson, the Senate Majority Leader, while the principal opposition is raised by Seab Cooley, a southern senator who uses the testimony of a mentally unbalanced clerk, Herbert Gelman, to brand Leffingwell an ex-Communist. Although Leffingwell confesses the truth of the accusation to the President, his Communist affiliation is dismissed as a youthful indiscretion, and Leffingwell denies the accusation while testifying under oath before the Senate subcommittee. The committee chairman, Brigham Anderson, learns of the perjury and demands the withdrawal of Leffingwell's nomination. When the President refuses, Anderson decides that for the good of the country he must make the truth public. Before he can do so, however, he is threatened with blackmail by Fred Van Ackerman, an overambitious senator who warns Anderson that if he fails to approve the nomination, his own youthful indiscretion (a wartime homosexual experience in Hawaii) will be exposed. Unable to face the shame of his own past and unable to confess the truth to his wife, Anderson slashes his throat with a razor. Following the arrival of the tragic news, the Senate votes on Leffingwell's nomination. It ends in a deadlock, with the decisive vote going to the Vice President. As he ponders his decision, word arrives that the President has died. The once ineffectual Vice President is suddenly inspired by the monumental responsibility of his new office and announces that he will appoint his own Secretary of State."

Based on the novel "Advise and Consent" by Allen Drury (Garden City, New York, 1959).

**3488.** *Carmen Jones* (aka *Oscar Hammerstein's Carmen Jones*). 1955, 1955.

This movie played a role in the relaxation of the Production Code on profanity (e.g., using such words as "damn" and "hell").

Plot Summary from American Film Institute Catalog: "Cindy Lou travels to a wartime parachute manufacturing plant to say goodbye to her sweetheart Joe. Scheduled to depart for military flying school the next day, Joe is overjoyed to see Cindy Lou and suggests they use his twenty-four-hour pass to get married. Cindy Lou accepts his proposal, even though her concern is aroused when [H]Carmen Jones, a lively and beautiful factory worker who is desired by practically every man at the plant, asks Joe to pick her up that night for a private farewell party. When Carmen fights with another worker for reporting her late arrival to the foreman, Sgt. Brown, whose attentions Carmen has spurned, cancels Joe's leave and orders him to deliver her to the authorities in Masonville. As Cindy Lou watches Joe and Carmen drive away, Sgt. Brown announces that Joe volunteered for the assignment. Riding in the jeep, Carmen suggests that she and Joe stop off for a meal and a little romance. Joe pushes her away, but this only intensifies her attraction to him. Anxious to return to Cindy Lou, Joe opts to take a shorter but more treacherous road to Masonville. The jeep ends up in the river, and Carmen, highly amused, suggests that they catch the Masonville train when it passes through her home town that evening. In her grandmother's house, Carmen gives Joe a peach and begins to brush the mud off his pants. Finally submitting to her charms, Joe kisses her passionately. The next morning, as he dons his shirt, Joe finds Carmen's farewell note, in which she explains that, although she loves him, she cannot tolerate being locked up in jail. Joe is put in the stockade for allowing his prisoner to escape, and Cindy Lou visits him just as a package from Carmen arrives. When Cindy Lou sees a rose inside, she leaves without a word. For weeks, Joe carries the rose with him, dreaming of Carmen as he works in the hot sun. Meanwhile, Carmen, having found work in a Louisiana night spot, waits impatiently for Joe's release. The club stirs with excitement as Husky Miller, a winning prizefighter, arrives with his entourage in an expensive car. Husky sings for the admiring crowd and then introduces himself to Carmen, who rebuffs him. Flustered, Husky orders his manager Rum to persuade Carmen to accompany him to Chicago. Rum and his cohort Dink, promising her diamonds, furs and an expensive hotel suite in exchange for her company, hand Carmen, along with her friends, Frankie and Myrt, train tickets to Chicago. Carmen is tempted but finally decides to remain at the club and wait for Joe's release. Just then, Joe arrives. Overjoyed, Carmen kisses and embraces him, but when he announces that he must depart immediately for flying school, she becomes enraged. Sgt. Brown appears, insults Joe, and starts to leave with Carmen, whereupon Joe gives him a severe beating. Realizing he will go to prison for striking a superior officer, Joe flees with Carmen to Chicago. Because the military police are after him for desertion, Joe remains hidden in a shabby, rented room, while Carmen secretly visits Husky's gym in the hope of obtaining a loan from Frankie. Dressed in satin and diamonds, Frankie claims she has no money of her own, but her efforts to persuade Carmen to leave Joe are fruitless. Carmen, still penniless, arrives at the boardinghouse with a full bag of groceries, leading Joe to wonder aloud how she could have obtained the necessary cash. Following their argument, Carmen visits Husky's hotel suite, where she joins her friends at cards. Drawing the nine of spades, Carmen assumes the card is an omen of impending death and abandons herself to a few final days of drinking and debauchery. Cindy Lou, still in love with Joe, reads about Husky's new girl friend in the newspaper and arrives at Husky's gym just before Joe appears. Brushing Cindy Lou aside, Joe orders Carmen to leave with him, and when she refuses, he threatens Husky with a knife. Carmen helps Joe to escape the military police, but later, during Husky's big fight, Joe finds Carmen in the crowd and pulls her into a storage room. Joe begs Carmen to return to him, but she maintains that their affair is over. Completely broken down, Joe strangles Carmen to death just before the police arrive."

**Note:** The film's opening title card reads: "Oscar Hammerstein's [H]Carmen Jones." On 26 Jun 1952, HR announced that theatrical producer Billy Rose had acquired the screen rights to Hammerstein's work and intended

to make the film with an all-black cast. The news items also stated that Rose intended to "handle his own financing and release, with the premiere engagement of the film to take place at the Ziegfeld Theatre, where he will make his headquarters." According to a 9 Jul 1952 HR news item, Rose signed Elia Kazan to direct the picture. Rose apparently abandoned his plans and sold the rights, as a 23 Dec 1953 HR news item announced that Otto Preminger and Twentieth Century-Fox would be filming the project.

"Although an 11 Mar 1954 HR news item stated that Hammerstein would be collaborating on the film's screenplay with an as-yet unnamed writer, only Harry Kleiner is credited onscreen as the screenwriter. According to Preminger's autobiography, he and Kleiner, who had been Preminger's student at Yale University, decided not to use the text of Hammerstein's musical, or the libretto of Bizet's opera as a basis for the script, but to go back to Prosper Mérimée's short story, while retaining Bizet's music and Hammerstein's lyrics. Preminger states that he first took the project to friends at United Artists, but they turned him down because they felt they could not risk backing an all-black film.

"According to the Twentieth Century-Fox Records of the Legal Department at the UCLA Arts--Special Collections Library, Fox entered into a distribution deal with Preminger's Carlyle Productions in which Fox agreed to advance the film's negative costs, up to \$825,000. Fox production head Darryl F. Zanuck was to have final script and cut approval. Legal records also state that Hammerstein, at the behest of Zanuck, submitted the script to Walter White, the executive secretary of the N.A.A.C.P., for comment. White praised the screenplay, but added that he was opposed to an "all-Negro" show in principle, because of his organization's ongoing fight for integration. Although a 23 Dec 1953 DV news item stated that Preminger planned to shoot the film in Hollywood, Chicago and South Carolina, studio records indicate that the picture was shot entirely on the RKO lot.

"According to legal records, Katherine Hilgenberg was originally hired as the singing voice of "Carmen." Marilyn Horne, whose first name was misspelled in the onscreen credits, sang the part, however. Brock Peters, whose surname was misspelled "Broc" in the oncredits, was first considered for the role of "Husky Miller," according to legal records.

"On 29 May 1953 HR noted that Dorothy Dandridge, Joyce Bryant and Elizabeth Foster were being considered for the title role. According to a 24 Oct 1954 NYT article, Preminger was reluctant to cast Dandridge because she seemed "too sweet, too regal." Dandridge convinced Preminger to hire her by dressing in flashy clothing and visiting the director, arguing, "Look, I know I can do it. I understand this type of woman. She's primitive, honest, independent, and real--that's why other women envy her." In the same article, Harry Belafonte, when asked if [H]Carmen Jones would lead to a greater utilization of black talent in films, replied, "Not really...but I think it will provide some help symbolically. It proves there's no corner of human drama that Negroes cannot play. However, I don't think Hollywood, as a whole, is geared to pioneering of this sort."

"HR production charts and news items include the following actors and dancers in the cast, although their appearance in the final picture has not been confirmed: Mme. Sul-te-Wan, Archie Savage, Carmen De Lavallade, June Eckstine, Max Roach, Sam McDaniels, Don Derricks, James Green, Don Blackman, Lonny Malone, Reuben Wilson, Jane Hanibal, Ramona Bruce, Vera Frances, Madie Comfort, Lawrence La Marr, Charles Fleming, Ruby Berkeley Goodwin, James Craig, Otis Greene, Orchid Oliver, Michael Wallace, Donna Rae Brown, Pat Taylor, Christyne Lawson, Ercelle Anderson, Gloria Jones, Pat Sides, Pola Dukes, James Truitte, Alvin Ailey, Clyde Webb, Archie Allison, Graham Johnson, Daniel Lloyd and Charles Carter. Modern sources credit John De Cuir as co-art director and Dimitri Tiomkin as co-music director.

"A 1 Dec 1957 NYT article commented that the film titles designed by Saul Bass, which featured a sinuous animated flame flickering around a rose, introduced design, color and animation to the display of film credits. According to HR news items, Bass was awarded a special citation from the Los Angeles Art Directors Club and a gold medal from the New York Art Directors Guild for his work on [H]Carmen Jones. Dandridge received an Academy Award nomination as Best Actress and was also nominated by BAFTA for Best Foreign Actress. Herschel

Burke Gilbert was nominated for an Academy Award for Best Music, Scoring of a Musical Picture, and the film won a Golden Globe for Best Motion Picture-Musical/Comedy. In 1992, [H]Carmen Jones was selected for the National Film Registry at the Library of Congress.

"According to HR news items, the film at first had problems being exhibited in Europe because Preminger had not cleared the European rights to Bizet's music before production on the picture began. On 15 Nov 1954, HR noted that the rights to Bizet's score were in the public domain in the United States but were still privately owned in Europe. When Preminger received an invitation to screen the picture at the 1955 Cannes Film Festival, he planned to show it aboard an American aircraft carrier, which would constitute "extra-territorial grounds" so that he would not be "breaching technicalities" prohibiting showings on the Continent, according to a 20 Apr 1955 HR news item. By 26 Apr 1955, however, a special, out-of-competition screening was arranged so that it could be held on the main festival grounds.

"Many films have been based on or inspired by the story and opera of Carmen, including two 1913 three-reel versions, one with Marion Leonard made by the Monopol Film Co., the other with Marguerite Snow, made by the Thanhouser Corp.; two 1915 versions, a Fox Film Corp. production, directed by Raoul Walsh and starring Theda Bara, and a Jesse L. Lasky production, directed by Cecil B. DeMille and starring Geraldine Farrar (see AFI Catalog of Feature Films, 1911-20); Gypsy Blood, directed in 1918 by Ernst Lubitsch and starring Pola Negri; Loves of Carmen, produced by Fox Film Corp. in 1927, directed by Raoul Walsh and starring Dolores del Rio (see AFI Catalog of Feature Films, 1921-30); the 1948 Columbia film The Loves of Carmen, directed by Charles Vidor and starring Rita Hayworth (see AFI Catalog of Feature Films, 1941-50); a 1983 film produced in Spain entitled Carmen, directed by Carlos Saura; a 1983 France/Switzerland production entitled Prenom Carmen, directed by Jean-Luc Godard; Bizet's Carmen, a 1984 France/Italy production, directed by Francesco Rosi; and a 2001 MTV television production entitled MTV's Hip Hopera: Carmen, starring Mekhi Phifer and Beyoncé Knowles and directed by Robert Townsend."

Source citations:

Variety 6 Oct 54, p. 6.

New York Times 29 Oct 54, p. 27.

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Hollywood Reporter 23 Decorations 1953, p. 1.

Hollywood Reporter 11 Mar 1954, p. 2.

Hollywood Reporter 29 May 1954, p. 2.

Hollywood Reporter 9 Jun 1954, p. 2.

Hollywood Reporter 11 Jun 1954, p. 4.

Hollywood Reporter 18 Jun 1954, pp. 3-4.

Hollywood Reporter 22 Jun 1954, p. 6.

Hollywood Reporter 30 Jun 1954, p. 6.

Hollywood Reporter 1 Jul 1954, p. 9.

Hollywood Reporter 2 Jul 1954, p. 6.

Hollywood Reporter 7 Jul 1954, p. 8.

Hollywood Reporter 8 Jul 1954, p. 16.

Hollywood Reporter 9 Jul 1954, p. 4.

Hollywood Reporter 14 Jul 1954, p. 6.

Hollywood Reporter 15 Jul 1954, p. 18.

Hollywood Reporter 21 Jul 1954, p. 11.

Hollywood Reporter 23 Jul 1954, p. 9.

Hollywood Reporter 10 Sep 1954, p. 6.

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Time 1 Nov 1954, p. 98.

Motion Picture Daily 29 Sep 1954, p. 1, 11

New Yorker 6 Nov 1954.

Hollywood Reporter 30 Sep 1954, p. 3.

Hollywood Reporter 27 Oct 1954, p. 9.

Hollywood Reporter 15 Nov 1954, p. 3.

Hollywood Reporter 3 Feb 1955, p. 1.

Hollywood Reporter 25 Feb 1955, p. 4

Hollywood Reporter 20 Apr 1955, p. 4.

Hollywood Reporter 26 Apr 1955, p. 2.

Hollywood Reporter 27 Apr 1955, p. 3.

**3489.** Preminger, Otto. *Interview with Otto Preminger (Sept. 1958)*.

During the early 1950s, Otto Preminger demonstrated that it was possible to make a profitable motion picture despite opposition from the Production Code Administration (PCA), Joseph Breen, and the Legion of Decency. His film *The Moon Is Blue* (1953) was based on a Broadway sex farce of the same name. Breen rejected the script because of its light treatment of virginity, seduction, and divorce. Preminger believed that the American Constitution provided that no one could tell someone else "what to see, what to read, what to say, and what to listen to." The movie played without the PCA seal and did well at the box office. This interview is in the Popular Arts Project Series, Series I, Volume 4, Part 2, Columbia Oral History Collection, Butler Library, Columbia University, New York, NY.

**3490.** ---. *Reminiscences of Otto Preminger (Sept. 14, 1971)*.

These *Reminiscences* of movie maker Otto Preminger cover his career. Preminger made *The Moon Is Blue* (1953), which was an important film in the decline of the movie industry's Production Code Administration (PCA). The film played and did well at the box office despite not have the PCA's approval. This material is in the Hollywood Film Industry Oral History Project, Columbia Oral History Collection, Butler Library, Columbia University, New York, NY.

**3491.** Press, Commission on Freedom of the, ed. *A Free and Responsible Press: A General Report on Mass Communication Newspapers, Radio, Motion Pictures, Magazines, and Books*. Chicago: University of Chicago Press, 1947.

This study, chaired by Robert Hutchins of the University of Chicago, originated in 1942 when Henry R. Luce suggested in inquiry into the future of freedom of the press. The Commission, which included Zechariah Chafee, Jr. (Vice-Chairman), Harold Lasswell, Charles E. Merriam, Arthur M. Schlesinger, Sr., and others, made many recommendations for extending freedom not only to the press, but to such media as radio and motion pictures (which was included in the term "press").

Chapter 3, "The Communications Revolution," (30-51) gives a cogent summary of changes that had taken place during the past generation, and more recently during World War II. While the Commission's generation still lived in a world of predominantly analog media, it had seen mass communication change dramatically. It had lived through "the development of moving -- then moving and talking -- pictures, of wireless transmission used for telegraph, telephone, and voice broadcasting; of airplane transport; of offset and color printing."

Such changes gave citizens unprecedented amounts of information. The war had been a catalyst for developing novel methods of transmitting news. Using the wireless, an originating station was no longer limited to point-to-point system but could transmit to a wide area simultaneously. Such multiple-address press service had made news transmission four to ten times less expensive than previous methods, and promised to give even the most isolated editors an abundance of information. Some speculated that a practical, low-cost "facsimile newspaper" was just around the corner. "Such a newspaper would go to press at the local radio station at 500 a.m., say, would be broadcast from FM transmitters, and would drop, automatically folded, from the home radio

receiver ready for the family breakfast table." In addition, books were more available than ever to the average person. New techniques of printing and book manufacturing had also lowered to cost of great literature to a quarter or less.

The new technology often transcended national boundaries and promised a truly global communications network. Air mail made it possible to send magazines and films anywhere in the world within two to three days. Advances in long-distance wireless transmissions during the war had achieved "speeds up to eight hundred words a minute (as compared with average cable speeds of forty to sixty words a minute).... Four color facsimile, by which text or photographs or both are transmitted by wireless, has reached the point where whole pages of books and periodicals with their illustrations are now being instantaneously sent in any language halfway round the world." The development of short-wave radio held forth the possibility of a "world-wide voice broadcasting network." The Hutchins Commission predicted in 1947 that in the not-too-distant future television would show events to "enormous household audiences all over the world."

**3492.** Price, Charles W. "Electrical Science Makes Many Advances." *New York Times* Jan. 3, 1904, sec. AFR: 33.

This article, written by Charles W. Price who was the Editor of the *Electrical Review*, discusses how electricity is transforming communications, transportation and other aspects of modern life. The subtitle reads: "Great Strides in the Electrification of Railroads -- New Uses for Electricity -- Some New Inventions." This article was published as the *New York Times* was modernizing its building with electricity from the Edison Central Station Service.

**3493.** Price, Don K., ed. *The Scientific Estate*. Cambridge, MA: The Belknap Press of Harvard University Press, 1965.

The author examines "the problem of the relation of science and scientists to the political ideas and the constitutional system of the United States, not as Jefferson and Franklin thought it would turn out to be, but as it has developed since their time partly as a result of the work of institutions that they were the foremost in creating." The opening chapter, "Escape to the Endless Frontier," is a takeoff on Vannevar Bush's report urging government support of basic scientific research without regard to its application. The work's concluding chapter is entitled "Science and Freedom." Price writes that "any constitutional system that undertakes to protect freedom by dividing power has to be based first of all on a separation between the institutions that exercise political power and those that are engaged in the search for truth...."

"In view of the way in which science seems to condemn us to live in a world of rapid social change, we may have to get used to a constitutional system that does not operate according to absolute rules or fixed procedures, but one that adjusts itself to meet new conditions in a world that we do not expect to become perfect in the predictable future. Perhaps indeed a nation can be free only if it is not in too great a hurry to become perfect. It can then defend its freedom by keeping the institutions established for the discovery of truth and those for the exercise of political power independent of each other. But independence should not mean isolation. Only if a nation can induce scientists to play an active role in government, and politicians to take a sympathetic interest in science (or at least in scientific institutions) can it enlarge its range of positive freedom, and renew its confidence that science can contribute progressively to the welfare of mankind."

**3494.** Price, Jonathan, ed. *Video-Visions: A Medium Discovers Itself*. New York: A Plume Book, New American Library, 1972.

This book is interesting for offering a view of how artists and other practitioners considered videotape in its early years. "The video revolution is upon us!" the author proclaims. Price goes on to explain that "Video is a process of expression that is instantaneous, electronic, and replayable on one or more screens, through images and sound transforming time into experience and altering the habitual way the audience has of perceiving. The soul of video is change, not permanence -- a continuous series of visible and audible movements, but not a single rigid plot or pattern. Video imitates the flow of attention, not the conclusions of thought." (4) "As a medium, then, video is at the cutting edge of our culture." (10) The author notes several characteristics of video -- it is often nonverbal



("Video is not strong at getting language across" [p.7]), it provides almost live coverage and events in real time, and it offers instant replay.

**3495.** Price, Monroe E., ed., ed. *The V-Chip Debate: Content Filtering from Television to the Internet*. Mahwah, NJ: Lawrence Erlbaum Associates, Inc., 1998.

One essay in this work discusses movie ratings in the United States (R.M. Mosk, "Motion Picture Rating in the United States").

This work discusses the V-Chip's origins in Canada and its development in the United States. The work contrasts the different roles of regulatory agencies, industry, and government in the U. S. and Canada. It also covers the V-Chip and television rating systems in Australia and Europe. Contributors include A. MacKay ("In Search of Reasonable Solution: The Canadian Experience with Television Ratings and the V-Chip"), S. D. McDowell ("Developing Television Ratings in Canada and the United States: The Perils and Promises of Self-Regulation"), M. Heins ("Three Questions about Television Ratings"), J. M. Balkin ("Media Filters and the V-Chip"), A. Millwood Hargrave ("The V-Chip and Television Ratings: British and European Perspectives"), J. T. Hamilton ("Who Will Rate the Ratings?"), D. F. Roberts ("Media Content Labeling Systems: Information Advisories or Judgmental Restrictions?"), C. D. Martin ("An Alternative to Government Regulation and Censorship: Content Advisory Systems for Interactive Media"), D. J. Weitzner ("Yelling 'Filter' on the Crowded Net: The Implications of User Control Technologies"), and J. Weinberg ("Rating the Net").

**3496.** Primitive, Says Movies Show Man Is. *New York Times* March 13, 1916 1916: 7.

The well-known newspaper editor, Arthur Brisbane, speaking before the Motion Picture Board of Trade at the Hotel Astor, admitted that he was one of the few people who had never seen Mary Pickford, Charlie Chaplin, or Theda Bara. Brisbane said that "There will be no censorship without the consent of a majority of the people of the United States." He viewed movies, he said, primarily as entertainment and a form of business. "The moving picture, so far as it is merely a melodrama, a story, a joke, or a comedy, is only a money-making proposition, and whether it is censored or not I don't in the least care. The good will take care of itself and the bad will not be missed."

Brisbane believed the movies then appealed to a low common denominator. "At present all that the moving picture amounts to is as an amusement, and its success is based upon the stupidity and lack of intellectual development of the human race. The success of the moving picture is due to this, gentlemen: We are a race of animals. We have been standing on our hind legs 500,000 years. We have been using the written word, as a race, for a comparatively short time. To educate men and to get them to make their own moving pictures in their minds is extremely difficult. It takes a high order of intelligence to take a sufficient number of lines and pictures and manufacture them into a mental film. But we have used our eyes for at least 20,000,000 years on this planet, and with the moving picture you get all your impressions by the use of your own eye."

Brisbane did predict that moving pictures would place an important role in education in the future and that they would be used in every school. He suggested that films could be used to show different types of corruption.

At this dinner, advertising leader Herbert S. Houston spoke against censorship.

The subtitle for this articles reads: "Brisbane Tells Board of Trade Craze for the Films Proves Race Is Immature; Sees Future for Pictures; And Asserts Men Who Make Them May Become Great Molders of Public Opinion."

**3497.** Prince, Stephen. "The Aesthetic of Slow-Motion Violence in the Films of Sam Peckinpah." *Screening Violence*. Ed. Stephen Prince, ed. and intro. New Brunswick, N. J.: Rutgers University Press, 2000. 175-201.

To stylize violence in the movie *The Wild Bunch* (1969), Sam Peckinpah used slow-motion and multi-camera montage, as well as telephoto lenses. Many people believed that this movie marked a turning point with regard to violence in films.

**3498.** ---. "Graphic Violence in the Cinema: Origins, Aesthetic Design, and Social Effects." *Screening Violence*. Ed. Stephen Prince, ed. and intro. New Brunswick, N. J.: Rutgers University Press, 2000. 1-44.

Prince notes that as movies became noticeably more violent during the late 1960s and early 1970s, advances in special effects technology often helped to make the violence more realistic and sensational. Arthur Penn's *Bonnie and Clyde* (1967), set in the 1930s, was about a gang of desperados led by Clyde Barrow and his girlfriend, Bonnie Parker, and starred Warren Beatty, Faye Dunaway, and Gene Hackman. In filming the brutal machine-gun ambush of Bonnie and Clyde by Texas rangers, Penn used multiple cameras and dozens of "squibs" (actually condoms containing fake blood hidden in the actors' clothing and rigged to explode to simulate the impact of bullet), and then showed the massacre scene in slow-motion. In *The Wild Bunch* (1969), a hard-edged western about outlaws set in the early 1910s starring William Holden and Robert Ryan, Sam Peckinpah tried to push Penn's techniques further. To stylize violence, Peckinpah used slow-motion and multi-camera montage, as well as telephoto lenses. Many people believed that *The Wild Bunch* marked a turning point with regard to violence in films.

**3499.** ---, ed. *A New Pot of Gold: Hollywood Under the Electronic Rainbow, 1980-1989*. New York: Charles Scribner's Sons, 2000.

This book is Volume 10 in the *History of American Cinema* series, Charles Harpole, ed., and attempts to give a comprehensive treatment of developments during the 1980s. Chapter 8, "Movies and Morality," discusses efforts to censor movies by gay rights activists, feminists, Citizens for Decency through Law, the Moral Majority, Campus Crusade for Christ, and by the Reagan administration. Prince devotes a section to the "Pornography of Horror," and also looks at the anti-pornography offensive made by the Meese Commission and others.

The book examines technological innovations during the decade. Prince is the primary author, although three other writers contributed chapters: Justin Wyatt, in chapter 4, deals with "Independents, Packaging, and Inflationary Pressure in 1980s Hollywood." In chapter 9, "American Documentary in the 1980s," is written by Carl Plantinga. Chapter 10, "Experimental Cinema in the 1980s," is by Scott MacDonald.

**3500.** ---, ed. *Savage Cinema: Sam Peckinpah and the Rise of Ultraviolent Movies*. Austin, TX: University of Texas Press, 1998.

This work examines the career of movie director Sam Peckinpah and his contribution to the growth of violent films during the 1960s and 1970s. For example, to stylize violence in the movie *The Wild Bunch* (1969), Peckinpah used slow-motion and multi-camera montage, as well as telephoto lenses. Many people believed that this movie marked a turning point with regard to violence in films.

**3501.** Prince, Stephen, ed. and intro., ed. *Screening Violence*. New Brunswick, N. J.: Rutgers University Press, 2000.

This book contains several interesting essays on graphic violence in motion pictures. The work is divided into three sections: The Historical Context of Ultraviolence, The Aesthetics of Ultraviolence, and The Effects of Ultraviolence.

Prince sees the origins of ultraviolent films in the mid- and late-1960s when in 1966 the Production Code was revised and then replaced in 1968 by a system that rated movies G-X. The Production Code which was in effect from 1930 to 1968 made screen violence "more genteel and indirect." Prior to the Code, there had been graphic scenes in such pictures as D. W. Griffith's *Intolerance* (1916), which showed decapitation. Prince's Introduction and his later essay in this volume are particularly good in discussing the context of violence as well as

the techniques (multicamera montage, slow-motion, squibs, telephoto lenses) used by Arthur Penn and Sam Peckinpah in making such films as *Bonnie and Clyde* (1967) and *The Wild Bunch* (1969), respectively.

Prince argues that “screen violence provokes an inherently volatile set of viewer responses. These do *not* include catharsis, and they should make us pessimistic about the psychological health promoted in viewers by much contemporary visual culture.”

The final section of this book, on Effects, reprints a 1984 essay by psychology professor Leonard Berkowitz entitled “Some Effects of Thoughts on Anti- and Pro-social Influences of Media Events: A Cognitive-Neoassociation Analysis”; and a 1996 article by sociologist Richard B. Felson entitled “Mass Media Effects on Violent Behavior.” Felson’s piece discusses other meta-analyses of studies done on mass media and violence.

**3502.** Prince, Stephen. "True Lies: perceptual realism, digital images, and film theory." *Film Quarterly* 49.3 (1996): 27-38.

**3503.** Prindle, David F., ed. *The Politics of Glamour: Ideology and Democracy in the Screen Actors Guild*. Madison: University of Wisconsin Press, 1988.

Prindle's history of the movie industry's Screen Actors Guild discusses such SAG leaders as Ronald Reagan and Hollywood politics. SAG's leadership was made up of some of Hollywood's wealthiest actors and this helps to explain its essentially conservative stance on political issues. By the 1940s and 1950s, movie actors had also become important players on the larger stage of American politics.

**3504.** Proudfoot, W. B., ed. *The Origin of Stencil Duplicating*. London: Hutchinson & Co., 1972.

This 115-page book is divided into four chapters.

“Duplicating by means of a stencil was a copying process so fundamentally different from any previous practice that it completely revolutionized the late nineteenth-century office,” Proudfoot writes. Indeed, “historians may well conclude that the evolution of the modern office began with the invention of the stencil and its association, soon after, with the typewriter.”

Proudfoot begins with copying methods used in the seventeenth, eighteenth and nineteenth centuries -- Hartlib’s ink in 1665, Mill’s patent in 1714, Watt’s copying machine in 1780, Wedgwood’s manifold writer in 1806, and the use of carbon copies.

Chapter 3 deals with “Stencils for Typewriting.” The final chapter covers the “modern office” of the late nineteenth century and includes a discussion of the mimeograph.

**3505.** Provisor, Henry, ed. *8mm/16mm Movie-Making*. Philadelphia: Chilton Book Company, 1970.

This book is not a history of 8mm and 16mm moviemaking but it does provide a good survey of the state-of-the-art in 1970. It is richly illustrated in black- and- white photographs. The author notes that “while it is normal for the amateur to admire the professional productions he sees on TV and in his local motion-picture theater, he should not be overawed by them. The amateur has the freedom and the time to experiment, which the professional often envies, and if the amateur learns to make good use of that freedom, there is no reason why his product need be considered of secondary merit.” The work has chapters devoted to general equipment, lenses, exposure, interior lighting, filters, titling and special effects, editing, and projection.

**3506.** Pryor, Thomas M. "Hollywood Check: Industry Use of Military Personnel, Facilities Investigated -- Addenda." *New York Times* Oct. 19, 1958 1958: X7.

The agreement of cooperation between Hollywood and the defense department that gave Pentagon officials great influence over the content of movies, also gave some producers of movie entertainment an incentive to film abroad where they could use military equipment and hire soldiers for much less than they paid professional actors in Hollywood. The Screen Actors Guild complained about this practice and the Secretary of Defense agreed to investigate according to this article.

**3507.** ---. "Hollywood Furor: 'Man With Golden Arm' Looms as Test of Morals Code Ruling on Drugs." *New York Times* Nov. 13, 1955 1955: X5.

This article covers the controversy surrounding production of Otto Preminger's movie *The Man with the Golden Arm* (UA, 1956), which dealt with drug addiction, a topic forbidden by the movie industry's Production Code. Arthur Krim, head of United Artists, said the movie had "immense potential for public service." United Artist had committed itself to distributing the film with or without the PCA's approval.

**3508.** ---. "Hollywood Treks: At Least Forty Features Are Slated To Be Filmed in Foreign Locales." *New York Times* June 1, 1958 1958: X5.

More than 300 "runaway" films appeared between 1949 and 1957. In 1958 and 1959, at least another forty pictures were made abroad. England and the European continent were the most favored locales but several movies were also produced in other parts of the world. This article discusses specific film projects then scheduled for production.

**3509.** ---. "Hollywood Trials: Industry Reacts Favorably to Revised Code But Is Unsettled by Tax Plan." *New York Times* Dec. 16, 1956 1956: X7.

This article indicates that many people in Hollywood reacted favorably to the revision of the motion picture Production Code in 1956. The interpretation of the Code has become more liberal during the past two years, the article notes. Some, though, such as members of the Writers Guild of America, opposed any type of censorship.

**3510.** ---. "How to Police the Movies Is Under Debate Again: Industry's Own Code Generally Accepted As Protection Against Outside Pressure." *New York Times* Dec. 23, 1956 1956: 84.

This article discusses the controversy over censoring movies in the aftermath of the 1956 revision of the industry's Production Code. It notes that WGN-TV in Chicago had recently canceled showing the movie *Martin Luther*, allegedly after the Catholic Church exerted pressure. Warner Bros.'s film *Baby Doll*, also condemned by the Church is discussed. The article notes the influence of the 1952 Supreme Court ruling on the film *The Miracle* which gave movies protection under the First and Fourteenth Amendments.

**3511.** ---. "U. S. Film Dropped at Fete in Venice." *New York Times* Aug. 27, 1955 1955: 9.

This article notes that U. S. ambassador to Italy, Clare Booth Luce, refused to attend the Venice Film Festival because it was scheduled to show MGM's film about juvenile delinquency, "Blackboard Jungle." Luce reportedly felt it showed the U. S. in a bad light. The Festival dropped the film from its program and producer Dore Schary accused Luce of censorship.

**3512.** ---. "Wanted to Rent: God's Little Acre: Unit Combs South for Site to Film Caldwell Novel -- Goetz on Review Board." *New York Times* Aug. 9, 1957 1957: 11.

After the revision of the motion picture industry's Production Code in 1956, criticism remained that the appeals process was dominated by executives from the nine member studios of the MPAA and its president Eric Johnston. This article reports that Johnston doubled the size of the Appeals Board by adding exhibitors and producers who were not MPAA members. This article indicates that William Goetz accepted Johnston's invitation to join the Appeals Board.

**3513.** ---. "Yugoslavs Eager for U.S. Movies: 60% of Features in Zagreb and Belgrade Comes from Hollywood, Report Shows." *New York Times* Oct. 11, 1957 1957: 22.

This article says that since October, 1952, about 400 American-made films played in that country and they occupied up to sixty percent of the movie entertainment shown in major cities, compared to only about five percent or less for Soviet films.

**3514.** Puig, Claudia. "Showgirls and NC-17: Grin and Bare It...." *Los Angeles Times* Sept. 16, 1995 1995, sec. F (Calendar): 1F.

This article discusses the way in which the movie *Showgirls* (1995) was marketed and how it used its NC-17 rating for publicity.

**3515.** ---. "Showgirls May Help Give NC-17 Releases a Leg Up...." *Los Angeles Times* Oct. 10, 1995 1995, sec. F (Calendar): 1F.

This article discusses how *Showgirls* (MGM/UA, 1995), the first NC-17 movie put out by a major studio since Universal's *Henry and June* (1990), may help other NC-17 movies at the box office.

**3516.** Purcell, Edward A., ed. *Crisis of Democratic Theory: Scientific Naturalism and the Problem of Value*. [Lexington]: University Press of Kentucky.

While this first-rate intellectual history does not examine developments in technology per se, it does discuss the challenges posed to democratic theory during the early twentieth century. Many of democracy's problems were rooted in the spread of mass media. Totalitarian governments in the Soviet Union, Germany, and Italy exploited mass media for anti-democratic ends. Many people in the United States were pessimistic about democracy's future.

**3517.** Purcell, Carroll. "Introduction: Reclaiming Technology for the Humanities." *Technohistory: Using the History of American Technology in Interdisciplinary Research*. Ed. Chris Hables Gray, ed. Malabar, FL: Krieger Publishing Company, 1996. 1-4.

**3518.** Purcell, Carroll W., ed. *The Machine in America: A Social History of Technology*. Baltimore: The Johns Hopkins University Press, 1995.

More than three decades before this book appeared, Hunter Dupree said that "when the history of American science and technology were properly understood, that knowledge would force us to rewrite American history as a whole. I cannot claim to have made that breakthrough," Purcell says, "but that dream has inspired my career."

This work synthesizes previously published articles and books. Two chapters are noteworthy.

Chapter 12, "Wars and the American Century," gives an overview of developments from World War II starting with the Office of Scientific Research and Development under Vannevar Bush. Computers and the microprocessor are also treated. "Three large communication systems were perfected after the war," Purcell writes. The first was the network of commercial radio stations in the United States. The second was "a worldwide network of communications, made up partly of American investment overseas, partly of government-owned propaganda efforts such as Radio Free Europe, the Voice of America, and more recently, Radio Marti." Third was the American military communications system built to exercise control from any distance.

Chapter 13, "Challenge, Defense, and Revolution in a Postmodern World," surveys critics of technology during the 1960s and 1970s (e.g., E. F. Schumacher 1973 book *Small Is Beautiful*). Purcell also discusses the birth

of the “postmodern” information “superhighway,” and the Strategic Computing Project started in 1983 under President Ronald Reagan.

**3519.** Pursell, Carroll W., Jr., ed., ed. *Technology in America: A History of Individuals and Ideas*. Cambridge, MA: MIT Press, 1981.

**3520.** Purves, Alan C., ed. *The Web of Text and the Web of God: An Essay on the Third Information Transformation*. New York: The Guilford Press, 1998.

The author is a practicing Episcopalian who is also interested in different forms of ministry. (5) His book “is about the ways in which the new writing and information technologies have affected our cultural, intellectual, and religious beliefs and structures.” (v) He argues that there have been three major changes in the way we save and retrieve information. Written language was the first of these transformations. Then came the printing press. The third period was the development radio, cinema, television, computers and the Internet – electronic media or forms of communication that do not use paper. “The world of electronic text is a world without a center,” Purves maintains, “no one city is the hub of its information, just as there is no one center of transport in the new metropolis.” (11) The author uses an unorthodox organization based on a hypertext model. “I decided to arrange my book into ... twenty-five topics and also to suggest some major links among them. The result was a volume that might be compared to macramé: there would be dense knotted bits connected by a variety of threads into a pattern of the reader’s choosing.” (vii) The major linking themes are anarchy, authority, community, idolatry, and network. The work has seven chapters: an autobiographic introduction; “The Nature of Hypertext and Its Challenge”; “new perspectives on literacy”; image and text; “text, hypertext, and literacy in a larger cultural framework”; “implication for a new sense of the church”; and a concluding chapter entitled “In conclusion.” There are brief endnotes, a nine-page bibliography, and an index.

**3521.** Putnam, Robert D., ed. *Bowling Alone: The Collapse and Revival of American Community*. New York: Simon & Schuster, 2000.

Putnam, a Harvard political scientist, set out the core of his argument in this book in a 1995 article that appeared in the *Journal of Democracy* entitled “Bowling Alone: America’s Declining Social Capital.” He also wrote an earlier work on Italian democracy, *Making Democracy Work: Civic Traditions in Modern Italy*.

In *Bowling Alone*, Putnam argues that civil engagement and involvement in public affairs is in serious decline in the United States. Memberships in civic clubs, unions, PTAs, and attendance at town meetings is sharply down from earlier in the twentieth century. Even organized bowling leagues has suffered a steep drop since the 1980s. The author writes that for “the first two-thirds of the twentieth century a powerful tide bore Americans into ever deeper engagement in the life of their communities, but a few decades ago – silently, without warning – that tide reversed and we were overtaken by a treacherous rip current. Without at first noticing, we have been pulled apart from one another and from our communities over the last third of the century.”

Putnam sees many reasons for the decline in American social capital – suburban sprawl, the welfare state, the women’s revolution, increased mobility, increasing divorce, and mass media – especially television.

Chapter 13 deals with “Technology and Mass Media.” Here Putnam notes that entertainment and news had become increasingly joined and individualized. Electronic media also allows for people to experience entertainment and news alone, whereas in an earlier time such experiences often required a public setting such as a football stadium, movie theater, or amusement park. Earlier in the century when information was conveyed primarily through print media such as newspapers and magazines, or perhaps also by radio, public involvement in issues was much higher. All this began to change significantly with television (“television privatizes leisure time”) and later innovations such as the VCR and the Internet. Such media allow people to stay home and increasingly to

interact privately with highly individualized programs. Such "electronic media allow social ties to be divorced from physical encounters."

**3522.** Quarton, Gardner C. "Deliberate Efforts to Control Human Behavior and Modify Personality." *Daedalus* 96.3 (1967): 837-53.

This piece appeared in an issue of *Daedalus* devoted to speculating about life in the year 2000. The author talks about modifying the genetic code, use of drugs, neurosurgical interventions, monitoring behavior, human rights and human engineering. He concludes by saying that his "own biased opinion is that the society of the future will need all the diversity in its population that it can maintain since there will be many factors tending to enforce conformity. An understanding of behavior-control technology is to be encouraged because even though extensive knowledge may bring some undesired applications, it is also necessary to develop an alert, well-informed public that will watch for abuses."

**3523.** Queisser, Hans, ed. *The Conquest of the Microchip* (translated by Diane Crawford-Burkhardt). Cambridge, MA: Harvard University Press, 1985.

The author as a young solid-state physicist, participated in the establishment of the microelectronics industry in California. Of this book, he says that he describes "without using technical jargon or mathematical formulas, the early history of the new science of crystals as it developed in Europe, then I trace the technological applications of that science as it moved westward to the United States and then to Japan. I also introduce some of the scientists and researchers whose contributions were fundamental to the understanding of the physics of crystals. Only when science had revealed the fundamental properties of atoms could researchers tackle the enormously difficult task of describing how atoms interact within the crystal lattice. After depicting the rapid evolution of this technology and its previously undreamed-of applications, I take a look at the future promised by microelectronics." The author discusses the competition between the United States and Japan for leadership in microelectronics, and suggests a future realignment of nations. Many implications of this technology, though, were not then foreseen. While the cumulative effects of the scientific breakthroughs discussed here may be revolutionary, the author sees developments as the result of almost seamless progress over many years.

**3524.** Quigley, Martin, ed. *Decency in Motion Pictures*. New York: Macmillan, 1937.

This account of motion pictures and early efforts to censor them is by a Catholic layman and influential publisher who was one of the architects of the movie industry's Production Code of 1930. Quigley collaborated with Daniel A. Lord on the Code, and he believed that cinema so towered above other forms of communication in "its influence upon human conduct," that it threatened "those principles upon which home and civilization are based," and could become "the curse of the modern world."

**3525.** ---. "Importance of the Entertainment Film." *The Annals of The American Academy of Political and Social Science* (1947): 65-69.

Quigley says that the "most important and the most extensive use" of movies "is realized in the entertainment film." He goes on to say that "Alone among the arts, the motion picture was handed upward from the masses and not downward from the intelligentsia. In a very real sense it is the people's art. In a very real sense it involves the people's destiny. On this account the moral and social problems which it presents command the most thoughtful consideration and study."

**3526.** *The World of Suzie Wong*. 1961, 1961.

This movie dealt with a beautiful prostitute, played by Nancy Kwan, and was filmed in Hong Kong and England. It was one of a number of so-called hybrid or "runaway" films made during the 1950s and early 1960s. Its theme, prostitution, and sometime setting (a brothel) were at odds with the U. S. movie industry's Production Code.

However, the film played in the country leading family theater, Radio City Music Hall, an indication that American public opinion was becoming more tolerant of such topics.

Summary from American Film Institute Catalog: "When American Robert Lomax boards the ferry to Hong Kong, where he is going to start a new life as an artist, he sketches a striking Chinese woman. At first the young woman spurns his advances but she soon warms to him, telling him that her name is Mee Ling and that her father is wealthy. When the ferry lands, Robert attempts to follow Mee Ling but loses her in the crowd. He then proceeds to the Wanchai district, despite a policeman's warning that it is impoverished and disreputable. Robert is charmed by the bustling street life, however, and soon sees Mee Ling exiting the Nam Kok Hotel. When he inquires inside, the hotel owner, Ah Tong, replies that he does not know any Mee Ling, but responds excitedly to Robert's request to rent a room. Unknown to Robert, the hotel is the working quarters for prostitutes, known as "Wanchai girls," who solicit sailors and businessmen in the adjoining bar. Robert then wanders into the bar, where he sees Mee Ling, now dressed in a revealing dress, and Gwenny Lee, a Wanchai girl with whom Robert is chatting, reveals that the woman is actually Suzie Wong, the bar's most popular girl. When Robert approaches Suzie, she declares that she has never met him, even when he shows her the sketch he drew of her. Suzie finally admits that he is right, however, telling Robert that she likes to pretend that she is someone else. Suzie asks Robert if he wants her to be his "permanent girl friend," but Robert responds that he cannot afford her, despite his attraction to her. The next day, Robert calls on British banker O'Neill, to whom he explains that he grew tired of working as an architect and decided to fulfill his dream of being an artist. Robert has saved enough money to last for one year, and concedes that if he cannot achieve success, he will resign himself to architecture. While dictating letters of introduction for him, O'Neill introduces Robert to his daughter Kay, who is impressed by Robert's determination. Soon after, at the bar, Suzie propositions Ben Marlowe, an English businessman drinking to forget his marital woes. Robert admires Suzie's exuberant dancing, and later, unable to stop thinking about her, sends for her. Suzie tells her friends, Gwenny Lee, Minnie Ho and Wednesday Lu, that she will be Robert's girl, but learns that he wants her to model for him instead. Suzie is outraged and tells him that she will "lose face" with her friends because she is not attractive enough to seduce him. Robert insists, however, and after an evening of painting, escorts Suzie to a fancy restaurant. There, Suzie reveals that she is illiterate and that she became a prostitute after being abandoned at the age of ten. When they return to the hotel, Suzie confesses that she has feelings for him, but as Robert is about to kiss her, a sailor, looking for another girl, knocks on the door. Reminded of who Suzie is, Robert tells her to leave, but as the days pass, continues to use her as his muse. One evening, while a jealous Suzie insists on remaining in his room, Robert attends a dinner hosted by the O'Neills. Several of the racist guests deride Robert's enthusiasm for Chinese culture, but Robert refuses to accept their snobbery. Robert then takes Kay to his room to see his paintings and is embarrassed to find Suzie on the bed. After Kay departs, Robert orders Suzie out, but as she descends the staircase, she is beaten by a sailor whom she had spurned. Enraged, Robert trounces the sailor. Later, Robert takes Suzie to a floating restaurant, where they run into Ben and Kay. Upset when Robert agrees to show Kay his paintings again, Suzie talks Ben into taking her home. At the hotel, Kay is moved by Robert's work and volunteers to sponsor it in London. Robert agrees, but his mood sours when Suzie does not come to model the following day. When Suzie does show up, she provokes another argument with Robert about their relationship. Ben interrupts them to ask Suzie to become his mistress, and because she and Robert are still quarreling, Suzie accepts. As time passes, Suzie boasts about Ben's devotion, even claiming that he intends to divorce his wife and marry her. One afternoon, when Suzie arrives wearing westernized clothes, Robert tears them off, telling her that she looks like a "cheap European streetwalker." Ben summons Robert to his club soon after to tell him that he is returning to his wife, and persuades him to break the news to Suzie. Although Robert tells her gently, Suzie sobs, repeating her tale that she has a wealthy father and is not "a dirty street girl." Unable to stop himself, Robert takes Suzie in his arms and asks her to stay with him. Soon the couple is living together in the hotel, with Robert painting more enthusiastically than ever. He begins to grow curious, however, about Suzie's daily absences, and one morning, follows her up a hillside path to a small house, where he finds her holding a baby who she declares is hers. Explaining that the baby, named Winston after Winston Churchill, was fathered by a government official who did not want him, Suzie begs Robert not to send her away, and Robert embraces the child. His new family depletes



his savings, however, and after both Kay and Suzie offer him money, he decides to give up painting and asks O'Neill to find him a job. When he informs Suzie, she offers to return to work, telling him that it is only like holding someone to dance. Horrified, Robert throws her out, although he quickly regrets his actions and spends days searching for her. One night, when he returns to his room, Kay is waiting to tell him that one of his paintings sold in London. Robert reveals that he has lost Suzie, but Kay, misunderstanding, assures him he can find another model. When Robert proclaims his love for Suzie, Kay counsels him to seek advice from her father, but she instead pressures O'Neill to help her win Robert for herself. Although O'Neill protests that association with Suzie would ruin him, Robert asserts that he would gladly marry her. After he leaves Kay's, Robert finds Suzie waiting for him outside the Nam Kok. Relieved when Robert embraces her, Suzie pleads with him to help her find Winston and explains that due to the heavy rains, many hillside houses have been demolished. Robert and Suzie force their way up the hill, only to discover that Winston has been killed in a landslide. Later, in a temple ceremony, Suzie's friends help her burn paper symbols, such as books and a toy rickshaw, enabling them to reach Winston in the afterlife and enrich his existence there. Suzie asks Robert to participate by writing a letter of introduction recommending Winston for a good job when he grows up. After he burns the letter, Robert asks Suzie to marry him, and they then leave the temple together."

**"Note:** In the opening credits, the title card for the production companies reads: "A World Enterprise, Inc.-- Worldfilm Limited Co-Production." Although numerous reviews refer to "Suzie Wong" and her friends as "yum yum" or "yum-yum" girls, that term is not used in the film. In the picture they are called "Wanchai girls," after the area in which they work as prostitutes.

In 1957, trade paper news items announced that producer Ray Stark and his partner, Eliot Hyman, had purchased Richard Mason's novel from galleys for their company, Associated Artists, which would later become Seven Arts Productions. Stark and Hyman co-financed the Broadway production based on Mason's novel and owned the film rights to the property, according to the Var review of the play. The successful stage production, which opened in New York City on 14 Oct 1958, featured the Broadway debuts of France Nuyen as Suzie and William Shatner as "Robert Lomax."

In Jul 1958, HR announced that Paramount would produce a film version of the play and novel in conjunction with Seven Arts. Although Stark had previously worked as a literary and talent agent, The [H]World of Suzie Wong marked his first experience as a motion picture producer. In a Dec 1960 NYHT article, Stark stated that the play, which did excellent business despite receiving poor notices, was valuable to him because he "saw faults which had to be corrected in the film...the play provided a framework for the film."

Information in the Paramount Collection, located at the AMPAS Library, indicates that William Schorr was scheduled to co-produce the film with Stark. Although a 15 Jul 1959 HR news item added that Schorr had recently joined Stark's company, his contribution to the completed picture has not been confirmed. According to a studio press release, the picture marked the first time that screenwriter John Patrick toured Asia for research purposes, even though he had previously written the screenplays for the 1955 Twentieth Century-Fox film *Love Is a Many-Splendored Thing* (see above) and the 1956 M-G-M picture *Teahouse of the August Moon* (see above), both of which were set in Asia.

According to an 18 Jun 1959 "Rambling Reporter" item, Paramount initially considered hiring British director Jack Clayton, who had recently helmed *Room at the Top*, to direct the film. Jean Negulesco was officially hired in late Oct 1959, according to HR, simultaneous to the casting of William Holden as Robert. [Holden had been Stark's client when Stark was an agent, according to a 19 May 1960 HR news item.] As noted by contemporary reviews, when Holden was cast as Robert, the character was changed from a young man to one nearing forty, with many reviews applauding the change, but others commenting negatively on Holden's age and haggardness in the film. The picture marked Holden's first since moving to Switzerland to avoid the high personal income taxes then faced

by American citizens. As noted by HR news items and modern sources, Holden was highly criticized in film circles for his move and for insisting on working only in productions that were filmed abroad. Because *The [H]World of Suzie Wong* was shot in Hong Kong and the M-G-M Studios in Boreham Wood, Elstree, England, it qualified as a British quota picture, according to a Dec 1959 HR news item.

Although Eurasian actress Nancy Kwan played Suzie in the finished film, the casting history of the role was complicated. Nuyen, who received acclaim for her Broadway performance as Suzie, was not immediately cast in the film, according to HR news items, which reported that Hyun Choo Oh, "Miss Korea" in the 1959 Miss Universe pageant, and Kwan, a dancer studying ballet in England, were among those considered for the role before Nuyen. In Sep 1959, HR noted that Stark and Patrick had just returned from a 17,000-mile location scouting trek through Honk Kong, Japan and the Philippines, during which they interviewed "hundreds" of Asian women for roles. In Dec 1959, HR announced that "after negotiating for months," Stark had secured Nuyen's services for the part. According to a Jul 1960 NYT article, when Nuyen was cast as Suzie for the movie, Kwan replaced her in the title role in a theatrical company touring America and Canada.

The picture, which began shooting on 7 Jan 1960, was shut down in early Feb due to the illness of Nuyen, which caused her to drop out of the production, according to HR news items. Other contemporary sources reported that the main reason Nuyen left the film was due to clashes between the star and producer over how the role should be played, and that her departure was not voluntary. A 4 Feb 1960 HR news item reported that Stark was forced to conduct a "second global search for another Suzie," with a 10 Feb 1960 Var article stating that actresses considered to replace Nuyen included Natalie Wood, Nobu McCarthy, Lisa Liu, Rita Moreno, Grace Chang, Pascale Petit, Charita Soliz and Luz Valdez. On 15 Feb 1960, HR announced the casting of Kwan, who made her motion picture acting debut in the film.

Only a few days after the casting of Kwan, production was again disrupted when Negulesco stepped down and was replaced by director Richard Quine. According to a HR news item, the change was made due to "differences between [Stark and Negulesco] over portions of the story still to be filmed." The switch to Quine caused problems for the production with the Directors Guild of America, according to a 19 Feb 1960 HR news item, because Quine "had failed to notify the Guild...before entering into negotiations to replace Negulesco." According to the news item, DGA regulations required that the "present director of a film be notified of another's intention to dicker for his spot." A DV item on the matter stated that possible disciplinary action against Quine was to be decided by the guild's board of directors. It has not been determined how much of Negulesco's work remained in the completed picture.

The casting of Kwan necessitated that the production leave England, where interiors were being filmed, to reshoot the Hong Kong exteriors already done with Nuyen. Extensive location shooting in Hong Kong was redone in Apr and May 1960, at a cost of several hundred thousand dollars, according to contemporary reports. In a Mar 1960 LAT article, Stark asserted that both Kwan and Quine had been his first choices for the film anyway, but that Kwan had "lacked experience" when she was tested originally.

Although a Jan 1959 HR news item stated that Ron Randell would reprise his Broadway role of "Ben Marlowe" for the film, Michael Wilding ultimately was cast in the part. A 10 Dec 1959 HR news item announced that Sir Ralph Richardson had been signed for the picture, presumably for the role of "O'Neill." Although a HR news item includes John Wallace in the cast, his appearance in the completed picture has not been confirmed. A studio press release reported that Juliet Yuen, the mother of the one-year-old child who played "Winston Wong," had an "important supporting role," but her appearance in the final film also has not been confirmed. An Apr 1960 Var article reported that members of the British Actors Equity Association were questioning the casting of Wilding's wife, socialite Susan Nell, in "a three-minute roll [sic], specially written into the picture." It has not been determined, however, if Nell, who was not a professional actress, appears in the completed picture.

Yvonne Shima, who played "Minnie Ho," had played Suzie in the London stage presentation. The picture marked the screen debut of Jacqui Chan, who also appeared in the London version of the play, as well as the first appearance in an American film by British actress Sylvia Syms. According to Aug and Sep 1960 HR and LAEx articles, the picture was dubbed in Hamburg, West Germany at the Real Studios, because Holden was then in Germany filming the 1962 Paramount release *The Counterfeit Traitor* (see AFI Catalog of Feature Films, 1961-70).

According to information in the MPAA/PCA Collection at the AMPAS Library, Paramount submitted a copy of the screenplay to the PCA for approval in late Oct 1959 even though there were "lots of things still wrong with it," because the picture was being "rushed into production" abroad, with most of the crew and cast to be leaving shortly. The PCA replied that the basic story was unacceptable due to "the portrayal, both in theme and in detail, of the mechanics of prostitution and the use of a brothel as a locale." Also singled out by the PCA was the relationship between Suzie and Robert, which was deemed a "glorification of an illicit sex affair without any compensating moral values." Despite a mid-Nov 1959 conference between PCA and Paramount officials, the script was rejected again in late Nov for the same reasons.

On 9 Dec 1959, PCA head Geoffrey I. Shurlock noted for the file that Paramount was "endeavoring to get Mr. Stark to shoot as many protection shots covering the unacceptable items discussed in our various letters and conferences," and also that because the picture was to go into production in Hong Kong in Jan, there was little the PCA could do until the finished picture was submitted for review. On 18 Aug 1960, Shurlock wrote to Paramount, stating that it was the "unanimous opinion" of the PCA staff that the completed picture could not be approved for a Code seal, due to the depiction of prostitution and the sexual relationship between Suzie and Robert.

On 19 Aug 1960, however, the assistant of Paramount president Barney Balaban called Shurlock to express Balaban's distress over the rejection of the picture, which he considered "inoffensive." Shurlock then discussed with Paramount censorship liaison Luigi Luraschi the "involvement of the studio with the producer [Stark, who maintained control over the final product because he held the rights to the material], and the studio's inability to make any changes in the picture." Luraschi and another Paramount executive told Shurlock that the PCA's rejection of the picture had been leaked to the press, and upon their request, Shurlock issued another letter withdrawing the official rejection notice. When Luraschi asked for a review of the situation by the PCA Review Board of the MPAA, the board screened the film and decided that the picture could be approved without eliminations and released with a Code seal.

The picture, which received a "B" rating from the National Catholic Legion of Decency, was listed as "restricted entertainment" in several areas of Canada. The Var review, noting the picture's controversial subject matter, stated: "Box office is going to reflect the moral stance of the filmgoing public. There is likely to be some controversy stirred up, and the result will be a stimulus to adults and a caution to parents." Apr 1961 DV items reported that Paramount encountered some difficulties in placing a newspaper advertisement that featured Kwan in a revealing dress, which had a long slit up to her hip.

In an Aug 1960 article about the film's censorship difficulties, DV reported that an extra day's shooting had been set to "change the ending and bring added emotions into play," although the new ending was "reported to have nothing to do with the Code squabble." The article stated that the scene would include Kwan and "three Chinese girls featured in the film," but no further information about a possible alternate ending or additional shooting has been found.

As noted by contemporary sources, Paramount arranged for special engagements of the picture in selected cities in Nov and Dec 1960, including New York, Los Angeles, Chicago, Philadelphia and San Francisco, so that *The [H]World of Suzie Wong* would be eligible for Academy Award consideration for 1960, although the picture's national release date was not until Feb 1961. According to several 1960 news items, IATSE planned to picket showings of the film in Los Angeles and New York to protest the trend toward "runaway productions" filmed abroad rather than in the United States. The union particularly intended to target Holden, who, as noted above,

had begun filming abroad exclusively. Although a song entitled "Suzie Wong," written by James Van Heusen and Sammy Cahn, was used in the picture's exploitation, it was not included in the final release. The Los Angeles premiere at Grauman's Chinese Theatre, which was a benefit for the City of Hope, featured UCLA students of Asian descent pulling guests to the theater in rickshaws, according to reports about the event.

The World of Suzie Wong received mixed reviews, with a number of critics remarking on the spate of films then in release that featured prostitutes as main characters, including *Butterfield 8* (see above) and the Greek production *Never on Sunday*. Some reviews also criticized the picture's portrayal of the Chinese characters, with *Time* labeling it "a mad chow mein of Chinese-laundry English," and "a cruel jest to the undernourished minions of Asia's vast sex industry, many of them dead of disease or exhaustion long before they reach the heroine's comparatively advanced age: 21." Numerous reviews did praise the photography of the location sites, however, as well as the acting, especially Kwan's. The LAHE review commended her appearance as "one of the most enchanting first performances in a long time."

In Nov 1960 and Feb 1961, HR and Var reported that Stark was selling his almost fifty percent interest in the film property to Hyman, who had maintained control of Seven Arts, although he was not directly involved in the picture's production. The Feb 1961 Var item stated that Stark's reasons for selling his interest in the high-grossing film were unknown, and that Paramount had offered to buy him out at one point but the deal was not consummated.

Although in the 1960 *Cosmopolitan* article, author Richard Mason, who spent five months in Hong Kong researching his book, stated emphatically that the character of Suzie was totally fictitious, in Oct 1965, DV reported that Wong Yuet Lan had filed a \$500,000 lawsuit against Paramount, Mason and the publishers of the novel. Wong, who claimed to be the "real" Suzie Wong, stated that the book and film made "unauthorized use of her name and incidents of her private life." In addition to the damages, Wong asked for an injunction against further distribution of the book and the film, which had been reissued "several times," according to the DV article. The outcome of the suit has not been determined."

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**3527.** Quintavalle, Carlo Arturo. "The Development of Poster Art [trans. by Alfred and Bruni Mayor]." *The Poster in History*. Ed. Gallo, Max. Feltham, Middlesex, England: Hamlyn, 1974. 297-315.

Posters combine the image and word, and are capable of being duplicated an infinite number of times. "Mass production involved changing one's attitude toward the value of the original print and even minimized the importance of differences between one copy and another," Quintavalle writes. "Only later, with the advent of poster collectors, did a more traditional market for posters develop; first proofs then were treated much like paintings, engravings, lithographs, and silk-screen prints. But to understand poster art, we must consider its original function and examine the effect posters had on those for whom they were created."

**3528.** Qvortrup, Lars, ed. *The Social Significance of Telematics: An Essay on the Information Society (translated by Philip Edmonds)*. Amsterdam/ Philadelphia: John Benjamins Publishing Company, 1984.

The assumption on which this book rests is that "we are facing a social upheaval, a revolution in fact, with consequences at least as far-reaching as those of the Industrial Revolution." (ix) The author resists the temptation to assume that this revolution will come automatically by itself and that it will mean less work and more democracy. Rather, its character will be decided by several political choices. "For what we are talking about is not more – or less – work, but a qualitative change in the concept of work itself. And similarly we are not dealing with increased or diminished democracy but with changes in democracy's very essence." (ix)

The author continues by saying that a "further consequence of my argument is that we *must* try to work out *how* this social revolution is to take place in accordance with the real needs and desires of the population at large. It is my belief that the revolution *can* be a democratically controlled social experiment. To this end, ... so-called 'social experiments' with computerized telecommunication systems would be of considerable assistance." (ix-x)

Qvortrup was a fellow at Odense University in Denmark and this work has been translated into English. It has an eight-page bibliography but no index.

**3529.** R., S. V. "Hollywood's One World." *New Republic* 116.13 (1947): 42-43.

This article notes that Hollywood's foreign revenue has declined from 45 cents on the dollar to 30 cents. Part of the problem, the author says, is the mediocre quality of American movies. The article lists seven shortcomings of U. S. films. Number 2 on the list is "an impression fostered by millions of feet of American celluloid that the United States is a nation of overfed and underbred people, stuffing themselves with rich food while most of the world is cold and hungry." (42)

**3530.** Rada, J., ed. *The impact of micro-electronics: A tentative appraisal of information technology*. Geneva: International Labour Office, 1980.

This book is an outgrowth of the International Labour Conference in 1979, as well as of the European Regional Conference of that year. It urged the International Labour Office to study what impact new information technology was having on employment. This book, therefore, was an early attempt to make sense of the burgeoning microelectronics revolution and to place developments in an international context. It looks at effects on employment in offices, banks, printing, as well as its impact on industry including electronics, watches, cash registers, automobiles, and telephone switching equipment. It examines implications for computers and data processing, and also unemployment. A final chapter assesses effects on developing countries. The author concludes that this new information technology will influence the international division of labor in at least five ways. First, increased automation will lessen "the importance of direct labour costs in total production costs, thus making the manufacturing of formerly labor-intensive goods economically feasible in developed economies." Second, the new information technology will strengthen economies with industrialized markets, "namely advanced management techniques, extensive co-ordination, efficiency and systematic marketing." Third, such traditional mass production industries as garments and textiles are doing more research, becoming more capital intensive, and growing more high tech. Fourth, the "technology permits further industrial and service concentration and vertical (forward) integration, which in turn implies streamlining in certain sectors, the accumulation of resources

and an increase in the resources and marketing drive of multinational companies." At the same time, many opportunities are opening for newcomers. Finally, the "shift from labour-intensive to capital-intensive activities, which is implied by the use of micro-electronic technology," will influence requirements for capital.

**3531.** Rada, Juan. "Information Technology and the Third World." *The Information Technology Revolution*. Ed. Tom Forester, ed. and intro. Cambridge, MA: MIT Press, 1985. 571-89.

This paper argues that "information technology is changing the technological profile of manufacturing and the service industries. The main effect on the less developed countries will be to increase the obsolescence of their industries, services, and development strategies." At the time of this paper, Rada was with the International Management Institute in Geneva. This paper was delivered to an IFAC seminar in Vienna, Austria in March, 1983.

**3532.** Radick, Gregory. "R. L. Garner and the Rise of the Edison Phonograph in Evolutionary Philology." *New Media, 1740-1915*. Ed. Lisa Gitelman and Geoffrey B. Pengree, eds. Cambridge, MA: MIT Press, 2003. 175-206.

"This chapter dwells on events in the early 1890s, when the public identify of the phonograph was still protean," the author writes. (175) Playing recorded music was one of its function but it was perhaps best known as the "talking machine." Radick examines how evolutionist R. L. Garner used the phonograph to "aid in establishing Darwinian Theory." (176)

Radick's essay appears in a volume that is part of a larger series on new media technologies entitled *Media In Transition*. This volume offers a historical and comparative perspective on it subject in a way that is accessible to a wide audience of humanists, social scientists, and policymakers. These ten essays examine media that were new in the eighteenth, nineteenth, and early twentieth centuries. They explore "moments of transition when each new medium was not yet fully defined, its significance in flux...." They attempt to put these media into their "specific material and historical environment" and explain the "ways in which habits and structures of communication are naturalized or normalized." (viii)

**3533.** Radnitz, Robert. "Counterpunch: It's Time to Eliminate the Present Movie Rating System." *Los Angeles Times* July 23, 1990 1990, sec. F (Calendar): 5F.

Producer Robert Radnitz called for the elimination of the motion picture industry's rating system. Earlier, he had disagreed with Richard D. Heffner of the industry's Classification and Rating Administration over the rating for *A Hero Ain't Nothin' but a Sandwich* (1978), about a black teenager's struggle with drugs in the ghetto (the film eventually received a PG).

**3534.** Rainer, Peter. "Film Comment: Was It Really the Last Tango?; A Year After the NC-17 Rating .... American Filmmakers Have Yet to Examine Sex as a Real Experience." *Los Angeles Times* Dec. 15, 1991 1991, sec. Calendar: 8.

The article notes that a year after the motion picture industry adopted the NC-17 ratings, American movie still "lack a genuine core of eroticism."

**3535.** Raines, Howell. "Reagan Calls New Movies Too Risky." *New York Times* Jan. 28, 1982 1982, sec. B: 8B.

President Ronald Reagan says contemporary movies contain too much nudity and profanity. He recalls his 1952 movie with Doris Day, *The Winning Team*, noting that you never say him and Day in the bed at the same time.

**3536.** Ramsaye, Terry, ed. *A Million and One Nights: A History of the Motion Picture*. New York: Simon and Schuster, 1926.

One of the earliest histories of the motion picture industry, Ramsaye gives an informative account of this new medium and how the public reacted to it. Movies were widely popular, of course, and yet motion pictures disturbed many people because they seemed foreign. Ramsaye comments on the spread of motion picture theaters. With "glaring arc lamps and raucous ballyhoo phonographs," they stood on the American landscape "like



carbuncles." He writes about the movie censorship. From Chicago, where the first municipal board was established in 1907, censorship arose "from a dot on the map" and extended "cloud-like over all the world of the screen."

Ramsay also discusses the close relationship that had already developed between the press and movie industry. Chapter 65 (pp. 652-69) is entitled "The Screen and Press Conspire." Ramsay also covers the "Fatty" Arbuckle scandal of 1921 and its aftermath.

Ramsay concludes his book by writing: "The genii have answered the Wish of the World with the Aladdin's Lamp of the camera and the Magic Carpet of the film. An empire built of shadow glories has prospered and its boundaries are the limits of Earth." (834)

Ramsay began his career as a journalist with the *Kansas City Star*. In 1915, he started working for the Mutual Film Corporation. In 1920, he retired and began writing this book. He joined the Quigley Publishing Company in 1931 as editor of the *Motion Picture Herald*, a position he held until 1941.

**3537.** ---, ed. *A Million and One Nights: A History of the Motion Pictures*. New York: Simon and Schuster, 1926.

One of the earliest histories of the motion picture industry, Ramsay gives an informative account of this new medium and how the public reacted to it. It was widely popular, of course, and yet motion pictures disturbed many people because they seemed foreign. Ramsay comments on the spread of motion picture theaters. With "glaring arc lamps and raucous ballyhoo phonographs," they stood on the American landscape "like carbuncles." He writes about the movie censorship. From Chicago, where the first municipal board was established in 1907, censorship arose "from a dot on the map" and extended "cloud-like over all the world of the screen."

Ramsay also discusses the close relationship that had already developed between the press and movie industry. He also covers the "Fatty" Arbuckle scandal of 1921 and its aftermath.

**3538.** ---. "The Motion Picture." *The Annals [of the American Academy of Political and Social Science]* 128 (1926): 1-19.

Ramsay comments on the fact that many Americans felt that the movies were of a foreign nature. Movies appealed to "polyglottic aliens," especially immigrant industrial workers "from the Mediterranean countries and the Slavic regions." Themes designed to amuse these "industrial alien islands of population" had spread rapidly into the "wide commonality" of American culture. Movies with their "continental standards" had "infected all America."

**3539.** ---. "The Rise and Place of the Motion Picture." *The Annals of The American Academy of Political and Social Science* (1947): 1-11.

Ramsay writes in 1947 that "Inevitably, many minorities cannot be served as they are by the less expensive stage or the relatively inexpensive printed word. Some of these minorities include the most erudite, critical, and articulate persons. From that condition of limitation arises much of the impatient, often militant, criticism of the screen. Some censorship requirements and many projected movements actually represent only areas of unsatisfied demand. Few indeed of the militants who would influence the course of screen development are aware of anything beyond superficial aspects and casual observation. The screen has done little to tell its own story. Few are interested. The people who pay for the pictures want to see them as emotional experience, not as subjects of study."

This issue of the *Annals* is devoted to "The Motion Picture Industry."

**3540.** Randall, Adrian. "Reinterpreting 'Luddism': Resistance to New Technology in the British Industrial Revolution." *Resistance to new technology: nuclear power, information technology and biotechnology*. Ed. Martin Bauer, ed. New York: Cambridge University Press, 1995. 57-79.

This effort to revise the history of Luddism during the British Industrial Revolution raises the following question: "Psychologists tell us that the loss of one's work, in particular the loss of a trade or career, is a devastating psychological blow to the individual's self-esteem, exceeded only by the shock of bereavement. We might wonder why this blow should be deemed less severe for a craftsman in 1793 than for one in 1993."

**3541.** Randall, Richard, ed. *Freedom and Taboo: Pornography and the Politics of a Self Divided*. Berkeley: University of California Press, 1989.

Randall explores the history of pornography, from its biological origins to its earliest representations in art and looks at formal and informal attempts to regulate it. He argues that technological advancements in mass media have resulted in a situation where the former means of controlling pornography no longer work. The result is a society with more pornography than most citizens want. Randall argues that legislation based on "harm" is problematic because harm has been difficult to prove. Similar ambiguity makes a legal standard of appealing to the "prurient" interest unworkable. Instead Randall proposes that future legislation be based on the "offensiveness" of the content. He says this is a more flexible means of maintaining social control.

**--Mark Tremayne**

Pornography is an issue that has had a contentious relationship with humanity since both the beginning of human existence. Since the earliest erotic drawings in the deepest recesses of caves, pornography has walked the line between legal and illegal, censored and uncensored, moral and immoral. As such, different societies have employed different means of controlling the distribution and use of sexual imagery. Randall's text, *Freedom and Taboo*, gives a detailed account of the interesting niche pornography has filled in our society. Within this text, Randall gives a fairly detailed account of the findings of much of the "scientific" research conducted on the uses, opinions toward, and effects of pornographic media. Also of import in this text is Randall's discussion of the formulation of obscenity laws and decency regulations. This examination is useful in understanding the root of much of the way obscenity is determined and how regulations develop from that determination. Methodologically, Randall uses information gathered from empirical research on pornography, as well as historical documents and court cases dealing with obscenity and sexual explicit materials. By interweaving all of this, the reader gets a pretty good sense of how public opinion toward sexual material has changed throughout history, and the factors that have coincided and developed from this change.

**--Michael Boyle**

Most books about pornography fall into two camps: pro-pornography tomes by free-speech activists and anti-pornography tracts by feminists. Thankfully, Randall's *Freedom and Taboo* is neither. Writing something that teeters excitingly close to a philosophy of pornography, Randall uses Freudian psychology to explain that there are two pornographies that humans experience: a pornography within and a material representation of that pornography. Unlike other animals, humans (with our innate capacity for imagination and our inability as infants and young children to act on our sexual desires) naturally produce pornographic images in our mind that terrify and excite us. Some of these representations are made into pictures and stories that are readily available in adult retail establishments; this comprises material pornography. By situating pornography within humanity itself, Randall renders the pro- and anti- pornography debate moot: it is impossible to ban pornography if it resides in every human beings mind.

Of course, this is an argument that rests on somewhat shaky ground. There is no way to prove that all human beings have pornographic minds. Randall traces humans' pornographic creations from the Venus of Willendorf to X-rated movies from the 1980s. He frequently uses Joseph Campbell's *Heart of Darkness* to explain the wild nature of human sexuality that resides within all of us. In addition to relying on Campbell, he uses other works of literature, such as Sade's *120 Days of Sodom* and George Bataille's *Story of the Eye* to demonstrate the simultaneously revolting and exciting nature of the pornographic within. As a political scientist, a lot of his evidence relies on court cases on obscenity and pornography in the United States and Britain. Courts have not been able to properly define pornography, but we all 'know it when we see it.' Thus it is a universal category with no set boundaries. Proof, according to Randall, that we all have a pornography within.

--Hallie Lieberman

One strength of this book is that Randall provides a good synthesis of research (up to the mid-1980s) on pornography's effects on those people who view it.

**3542.** Randall, Richard S., ed. *Censorship of the Movies: The Social and Political Control of a Mass Medium*. Madison: University of Wisconsin Press, 1968.

This history of motion picture censorship appears the same year that the movie industry adopted its rating system. It was also written before many archival collections such as the Production Code Administration (PCA) files became available to scholars. Still, this work is informative, particularly about the breakdown of the Production Code during the 1950s and 1960s. For example, foreign and domestic films were being shown without the PCA's blessing by the 1960s. Between 1961 and 1964, state censors in New York licensed 2,376 feature-length, foreign-made movies, and almost 95 percent of them did not have the PCA seal. In 1966 the PCA approved less than sixty percent of the movies shown in the United States.

**3543.** ---. "Censorship: From *The Miracle* to *Deep Throat*." *The American Film Industry (Revised Edition)*. Ed. Tino Balio, ed. Madison: University of Wisconsin Press, 1976. 510-36.

Richard Randall discusses movie censorship from the 1952 *Burstyn v. Wilson* case, which gave films protection under the First Amendment for the first time, to the appearance of the hard-core movie *Deep Throat* (1972), which was one of the first explicit movies to be shown in mainstream theaters.

**3544.** ---. "Classification by the Motion Picture Industry." *Technical Report of The Commission on Obscenity and Pornography: Volume V: Societal Control Mechanisms*. Ed. Pornography, Commission on Obscenity and. Washington, D. C.: U. S. Government Printing Office. 219-92.

This essay, published with the President's Commission on Obscenity and Pornography's Report in 1970, gives one of the best accounts of the events leading up to the adoption of the movie rating system and then how the system operated during its first months. Randall notes the increase in violent movies during the late 1960s and calls from theater owners and others for some kind of classification system. This piece is also good on the original meaning of rating symbols -- X, for example, was for films with "adult" but not necessarily pornographic themes. Randall also discusses the Code and Rating Administration, established to apply the movie ratings, and the backgrounds of the first members of this agency.

**3545.** Ransom, P. J. G., ed. *The Victorian Railway and How it Evolved*. London: Heinemann, 1990.

This work is thematically organized with sections devoted to early technology, the building of infrastructure, investment, communications, and locomotive development. Two significantly detailed chapters are devoted to the post office and rail, including the introduction of the Penny Post in 1840, and the telegraph system,

respectively. This book is a synthesis of many secondary studies, both from the nineteenth and the twentieth centuries. An excellent and accessible look at the technology behind the railways.

--Nicholas Wolf

**3546.** Rash, Wayne Jr., ed. *Politics on the Net: Wiring the Political Process*. New York: W.H. Freeman and Co., 1997.

This short book examines the ways in which computers and the Internet are, and can be used in the political process. Rash argues that the 1998 election cycle was the first in history to make meaningful use of this new medium, and that from now on elections will increasingly rely on the electronic forum. He describes the ways that politicians and advocacy groups have used the Internet thus far to communicate with voters. While he does not claim that ideas or substance no longer matter, he does believe that the ability to use the Internet effectively may come to determine political success.

Rash lists a number of uses of the Internet for political purposes. For the time being, even putting your campaign online is a newsworthy event. From there, one can provide news releases and background information, mobilize volunteers, establish a question-and-answer forum, solicit contributions, and provide up to the minute information on the campaign in a way that no traditional media outlet can. Rash believes that these and other factors will revolutionize the democratic process by allowing voters to gather information first hand and to communicate directly with the candidates. In addition, fringe political movements may be able to increase visibility by using the Internet and bypassing the traditional media that often overlooks them.

--Rob Rabe

**3547.** *Oscar Wilde*.

This film, which starred Robert Morley, dealt with the trial that led to Oscar Wilde's downfall. This British film played in New York City in the summer, 1960, even though the theme of homosexuality was forbidden at the time by the U. S. movie industry's Production Code.

**3548.** Ray, Ivor. "Telecommunication and the transmission of news." *Communication in the Space Age: The use of satellites by the mass media*. Ed. UNESCO. Paris: Place de Fontenoy, 1968. 51-57.

Kay considers the technical means for transmitting the news in this interesting piece. Ray notes that there are four ways in which news is received: 1) as a printed message; 2) as signals to control typesetting machinery; 3) as a spoken message; and 4) as a facsimile. Ray considers two facilities for transmitting news recognized by the International Telecommunication Union: press telegrams and radio-communication services. He discusses equipment shortages and high-frequency radio circuits, noting that disturbances in the ionosphere may totally disrupt radio-communications. He provides an informative discussion of intercontinental telephone cables, and the effects of communication satellites on press messages. He points out that as of 1965, the effect of satellites on news transmission has not been as dramatic as the transatlantic and transpacific telephone cables, because the receiving stations for satellites were located in developed countries which already had well-developed terrestrial communications. Ray concludes by treating press broadcasts by satellite. Kay's essay appears in this volume, published by the United Nations Educational, Scientific and Cultural Organization.

**3549.** Ray, Robert B., ed. *A Certain Tendency of the Hollywood Cinema, 1930-1980*. Princeton: Princeton University Press, 1985.

Ray argues that Hollywood films do convey differing ideologies and that changes in culture are reflected in the types of movies that are produced in different eras. This is particularly true after World War II (and the rise of television) as audiences became fragmented. There is pressure on filmmakers to offer the audience something new, but there is also pressure on them to play it safe in during this Cold War era. The result was split between the Hollywood "blockbuster" and the "cult" film.

--Mark Tremayne

**3550.** Razlogova, Elena. "The Voice of the Listener: Americans and the Radio Industry, 1920-1950." George Mason University, 2004.

Abstract for this Ph. D. thesis is from UMI ProQuest Digital Dissertations: "This dissertation examines how American audiences shaped the early broadcasting industry, and how radio shaped American social imagination. In the 1920s and 1930s, American broadcasters relied on fan mail and creative hunches more than on emergent, and still dubious, ratings and surveys. In this period, listener response influenced radio technology, genres, and institutions. Listeners reinvented the new sound medium to help them perceive modern structures of power and authority governing their daily lives. Against elite proponents of radio uplift, popular audiences championed technologies that constructed the immediate aural experience of sports and music and immediate, intimate connections between performers and listeners. Against the rising national networks, urban ethnic workers and midwestern farmers for a time upheld local and regional stations in the 1920s. In Depression-era network radio, soap opera writers molded the genre in response to women listeners' letters. In turn, women extended their sense of entitlement, negotiated in correspondence with writers, from the radio industry to the larger society. This reciprocity between broadcasters and listeners began to break down around 1940. By then, major radio genres took shape, and broadcasters no longer accepted listeners' beliefs about entitlement and justice in media and society. In conflicts with producers of a true-crime show *Gang Busters*, workers, farmers, and Indians articulated a populist critique of the radio industry and economic and racial inequities of modern America. At the same juncture, academic ventures such as the Princeton Radio Research Project honed and validated statistical audience survey methods. Eager to deploy ratings and scientific marketing surveys, broadcasters no longer invited audiences to participate in the creation process, but only allowed them to express quantifiable 'likes' and 'dislikes' But scientific marketing never triumphed completely -- as television producers embraced ratings, audiences gained more control over local radio. Early interaction between broadcasters and listeners thus provides clues to recurring cycles of grassroots and corporate influence in broadcasting, the Internet, and other media."

**3551.** Read, Herbert. "New Realms of Art." *New Frontiers of Knowledge: A Symposium by Distinguished Writers, Notable Scholars & Public Figures*. Washington, D.C.: Public Affairs Press, 1957. 77-79.

Read, an art critic, wrote in 1957 that the "changes during the first half of this century of ours have been bewildering, and if we go back another half-century we can say that within a hundred years -- a short time in the history of civilization -- there has occurred a revolution so fundamental that we must search many past centuries for a parallel. Possibly the only comparable change is the one that took place between the Old and the New Stone Age, when an organic animal art was replaced by an abstract geometrical art." Read also said that some of the Impressionist painters "read scientific treatises on color harmony and tried to incorporate such scientific knowledge in their painting methods."

See this article filed under "De Forrest, Lee."

**3552.** Read, James Morgan, ed. *Atrocity Propaganda, 1914-1919*. New York: Arnos Press, 1972.

James Morgan Read details the use of atrocity propaganda, or propaganda that stresses the vicious aspects of war in order to gain support for war efforts. His work first appeared in 1941 and focuses on World War I propaganda from 1914 to 1919. Read's analysis is concerned with explaining the successes and failures of atrocity propaganda created by Belgium, Great Britain, France, and Germany. He concludes that atrocity propaganda during this period exaggerated actual conditions during the Great War.

-- Kevin Kiley

**3553.** Read, Oliver and Walter L. Welch, ed. *From Tin Foil to Stereo: Evolution of the Phonograph*. Indianapolis: Howard W. Sams & Co., Inc./The Bobbs-Merrill Co., Inc., 1959.

This book is a comprehensive, well-illustrated history of the phonograph from 1877 through the 1950s. The work's thirty chapters are devoted to such topics as Edison's early inventions, local phonograph companies, concert cylinders, the coin-slot phonograph industry, the coming of discs, the international situation, disc vs. cylinders, wireless telegraphy, wireless telephony, and radio, sound recording and motion pictures, sound films and the phonograph industry, competition between various speed records, growth of the component system, recording standards, copyright, high fidelity, the need for a national archive of recorded sound, and what the future (in 1959) might hold with regard to tape recording and phonographs. The work has an eight-page bibliography. This book has been an excellent starting point for scholars interested in the history of sound recording.

**3554.** Read, William H. "The First Amendment Meets the Second Revolution." *Understanding New Media: Trends and Issues in Electronic Distribution of Information*. Ed. Benjamine M. Compaine, ed. Cambridge, MA: Ballinger Publishing Company, 1984. 299-318.

Williams argues for the need to reexamine the *Miami Herald* and *Red Lion* cases, which are two legal decisions that form the foundation of contemporary case law relating to print and broadcast media. The printing press and the revolution that followed its invention helped to create the basis for the "press clause" of the First Amendment. The Gutenberg revolution is giving way, the author believes, to forms of mass communication that have different foundations. Lines are blurring between print and broadcast media, and with modern corporate communicators that are not usually considered part of the media business (e.g., large corporations that use of computerized mailing lists).

**3555.** Reagan, Ronald. "Excerpts from President's Address." *New York Times* March 7, 1984 1984, sec. A: 20A.

These are excerpts of President Ronald Reagan speech to the 42d annual meeting of the National Association of Evangelical in Columbus, Ohio, where attacked pornography and secular humanism, and said he wanted to raise the general level of national morality. Reagan described the 1970s as a time of rampant drug abuse, sexual promiscuity and abortion. "In recent years, we must admit, America did seem to lose her religious and moral bearings," the President said.

**3556.** Reagan, Ronald, with Richard G. Hubler, ed. *Where the Rest of Me?* New York: Duell, Sloan and Pearce, 1965.

Ronald Reagan's first autobiography is interesting for many reasons. They give an account of a man who was on the verge of running for governor of California, and who later would become U. S. President. Reagan's political apprenticeship occurred in Hollywood. He understood that motion pictures could convey powerful messages and called Hollywood a "grand worldwide propaganda base" that could be used in the Cold War to speak to hundreds of millions of people worldwide.

**3557.** Redhead, Steve, ed. *Unpopular Cultures: The Birth of Law and Popular Culture*. New York: St. Martin's Press, 1995.

**3558.** Redman, Jeanne. "Miracle of Science Tell World's Wondrous Speed." *Los Angeles Times* July 18, 1915 1915, sec. II: 2.

The subtitle of this article reads: "Advances of Civilization Shown by the Cinematograph ...."

**3559.** Rees, A. L., ed. *A History of Experimental Film and Video: From the Canonical Avant-Garde to Contemporary British Practice*. London: BIF Publishing [British Film Institute], 1999.

This book looks at the history of avant garde film making, which was particularly notable during the 1920s and 1960s. This genre has had a mixed relationship with film technology. On the one hand, it has embraced the ability of film to render visual imagery, and has often emphasized the visual at the expense of dialogue and narrative. On the other hand, the avant garde is usually characterized by cheap, amateurish efforts that have not always been merely the product of limited financial resources. In a way, avant garde has reacted against the domination of modern life by technology, and demonstrates what it is pleased to think of as authenticity. The book relies largely on secondary sources.

--Gordon Jackson

**3560.** Reger, Joan A. "Feeling States Evoked by Colored Lighting [Masters Thesis]." University of Wisconsin, 1967.

At a time when there was a good deal of experimentation with psychedelic colors and lighting during the 1960s, this 1967 Master of Science thesis in physical education comments on lighting dances. "In modern dance, movement is the medium for expression and communication. The dancer expresses his feelings and ideas through moving bodies in space. It follows that lighting is important, if for no other reason than [sic] for illuminating the dancers. It seems intuitively, however, that lighting can and should mean more than simply providing the physical energy for illumination. If feeling associations can be evoked by color, then color, used carefully, should enhance the desire feelings or ideas of a specific dance, and likewise color, used carelessly, may detract from the feelings or ideas of a specific dance. Accepting the hypothesis that feeling associations are a function of color, the results of this experiment can be employed by a choreographer in choosing the appropriate color of light to enhance the feelings or ideas that he wishes to convey." (20) The author cites Louis Horst, *Modern Dance Forms* (San Francisco: Impulse Publications, 1961), p. 3.

**3561.** Reichardt, Jasia, ed., ed. *Cybernetic Serendipity: The Computer and the Arts*. New York: Frederick A. Praeger, 1969.

This work offers some information on the extent to which computers and begun to influence the arts, including the animated films, during the 1960s.

**3562.** Reid, A. A. L. "Comparing Telephone With Face-to-Face Contact." *The Social Impact of the Telephone*. Ed. Ithiel de Sola Pool, ed. Cambridge, MA: MIT Press, 1977. 386-414.

This essay reviews a substantial amount of British research on how telephone contact is different from more traditional face-to-face contact. First, the telephone transcends distance. Second, it can transmit only audio information. The work is accompanied with a three-age bibliography.

**3563.** Reis, Elizabeth, ed. *American Sexual Histories*. Malden, MA: Blackwell Publishers, 2001.

In *American Sexual Histories*, Elizabeth Reis, a professor of history and women's studies at the University of Oregon, compiles essays from scholars on the history of sexuality in America from the late 1600s to the early 21<sup>st</sup> century. The topics covered include bestiality in early America, Anglo-Indian Relationships, bundling (unmarried couples sharing the same bed), the Oneida community, Onderdonk Trial, race relations, hysteria, homosexuality during the WWI-era, abortion, contraceptives in the 1930s, sex between Orientals and Americans, lesbianism in postwar America, the Sexual Revolution, and transsexuals. Each section contains an essay by a noted scholar and one to three primary historical documents relating to the subject.

In her introduction, Reis argues that "It would be a mistake...to see the history of sexuality simply as a steady progression from a harsh, rigidly enforced puritanical regime of yesteryear to a liberal, enlightened, free, and tolerant milieu of today." (p.6). Instead, she believes that we should have a more nuanced view of America's sexual history. For example, during colonial times both abortion and birth control were illegal, but in 1873, Comstock put an end to that with the Comstock Law that prohibited birth control and abortion, as well as written materials related to it. She also argues that our ideas about sex are culturally constructed, and our conceptions of what is

normal sexuality are constantly changing. She considers sex to be "a public matter" because even though it is a private act, it still has "public implications," causing sexual topics to be debated in a courts of law.

An outstanding essay in the book is Andrea Tone's "Contraceptive Consumers: gender and the Political Economy of birth control in the 1930s." In this essay she discusses how birth control was marketed at a time when birth control and any information about it was deemed illegal (unless it was sold for other purposes besides contraception). Birth control was big business in the 1930s, and it was mass marketed to women under the euphemism "feminine hygiene." The products sold to women included douches, foaming tables, vaginal suppositories, and others. The only problem was that these products were ineffective, with vaginal douches having a 70 percent failure rate, and occasionally dangerous (there were reports of deaths from vaginal douches). Douches were the most popular over the counter birth control product and Lysol manufactured the most popular brand of douche. Lysol also marketed there douche for use as a household cleaner. Department stores were the most popular places for distribution of contraceptives. Some of the department stores even had special set-apart departments for personal hygiene (staffed by women) so women wouldn't be embarrassed to purchase the douches and other products.

Unfortunately, contraceptive manufacturers weren't regulated by the FDA; therefore, they could make non-substantiated claims. They claimed that their products were as safe and effective as doctor-prescribed contraception like diaphragms.

#### --Hallie Lieberman

**3564.** Reiser, Robert A. "A History of Instructional Design and Technology: Part II A History of Instructional Design." *Educational Technology Research and Development* 49.2 (2001): 57-67.

This article presents a brief overview of developments in instructional design since World War II by a Professor of Instructional Systems. It outlines education theory meant to justify development of instructional technology technique, including behavioral objectives, criterion-referenced testing, programmed instruction, and learning hierarchies. A lengthy and useful bibliography includes texts on teaching and the media. The article relies heavily on L. Paul Saettler's work, *The Evolution of American Educational Technology* (aka *A History of Instructional Technology*) ( Englewood, Colo. : Libraries Unlimited, 1968, 1990), for pre-1950 developments. This aritcle has a useful bibliography.

#### -Mark Van Pelt

**3565.** Reiss, Edward, ed. *The Stragegic Defense Initiative*. Cambridge, Eng.: Cambridge University Press, 1992.

The author seeks to answer three questions: "What is SDI?" "Why did SDI happen?" and "Why did SDI develop in the way it did?" The work is divided into five parts. Part 1 summarizes "theories about the dynamics of the arms race. It outlines the main strategic, political, bureaucratic, economic and psycho-political perspectives;.... Chapter 2 gives the prehistory of SDI: the 'ABM' debate of the 1960s and the history of Ballistic Missile Defense (BMD) from 1945 to 1983...."

"Part 2 studies the first two year of the SDI programme. It describes ho a constituency gathered around and then shaped SDI..." (2) 2/3 "Part 3 describes SDI from 1985 to 1988...."

"Part 4 describes the European response to Reagan's plan and the extent of participation by the Allies. It then considers the broader contexts and conditions surrounding SDI...." (3) Finally, "Part 5 is about the radical change to SDI since the accession of President [George H. W.] Bush" in 1989. (3) Bush announced a refocusing of SDI into the Global Protection Against Limited Strikes (GPALS).

The author was at the University of Bradford.



**3566.** Renan, Sheldon, ed. *An Introduction to the American Underground Film*. New York: E. P. Dutton & Co., Inc., 1967.

This 1967 work has a great deal of information on underground, experimental, and avant garde films, many of which were made with 16mm and 8mm cameras. Indeed, pages 261-94 list many underground movies with their formats and whether or not they were shot in color or black-and-white. This work also has information on television and "computer films" (see chapter 6, "Expanded Cinema"), as well as on the "stars" and other personalities associated with underground cinema. This book provides an excellent starting point for learning about this topic.

**3567.** Renfro, William L. "Second Thoughts on Moving the Office Home." *The Information Technology Revolution*. Ed. Tom Forester, ed. and intro. Cambridge, MA: MIT Press, 1985. 209-15.

**3568.** Reniers, Perceval. "The Shadow Stage: Colored Will-o'-the-Wisp." *The Independent* 116.3960 (1926): 495.

This article begins with the author saying that "Motion pictures in color have always seemed to me in the category with painted statuary and silvered lotus pods and those tinselled pasteboard actors out of Pollard's juvenile drama, the bedizenment of which occupied so many innocent hours of Queen Victoria's working classes." But, Reniers writes, "motion pictures in color are here to stay."

Color films attempt to portray reality but the author notes the challenges in making them. "For many years now there has been intensive experimentation to make colored motion pictures practical. Until today the net result for the audience has been sore eyes. For the producer, the upkeep is discouragingly high. The life of a colored film is extremely fleeting; a few scratches, and it becomes a kaleidoscopic nightmare. Except in the case of highly romantic pieces like 'The Black Pirate,' I, for one, had as lief the whole color business remained *in statu quo*. Our inventors and producers are inclined to believe that when a color device and a mechanical voice reproducer shall be perfected, pictures will have reached their ultimate estate. When they look like the real thing and talk like the real thing, then, ah, then, the millennium!"

Reniers says that silent black-and-white films have been powerful. "Without the human voice, without the third dimension, without literal color, and without words the screen has moved the average audience as much as any other art, perhaps more," he says.

**3569.** Report of the Sloan Commission on Cable Communications, ed. *On the Cable: The Television of Abundance*. New York: McGraw-Hill Company, 1971.

The Sloan Commission in early 1970 set up a Commission on Cable Communications to report on the promise and problems of this technology and to make recommendations. "Cable technology, in concert with other allied technologies, seems to promise a communications revolution," the Commission concluded. "Citizens may still take a hand in shaping cable television's growth and institutions in a fashion that will bend it to society's will and society's best intentions." The Commission believed that by the end of the 1970s, or soon thereafter, virtually all cable television systems would offer at least twenty channels and some systems would provide forty channels. From forty to sixty percent of all American homes would have cable television. Moreover, cable would "provide digital return signals to computers at each headend and at little extra expense to other computers at a limited number of selected locations; and that it will be capable of full interconnection at moderate cost." The opening chapter gives a brief history of cable television. "Abstracts of Commissioned Papers" appears on pages 243-49.

**3570.** Research, MPAA Worldwide Market. *Satellite Households*, 2001.

Slide 40 of 44. These statistics put out by the Motion Picture Association of America show how many United States households had satellite television over a period of years.

**3571.** ---. *US Basic Cable Households*, 2001.

These statistics put out by the Motion Picture Association of America show how many United States households had basic cable television over a period of years. This was Slide 37 of 44.

**3572.** ---. *US Pay Cable Households*, 2001.

Slide 39 of 44. These statistics put out by the Motion Picture Association of America show how many United States households had pay cable television over a period of years.

**3573.** Resnick, Paul. "Filtering Information on the Internet." *Scientific American* 276.3 (1997): 62-64.

This article discusses methods of allowing users of the World Wide Web to determine for themselves what they will see on the Internet. The author says that the metaphor of the Internet as global village is misleading. "Many cultures coexist on the Internet and at times clash. In its public spaces, people interact commercially and socially with strangers as well as with acquaintances and friends. The city is a more apt metaphor, with its suggestion of unlimited opportunities and myriad dangers." The author discusses how Internet users can use filtering devices to steer clear of offensive or dangerous websites.

**3574.** Rheingold, Howard, ed. *Tools for Thought: The People and Ideas Behind the Next Computer Revolution*. New York: Simon and Schuster, 1985.

This substantial book is a fine study of the history of the computer, the ideas behind this invention, and people who developed it. The author begins with Charles Babbage and Augusta Ada Byron (Countess of Lovelace), and moves on to informative treatments of Alan Turing, John von Neumann, Norbert Wiener, Claude Shannon, and many others.

**3575.** ---, ed. *The Virtual Community: Homesteading on the Electronic Frontier*. Reading, MA: Addison-Wesley Publishing Company, 1993.

This 185-page book, while not as substantial as the author's earlier *Tools for Thought* (1985), explains how electronic media allows people to cut across barriers of time and space to forge new relationships. The author has put this book online.

**3576.** Rhodes, Gary D. "The Origin and Development of the American Moving Picture Poster." *Film History* 19.3 (2007): 228-46.

Rhodes writes about the evolution of movie posters which grew out of "the pre-existing tradition of 'show printing'" (228) at the turn-of-the-century. He notes that early discussions of the poster in the 1910s often assumed that the movie most had grown out of the circus poster which were, as the *Moving Picture News* said in 1918, "striking and lurid, and had a color scheme consisting of about twenty-eight different shades of red." (MPN, quoted, 229) As early as 1900, the Sears and Roebuck catalog discussed movie posters. (229) By 1903, film makers began to believe that posters should be designed for individual movies and that they would be more effective than simple, generic posters. (230) Film companies often contracted with lithographic companies to make posters and "By 1910, ads suggest that these posters were overwhelmingly created to promote single films, not generic film screenings." (231) Between 1910 and 1915, though, film industry trade publications suggests that the manufacturers of films increasingly began to produce their own posters rather than contracting this business to firms outside the industry. (232) By 1912, Rhodes says, movie posters began to use photographs more and more and relying less and less on artwork. (232) Also, over these years, trade publications contained considerable commentary on how best to display movie posters in theaters and elsewhere.

Rhodes says that between 1910 and 1915, talk about movie posters "was fraught with debates and difficulties over their allegedly offensive and even immoral imagery." (229) One line of argument complained that the posters

did not reflect the true content of the film. (238-39). The *Chicago Daily Tribune* was among the newspapers making this argument. Another criticism condemned violent images in posters. Around 1912, if not before, "Both industry trades and city newspapers began to address the belief that too many moving picture posters drew only on the violent aspects of the films they advertised," Rhodes writes. (239) A related line of criticism came from local authorities and moralists who said that the posters had a damaging effect on children.(239-41) The movie poster was unavoidable, critics complained. Rhodes quotes from an article in the *Motion Picture World* ("Stamp Out the 'Crime Posters'," MPW, April 27, 1912), 322):

"[i]t sickens us every time to look at the huge banners displayed on the streets of New York, wherever traffic is the heaviest, announcing motion pictures of "famous bandits" and "terrible crimes." Millions of people pass these places, see these awful banners (and posters), and not unreasonably conclude that the motion picture is little better than a pictorial Police Gazette in motion. Thus for the sake of a few wretched nickels, incalculable harm is done to this great industry." (quoted by Rhodes, 240)

The *Chicago Daily Tribune* and *Washington Post* similarly condemned such advertising. (240) By February, 1914, movies posters were being censored by the Chicago Chief of Police, and by May, 1914, Springfield, Missouri, had "banned all moving picture posters." (241) Many religious leaders had concluded certainly by 1915, and no doubt well before, that movies were "one of the most potent opponents of the church that exist" and that movie posters were "poisoning the minds of the public." (Rev. E. A. Sexsmith, quoted in *Washington Post*, Nov. 7, 1915 in Rhodes, 242).

By 1915, Rhodes says, the motion picture "poster was moving towards standardization." (243) This article draws heavily from such publications as *Motion Picture World* and to a lesser extent on such publications as the *Chicago Daily Tribune*, *Boston Globe*, *Washington Post*, and *Motography*.

**3577.** Rich, Frank. "Naked Capitalists." *New York Times Magazine* (2001): 51-56, 80, 82, 92.

The author, a columnist for the *New York Times* and former entertainment critic, notes that pornography has become a \$10 to \$14 billion-a-year business in the United States. This includes X-rated videos (which in 1998 brought in \$4.2 billion), pornographic cable networks, pay-per-view movies carried by satellite and cable, in-hotel motion pictures, magazines, books, telephone services, sex novelties, Internet Web sites, and more. The author discusses how videocassettes and then the Internet led to the growth of the pornography industry, and its acceptance by mainstream corporate America. He notes that several Fortune 500 corporations provide pornographic entertainment -- Marriott and General Motors, to name but two. In 2000, about 11,000 adult videos were released compared to about 400 films from Hollywood. This article individuals who make some of this entertainment.

**3578.** Richardson, Anna Steese. "'Filmitis,' the Modern Malady -- Its Symptoms and Its Cure." *McClure's Magazine* 46.3 (1916): 12-14, 70.

This article notes that many young men and women have "the most modern of diseases" called "filmitis," (12) in that they hope to go into the movies, even though the odds of them being successful are very long indeed. Where earlier young girls were lured by the live stage, now "the movie-struck girl" suffers from "filmitis" they way one might have the measles or the croup. (13)

The article does have interviews from two actors (Wallace Eddinger and Edmund Breese) and an actress (Irene Fenwick) in which they comment on their experiences acting in front of the camera. Eddinger says that "everything was action, movement, facial expression" and comments on the problem of overacting. "Mechanics, gesture, facial expression, all count for less ... than mental concentration." He misses the live audience which provided actors with feedback on their acting as it was in progress. (14) Breese notes that once the actors has been filmed, his performance cannot be changed. (14)

Breese also commented on the important of "magnetism" in acting and how its projected through the eyes. "Magnetism counts in the studio and on the screen just as it does in spoken drama, and the would-be film actor must use it in the same way. The moment magnetism relaxes, in that moment you lose your hold on your audience where you stand before the footlights or the camera. And the most powerful avenue for establishing magnetism or control of your audience is through the eye. The eye is as potent in pictures as on the stage." (14)

**3579.** Richardson, F. H. "Posteritis." *Moving Picture World* 6.23 (1910): 987.

This article says that more people will enter theaters if they are "decorated in a quietly rich way" than if the theater "be plastered with cheap looking posters in all the colors of the rainbow."

**3580.** Richelson, Jeffrey T., ed. *America's Secret Eyes in Space: The U. S. Keyhole Spy Satellite Program*. New York: Harper & Row, Ballinger Division, 1990.

Richelson writes: "How the United States translated the concept of space photography to an initial operational satellite and then to the sophisticated satellites of today is a story of great importance. For the photo reconnaissance satellite is one of the most important military technological developments of this century, along with radar and the atomic bomb. Without it, the history of this century would be very different. Indeed, without it history might have ceased.

"On the one hand, the photo reconnaissance satellite has been a partner to the atomic and nuclear weapons whose use could devastate the civilized world. Both the United States and the Soviet Union have relied on their reconnaissance satellites to locate and identify targets to be attacked in the event of war. In the first year of their operation, the CORONA satellites helped dispel America's fear of Soviet strategic superiority that had haunted many Americans since the launch of Sputnik. Since then, they have allowed knowledge to prevail over fear in assessing Soviet capabilities. And the arms limitation agreements of past, present, and future would not be possible without such devices to verify compliance. In the future, they may be significant in helping curb the spread of ballistic missiles and atomic weapons to a variety of Third World countries.

Richelson deals with several facets of satellite reconnaissance including the technology used by the program, and the program's influence.

**3581.** ---, ed. *Wizards of Langley: Inside the CIA's Directorate of Science and Technology*. Boulder, CO: Westview Press, 2001.

Richelson's book surveys the historical development of the CIA and specifically its Department of Science and Technology. The book charts the United States flirtations with and accomplishments in the espionage world via new spy devices such as the U-2 spy plane and CORONA spy satellites. It describes the ongoing battle between the CIA and the Navy over who should be in control over individual technologies. *The Wizards of Langley* also documents the competitive race between the United States and the Soviet Union for the dominance in photo-reconnaissance technologies. Even para-psychic research is discussed as the United States and Soviet's looked for any kind of advantage. The last few chapters of Richelson's work move into the decades of the 1980s and 1990s and the important role of the CIA in science and technological development despite the end of the cold war.

--Michael Shefky

**3582.** Richter, Paul. "Thrifty Drug to Quit Selling Adult Magazines: Publishers Say U. S. Panel May Have Sparked Recent Decisions by Retailers." *Los Angeles Times* May 2, 1986 1986, sec. 4 (Business): 1.

This article is about the efforts on the part of anti-pornography proponents to have stores stop carrying adult magazines which included *Playboy* and *Penthouse*. Thirty Drug says it will join a growing list of chain stores that do not sell such publications.

**3583.** Rickards, Maurice, ed. *The Rise and Fall of the Poster*. n. p.: [Newton Abbot] David and Charles, 1971.

The text of this 39-page work (pp. 41-111 are pictures of posters) provides a decent overview of the poster in history. The author covers such themes as "The First Golden Age" (the 1870s-1890s), World War I, and "The Second Golden Age" (the 1920s and 1930s). Of interest, too, are the pages on "The Reprographic Revolution" of the 1960s. "Image reproduction, in words or pictures or both, has moved from the printing plant to the office and living-room table. The transition, one of the least-recognized yet possibly one of the most significant developments in human history, has given every individual opinion a new dimension. Now no longer a passive recipient of the products of the presses, the ordinary man is his own publisher."

**3584.** Rider, Fremont, ed. *The Scholar and the Future of the Research Library: A Problem and Its Solution*. New York: Hadham Press, 1944.

Rider observed that the size of research libraries' collections were doubling every 16 years. By the year 2040, he predicted, the Yale University Library would hold 200,000,000 volumes, require 6,000 miles of shelves, and would have a card catalog that took up eight acres of floor space. He proposed interlibrary cooperation and using micro-card publications to solve this problem. He said that microforms would be the most rational solution to the Library's growing storage problems. Books could be stored on cards (3x5's) and users could duplicate the cards, leaving the original in the Library. Only a few reference books would actually be needed in the stacks. Rider's book does not have a bibliography or index.

**3585.** Ridley, Matt, ed. *Genome: The Autobiography of a Species in 23 Chapters*. New York: HarperCollins Publishers, 2000.

Ridley is a British journalist with a Ph. D. in zoology. His book is free of jargon and argues that each person's personal genome has "echoes" of one's ancestors. Some of these echoes have existed for billions of years and are common to everyone while others are distinct to individual families. Ridley uses stories to illustrate his discussion of human chromosomes. He discusses twenty-three chromosomes. He does not duck the issue of genetics and human behavior, and maintains that understanding the biology of human beings is essential in the search for social justice. Ridley takes issue with many traditional interpretations of early twentieth-century eugenics, and does not so much blame overly ambitious geneticists for abuses and coercive eugenics laws as he does unfettered government. This work suggests that understanding the nature of DNA and genetics can also be a powerful tool in rewriting other episodes from the past.

**3586.** Riffenburgh, Beau, ed. *The Myth of the Explorer: The Press, Sensationalism, and Geographical Discovery*. London: Belhaven Press, 1993.

Public interest in Arctic exploration in the 19th century owed much to newspaper coverage of polar expeditions. Modern media informed people of worlds beyond their borders, and undoubtedly stimulated travel, expansion, and scientific research, as well as interest in the environment. Efforts to describe the Arctic during the first half of the nineteenth century often emphasized "the picturesque" and "the sublime." The author maintains that the decade from 1855 to 1865 "was remarkable from the standpoint of change. The Anglo-American public's long-established ways of perceiving the unknown-- through traditional aesthetics related both to nature and art-- disappeared because they were no longer consistent with the horrible realities exposed by the discovery of the fate of the Franklin expedition. In particular, the sublime view of the Arctic began to be replaced by a vision based on new concepts of man's continuing struggle against nature."

**3587.** Riley, Charles A., II, ed. *Color Codes: Modern Theories of Color in Philosophy, Painting and Architecture, Literature, Music, and Psychology*. Hanover and London: University Press of New England, 1995.

"Color is identified with the emotional, rhapsodic, emancipated, formless, and even deceitful aspect of art," writes the author. "Even in our age, bright colors are viewed with suspicion.... It is almost as though colors are

dangerous." (6, 7) This work attempts to examine color through history as it has been treated in philosophy, painting, architecture, literature, music, and psychology.

**3588.** Rinhart, Floyd and Marion, ed. *The American Daguerreotype*. New York: Aperture, 1981.

**3589.** Riordan, Michael , and Hoddeson, Lillian, eds. *Crystal Fire: The Birth of the Information Age*. New York: W. W. Norton & Company, 1997.

This book is part of the *Sloan Technology Series*, designed for a broad readership. This work covers such topics as the invention of the transistor, Bell Laboratories, integrated circuits, computers, and Moore's law. Chapter three, "The Revolution Within," deals with the invention of the X-ray. The authors' chapter, "Born with the Century," examines the lives of the three men who invented the transistor: John Bardeen, Walter Brattain, and William Shockley. The authors contend that "Whatever one thinks about Shockley's notions on genes and intelligence, there is little doubt that he was the principal driving force behind the explosive rise of the semiconductor industry. ... Neither Bardeen nor Brattain had anywhere near Shockley's visionary appreciation of the transistor's vast commercial potential." (277, 278)

**3590.** Ripston, Ramona , and Parachini, Allan. "Counterpunch: MPAA's Big Chance to Change." *Los Angeles Times* July 18, 1994 1994, sec. F (Calendar): 3F.

The authors of this piece were leaders in the American Civil Liberties Union of Southern California (Ripston, the executive director, and Parachini, director of public affairs). They call the movie industry's Classification and Rating System under Richard D. Heffner's leadership a "Star Chamber." Heffner had recently retired and replaced by Richard Mosk.

**3591.** Ritchie, Michael, ed. *Please Stand By: A Prehistory of Television*. Woodstock, NY: Overlook Press, 1994.

Michael Ritchie (the motion picture director -- and member of the Creative Council of the Museum of Television and Radio) presents a chronicle of the early days of television, the period between 1920 and 1948, before there were regularly scheduled programs, or even written scripts. The book includes a look at a number of "firsts" in the television industry: first commercial, soap opera, sports and newscast. Ritchie also touches upon the life of Philo T. Farnsworth, the person credited with inventing the first electronic television system, and the first network battles between RCA and DuMont, and NBC and CBS. It is a work that does not know whether it wants to be a scholarly treatment of an era, or a coffee-table book. Still, it has nuggets of fascinating information.

--**Robert Pondillo**

**3592.** Ritchin, Fred, ed. *In Our Own Image: The Coming Revolution in Photography*. New York: Aperture, 1990.

This short work (158 pages) considers issues involving digital imaging and gives examples of altered photographs throughout history, many of which are memorable. *In Our Own Image* is a brief discussion of potential problems brought on by the "enhancement" of photography through computers. Ritchin worries about the ease with which images can be altered in digital photography and the difficulty viewers have in knowing whether something is real or not. Although he argues that computer based photographs "are not themselves creating radically new representations of the world," mostly because people learned long ago how to fake, manipulate, and decontextualize images or employ them cynically to arouse emotions, he does believe that electronic manipulation magnifies the problem. "The reader," he points out, "unable to detect the alterations, can be deceived most of all." This is a problem in a culture that believes, which many evidently still do, that the camera never lies.

The book is partly a history of photojournalism, with special emphasis on the rise of the image-based mass media to which we are accustomed today. He shows a series of examples of manipulated images from *Life* magazine and other classic publications. The bulk of the book is something of a how-to guide to photo alteration. Ritchin presents numerous recent (late 1980s) magazine covers and advertisements that have been altered in some way, including a *National Geographic* cover that moved two of the Egyptian pyramids closer together to fit them into the frame. This information is not presented in a uniformly negative light. Ritchin makes it clear that people have always had to “read” photographs and that they will likely learn how to understand photographs in a digital age.

The book’s few notes refer the reader to articles in science and photography magazines and a smattering of books about the social meaning of photographs. It is mostly based on his own experiences and observation as a photographer. Many of the book’s discussions are illustrated with black and white photos. The writing is only marginally good, and the book could use the careful attention of a skilled editor, but overall is it readable and interesting.

-- **Rob Rabe**

**3593.** Ritter, Bruce. "Nonviolent Sexually Explicit Material and Sexual Violence." *Final Report of the Attorney General's Commission on Pornography*. Nashville, TN: Rutledge Hill Press, 1986. 523-34.

The Reverend Bruce Ritter, President and founder of Covenant House, an international child care agency that helped runaways and operated centers in the United States, Canada, and Guatemala, believed all forms of sexually explicit materials degraded the “very nature of human sexuality.” For Ritter, a member of the Meese Commission in 1985 and 1986, sexual privacy, no less than personal liberty, was a God-given right, fundamental to human dignity and citizenship; in his opinion, pornography’s invasion of this privacy was profoundly subversive. Ritter’s emphasis on privacy sadly assumed a new dimension a few years later when he was forced to leave Covenant House following a scandal that involved charges that he had had homosexual relationships with some of the young men under his care.

**3594.** ---. "Pornography and Privacy." *Final Report of the Attorney General's Commission on Pornography*. Nashville, TN: Rutledge Hill Press, 1986. 518-23.

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**3595.** ---. "Statement of Father Bruce Ritter." *Final Report of the Attorney General's Commission on Pornography*. Nashville, TN: Rutledge Hill Press, 1986. 509-17.

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**3596.** Ritter, Kelly. "Spectacle at the Disco: *Boogie Nights*, Soundtrack, and the New American Musical." *Journal of Popular Film & Television* 28.4 (2001): 167-75.

This article is part of an entire issue is devoted to "Film and/as Technology." Telotte, who is guest editor, notes that enjoying such technologies such as film we enter into an "unspoken" arrangement with that technology. Film's technological underpinning often go unexamined. This raises important issues "especially to the impact of digital technology and its capacity to reproduce convincingly practically any image."

Articles in this issue include: David Lavery, "From Cinescape to Cyberspace: Zionists and Agents, Realists and Gamers in *The Matrix* and *eXistenZ*"; J. Robert Craig, "Establishing New Boundaries for Special Effects: Robert Zemeckis's *Contact* and Computer-Generated Imagery"; Kelly Ritter, "Spectacle at the Disco: *Boogie Nights*, Soundtrack, and the New American Musical"; Susan A. George, "Not Exactly 'of Woman Born': Procreation and Creation in Recent Science Fiction Films"; and J. P. Telotte, "The Sounds of Blackmail: Hitchcock and Sound Aesthetic."

**3597.** Roback, A. A. "Obituary: Leonard Thompson Troland." *Science* 76 (New Series).1958 (1932): 26-27.

In this obituary, A. A. Roback gives a picture of the wide range of Leonard Troland's interests and accomplishments: that he was directing the research at the Technicolor Corp.; that during World War I he worked on developing acoustical devices that could detect submarines; that he was highly regarded for his work in psychology and as a Harvard faculty members; that he was known for his theoretical knowledge in physics and other sciences; that he belonged to several learned societies and was president of the Optical Society of America in 1922-23. "The only gap in his intellectual inventory was the humanistic sphere, including the esthetic and historical foundations," Roback says. (27) "Among the qualities which stand out in Troland's personality are his grim determination and industry, his unpretentiousness, even temper and friendship." (27) His good humor is also acknowledged.

Roback notes that in 1916, after finishing his Ph.D., Troland came back to Harvard "for a year as fellow in psychical research, working on the problem of telepathy, the results of which turned out to be negative." (27)

Of Troland's beliefs, Roback writes that "His doctrine of motivation was based on the pleasure-pain principle, which according to him was further ground in change of conductance in the synergic field. In ethics he was a hedonist of the utilitarian type. On the metaphysical issue, he sponsored the philosophy of psychical monism, or, as he sometimes called it, paraphysical monism. His idealism, however, did not carry with it any theistic implications." (27)

**3598.** Robb, David L., ed. *Operation Hollywood: How the Pentagon Shapes and Censors the Movies*. Amherst, NY: Prometheus Books, 2004.

This book, based largely on interviews, reveals how the Pentagon censors motion pictures on a regular basis. This is true, especially if movie makers want to use military equipment and/or bases to cut down on the expense of production. Phil Strub was the liaison with whom movie makers had to deal. Robb discusses many well-known films from the 1980s and 1990s -- *Top Gun*, *The Right Stuff*, *Thirteen Days*, *Forrest Gump*, *Sum of All Fears*, *The Presidio*, *Hunt for Red October*, *Good Morning, Vietnam*, and many more.

**3599.** Robbins, Michael, ed. *The Railway Age*. London: Routledge & Kegan Paul, 1962.

Though a comparatively brief work, this book covers a lot of territory in a short amount of time. The author considers a variety of topics related to the railways, including its social impact. Includes coverage of topics like its relationship with the Post Office, timekeeping, influence on class structure, impact on landscape, railway laborers, business aspects, infrastructure, legislation, and even overseas effects. The author also traces its history in its immediate roots in the coal industry and in early entrepreneurs like George and Robert Stephenson, I.K.



Brunel, and Joseph Locke. Though not footnoted, sources and references for each chapter are included at the end, and largely rely on railway studies spanning the period

between 1830 and 1914.

**--Nicholas Wolf**

**3600.** Roberts, Charles, ed. *LBJ's Inner Circle*. New York: Delacorte Press, 1965.

This book offers an inside look at the Lyndon B. Johnson White House and such people as Jack Valenti, the President's assistant. The work appear a year before Valenti accepted a position as president of the Motion Picture Association of America.

**3601.** Roberts, Charles G. D. "The Poetry of Nature." *Forum* (1897): 442-45.

The author writes: "The poetry of nature, by which I mean this 'poetry of earth' expressed in words, may be roughly divided into two main classes: that which deals with pure description, and that which treats of nature in some one of its many relations with humanity. The latter class is that which alone was contemplated in Keat's line." (442) ("The poetry of earth is never dead." Keats quoted.) (442)

Roberts says that "the most inaccessible truths are apt to be reached by indirection.....And whosoever follows the inexplicable lure of beauty, in color, form, sound, perfume, or any other manifestation, -- reaching out to it as perhaps a message from some unfathomable past, or a premonition of the future, -- knows that the mystic signal beckons nowhere more imperiously than from the heights of nature-poetry." (445)

**3602.** Roberts, Donald F. , Henriksen, Lisa, and Christenson, Peter G. "Substance Use in Popular Movies and Music". 1999. (April 1999). Nov. 7, 2005. <[http://www.mediacampaign.org/publications/movies/movie\\_toc.html](http://www.mediacampaign.org/publications/movies/movie_toc.html)>.

This study used the 200 most popular motion picture rentals and 1,000 of the most popular songs from 1996 and 1997. It was sponsored by the Office of National Drug Control Policy, Department of Health and Human Services, Substance Abuse and Mental Health Services Administration. This study has a four-page annotated bibliography on research dealing with "Substance Use in Popular Movies and Music."

**3603.** Robertson, C. J. A., ed. *The Origins of the Scottish Railway System, 1722-1844*. Edinburgh: John Donald Publishers, Ltd., 1983.

A dense, extended study of the early history of the Scottish railway. By concentrating closely on the early nineteenth century--the eighteenth century is given more as a background--the author is able to provide many details concerning construction, technology, and industry business. Based largely on primary sources, this book utilizes many manuscript sources from company records, Parliamentary papers, contemporary newspapers and periodicals, as well as contemporary accounts and modern secondary sources. This work is a great source for the business and investment side of the railway.

**--Nicholas Wolf**

**3604.** Robertson, Frances. "The Aesthetics of Authenticity: Printed Banknotes as Industrial Currency." *Technology and Culture* 46.1 (2005): 31-50.

Robertson opens this articles by writing: "Popular opinion in Britain regarding paper currency underwent a dramatic transformation in the first half of the nineteenth century. In 1800, paper money was commonly disliked and mistrusted; by the Great Exhibition of 1851, it had become generally accepted. Now, of course, paper currency is so well-established a notion that readers of this article must struggle somewhat to grasp its strangeness, even perversity. But in the early nineteenth century, paper stood more plainly in contrast to gold and silver. These "noble metals" were inert, heavy, and imperishable, and made the vaguely pejorative slang for banknote paper,

"flimsy," seem entirely apt. Fear of forgery, unfavorable political events, and the development of print technology during this period all threatened to undermine belief in the authenticity and value of printed paper currency. Nevertheless, by midcentury a level of trust "without doubt and without reasoning" had been established. I will argue in this article that the flimsy banknote itself, by virtue of its appearance as a product of mechanical reproduction, helped to build that trust." (31)

**3605.** Robertson, James C., ed. *The British Board of Film Censors: Film Censorship in Britain, 1896-1950*. London: Croom Helm, 1985.

This work examines the work of the British Board of Film Censors (BBFC). "The BBFC carried no legal status, its functions being to either classify or cut or reject the films submitted to it. At its head was a president, while it was to be administered by a secretary, assisted by four censors. To guarantee its independence of the film industry, the BBFC was to levy fees based upon the footage of the submitted films. The BBFC decided to categorize films with either an 'A' (adult) or 'U' (universal) certificate (cut or uncut) or to withhold a certificate altogether." Much of the work of the BBFC paralleled the Hays Office and the Production Code Administration in the United States. The author discusses themes that worried censors (not unlike the topics that worried their counterparts in the U. S.).

**3606.** Robins, Kevin and Frank Webster, ed. *Times of the Technoculture: From the Information Society to the Virtual Life*. London and New York: Routledge, 1999.

The authors, Robins (a professor of communications) and Webster (a professor of sociology) challenge the optimistic view of computers and the Internet promoted by such corporate leaders as Bill Gates, and by such "optimists" as Nicholas Negroponte (*Being Digital* [1995]). "Luddism," they writes, "serves as an important motif in our argument. Drawing on the work of Edward Thompson, we have sought to rescue Luddism from the scorn of those who sing the praises of 'progress', arguing that Luddism provides us with an illuminating way of reflecting on technological change. We may see in the historical moment of Luddism a movement not against technology *per se* (though technology was indisputably a key issue), but one that was mounting a protest against far more widespread changes in ways of life, as older forms of 'custom and practice' gave way to the new social mobilisations of *laissez-faire* capitalism in the opening decades of the nineteenth century." (6-7) They see the spread of global information networks as part of "the forward march of the Enclosure movements, in terms ... of the further and rapid extension of the reach of market criteria and conditions. This process has both extensive and intensive dimensions. It promises to enclose the entire globe, creating what Stephen Gill has called the 'global panopticon'." (7)

Interesting sections in the book include chapter 6, "Propaganda: The Hidden Face of Information," chapter 7, "Cyberwars: The Military Information Revolution," and chapters dealing with education and the university. This work is part of Routledge's *Comedia* series (David Morley, editor).

**3607.** Robinson, Arthur L. "Electronics and Employment: Displacement Effects." *The Microelectronics Revolution: The Complete Guide to the New Technology and Its Impact on Society*. Ed. Tom Forester, ed. and intro. Oxford, Eng.; and Cambridge, MA: Basil Blackwell Publisher; and MIT Press, 1980. 318-33.

The author reviews from an American perspective what was known in 1977 about electronic media and unemployment. He was guardedly optimistic about the future.

**3608.** Rochlin, Gene I., Intro., ed. *Reading from Scientific American: Scientific, Technology and Social Change*. San Francisco, CA: W. H. Freeman and Company, 1974.

This collection, which is introduced briefly by Gene I. Rochlin, is divided into five sections: I: Technics and Empirical Technology. II: The Rise of Scientific Technology. III: The Triumph of Scientific Technology. IV: Energy: The Ultimate Resource. V: Heat: The Ultimate Waste.

Section III contains an essay by John R. Pierce, "Communication," which appeared in the *Scientific American* in Sept. 1972. It offers an interesting account of the state of communication in 1972. The author notes that Claude E. Shannon's work on information theory and Norbert Wiener's book *Cybernetic* had "created an intellectual stir about communication that has not yet subsided." (242) Pierce adds to these two authors Noam Chomsky's *Syntactic Structures* (1957).

**3609.** Rochlin, Gene I., ed. *Trapped in the Net: The Unanticipated Consequences of Computerization*. Princeton: Princeton University Press, 1997.

Rochlin, a professor of energy and resources at the University of California, Berkeley, challenges the established orthodoxy on the current computer revolution. He casts a skeptical eye on the "information age," focusing his attention on what society has lost and can expect to lose, rather than on the glorious new world of the automated future. He is rather unimpressed with the changes to date, which he sums up as "the replacement of art with artifice." He finds an automated society to be one that necessarily undermines some of the exclusively human capabilities that have proved beneficial in the past. The dangers of increasing reliance on computers and automation, Rochlin finds reflected in such places as the financial markets, characterized in the data processing age by the movement of capital away from productive endeavors and into speculation, and the United States military, which grows increasingly more dependent upon high tech and those capable of operating it.

--Gordon Jackson

From Lawrence Hunter's review of this 293-page book in the *New York Times Book Review*, Sept. 7, 1997: "Imagine that during the era of the Model T there had been a warning of the global, long-term consequences of dependence on the internal combustion engine.... Would anyone have listened? Gene I. Rochlin gives us a similar opportunity, here at the dawn of the information age. In 'Trapped in the Net,' an insightful and painstakingly documented book, he explores the changes already wrought by computers and networking in areas as diverse as financial markets, air travel, nuclear power plants, corporate management and the military. After analyzing the transformations in organizations as they have adapted to ubiquitous networked computing, he extrapolates to the increasingly dramatic changes he expects over the long term."

**3610.** Rockefeller, Terry Kay. "The Failure of Planning for Electrical Power Supply: The Case of the Electrical Engineers and 'Superpower,' 1915-1924." *Retrospective Technology Assessment -- 1976*. Ed. Joel A. Tarr, ed. San Francisco: San Francisco Press, Inc., 1977. 191-216.

This paper discusses efforts by electrical engineers to promote "superpower" beginning during World War I, measured against Thorstein Veblen's ideas about centralized national planning to direct technology. This paper was given at a conference at Seven Spring Mountain Resort, Champion, PA, Dec. 1-4, 1976.

**3611.** Rockwood, G. G. "Progress in Photography." *Phrenological Journal and Science of Health* 118.11 (1905).

George Rockwood discusses recent developments in photography and notes that the camera can capture what can be seen through the microscope. He also discusses how photography can produce a lasting record for history. "The carbon photograph is not only a thing of beauty, but truthfully may be declared a joy forever," he wrote. "It is the most permanent of the direct photographic processes, and will, I believe, be as lasting as the printed page." (363)

**3612.** ---. "Progress in Photography." *Phrenological Journal and Science of Health* 118.10 (1905): 329-30.

In this article G. G. Rockwood discusses progress in color photography, using photography to preserve history, and instantaneous photography. He was not optimistic about the possibility solving the problem of reproducing "natural colors" in photographs. "We are not within gunshot of it; no nearer than in the early days of the

daguerreotype," Rockwood says. (329) He says that "All picture in colors thus far produced through photographic agencies are in a measure optical delusions or color effects." (329) He discusses a process used by Ives in Philadelphia called the "kromskop" which has produced good results but "For portraiture it is yet unavailable, as the time required for sittings is thus far even longer than the old-fashioned daguerreotype." (329) He notes that color photographs supposed taken in London recently were in fact, hand painted. While not impossible, the author says, capturing "colors of nature" with a camera is unlikely any time soon. (329)

With regard to preserving history, he notes that this use of photography is "no longer new." (329) He laments that more photographs of New York City's skyline were not taken each year to document its changes. It is "impossible to foresee" to what uses the camera will be put in the future, he says. (330)

With regard to instantaneous photography, he notes that 1/250th of a second is now regarded as very slow. Rockwood was consulted on a patent case involving instantaneous photography. **"Wheatstone measured the duration of the electric spark as one twenty-four thousandth of a second. It would follow that any vibration not quicker than this might be arrested on the photographic plate at any point in its travel."** Rockwood then discusses his efforts to verify this possibility. His photographic plates "showed under the powerful magnifying glass, in some, contact of the points, and in others a variety of infinitesimally differenced intervals between them. Not one of the impressions had more than the one-twenty-four thousandth of a second in which to be begun and ended." (330) (my emphasis)

Rockwood then summarizes the progress made in decreasing the exposure time needed to take a photograph. **"It would be of but little interest to the lay reader to give dates and formulas of the various steps in the development of the art from the daguerreotype to the present almost perfect methods. It is not amiss, however, to give an idea of the relative rapidities of the various processes: Daguerreotypes (originally), half hour's exposure; calotype, two or three minutes' exposure; collodion, ten seconds' exposure; rapid gelatin emulsion, for one-fifteenth second exposure to the smallest fraction of a second conceivable, as in the patent case mentioned."** (330) (my emphasis)

**3613.** ---. "Progress in Photography. No. 4." *Phrenological Journal and Science of Health* 118.9 (1905): 297-98.

In this article, one of a series, Rockwood discusses dry plate, the supply of paper used in photography, the flashlight and the use of magnesium for night and indoor pictures ("Magnesium is now in constant use in photographing at night banquets, wedding parties, plays, etc.," p. 298), and the ability to reproduce painting in color. "Until a comparatively recent period, photography has failed almost entirely to interpret the colors of nature or art, or to give the proper monochromatic value to them. For instance, yellow and red and all of their combinations would photograph dark, while blue, violet and their shades would develop white. Of late, however, we have what is known as ortho-chromatic or color-sensitive plates, which translate the colors in their proper values as between white and black; or, technically, we have mono-chromatic scale of colors.

"This is of the greatest value, not only for the portrayal of nature, but also for the reproduction of paintings." (298)

**3614.** ---. "Progress in Photography. The Pioneers. No. 3." *Phrenological Journal and Science of Health* 118.8 (1905): 264, 266-67.

This article observes that photo-engraving has taken the place of wood engraving for pictures in newspapers, magazines, and other types of publishing. "The perfected processes of photo-engraving have so taken the place of engravings on wood that I question whether there is today a single engraver on the regular payroll of Harpers, the "Century," or any of the big publishing concerns who formerly had such a large force." (267) Rockwood notes that this process is much faster than the older method. "An interesting fact concerning these photo-engraving processes is the wonderful speed with which the work is accomplished. For quite a season the translation of a photograph to a printing block was the work of hours; now it is a matter of minutes. A New York newspaper, in

order to test a device which I had recently invented in this line, sent me a subject to be photographed. In sixteen minutes from the time he entered my studio the positive picture was ready for the half-tone process, which, in a rush, can easily be made in from twenty to forty minutes." (267)

Rockwood gives a brief history of the use of the half-tone process and the use of illustration by newspapers and magazines. He explains that the use of the art of photography "in graphic illustration seemed to be a natural step forward. Experiments were made both in Europe and America toward some methods of producing printing blocks from the photographic image. For quite a period the art only reproduced pictures which were already in line or strip. The most successful results were on stone by photolithography. The "Daily Graphic," the first to use photography exclusively, was printed from stone.

"The next step was to produce zinc or copper plates which could be used with type on an ordinary printing press. Progress was very rapid. It was found that any pictorial subject that had been engraved or any picture which was in lines could be reproduced in a few hours in a relief plate and printed from as easily as the original plate. Whole books, letter presses and illustrations were entirely reproduced by photography and at a price and with a rapidity truly astonishing." (264)

**3615.** Roddick, Nick, ed. *A New Deal in Entertainment: Warner Brothers in the 1930s*. London: British Film Institute, 1983.

Roddick, who is also a screenwriter, was written before the opening of such major archival collections as the Production Code Administration files. Still, it is an interesting account of the themes -- e.g., rags-to-riches -- found in Warner Bros. pictures during the Great Depression.

**3616.** Roeder, George, Jr., ed. *The Censored War: The American Visual Experience During World War II*. New Haven: Yale University Press, 1993.

This first-rate study, based on primary research, deals with the censorship of photographs during World War II. Photographers captured graphically on film the full horror of war. Yet the images that Americans saw in magazines, newsreels, and the press were sanitized. More realistic pictures of the war appeared at the fighting drew to an end in 1944 and 1945. Roeder writes: "What Americans saw by 1945 was more revealing, and sustained a more complex understanding of the war, than what they had seen in December 1941. Americans eventually saw more not because the government loosened control, but because it used its power to encourage a different emphasis in the visual presentation of the war. Officials made these changes in response to evolving wartime needs and circumstances, including diminished public tolerance for sanitized images of war. These officials perceived pictures of the American dead as extremely hazardous material during the war's early years. Before it ended they considered them the most powerful weapons in their motivational arsenal."

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This thin and heavily illustrated volume is a vital addition to our understanding of mass media and public opinion during World War Two. Despite the proliferation of research on this "popular" war, scholars of mass communication have still not come to terms with the role played by propaganda and wartime imagery. Roeder, an art historian at the Chicago Art Institute, offers perhaps the best analysis of the interplay between government information programs, visual culture, and public opinion, and the photographs and other images included in the text add greatly to the narrative. It is a common complaint among war veterans, including most notably the acerbic Paul Fussell, that homefront Americans were never given the "real" picture of the war and that only those who fought actually understand the true meaning of the conflict. *The Censored War* explains ably why this is the case.

Roeder has examined the files of the Office of War Information and the publicity departments of the military branches to piece together strategies related to wartime imagery. As he makes clear, the operating assumption early in the war was that the homefront was not prepared for realistic representation and photographs (and news accounts incidentally) showing death and destruction were often censored. The War Department maintained a "chamber of horrors" where the most horrific images were kept carefully hidden from public view. After September 1943, however, the decision was made to selectively release more graphic and realistic images to bring the hardship and sacrifice to the public's attention. Such images proved useful to bond drives and other motivational campaigns that relied heavily in guilt appeals. The War Advertising Council received some of these images for use in its programs. The public and journalists, too, waged a running battle with Washington, asking to be given the "straight story."

As Roeder makes clear, however, this new information strategy was carefully limited and did not include any photos that would tend to place soldiers or the military in a bad light. Images of deep suffering, disfigured or dismembered casualties, emotional breakdown, self-inflicted wounds, wastefulness, or overt sexuality remained off limits. Wartime imagery was supposed to present the war effort as professional, competent and virtuous, regardless of how "realistic" it was. According to Roeder, the worst legacy of this information policy is that it allowed Americans to plunge headlong into later warfare without fully comprehending the consequences. The book is nicely illustrated and well written. Its manageable size and clear writing make it a useful book for an undergraduate media history course.

-- Rob Rabe

**3617.** Roepke, Martina. "Bringing movies into the home: distribution strategies for 17.5 mm film (1903-08)." *Networks of Entertainment: Early Film Distribution, 1895-1915*. Ed. Frank Kessler and Nanna Verhoeff, eds. Eastleigh, UK: John Libbey Publishing, 2007. 275-82.

This essay discusses Heinrich Ernemann's home movie system, first introduced in Germany in 1903. The system used 17.5 mm film and Ernemann's small camera was called the *Kino*. The author uses catalogues to discuss the kinds of films that were available for home viewing. Between 1903 and 1908, about 300 films were offered under the following categories: humor, historical films, military films, technical films, sports, streets and cities, animals and ethnography, children's life, diverse, and magic. The author discusses the catalogues and the distribution strategies used for these home movies.

**3618.** Rogers, Bessie Story, ed. *As It May Be: A Story of the Future*. Boston: Richard G. Badger, The Gorham Press, 1905.

The author wrote about the marvels of the telegraphy, telephone, cable, and wireless telegraphy. She speculated about the possibility that "thought transference" will be possible in the future.

**3619.** Rogers, Everett M., ed. *A History of Communication Study: A Biographical Approach*. New York: The Free Press, 1994.

An informative, but often awkward, account of the growth of communication research. Rogers sees Wilber Schramm as the founding father. The chapters on Darwin, Freud, and Marx could have been better. The author then discusses the Chicago School, Harold Lasswell, Paul Lazarsfeld, Kurt Lewin, Carl Howland, Norbert Wiener, Claude Shannon, and others such as Willard Bleyer. Rogers offers a useful introduction to these people and their work. This book might be read in the context of studies by Howard Rheingold, Christopher Simpson, and Roger L. Geiger's two-volume study of American research universities.

**3620.** Rogers, Everett M., and Judith K. Larsen, ed. *Silicon Valley Fever: Growth of High-Technology Culture*. New York: Basic Books, Inc., 1984.

The invention of the microprocessor in 1971, Rogers believes, was the key to the Information Revolution of the 1980s that linked satellites, cable, and computers. (See also the volume edited by Rogers and Francis Balle, *The Media Revolution in America and in Western Europe* [1985]). This revolution was made feasible by the miniaturization of computers growing out of this invention. Pages 103-111 of this book which discuss "How Ted Hoff Invented the Microprocessor." The pages on Hoff are reverential. Hoff, who was interviewed for the book, then preferred "to keep a low profile." According to Rogers and Larsen, "The microprocessor represented such a radical invention that the mass media did not pick up on it for almost a year after Intel's announcement of the new product in late 1971." The authors rely heavily on their interview with Hoff and also on a Nov. 1975 article in *Fortune* by Gene Bylinsky ("Here Comes the Second Computer Revolution").

**3621.** Rogers, Everett M. and Francis Balle, eds., ed. *The Media Revolution in America and in Western Europe: Volume II in the Paris-Stanford Series*. Norwood, NJ: Ablex Publishing Corp, 1985.

This is a collection of essays by noted communication researchers who argued in 1985 that a gap existed between "Western European and American scholars of mass communication in understanding each other's work.... Our purpose is to improve the knowledge of European and American scholars of mass communication about research in their field, with emphasis upon the work being done on both side of the Atlantic. We particularly stress the communication research presently underway on the new communication technologies of computers, satellites, and cable that are bringing about an Information Revolution in America and Europe."

In the view of those who assembled this volume, "What is 'revolutionary,' at least potentially, about the new communication technologies is their interactive nature." The new communication systems derived their interactivity from the computers that were among their components. Examples of these interactive systems then included Hi-OVIS in Japan, *Bildschirmtext* in West Germany, Prestel in Great Britain, *Antiope* in France, Telidon in Canada, and QUBE in the United States. Hundreds of other experimental systems also then existed in the USA and in Europe, made possible by miniaturized computers, thanks in part to semiconductors that followed the invention of the microprocessor in 1971. "The Information Revolution now under way is basically a microcomputer revolution. Thanks to microprocessor technology, computers are now everywhere. In 1946, there was one computer. In 1984, eight million.

Part I is good on new communication technologies. Entitled "The Changing Nature of the Mass Media in Europe and America," it includes essays by Claude-Jean Bertrand and Miguel Urabayen ("European Mass Media in the 1980s"), **Bradley S. Greenberg** ("Mass Media in the United States in the 1980s"), **Henry Breitrose** ("The New Communication Technologies and the New Distribution of Roles"), **Francis Balle** ("The Communication Revolution and Freedom of Expression").

PART II, "The New Worlds of the Mass Media," has essays on media effects by **Jacques Ellul**, Rogers and Arnold Picot, Bella Mody, Elie Abel, Axel Gryspeerdt, and Denise Bombardier.

PART III, "European and American Approaches to Communication Research," features essays by Jay Blumler, Wilbur Schramm, Osmo Wiio, Rogers, Karl Erik Rosengren, Steven Chaffee and John L. Hochheimer, Rogers and Francis Balle.

This work is Volume 2 in the *Paris-Stanford Series*.

**3622.** Rogge, O. John. "The High Court of Obscenity': I." *University of Colorado Law Review* 41 (1969): 1-59.

This article, the first of two by the author, gives a good survey of court cases dealing with obscenity during the 1950s and 1960s. The definition of obscenity, especially after the *Roth* case in 1957, was in flux and hotly debated. In general, obscenity convictions became much harder to obtain during this period and the power of censors weakened.

**3623.** ---. "The High Court of Obscenity': II." *University of Colorado Law Review* 41 (1968): 201-59.

This article, the second of two by the author, gives a good survey of court cases dealing with obscenity during the 1950s and 1960s. The definition of obscenity, especially after the *Roth* case in 1957, was in flux and hotly debated. In general, obscenity convictions became much harder to obtain during this period and the power of censors weakened.

**3624.** Rogin, Michael. "How the Working Class Save Capitalism: The New Labor History and *The Devil and Miss Jones*." *Journal of American History* 89.1 (2002): 87-114.

Rogin argues that organized labor is ignored in Hollywood films of the New Deal 1930s and 1940s. While labor enjoyed its greatest organizing successes with the rise of the Congress of Industrial Organizations, the labor movement was "virtually invisible on the Hollywood screen during the decade that saw the first permanent organization of the industrial working class in the history of the United States." Movie producers, Rogin notes, resisted union-organizing efforts, censored left-wing film content and steered clear of divisive controversies in favor of mass appeal. The absence of labor issues on the screen, Rogin argues, "testified to its centrality" off the screen. Rogin identified only 11 Hollywood films during the New Deal in which mass labor action plays more than a minor role. In almost all, Rogin believes, unions are portrayed in the classic roles of anti-union Hollywood. "These movies stigmatize foreigners and outside agitators; support narrow, conservative American Federation of Labor (AFL) elites; treat strikers as mobs and unions as gangs; and associate class struggle with intrafamilial sexual conflict." The most extraordinary exception, Rogin notes, is *The Devil and Miss Jones*, the 1941 film about the richest man in the world. He becomes a labor spy in his own department store and learns to side with union organizers after being befriended by workers and exposed to the tyranny of the bosses. The movie, Rogin argues, signals the transformation of the labor movement from class conflict to a part of mass culture. "The only Hollywood movie to celebrate a successful CIO foreshadows the passing of the labor question into consumer culture, a culture whose pleasures fostered, set the limits for, and ultimately undercut working-class power."

-- Phil Glende

**3625.** Rogoff, Rosalind. "Edison's Dream: A Brief History of the Kinetophone." *American Film History* 15.2 (1976): 58-68.

This article discusses Thomas Edison efforts between 1907 to 1914 to make sound moving pictures with his kinetophone which combined the phonograph and motion picture machine. More than 250 kinetophones were made. The author uses primary sources at the Archives at the Edison National Historical Site, in Orange, NJ. The first known talking pictures were shown publicly in 1892 by a Frenchman using a system called the Chronophotophone. Rogoff demonstrates that Edison's system was successful, even though there were often glitches in coordinating the sound and the moving picture. One draw back was the necessity for actors to speak into a sound horn which would show up in the picture. In 1911, Edison made improvement in the phonograph so that it could record sound from a distance of over twenty feet. This development meant that the actors could be filmed without having the sound horn in the picture. A fire in 1914 crippled the kinetophone's progress as did the coming of World War I which disrupted Edison's distribution networks in Europe.

**3626.** Rohter, Larry. "A "No Children" Category To Replace the "X" Rating." *New York Times* Sept. 27, 1990 1990, sec. A: 1A.

This article is about the movie industry's new "No Children" rating category, NC-17, and also added explanations as to why R rating were given.

**3627.** Rojek, Chris, and John Urry, eds., eds. *Touring Cultures: Transformations of Travel and Theory*. New York: Routledge, 1997.

The book is concerned with the problematic status of tourism which is embodied by a complex set of social discourse and practices. The first part of this volume discusses a number of theoretical topics including the role of



traveler, the nature of tourist destination as well as the significance of tourist activities. The second half of this book reveals the contemporary 'context' of tourist activities. Some provide insights into the impact of the development of tourism; some attempt to understand the significance of the representation of history and heritage in a tourist destination. In particular, Carol Crawshaw and John Urry's chapter, 'Tourism and Photographic Eye,' discloses the role of photographic images in the construction and reproduction of a tourist site. Starting with an understanding of the tourist gaze, the authors trace the history and development of tourism and photography and illuminate the interconnections between modern tourism and photography by means of their research of the spectacle of the Lake District in England. In their remark, "photography is thus part of the process by which subjectivities are formed" (p. 195). Paying attention to the relationship between the visual consumption and the environments, they urge us "to look further into how the photographic eye I both continuously intrusive and actively employed." (ibid.).

--Huai-Hsuan Chen

**3628.** Roland, Alex, with Philip Shiman, ed. *Strategic Computing: DARPA and the Quest for Machine Intelligence, 1983-1993*. Cambridge, MA: MIT Press, 2002.

The Defense Advance Research Projects Agency (DARPA) spent at least \$1 billion between 1983 and 1993 on computer research to develop machine intelligence. This Strategic Computing Initiative (SCI) "was conceived at the outset as an integrated plan to promote computer chip design and manufacturing, computer architecture, and artificial intelligence software.... What distinguishes Strategic Computing ... from other stories of modern, large-scale technological development is that the program self-consciously set about advancing an entire research front," write the authors. (1) They note that several factors converged during the early 1980s, not the least of which was the "belligerent rhetoric and hegemonic ambitions of the new Reagan administration," to make SCI possible.

The work devotes chapters to Robert Kahn and Robert Cooper. Kahn was a visionary who became the "godfather" (13) of SCI. He argued in 1983 that "The nation that dominates ... information processing ... will possess the keys to world leadership in the twenty-first century." (13) Cooper, who became DARPA director in 1981, help to sell strategic computing. The work's ten chapters are divided into three parts. Chapters 4-7 (Part II) deal with infrastructure and early programs. Chapter 8 covers the middle period of SCI, 1985-1989. Chapter 9 is on "The Disappearance of Strategic Computing." The work is particularly informative about efforts to develop a technical infrastructure for strategic computing and also bureaucratic maneuvering. More than \$1 billion was put into SCI between 1983 and 1993 but its results were mixed. "Indeed, one cannot escape the suspicion that SC was always a triumph of packaging over substance," the authors write. (330) "On balance SC probably spent its funding as effectively as any government research program, more effectively than most. And it can claim credit for some important advances, even though they were components, not a system. SC was a pot of money used to nourish the technology base, not a coordinated assault on machine intelligence." (331)

This book, which is part of MIT's *History of Computing* series (I. Bernard Cohen and William Aspray, eds), is well research. It is based on a "solid but incomplete base of primary documents," (397) that included DARPA documents. Materials from the Charles Babbage Institute at the University of Minnesota, and the records of the Laboratory for Computer Science, collection no. 268, at MIT were used. In addition, the authors conducted extensive interviews with people involved in SCI. The book is grounded also in secondary literature, especially that which deals with the history of technology and the nature of technological change, work on the characteristic of government research and development, histories of research institutions and their culture, research on the evolution of military and civilian relationships, and work on technologies role in economic development.

**3629.** Roman, Shari, ed. *Digital Babylon: Hollywood, Indiewood & Dogme 95*. Hollywood, CA: IFILM Publishing, 2001.

This uneven book deals with the impact of digital technology on movie making. It contains interviews with several independent movie makers. Many are part of the Dogme 95 movement -- e.g. Danish directors Lars von Trier and Thomas Vinterberg. Dogme 95 set out several guidelines for movie making -- shooting should be done on location, sound should not be produced separate from the images, handheld cameras should be used, filming should be done in color and filters are forbidden, normal movie genres are abandoned, movies should not have superficial action, and more. Among the best interviews are those by German movie maker Wim Wenders and cinematographer John Bailey. Wenders says we do not yet have any conception of how profoundly digital movie making will change cinema. "The entire landscape of film is about to be shaken up completely. Its past will no longer be its future." Bailey notes that digital projection allows studios greater control over the distribution of motion pictures because digital movies can be encoded and only projectors with the proper coding are able to show the picture.

**3630.** Romm, Ethel Grodzins, ed. *The Open Conspiracy: What America's Angry Generation Is Saying*. [New York]: A Giniger Book, published in association with Stackpole Books, 1970.

Romm deals with the underground press, and every other page has excerpts from different publications. Chapter One, entitled "The Street-Corner and Movement Press," devotes a couple of pages to the use of a new process of cold-type offset used by such publications as the *Oracle*, *East Village Other*, *Seed*, *Kaleidoscope*, and *Other Scenes*. Chapter Three, "Cults in the Computers Age," has little to say about the use of computers, though.

**3631.** Rosen, Jeffrey, ed. *The Unwanted Gaze: The Destruction of Privacy in America*. New York: Random House, 2000.

Rosen uses the impeachment of President Bill Clinton in 1998-1999 "as a window onto a less unusual phenomenon that affects all Americans: namely, the erosion of privacy, at home, at work, and in cyberspace, so that intimate personal information -- from diaries, e-mail, and computer files to records of the books we read and the Web sites we browse -- is increasingly vulnerable to being wrenched out of context and exposed to the world." He then examines the changes in law, technology, and culture that have weakened our ability to control information about ourselves. He also explores ways to create "zones of privacy" that have been invaded by law and technology.

Rosen, who at the time of this book was a professor at the George Washington School of Law and legal affairs editor for the *New Republic*, dissects Kenneth Starr's investigation of the Monica Lewinsky scandal. Part of the problem, he notes, grew out of sexual harassment legislation favored by feminists that maintained that privacy shielded degradation and abuse. Rosen does not seek, though, "to eliminate sexual harassment law, but to rethink it in a way that is consistent with the principles of classical liberalism." He argues that "invasion of privacy law may be better equipped than discrimination law to distinguish between indignities that are merely embarrassing and those that are serious enough to be illegal."

The author devotes chapters to privacy in the home, work (e.g., e-mail, Internet surveillance), court, and cyberspace. Chapter 3, "Jurisprudence," makes the case "for reconceiving certain forms of hostile environment sexual harassment as invasions of privacy instead." Rosen's Epilogue, "What Is Privacy Good For?," considers the relation between privacy and gossip and considers what invasions of privacy cost us socially, politically, and personally. Each of this book's chapters relates to the author's underlying theme: "the danger of misjudging people by confusing information with knowledge in an economy that is increasingly based on the recording and exchange of personal information."

**3632.** Rosenau, James N., ed. Princeton: Princeton University Press, 1963.

In early 1958, President Eisenhower asked Eric Johnston to call a bipartisan conference of opinion leaders in an effort to convince Americans to support greater foreign aid to other nations. The goal was "to inform a broad group of citizen leaders about Mutual Security, with the hope that they in turn would carry the facts to ever-

widening groups of citizens." (54) Among those who attended were Eisenhower, Richard Nixon, Harry Truman, Adlai Stevenson, Lyndon Johnson, and John Foster Dulles. Rosenau devotes Chapter 2 to this conference (42-90) and Johnston's role in organizing it.

**3633.** Rosenbaum, David E. "Protecting Children, Tempting Pandora." *New York Times* June 27, 2001 2001, sec. E: 1E.

This article reports on a Federal Trade Commission (FTC) report that revealed that such studios as MGM/United Artists, Columbia TriStar, Disney, frequently targeted children, some as young as 10, for violent, adult-oriented movies, music, and electronic video games, the FTC discovered. They used advertising, comic books, and cartoon programs to reach children. Both President Bill Clinton and Vice President Al Gore threatened to support strong regulatory legislation unless such advertising stopped.

**3634.** Rosenberg, Charles, E., ed. *No Other Gods: On Science and American Social Thought*. Baltimore: John Hopkins University Press, 1976.

This history of science in American social thought argues that science was not the "handmaiden" of religion during the eighteenth and nineteenth centuries, but that religion and science did coexist peacefully during that time. As scientists began to consider heredity, lines of difference between science and religion became more sharply drawn.

Genetic research before and after World War I thrived in the United States, Rosenberg says. "Americans played an extraordinarily important role in the formative period of modern genetics-- the years immediately following 1900. By the First World War this new subdiscipline was being pursued at least as successfully in the United States as in any other country. And this is not simply a nationalistically tinged impression. It was a circumstance agreed upon by contemporary biologists and is confirmed by a study of the references in any monograph on heredity written in the first two decades of this century."

**3635.** Rosenberg, Charles E. "Science and American Social Thought." *Science and Society in the U.S.* Ed. David D. Van Tassel and Michael G. Hall, eds. Homewood, IL: Dorsey Press, 1966. 136-62.

Rosenberg argued that there are four interactions between science and social thought in the United States. "First, science lent American social thought a vocabulary and a supply of images. It served as a source of metaphor and, like figures borrowed from other areas, the similes of science variously suggested, explained, justified, even helped dictate social categories and values. But the role of science in social thought has been emotional as well as expository. This is the second relationship ... is, essentially, the changing position of science in the hierarchy of American values. As we shall see, one of the most important developments in the relationship between science and American social thought has been the increasing emotional relevance of science, its growing role as an absolute able to justify and motivate individual action." Rosenberg saw "both of these relationships are pervasive, limited perhaps by class and region but otherwise widespread. Both are flexible as well, dependent for their particular configuration upon social needs and consequent intellectual and emotional manipulations. A third relationship between science and American society is much less familiar, but perhaps easier to describe in that it is more rigid and clearly structured. This is the role in social thought of the professional scientist's values and attitudes. As is true in any work-defined reference group--and especially the professions--the scientist shares certain values and concepts with his disciplinary peers. These are different from those entertained by society at large, indeed sufficiently different and sufficiently concrete so as to have served as a uniquely creative force in the development of modern industrial society. A fourth and final relationship between science and American social thought can, in a sense, be seen as the converse of the third. That is, not the effect of the scientific community's values in bringing an element of diversity and change to society, but that of society's attitudes and demands on the scientist's work and thought."

**3636.** Rosenberg, Emily S., ed. *Spreading the American Dream: American Economic and Cultural Expansion, 1890-1945*. New York: Hill and Wang, 1982.

This book assesses programs that the United States government initiated between the 1890s and World War II to spread the influence of American business and ideas. Rosenberg divides the period into three distinct stages, each with a different kind of governmental role. These stages are labeled the Promotional State, the Cooperative State, and the Regulatory State. During each era, the government promoted American cultural and economic interests abroad.

This period saw the United States move from a relatively minor player in international trade and politics to the dominant power in each of these fields. Rosenberg pays particular attention to World War I, when the United States government planned to take advantage of various international factors to displace Great Britain and Germany as the most powerful nation in Central and South America. The government used trade policy, communication expansion, and cultural exchange to great effect and did indeed ensure this transformation after the war. Rosenberg covers cable and news association, and motion pictures during the 1930s.

This book is written in a clear, accessible style, and it offers insights into the evolving role of the United States government in international trade policy, foreign lending and currency issues, commercial and military communications, wartime propaganda, and efforts to promote American culture as a popular model for other nations to imitate. It also provides a useful bibliography.

--Rob Rabe

**3637.** ---, ed. *World War I and the Growth of United States Predominance in Latin America*. New York: Garland Publishing, Inc., 1987.

This book, grew out of Rosenberg's Ph. D. thesis, and is a study of American interactions with Latin America during World War I. The United States used its communication (cable and wireless) and transportation (shipping) networks to establish its dominance in Latin America. The author develops themes in this book also in her work *Spreading the American Dream* (1982).

World War I forced American policymakers to reassess the importance of Latin America. "Officials ceased to focus almost exclusively on the Canal area, as they had done prior to 1914, and expanded their interest to include South America. The war revealed an inconvenient, even dangerous, lack of unity in the hemisphere, and United States officials longed to rationalize Latin America into a harmonious group of stable democracies."

United States business interests in Latin American, which used modern communication, helped spread American influence in the region. The government's efforts and fortuitous circumstances during the war also "combined to advance United States economic influence in Latin America. In the few years after 1914 the United States established an infrastructure for economic penetration of the hemispherebanks, cable and wireless communications, and shipping lines. United States news services began to familiarize Latin Americans with the United States."

**3638.** Rosenberg, Howard. "Year in Review 1997; TV's New Ratings; L for Lack of Interest...." *Los Angeles Times* Dec. 21, 1997 1997, sec. Calendar.

This article reports that despite the fact that the television adopted a new rating system for programs, the public seems largely uninterested.

**3639.** Rosenbrock, Howard, et al. "A New Industrial Revolution?" *The Information Technology Revolution*. Ed. Tom Forester, ed. Cambridge, MA: MIT Press, 1985. 635-47.

In contrast to the optimism of Yoneji Masuda (see *ibid.*, 620-34), the authors here delved into the British Industrial Revolution from 1780 to 1830, and concluded that “we are not witnessing a social revolution of equivalent magnitude, because the new information technology is not yet bringing about a new way of living.” This essay was originally published in 1981.

**3640.** Rosenstiel, Thomas B. and Stephen Braun. "Entertainment: Media Leaders' Power Cited." *Los Angeles Times* Sept. 16, 1987 1987: 1.

This account of Pope John Paul II's address to entertainment leaders at Universal Studios in Hollywood quotes the Pope telling his audience that "working constantly with images, you face the temptation of seeing them as reality. Seeking to satisfy the dreams of millions, you can become lost in a world of fantasy."

**3641.** Ross, Alex. "The Record Effect: How Technology Has Transformed the Sound of Music." *New Yorker* (2005): 94-96, 98-100.

This article uses the work of such scholars as Mark Katz (*Capturing Sound*), Colin Symes (*Setting the Record Straight*), and Robert Philip (*Performing Music in the Age of Recording*) to comment on how recording technology has changed how we experience music since the late nineteenth century. Following the lead of these people, Ross discusses how the phonograph, magnetic tape, and compact disc altered the way people played and sang. It is an well-written piece with several interesting examples including Enrico Caruso, John Philip Sousa, the Beach Boys, the Beatles, and others.

**3642.** Ross, Steven J. "Struggles for the Screen: Workers, Radicals, and the Political Uses of Silent Film." *American Historical Review* 96.2 (1991): 333-67.

Ross argues that historians have failed to recognize the efforts of labor unions and labor sympathizers to use silent films to communicate a radical anti-capital message to the working masses. Ross cites film titles, producers, supporters and story content to argue that there was a “grass-roots campaign ... to make films that would educate and politicize millions of Americans,” and he argues that historians have overlooked workers as “actual producers of mass culture.” Ross noted that before the rise of multi-reel features, reformers, religious groups, manufacturers and other interests made movies for general audiences. “Workers and radicals went further than any of these groups in exploiting the overtly political potential of film.” Ross noted that the first labor-oriented theater opened in Cleveland and 1907, and labor-oriented production companies were formed in Seattle and New York. The first major labor feature, *A Martyr to His Cause*, was produced by the AFL in Dayton in 1911, in response to the Open Shop movement. Among the films Ross describes: *A Martyr to His Cause*, the story of a hard-working man who embraces trade unionism for the sake of family, country and craft; *From Dusk to Dawn* (1913), made with professional actors and production personnel and featuring a cast of 10,000 and documentary as well as studio footage; *What Is to Be Done?* (1914), the story of a factory strike that also incorporates a lesson on the history of the Ludlow, Colorado, massacre. Ross also describes the many factors that worked to defeat the making of labor films, including the rise of the studio system of production, the centralization of distribution houses, government censorship, anti-union attitudes held by Hollywood executives and their financiers, the reluctance of the AFL to support radical film-making, the rising cost of making movies with mass entertainment production values, and finally, the high cost of introducing sound in smaller theaters.

--Phil Glende

**3643.** ---, ed. *Working-Class Hollywood: Silent Film and the Shaping of Class in America*. Princeton: Princeton University Press, 1998.

This is a well-researched and important book that argues that prior to World War I and the rise of Hollywood as the film capital, motion pictures dealt with problems of working people with directness and creativity, with a surprising number of people sympathetic to laborers making films. With the rise of Hollywood

studios and wealthy producers, movies began to become much more conservative and anti-labor. During World War I, many of the new moguls worked for the U.S. government which discouraged pictures showing labor unrest in America. After the war, with the Red Scare following the Bolshevik revolution in Russia, movies reflected the anti-communist sentiments so prominent among the American public.

Early silent films discussed openly the problems of class. Later movies promoted the myth of America as a classless society. Moreover, the movie theater during the silent era was anything but silent. It was often a loud, boisterous place where working people debated and discussed labor-related issues.

"Movies were far more political and varied in their ideological perspectives during the silent era than at any subsequent time," Ross writes. In "looking solely for films explicitly about labor and capital conflicts, I identified at least 605 movies made between 1905 (when nickelodeons appeared) and April 1917 (when the United States entered World War I) that could be classified as working-class films. Had I extended my search to include films that merely featured working-class characters the total number would have reached into the thousands."

"Class-conscious productions grew so popular by 1910 that movie reviewers began writing about the emergence of a new genre of 'labor-capital' films." "Unlike most working-class films, labor-capital productions were highly polemical pictures that explored struggles among unions, strikers, capitalists, police, and government troops.... These movies also explored the activities of socialists, anarchists, nihilists, and communists.

"In telling their stories, labor-capital films advanced a range of ideological perspectives unequalled in the history of American cinema. Political life at the turn of the century was far more varied and oppositional in nature than today."

These early silent films sometimes came from contemporary novels by the likes of Theodore Dreiser, Upton Sinclair, and Frank Norris. They also dealt with the problems of women workers, child labor, and discrimination against the elderly.

Ross's book should be read in conjunction with Kevin Brownlow's *Behind the Mask of Innocence*, Charles Musser's (with Carol Nelson), *High - Class Moving Pictures: Lyman H. Howe and the Forgotten Era of Traveling Exhibition, 1880-1920*, Kathryn Fuller's *At the Picture Show*, and perhaps also Gregory A. Waller's *Main Street Amusements*. These works all reveal that movies in the silent era, especially before the creation of the MPPDA (1922) and the Production Code (1930), dealt with a wide array of controversial topics, many of which were discouraged or forbidden by the Production Code Administration. Ross's book should also be read with works by Robert Sklar, Roy Rosenzweig (*Eight Hours for What We Will*), Gregory Waller, and others who have looked at movie audiences and working people.

Ross writes: "My research eventually revealed six themes that struck me as especially important: first, class was a central theme in silent films, and audiences saw hundreds of movies that dealt with strikes, union organizing, and socialist efforts to overthrow American capitalism; second, workers and radicals made movies that challenged the dominant political ideals of the day and offered alternative visions for achieving a more democratic society; third, frightened that radicalism on the screen might inspire radicalism off the screen, censors and government authorities fought to keep these images out of American theaters; fourth, movies and the movie industry had a rich history well before the emergence of 'Hollywood' and its attendant studio system; fifth, working-class people were the industry's main audience before American entry into World War I (April 1917) and it was not until the construction of movie palaces after the war that the bulk of the 'middle class' flocked to the movies on a regular basis; and sixth, the changing class composition of audiences in the 1920s was accompanied by a shift from highly polemical films that explored conflict between the classes to far more conservative films that emphasized fantasies of love and harmony among the classes."

“... During the past decades, an new generation of scholars rejected the idea that people ‘must be “cultural dopes,”’ and documented the intense interclass struggles over the reception and uses of mass culture. In Europe, Raymond Williams, Richard Hoggart, Stuart Hall, and others portray popular and mass culture as contested terrains of resistance and accommodation to the dominant ideas and values of society. In the United States, Roy Rosezweig, Frank Couvares, Kathy Peiss, and Lizabeth Cohen reject social-control models and show how working - class audiences often used various forms of mass culture to further specific class, gender, and ethnic needs. Practitioner of the ‘new’ film history also contest simplistic notions of a united bourgeoisie (that is, ruling capitalist class) easily imposing its will on movies and the movie industry. They show how economic, social, political, and technological pressures affected the content of film and the evolution of the film industry. Yet, although these studies have sharpened our understanding of the vibrant cultural struggles between different groups and classes, they still portray mass culture as something produced from above and see the power of the masses as confined largely to the realm of reception.

Ross builds on these works by using four interrelated stories: "how silent filmmakers portrayed working people and their struggles; the rise and fall of the first worker film movement; the important role silent movies played in shaping modern class identities; and how the changing structure of the film industry, especially the emergence of what came to be known as Hollywood, effected all of the above. The title *Working-Class Hollywood* reflects the tensions within an industry that made working people the frequent subjects of its films but fought to keep worker filmmakers on its outskirts....” This book “is a story of one of the greatest power struggles in American history -- a struggle for the control of American consciousness.”

Ross has a good opening chapter (“Going to the Movies: Leisure, Class, and Danger in the Early Twentieth Century”) on the movie-going experience and why movies and movie theaters were troubling to many people. Chapter 5 (“When Russia Invaded America: Hollywood, War, and the Movies) is good on World War I’s impact on working-class filmmaking. “Between 1917 and 1922, four developments interacted to shift cinematic discourses about class conflict and class relations in increasingly conservative directions: major transformations in the structure of the film industry; mounting public hysteria over perceived Communist threats; political pressure on filmmakers by federal agencies and state censors; and heightened labor militancy inside and outside the movie industry.” Ross argues that the "labor-capital films that came out of Hollywood during these years were shaped by the new corporate orientation of the movie industry and by the hopes and fears of government officials.... The anti-labor, anti-left films of the war and immediate postwar years were paralleled by the emergence of the movie industry as a major big business and by increased militancy among its workers. The largest Hollywood studios were now closer in their business practices to General Motors, Ford, and U.S. Steel than they were to the modest movie companies of a decade earlier. And so too were their labor problems.”

**3644.** Rossell, Deac, ed. *Living Pictures: The Origins of the Movies*. Albany: State University of New York Press, 1998.

This relatively short book (text 163 pages) examines the technology of early cinema and efforts to provide alternatives to celluloid film which was highly flammable. “After the worldwide publicity given the shocking fires at the Société Charité Maternelle in Paris in March 1897, in which 143 French socialites died, reports of private home screenings or upper-class venues outside strictly theatrical settings are almost nonexistent. The highly flammable celluloid that was an integral part of many moving picture shows meant that some social groups quickly decided to avoid involvement with the new medium. An apparatus that to lanternists was an exciting addition to their repertoire was seen by others as a danger to public safety. These conflicting views of different social groups shaped both the location and the acceptance of the new medium; it was to overcome such conflicts that inventors proposed the variety of alternative technologies that characterized the beginnings of the cinema.... Many of the alternative technologies proposed for moving pictures were a direct response to this characteristic of celluloid movies, and were attempts to bring the sensational new attraction to groups who rejected the dangers of celluloid.”

**3645.** Rossotti, Hazel, ed. *Colour*. Princeton: Princeton University Press, 1983.

Because color "is a sensation," it has the capacity to communicate feelings directly, the author writes in a chapter entitled "Communicating Feelings." (209) Part Five of this work has two chapters develop to the technology of color. Chapter 16 deals with the reproduction of color, and chapter 17 is "Added Colour." The author has tutored chemistry at St. Anne's College, Oxford, and is an avid photographer.

**3646.** Rossum, Gerhard Dohrn-van, ed. *History of the Hour: Clocks and Modern Temporal Orders*. Chicago: University of Chicago Press, 1992.

This book deals with timekeeping from antiquity, through the Middle Ages, into the modern era. Most of the discussion deals with the period before the nineteenth century, although the last chapter, number 10, "Coordination and Acceleration: Time-Keeping and Transportation and Communications up to the Introduction of 'World Time' Conventions," does carrying the story up through the coming of the railroad and the need for standardized time. Chapter 9 is on "Work Time and Hourly Wage." This is a substantial book, although somewhat slow reading in its English-language translation.

**3647.** Rosten, Leo. "Movies and Propaganda." *The Annals of The American Academy of Political and Social Science* (1947): 116-24.

Rosten wrote this article as the House Committee on Un-American Activities was preparing to hold hearings on Communist infiltration into Hollywood. Rosten discusses the meaning of propaganda, its international dimensions, and contrasts motion picture propaganda with that in other media (e.g., radio).

**3648.** Roston, Tom. "Filmmaking Without Film." *Premiere (American Edition)* 15.3 (2001): 48-51.

**3649.** Roszak, Theodore, ed. *The Cult of Information: A Neo-Luddite Treatise on High Tech, Artificial Intelligence, and the True Art of Thinking*. Berkeley: University of California Press, 1986.

Roszak writes that his is not so much interested in "the technology of computers, but in their folklore: the images of power, the illusions of well-being, the fantasies and wishful thinking that have grown up around the machine. Primarily, my target is the concept to which the technology has become inextricably linked in the public mind: *information*. Information has taken on the quality of that impalpable, invisible, but plaudits-winning silk from which the emperor's ethereal gown was supposedly spun. The word has received ambitious, global definitions that make it all good things to all people. ... Like all cults, this one also has the intention of enlisting mindless allegiance and acquiescence. People who have no clear idea what they mean by information or why they should want so much of it are nonetheless prepared to believe that we live in an Information Age, which makes every computer around us what the relics of the True Cross were in the Age of Faith: emblems of salvation.

Roszak maintained that "two distinct elements come together in the computer: the ability to store information in vast amounts, the ability to process that information in obedience to strict logical procedures." He explores these themes and their relation to thought chapters 5 and 6.

He insists that "there is a vital distinction between what machines do when they process information and what minds do when they think. At a time when computers are being intruded massively upon the schools, that distinction needs to be kept plainly in view by teachers and students alike. But thanks to the cultlike mystique that has come to surround the computer, the line that divides mind from machine is being blurred. Accordingly, the power of reason and imagination which the schools exist to celebrate and strengthen are in danger of being diluted with low-grade mechanical counterfeits.



"If we wish to reclaim the true art of thinking from this crippling confusion, we must begin by cutting our way through an undergrowth of advertising hype, media fictions, and commercial propaganda. But having done that much to clear the ground, we come upon the hard philosophical core of the cult of information, which is as much the creation of the academies and laboratories as of the marketplace. Gifted minds in the field of computer science have joined the cult for reasons of power and profit."

This work might be connected with Langdon Winner's work and other critics of computer culture.

**3650.** Roth, Samuel, ed. *American Aphrodite: A Quarterly for the Fancy Free* 1-5 (1951).

In earlier issues of *American Aphrodite*, which Samuel Roth edited with the help of co-editor Hal Zucker, nudes were usually depicted in black-and-white drawings. By 1955, a photograph of a bare-breasted woman appears on the dust jacket and several pages in this essay are devoted to black-and-white photographs of totally nude women (see Issue No. 20). This issue, however, was not the one that brought Roth's conviction for obscenity that was appealed to the U. S. Supreme Court. According to the transcript of record, it was Issue No. 3 of *American Aphrodite*, together with other materials Roth mailed, that were at issue. Issue No. 3 (Vol. 1) contained "Lexicon of Love: A Guide to the Affections and Disaffections of Mankind."

**3651.** ---. *Good Times: A Review of the World of Pleasure* 1, 2.5, 7, 8, 9, 10, 11, 12 (Vol. 1); 13, 14, 15 (Vol. 2) (1954).

These were the issues of *Good Times*, which Samuel Roth edited, that were involved in his indictment that eventually led to the 1957 U. S. Supreme Court case *Roth v. U. S.* that changed the way the Court interpreted obscenity. This magazine, pamphlet-sized, contains numerous black-and-white pictures of nude women and other erotica.

**3652.** ---. "Strange Nudes: A Photographic Essay." *American Aphrodite: A Quarterly for the Fancy Free* 5.20 (1955): 239-44.

In earlier issues of *American Aphrodite*, which Samuel Roth edited with the help of co-editor Hal Zucker, nudes were usually depicted in black-and-white drawing. In this issue, however, a photograph of a bare-breasted woman appears on the dust jacket and several pages in this essay are devoted to black-and-white photographs of totally nude women. This issue, however, was probably not the one that brought Roth's conviction for obscenity that was appealed to the U. S. Supreme Court. According to the transcript of record, it was Issue No. 3 of *American Aphrodite*, together with other materials Roth mailed, that were at issue.

**3653.** Rothenberg, Jeff, ed. *Avoiding Technological Quicksand: Finding a Viable Technical Foundation for Digital Preservation (A Report to the Council on Library and Information Resources)*. Washington, D.C.: Council on Library and Information Resources, 1999.

This 35-page report deals with the "problem of long-term digital preservation, analyzes the inadequacies of a number of ideas that have been proposed as solutions, and elaborates the emulation strategy. The central idea of the emulation strategy is to emulate obsolete systems on future, unknown systems, so that a digital document's original software can be run in the future despite being obsolete. Though it requires further research and proof of feasibility, this approach appears to have many advantages over the other approaches suggested and is offered as a promising candidate for a solution to the problem of preserving digital material far into the future."

This report came on the heels of a 1996 report by the Commission on Preservation and Access and the Research Libraries Group which concluded that at the time no way existed "to guarantee the preservation of digital information." Not only was this a technical problem but it also was a legal one for "preserving digital information requires a legal environment that enables preservation." It also requires a cooperative efforts from corporations, libraries, and governmental agencies.

Three years later, Rothenberg's report found that still there was "as yet no viable long-term strategy to ensure that digital information will be readable in the future. Digital documents are vulnerable to loss via the decay and obsolescence of the media on which they are stored, and they become inaccessible and unreadable when the software needed to interpret them, or the hardware on which that software runs, become obsolete and is lost. Preserving digital documents may require substantial new investments, in the scope of this problem extends beyond the traditional library domain, affecting such things as government records, environmental and scientific baseline data, documentation of toxic waste disposal, medical records, corporate data, and electronic-commerce transactions."

**3654.** Rothstein, Mervyn. "Ingmar Bergman, Master Filmmaker, Dies at 89." *New York Times* July 31, 2007 2007, sec. A: 1, 20.

This lengthy obituary gives a decent overview of Bergman's films and career. Among the interesting insights is a quotation from an essay Bergman wrote in 1965: Film, he said, is "a language that literally is spoken from soul to soul in expressions that, almost sensuously, escape the restrictive control of the intellect."

**3655.** Rouch, Jean. "The Camera and Man (Extract)." *Anthropology -- Reality -- Cinema: The Films of Jean Rouch*. Ed. Mick Eaton, ed. Vol. 61-62. London: British Film Institute, 1979.

New technology made possible the *cinéma-vérité* movement that sought to capture real life. Jean Rouch produced such films as *The Manic Priests (Les Maitres Fous, 1955)*, about African religious practices; *I, a Black (Moi, un Noir, 1958)*, about impoverished workers on the Ivory Coast; and *Chronicle of a Summer (Chronique d'un Été, 1961)*. Rouch, who used a 16mm camera for his research in Niger, worked with French designer André Coutant to build a light-weight sound camera that fitted on one's shoulder.

**3656.** ---. "[Interview, Dec. 17, 1960]." *Documentary Explorations: 15 Interviews with Film-Makers*. Ed. Levin, G. Roy. Garden City, N. Y.: Doubleday & Company, Inc., 1971. 131-45.

French documentary filmmaker Jean Rouch discusses his work after World War II in Africa. He talks about the "essential revolution" (133) brought by 16mm cameras which were cheaper and more mobile. They gave filmmakers greater ability to capture real-life activities.

**3657.** Rowan, David. "Games Are Getting Dirtier." *The Times (London)* Oct. 22, 2002 2002, sec. Features: 16.

By 1996, twice as much money was spent on video games as on motion pictures. In the United States, video game revenue totaled \$10 billion, and worldwide, more than \$18 billion. Increasingly, video games became more realistic and, like motion pictures, they exploited violence and sex. Some researchers speculated that the effects of long-term use of violent video games was similar to those effects produced by viewing violent movies and TV programs. This article reports on recent trends (as of 2002) in video games.

**3658.** Rowen, Robert. "Revolution in the Cutting Room." *American Cinematographer* 50.11 (1969): 1090-92, 1097, 1100.

This article, by a man who had long experience working in radio, TV, and film, discusses the latest advances in motion picture editing, including the 8-plate KEM Universal editing machine.

**3659.** Rowland, John, ed. *George Stephenson: Creator of Britain's Railways*. London: Odhams Press, Ltd., 1954.

A biography of George Stephenson, whose life was virtually synonymous with the rise of the railway industry in Britain. Stephenson was responsible for many early endeavors, including the two first milestones, the Stockton to Darlington (1825) and the Manchester to Liverpool (1830) lines. Although this work does make some mention of the engineering and business aspects of the railways, its focus is largely on the details of Stephenson's

life. The biography is largely based on older studies from the late nineteenth and early twentieth centuries, along with some private papers and documents.

--Nicholas Wolf

**3660.** ---, ed. *The Television Man: The Story of John Logie Baird*. New York: Roy Publishers, 1966.

**3661.** Rowland, Willard D., Jr., ed. *The Politics of Violence: Policy Uses of Communication Research*. Beverly Hills, CA: Sage Publications, 1983.

This book examines the history of media research dealing with violence. It covers the period from the Payne Fund Studies (1928-1933) through the 1982 study by the National Institute of Health on *Television and Behavior*. The book is divided into three parts. Part I is "The Early History of Communication Research," and devotes chapters to the rise of American social science research and the rise of mass communication research. Part II is "The History of Violence Effects Research," and has a chapter dealing with early research and politics from the Payne Fund Studies through the Dodd Senate Subcommittee hearings from 1961-1964. Chapter 5 deals with the National Commission on the Causes and Prevention of Violence (1968-1969), and Chapter 6 covers the Surgeon General's Scientific Advisory Committee (1969-1971). Chapter 7 then examines the "Immediate Aftermath of the Surgeon General's Report" in 1972. Part III is "The Exhaustion of Violence Effects." Chapter 8 is "The Emerging Policy Dilemmas (1972-1974)"; Chapter 9 is "The Continuing Research and Policy Debates (1975-1981)." Chapter 10 is "The Congressional Search for an Escape: The New Technologies of Deregulation," and it covers the period from the Van Deerlin Subcommittee hearings (1976-1977) to the NIMH's 1982 Report. The final chapter is "The Symbolic and Political Uses of Violence Effects."

This work good behind-the-scenes information on various hearings and reports conducted on media violence over the years. It is informative, for example, on how conflicting interests in the Surgeon General's Scientific Advisory Committee eliminated scholars who had linked media violence and real-world aggression. Of the Surgeon General's Report in 1972, Rowland says that it was "a masterpiece of evasiveness." Its "conflicting conclusions" were worded in such a manner that "if taken out of context," said one historian, they "could be adduced to either side of the effects debate." Small wonder that the press coverage of the final report was confusing.

**3662.** Royal Commission on Violence (Ontario, Canada), ed. *Report of The Royal Commission on Violence in the Communications Industry: Volume I: Approaches, Conclusions and Recommendations*. Toronto: Queen's Printer for Ontario.

Violence in American mass media had become a problem in other countries by the mid-1970s. In Canada, American movies and television programs dominated the market – more than 90 percent of the films for which Canadian paid rental fees came from the United States. In 1977, Ontario's Commission on Violence in the Communications Industry concluded that the "great weight of research into the effects of violent media contents indicates potential harm to society." It found that Canadians – including children – were watching increasing amounts of American-made TV which had "much higher levels of violence" than programs produced in Canada or elsewhere, and television's "escalation of violence" was "drawing other sections of the media along like the tail of a comet."

**3663.** Royal, John F., ed., ed. *Television Production Problems*. New York: McGraw Hill, 1948.

This book offers a look at television production problems as they existed in 1948.

**3664.** Roys, H. E., ed., ed. *Disc Recording and Reproduction*. Stroudsburg, PA: Dowden, Hutchinson [sic] & Ross, Inc., 1978.

This book reprints articles and papers that were written by people who made significant contributions to disc recording and reproduction -- "improvements that have made the phonograph the quality instrument that it is today." According to the editor, there have been (up to 1978) "four major eras of improvements: (1) the introduction, in the mid-twenties, of electrical recording and the development of the all acoustic 'Orthophonic Victrola'; (2) the submission of the fine groove records, 45's and LP's, in the late forties; (3) the introduction of the stereophonic records some ten years later; and (4) the quadrasonic records of today."

The editor notes that "record standards were practically nonexistent until broadcasters, faced with the problem of playing records of different manufacture with varying response characteristics," discovered it was necessary to establish guidelines.

The articles are divided into nine categories: Early History, Recording, Pickups, Measurements, Tracking Angle, Tracing Distortion, Groove Deformation Effects, Systems, and Quadrasonic Systems. Each section begins with the editor's comments on the papers that follow.

Part I: "Early History," has four articles: **W. S. Bachman, B.B. Bauer, and P. C. Goldmark**, "Disk Recording and Reproduction"; **J. P. Maxfield and H. C. Harrison**, "Methods of High Quality Recording and Reproducing of Music and Speech based on Telephone Research"; **Edward W. Kellogg**, "Electrical Reproduction from Phonograph Records"; and **H. A. Frederick**, "Vertical Sound Records: Recent Fundamental Advances in Mechanical Records on 'Wax'."

**3665.** Ruckstuhl, F. Wellington. "A Standard of Art Measurement: Part V: Color." *The Art World* 2 (1917): 326-30.

The author says that "of the six elements of art power, color is the fifth in importance...." (326) Color, he says, "enters into all the arts -- into poetry as well as painting, into sculpture as well as the drama. The poet means word-coloration when he speaks of color in poetry and the sculptor means by color --light and shade." (326) Ruckstuhl focuses on color in painting and says that "if a choice must be made I join with the picture-painters who assert that color is secondary to drawing." (326) The author quotes John van Dyke in "Arts for Art's Sake": "In music Harmony is, for the present at least, the final word. There is nothing beyond it, and so Color-Harmony is now the loftiest pitch to which the painter may attain, the consummation of his art." (van Dyke quoted, 326)

**3666.** Ruhman, Ehnst. "The 'Photographophone'." *Scientific American* 85.3 (1901): 36.

This article mentions early efforts at magnetic recording and sound combined with film. "*The Scientific American* has from time to time presented to its readers different methods of recording and reproducing both musical sounds and human speech. Of these methods, perhaps the most generally known is that employed by Mr. Edison, in which a stylus attached to a diaphragm engraves upon a rapidly revolving wax cylinder the sound impulses thrown against the diaphragm. **Still another system has been devised by the Danish engineer Valdemar Poulsen, who records sounds magnetically by passing a steel ribbon between electromagnets energized with an intensity depending upon the strength of the current which has been telephonically set up in the circuit.** [my emphasis] In a third, and perhaps a more sensitive method than either of the two mentioned, photography is employed as the recording means.

"Under favorable conditions the variations in the intensity of oscillation of a 'speaking' arc light\* are so appreciable that it is possible to record them upon a moving sensitive film. Upon this possibility the construction of my 'photographophone' depends." Ruhman then explains the system and says that "By this method sounds are reproduced with astonishing distinctions."

\* See *Scientific American*, June 8, 1901, p. 858.

**3667.** Rupp, Leila J., ed. *Mobilizing Women for War: German and American Propaganda, 1939-1945*. Princeton, NJ: Princeton University Press, 1978.

*Mobilizing Women for War* is a comparative study of propaganda literature urging women to join the workforce in Germany and in the United States from just before and into World War II. Rupp focuses on this propaganda because "it was here that war offered the greatest challenge to the prewar public images of women." This work examines prewar images of women and measures how successfully they were mobilized into the wartime workforce in both countries. Rupp concludes that the adaptation of new public images of women to the demands of war allowed both German and American societies to accept employment by women who were previously homemakers without seriously challenging the common belief that a woman's place was in the home. "Rosie the Riveter," Rupp asserts, had no permanent impact on women's role in either society.

-- Linda Friend

The pre-WWII public image of womanhood in the United States and Germany was similar in many ways, with a strong emphasis on women's role as wife and mother. As the war economy demanded that women leave the home and fill jobs traditionally held by men, each nation's propagandistic image needed to be adapted to wartime reality. The Nazi ideal which poised women as mothers of the nation easily shifted women from making sacrifices for their family's well-being to making sacrifices for their country's war. The American ideal of the glamorized housewife was a harder sell, made possible only by an emphasis on the temporary nature of women as vital workers. In both cases, public images made room for women in the war without challenging social assumptions of women as homemakers.

--Dale Erlandson

**3668.** Rush, Michael, ed. *Video Art*. London: Thames & Hudson, 2003.

This work discusses video art and notes that by 1965, the Sony Corporation had already introduced the Portapak, a mobile form of video technology that gave the individual movie maker the ability to record in many more locations. This hand-held camera and portable tape recorder sold for \$1000 to \$3000 compared to the \$10,000 to \$20,000 that television video cameras cost. By 1968, exhibition of video art had already been shown in many countries including Great Britain, Canada, Argentina, Spain, Japan, and, of course, the United States. This book devotes chapters to video art "shaping a history," to the "conceptual body," to narrative, and the final chapter is entitled "Extensions."

**3669.** Russell, Alan M., ed. *The Biotechnology Revolution: An International Perspective*. New York: St. Martin's Press, 1988.

This book began as a Ph.D. thesis in international relations at the University of Kent, Canterbury. Russell notes that developments in biotechnology will affect future international patterns of trade, the transfer of technology, and agricultural advances. "However, a more specific objective of this study is to examine the history of what has already happened from an international orientation. In particular, by focusing on the contentious discussions of safety, the emergent policy frameworks will be shown to be highly interdependent transnationally." He notes that by "the 1980s genetic manipulation had achieved the status of 'standard practice' in microbiological laboratories, and commercial products of the new revolution were being marketed. The patenting of new forms of microbiological life produced by genetic manipulation is acceptable, and indeed so is patenting of the laboratory procedures themselves. Databanks are being established for the deposit of decoded DNA and machines have been produced capable, although in a limited fashion, of synthesizing strands of new DNA from component chemicals. If decoding and manipulating DNA represent the first steps, then writing new messages in the code may represent the next."

Russell focuses on the origins of the biotechnology revolution. As of 1984, he notes, there were already 1,200 firms actively involved in biotechnology worldwide. He attempts to assess how safety guidelines were

developed, what biases may have been reflected in such guidelines, and whether or not other technologies were used as models.

"As competition increases and the new biotechnology carves out its industrial niche, it will become another significant industry tied into the complex economies and politics of international trade and development. Safety policy may remain essentially nationally based, but any potential hazards will surely be transnational." The author reminds us to heed Aldous Huxley who in a 1946 introduction to *Brave New World* (1932) warned that science could end life or at least make living it "impossibly complex or uncomfortable." (Huxley quoted by author)

**3670.** Russo, Alexander Todd. "Roots of Radio's Rebirth: Audiences, Aesthetics, Economics, and Technologies of American Broadcasting, 1926-1951." Brown University, 2004.

The abstract for this Ph. D. thesis is from UMI ProQuest Digital Dissertations: "This dissertation focuses on the history of American broadcasting and examines how radio assumed the strictly formatted, musically programmed structures that have defined its form and content for much of the last fifty years. It argues that post-network, post-television radio was structured by the interaction of new technologies of program production and distribution, changing economic models, shifts in the aesthetics of aural communication, and the development of segmented audiences, all of which had roots in earlier forms of radio broadcasting. Using an interdisciplinary approach that draws on methodologies of cultural history, social history of technology, and media studies, this dissertation examines the interrelationship of radio technologies, institutional practices, and the social context in which they operate. The first half of the project explores alternative means of program production and distribution in relationship to the institutional production of audiences. Chapter One examines the rhetorical construction and institutional basis for a national wired network system as well as an alternative network model, the regional chain. Chapter Two examines the technological, discursive, and institutional histories of sound-on-disc transcriptions as a means of distributing programs. Chapter Three charts the relationship between 'spot sales,' and the role of station representatives as 'audience intellectuals,' in mediating the interactions of local stations and national advertisers. The second half of the dissertation charts how the form and content of broadcasting developed in conjunction with technologies of sound reproduction, modes of listening, and audience appeals. Chapter Four examines how ideals of universal comprehension and the imagination influenced the technological and aesthetic development of network radio's production practices. Chapter Five examines the structuring role of the aural body in both 'universally appealing' network drama and 'focused appeal' block programming. Chapter Six explores radio's shift from a primary to secondary medium through changes in radio receiver technology, spaces of reception, and practices of listening."

**3671.** Russo, Paul M., Chih-Chung Wang, Philip K. Baltzer, and Joseph A. Weisbecker. "Microprocessors in Consumer Products." *The Microelectronics Revolution: The Complete Guide to the New Technology and Its Impact on Society*. Ed. Tom Forester, ed. and intro. Oxford, Eng.; and Cambridge, MA: Basil Blackwell Publisher; and MIT Press, 1980. 130-37.

At the time of this piece, the authors worked with RCA Laboratories. The article is somewhat technical and filled with jargon, but understandable with help of the Glossary at the end of this volume.

**3672.** Rutenberg, Jim. "Few Parents Use the V-Chip, a Survey Shows." *New York Times* July 25, 2001 2001, sec. B: B1, B7.

This article is about the V-chip, required by law to be installed in new television sets. It lets viewers block objectionable programs. Yet few parents appeared to be using this technology.

**3673.** Ruzic, Neil P. "The Automated Factory." *The Microelectronics Revolution: The Complete Guide to the New Technology and Its Impact on Society*. Ed. Tom Forester, ed. and intro. Oxford, Eng.; and Cambridge, MA: Basil Blackwell Publisher; and MIT Press, 1980. 165-73.

This 1978 article looks at an experimental "unmanned" parts factory for aircraft in St. Louis, Missouri, and "argues that the acceleration of developments in microelectronics means that the completely automated manufacturing plant may not now be far off." The author, then director of the National Space Institute in Washington, D.C., believed that Japan was in the lead in this area. This article first appeared in *Control Engineering* (April,,1978).

**3674.** Ryan, Roderick T., ed. *A History of Motion Picture Color Technology*. London and New York: Focal Press, 1977.

This book presents technical information about color motion pictures processes developed in the United States (e.g., Technicolor and Eastman Color), as well as processes in other countries that had a significance influence in the American movie industry. Processes covered that were developed outside the United States in such areas and Great Britain, Europe, or Asia, include Kinemacolor, Fujicolor (Japan), Ferraniacolor (Italy), and Gevacolor (Belgium). Color processes have been classified into two general categories, Additive and Subtractive, with chapters devoted to aspects of each type of process. The work is base in part on publications in technical and trade journals, and it is clearly written.

Appendices deal with Kenemacolor, Bi-pack Camera Instructions, Fox Nature Color Instructions, Technicolor Two-Color Instructions, and Technicolor Three-Color Instructions. This work also contains a nine-page glossary covering important terminology.

Ryan notes that by 1975 Eastman Color films and processes had become the most popular in the United States, replacing Technicolor's s imbibition process. He also observes that cinematographers were finding it much easier to deal with color -- it was virtually no different than filming in black-and-white. By the time this book was finished color had become so easy to handle that the average amateur filmmaker could "obtain better color pictures by pointing a camera and pushing a button" that could the best professional using the most expensive equipment forty years earlier.

**3675.** Ryan, Roderick Thomas. "A Study of the Technology of Color Motion Picture Processes Developed in the United States." University of Southern California, 1966.

This Ph. D. thesis formed the foundation for Ryan's 1977 book *A History of Motion Picture Technology*. In this thesis, he discusses numerous coloring processes -- Kinemacolor, Kodacolor, Eastman color (and other Eastman processes, Technicolor, and many more. "It is the purpose of this study to compile and correlate the available technical information concerning the color motion picture processes developed in the United States. The emphasis of this study will be on the laboratory aspects of the processes studied." (2)

**3676.** Ryder, John D. and Donald G. Fink, ed. *Engineers & Electrons: A Century of Electrical Progress*. New York: IEEE Press, 1984.

The inception of this book dates to 1975 when then chairman of the Institute of Electrical and Electronics Engineers's (IEEE) History Division pointed to the need for better history of electricity and the electrical profession. The idea for this work, which is a popularly oriented account with illustrations, came from Donald Christiansen, then editor of *IEEE Spectrum*.

The work is an informative account along the lines of *Age of Innovation* (1981), by the Editor of *Electronics*, and Steven Lubar's *Infoculture* (1993). This book begins with the telegraph and invention of the electric light. It then discusses the growth of the electrical engineering profession; Marconi and wireless communication; the electric transit system and creation of electrical networks; semiconductors and solid state; developments during World War II; creation of the transistor and the integrated circuit; radar, rocketry, satellites, and satellite reconnaissance; television and the development of color TV; computers and the revolution in

information (chapter 10); education for electrical engineer, and the professionalization of this field, including the history of the IEEE.

An earlier, related work published by IEEE Press and edited by James Brittain is *Turning Points in American Electrical History* (1976).

**3677.** S.V.R. "Movie Man's Burden." *New Republic* 117.3: 37-38.

This article discusses Eric Johnston, president of the MPAA, and maintains that he made the rounds of the various studios to discuss a "new doctrine of film content." According to this article, after meeting with the State Department, Johnston told the studio chiefs "that the United States is now in the first days of a new era in its history, and he assured them that the White House and State Department were aware of the importance of the movies in carrying to the world the American message of political democracy and economic free enterprise." The question this article poses is "shall we continue to make movies for entertainment and escapism, or for indoctrination on a global scale?" (37) Johnston believed that the entertainment films were the best ideological weapons in the international struggle against communism. The article also claims that Johnston encouraged screen writers to "write films showing communism not only as treasonable and subversive, but as ridiculous. He followed this by saying he was in favor of a free screen, subject neither to government pressure nor to foreign propaganda." The article concludes that Johnston's words "add up to an interesting paradox." (38)

**3678.** Sabin, Rob. "The Movies' Digital Future Is in Sight and It Works." *New York Times* Nov. 26, 2000 2000, sec. 2 (Arts and Leisure): 1, 22.

This lengthy article discusses the momentum building to digital cinema and the abandonment of film. The article discusses digital projection and a test involving Disney's Miramax film *Bounce* that involved cooperation with Boeing's Space and Communication Group.

**3679.** ---. "Taking Film Out of Films." *New York Times* Sept. 5, 1999 1999, sec. (Arts and Leisure): 12, 16.

This article discusses the advantages of digital movie making and the work of such people as George Lucas. *Star Wars: Episode I -- The Phantom Menace* was shot digitally.

**3680.** Sadler, Philip. "Welcome Back to the 'Automation' Debate." *The Microelectronics Revolution: The Complete Guide to the New Technology and Its Impact on Society*. Ed. Tom Forester, ed. and intro. Oxford, Eng.; and Cambridge, MA: Basil Blackwell Publisher; and MIT Press, 1980. 290-96.

The author wrote *Research on Automation* (1968). Here he introduces six essays on automation, divided among those who are pessimistic about the process and those who are guardedly optimistic. He gives an overview of this debate.

**3681.** Saettler, L. Paul, ed. *A History of Instructional Technology*. New York: McGraw-Hill Book Company, 1968.

This work is a wide-ranging, if uneven, history of instructional technology. It is short on analysis and historical context, but provides a copious amount of factual information about technical and institutional developments; very few players are left out (even Abelard gets significant ink!). Makes an effort to link technology to instructional theories of John Dewey, Kilpatrick (the Project Method), along with learning theories of Thorndike, Skinner and Kurt Lewin. Chapters on the following topics:

1. Early Forerunners of Instructional Technology: Until 1700
2. Later Forerunners of Instructional Technology: 1700-1900
3. Beginnings of a Science and Technology of Instruction 1900 to the Present
4. Origins of School Museums



5. Emergence of the Instructional Film
6. The Audiovisual Instruction Movement: Emergence (1918-1942)
7. A Case Study: Instructional Technology in Industry and the Military During World War II
8. The Audiovisual Instruction Movement: Development
9. Evolution of Instructional Radio
10. Development of Instructional Television
11. The Rise of Programmed Instruction
12. The Systems Approach to Instruction: A Prospective View
13. Beginnings of Instructional Media Research: 1918-1945
14. Intensification of Instructional Media Research: 1945-1965

A revised edition of this book appeared in 1990 with the title *The Evolution of American Educational Technology* (Englewood, Colo. : Libraries Unlimited).

**-Mark Van Pelt**

**3682.** Said, Edward W., ed. *Culture and Imperialism*. New York: Alfred A. Knopf, 1993.

Long before the nations of Europe conquered and occupied most of Africa and Asia, the literature of novelists and intellectuals took for granted that the people of those distant territories were to be exploited for the benefit of the superior white race. This racist presumption became more pronounced after the Age of Empire actually began during the late nineteenth century. Even after imperialism and racist doctrine were passé, the culture of Western nations was deemed superior, perhaps subconsciously. Western artists, business executives, government officials, intellectuals, labor leaders, and scholars categorized, evaluated, and interpreted their counterparts in Africa, Asia, and Latin America without questioning their right to do so — acting on the belief that Western ways were the foundation for all endeavors.

Communication has played an important role in the expansion of American influence, Said says. “This twinning of power and legitimacy, one force obtaining in the world of direct domination, the other in the cultural sphere, is a characteristic of classical imperial hegemony. Where it differs in the American century is the quantum leap in the reach of cultural authority, thanks in large measure to the unprecedented growth in the apparatus for the diffusion and control of information. As we shall see, the media are central to the domestic culture. Whereas a century ago European culture was associated with a white man’s presence, indeed with his directly domineering (and hence resistible) physical presence, we now have in addition an international media presence that insinuates itself, frequently at a level below conscious awareness, over a fantastically wide range. . . .

“No one has denied that the holder of greatest power in this configuration is the United States, whether because a handful of American trans-national corporations control the manufacture, distribution, and above all selection of news relied on by most of the world (even Saddam Hussein seems to have relied on CNN for his news), or because the effectively unopposed expansion of various forms of cultural control that emanate from the United States has created a new mechanism of incorporation and dependence by which to subordinate and compel not only a domestic American constituency but also weaker and smaller cultures.”

--James Landers

**3683.** Salamon, Julie. "The Famous and the Witty In a Half Century of Chats." *New York Times* Nov. 5, 2003 2003, sec. B.

This article profiles Richard D. Heffner, on the occasion of his new book *A Conversational History of Modern America* (2003). This book compiles many of the interview Heffner did on "The Open Mind," and include such people as Martin Luther King, Donald Rumsfeld, Rudolph Giuliani, Bill Moyers, Dan Rather, Arthur Schlesinger, Jr., and others.

**3684.** Salmon, Julie. "Looking Back at the Bonfires, Personal and Professional." *New York Times* June 16, 2002 2002, sec. 2 (Arts and Leisure): 28.

This article profiles director Brian De Palma whose moves having included *Dressed to Kill* (1980), *Blow Out* (1981), *Body Double* (1984), *Bonfire of the Vanities* (1990), and *Femme Fatale* (2002). Many of his movies were controversial because of their violence. In this article, he is quoted as saying that "what you see represented in the media and books written about show business is false – and you get so sick of this public relations machine surrounding it – you want someone to say the truth about something."

**3685.** Salsbury, Stephen. "The Emergence of an Early Large-Scale Technical System: The American Railroad Network." *The Development of Large Technical Systems*. Ed. Renate Mayntz and Thomas P. Hughes, eds. Bolder, CO; and Frankfurt am Main: Westview Press; and Campus Verlag, 1988. 37-68.

Salsbury writes that when railroads came on the American scene in the 1830s, they "represented a sharp break with the past." They were much larger than previous enterprises, and unlike the canal and turnpike system, they were "integrated enterprises." They "were the first large scale technical system which arose in America and as such they shaped the way Americans organized technology and had a profound impact on large scale business. In defining the way in which the United States responded to large-scale technical systems railroads may have their most significant contribution to America's economic growth. This is a contribution that cannot be easily measured."

**3686.** Salt, Barry, ed. *Film Style and Technology: History and Analysis*. London: Starword, 1983.

This large book has useful information on the technology of filmmaking from 1895 through the 1970s. What the author's thesis is, however, is less clear. One thread that runs throughout concerns the relation between film technology and average shot length. Still, the work, despite it descriptive information, is unsatisfying with regard to what it all means.

In Part I, chapters 2-5 deal with film theory, and then chapters 6-9 deal with "Film Style and Technology" from 1895-1919. There follows a chapter on "Statistical Analysis of Motion Pictures -- Part I." Part II has two chapters on "Film Style and Technology" during the 1920s, followed by a statistical analysis of movies during that period. Then follow five chapters, each devoted to a separate decade -- the 1930s, 1940s, 1950s, 1960s, and 1970s. Then a chapter entitled "Stylistic Analyses of the Films of Max Ophuls," an "Afterword," and a Bibliography. Good material on the specifics of film technology but weak on analysis.

--SV

Salt, who earned a doctorate holder in physics before switching to film studies, disparages those who would propose a "scientific theory of film," arguing that the speculations of film study hardly entail the accuracy of a proper science. He expresses confidence that the reader will acknowledge the superiority of his own interpretations. He also defends the scientific method against the onslaught of continental philosophy, particularly

as practiced by the French. Amidst all the braggadocio, Salt has little to say about technology's impact upon film, but does seem to take the position that the consciousness of the film maker, which is shaped by many factors, is the most important element in determining film content. The work relies almost exclusively on secondary sources; there is a bibliography, but no notes.

--Gordon Jackson

**3687.** Saltzman, Joe, ed. *Frank Capra and the Image of the Journalist in American Film*. Los Angeles: The Norman Lear Center, Annenberg School for Communication, 2002.

From SV's review of this work in *Journalism Educator*.

Journalism and journalists have long been a staple of motion pictures, and the images of the news profession, "whether on the movie or television screen, and augmented by real-life experiences and examples, have been absorbed by generations through the twentieth and early twenty-first centuries. They have more power on the American consciousness than the real thing," (148) Joe Saltzman tells us in his book *Frank Capra and the Image of the Journalist in American Film*. Saltzman focuses on the films of Frank Capra, who perhaps more than any film maker created some of our most lasting cinematic images of journalists. Capra was not afraid to depict the profession's flaws. But from his silent film *The Power of the Press* (1928), which starred Douglas Fairbanks, Jr., to the end of his career, Capra and his writers had a genuine affection for reporters and considered their work crucial to democratic government. In more recent times, Saltzman maintains, movies have been produced by people who are disdainful of "intrusive" journalists and they have created an "image of a harassing press" and "obnoxious" reporters. It is a troubling, if not "dangerous" trend, the author contends, and one that "undermines the public's trust in the media." (147)

Saltzman writes from the perspective of a Capra fan and provides extended synopses of the films in which journalists had a significant role. He devotes sections to the depiction of male journalists, female reporters ("Hollywood's sob sisters"), the editors, and the publishers and media tycoons. Capra's newsmen often reflected the recollections of real-life reporters and when played by such stars as Fairbanks, Jr., Clark Gable (*It Happened One Night*, 1934), or Bing Crosby (*Here Comes the Groom*, 1951), they usually reflected "an old-style common-man reporter battling the upper class." (37) More often than not, they were also fast talking, cynical, and hard-drinkers. Women reporters -- for example Loretta Young in *Platinum Blonde* (1931), Barbara Stanwyck in *Forbidden* (1939), Jean Arthur in *Mr. Deeds Goes to Town* (1936), and Rosalind Russell in *His Girl Friday* (1940), often were "independent, hardworking" (54) types who made mistakes and had to prove themselves to their male counterparts being accepted. Sometimes a cynical female journalists aided the hero in Capra's movies. (73) Capra's editors, usually played by character actors and known only by their last names, were essentially good people who made wayward reporters toe the line. Whatever the failings of Capra's news people and editors, they could be counted on to serve the public interest. Not so with the media moguls and publishers in such movies as *Mr. Smith Goes to Washington* (1939), *Meet John Doe* (1941), and *State of the Union* (1948). They were villains who subverted the public trust and the pursuit of the truth in the pursuit of power and profit. On this point, Saltzman believes, Capra remains as relevant today as he was to the first half of the twentieth century. "Capra and his writers hated and feared control of the mass media by one person or group of person," he writes. "They were wary of media conglomerates, of putting too much power in the hands of too few people." (111)

Saltzman limits himself primarily to plot summaries of these works. He does not attempt to assess how the stories in Capra's films may have been influenced by movie censorship nor does he comment specifically on the technology of film making used by Capra. At the time of this book Saltzman was a professor at the Annenberg School for Communication at the University of Southern California, and this work was supported by "The Image of the Journalist in Popular Culture," a project of the Norman Lear Center.

**3688.** Saltzman, Jack, ed., ed. *American Studies: An Annotated Bibliography [3 volumes]*. Cambridge, Eng. and New York: Cambridge University Press, 1986.

This three-volume bibliography covers scholarship on American cultural studies from 1900 to 1983, and has about 6,000 entries. This bibliography is devoted only to books published in the United States. The bibliography is divided into eleven thematic areas. Volume I covers Anthropology and Folklore; Art and Architecture; History; and Literature. Volume II covers Music; Political Science; Popular Culture; Psychology; Religion; Science, Technology, and Medicine; and Sociology. Volume III is an Index to Volumes I and II. A supplementary volume published in 1990, *American Studies: An Annotated Bibliography, 1984-1988*, has another 3,500 entries on scholarship published during the mid-1980s. At the time of its publication, this work was the most comprehensive bibliography on American Studies.

Scholarship on the history and social impact of communication technologies is scattered throughout these volumes.

**3689.** ---, ed. *American Studies: An Annotated Bibliography, 1984-1988*. Cambridge, Eng.: Cambridge University Press, 1990.

This volume is a supplement to Cambridge University Press's three-volume *American Studies: An Annotated Bibliography*. The original three volumes covered literature produced between 1900 and 1983, and had 6,000 annotated entries. This supplementary volume covers only four years, 1984-88, and has 3,500 entries. These volumes cover eleven thematic areas: Anthropology; Art and Architecture; Autobiography and Memoirs; History; Law; Literature; Music; Political Science; Popular Culture; Religion and Science; Technology, Science and Medicine; and Sociology. This bibliography, the original three volumes and the supplement, is devoted only to books published in the United States.

Scholarship relating to the history and social impact of communication technologies is scattered throughout this volume. The current volume is not indexed, although Volume 3 of the original bibliography is an Index for the literature up to 1983.

**3690.** Sampson, John J. "Commercial Traffic in Sexually Oriented Materials: In the United States (1969-1970)." *Technical Report of The Commission on Obscenity and Pornography: Volume III*. Washington, D. C.: U. S. Government Printing Office. 3-208.

This lengthy piece in the 1970 *Report* of the President's Commission on Obscenity and Pornography, has a great deal of information on erotica in motion pictures, magazines, and other media. Sampson apparently uses and accepts the *Playboy* series on "Sex in the Cinema" by Arthur Knight and Hollis Alpert. Pages 5-69 (Part I) deal with Motion Pictures; pages 177-203 (Part IV) deal with "'Under the Counter' or 'Hard-Core Pornography'."

**3691.** Samuel, Lawrence R., ed. *Brought to You By: Postwar Television Advertising and the American Dream*. Austin, TX: University of Texas Press, 2001.

Samuel argues that between 1946 and 1964, "American television -- and much of American culture -- was brought to you by television advertising." (ix) His goal is to reveal how commercial TV revived the "national mythology of the American Dream, that is, every citizen's birthright to achieve success, realize prosperity, and enjoy the fruits of consumer culture." (x) This topic, the author maintains, has not been treated in any substantial way in either scholarly or popular writing. Part of this resurgence of capitalism required that "Americas be retaught to not want to save money, to replace things that still worked." (ix) This drive to promote unrestrained consumerism was a sharp departure from the values that many Americans had held through World War II.

This work is organized chronologically into six chapters, divided into three parts. Part I, "Home Sweet Home," covers the growth of post-World War II advertising and its relationship to the American Dream rooted in the family and domestic life. Part II, "Keeping Up With the Joneses," connections competition in the advertising and TV industries with the average citizen's efforts to keep up economically with their neighbors. Part III, "The New

Society," examines the interrelationship between the rise of a youth oriented society during the 1960s with advertising and television.

Samuel's uses contemporary journalistic accounts of advertising during the 1950s and 1960s as well as his own analysis of numerous TV ads from this period.

**3692.** Sandberg, Fred W. "Motion Picture of Speed Madness New Cinematograph Marvels." *Chicago Daily Tribune* June 18, 1911 1911, sec. E: 3.

This article argues that moving pictures have become an important influence in contemporary life. "The cinematograph is the world's modern marvel." Very few people know what "an important role the moving picture machine plays in the aggressive, progressive, and exciting life of today. While in its incipient stage, it was but looked upon as an interesting toy, without any particularly remarkable qualities, it is regarded today as an almost indispensable adjunct in any great occasion of public or semi-public interest."

The article comments on the importance of moving pictures to the economy of Chicago. "No fewer than 10,000 Chicagoans of both sexes are directly dependent on the moving picture industry for their livelihood. The majority of these is employed by the minor places of amusement. Added to this small army of regular workers comes a large number of people who are only called upon for temporary employment. It is estimated that in this city there are more than 500 small theaters where the chief attraction is the constantly changing films."

**3693.** Sanjek, Russell (updated by David Sanjek), ed. *Pennies from Heaven: The American Popular Music Business in the Twentieth Century*. New York: Da Capo Press, 1988.

This book expands and updates Russell Sanjek's third volume of *American Popular Music and Its Business - The First Four Hundred Years*, published in 1989 by Oxford University Press. This text of this work runs 683 pages and is a richly detailed history of the music business from 1900 through 1996. Among themes that run through this work are how technological innovations have expanded outlets for music; how a small number of corporate conglomerates have come to control the music business and to profit from the work of creative artists; how during the century popular music forms have broadened and become increasingly democratic; and how technological innovations have forced changes in copyright laws (often a fifteen-year lag exists between the appearance of a new technology and full copyright protection for its use). While this work is not footnoted, it does have a lengthy bibliography.

--SV

Sanjak, a long-time employee and vice president of Broadcast Musicians Incorporated, has written an exhaustive account of the twentieth-century American music business, from the rise and fall of vaudeville to the emergence of the enormous entertainment conglomerates. His emphasis almost exclusively is on the economic history of the business, which makes it a rather tiresome read at 700 pages.

--Gordon Jackson

**3694.** Sargent, Epes Winthrop, ed. *The Technique of the Photoplay*. New York: The Moving Picture World, 1913.

The author says that between 1909 and 1913 there were anywhere from 10,000 to 50,000 people who were attempting to write screen plays for moving pictures. (10) He discusses the theater and producing a photoplay. There is some discussion of tinting, or coloring, film (17). He notes the difficulties in making sound films. One problem is that after six minutes, the record runs out. As for censorship, Sargent says that "there is absolutely nothing to prevent the distribution and exhibition of a film not passed" by the National Board of Censorship, except that the movie would be stopped by the police in many cities. Censorship is justified in this work by the

fact that movies are attended by so many young people. "The juvenile mind is receptive and observant," (134) the author says. But, most youth learn little films that they have not already learned elsewhere and moving pictures have gotten "an undeserved bad name." (134) The author of films should seek to restore cinema's good name.

**3695.** Sarnoff, David, ed. *Looking Ahead: The Papers of David Sarnoff*. New York: McGraw-Hill Book Company, 1968.

This book is a collection of letters, memoranda, addresses, and other communications that Sarnoff made between 1914 and 1967, in which he talks about modern media and their potential. The selections are divided into six categories: wireless communication, radio broadcasting, black-and-white television, color television, the communications revolution, and science, technology, and human affairs. These selections show Sarnoff to have been perceptive in seeing the potential of new media. In the view of Jerome B. Wiesner, who wrote the Foreword to this volume, Sarnoff's name deserves to be listed with Hertz, Marconi, Fleming, De Forest, Pupin, Bell, Edison, Armstrong, and Zworykin as one of the giants in the history of electrical communication.

**3696.** Satchell, Michael. "Does Hollywood Sell Drugs to Kids?" *Parade* (1985): 5-7 (?).

This article says that at least sixty major movies during the past five years have portrayed "the use of illegal drugs in a positive, upbeat way." It discusses specific films, has comments from Jack Valenti, president of the Motion Picture Association of America, and from movie makers. About this time the U.S. Senate held hearings on substance abuse in the movies and some supported a new rating category ("SA") to indicate the portrayal of drug use. The White House also was exerting pressure on Hollywood to enlist in its war on drugs.

**3697.** Saunders, Frances Stonor, ed. *The Cultural Cold War: The CIA and the World of Arts and Letters*. New York: The New Press, 1999.

The author uses declassified documents and interviews to document the extensive involvement of the CIA in post-World War II cultural life. The CIA used front organization, philanthropic organizations to spread its influence. It started magazines, sponsored conferences and concerts.

Saunders writes: "During the height of the Cold War, the US government committed vast resources to a secret programme of cultural propaganda in western Europe. A central feature of this programme was to advance the claim that it did not exist. It was managed, in great secrecy, by America's espionage arm, the Central Intelligence Agency. The centrepiece of this covert campaign was the Congress of Cultural Freedom, run by CIA agent Michael Josselson from 1950 until 1967. Its achievements -- not least its duration -- were considerable. At its peak, the Congress for Cultural Freedom had offices in thirty-five countries, employed dozens of personnel, published over twenty prestige magazines, held art exhibitions, owned a news and features service, organized high-profile international conferences, and rewarded musicians and artists with prizes and public performances. Its mission was to nudge the intelligentsia of western Europe away from its lingering fascination with Marxism and Communism towards a view more accommodating to 'the American way'.

"Drawing on an extensive, highly influential network of intelligence personnel, political strategists, the corporate establishment, and the old school ties of the Ivy League universities, the incipient CIA started, from 1947, to build a 'consortium' whose double task it was to inoculate the world against the contagion of Communism, and to ease the passage of American foreign policy interests abroad. The result was a remarkably tight network of people who worked alongside the Agency to promote an idea: that the world needed a *pax Americana*, a new age of enlightenment, and it would be called The American Century.

"The consortium which the CIA built up -- consisting of what Henry Kissinger described as 'an aristocracy dedicated to the service of this nation on behalf of principles beyond partisanship' -- was the hidden weapon in America's Cold War struggle, a weapons which, in the cultural field, had extensive fall-out. Whether they liked it or not, whether they knew it or not, there were few writers, poets, artists, historians, scientists or critics in post-

war Europe whose names were not in some way linked to this covert enterprise. Unchallenged, undetected for over twenty years, America's spying establishment operated a sophisticated, substantially endowed cultural front in the West, *for* the West, in the name of freedom of expression. Defining the Cold War as a 'battle for men's minds' it stockpiled a vast arsenal of cultural weapons: journals, books, conferences, seminars, art exhibitions, concerts, awards.

"Membership of this consortium included as assorted group of former radicals and leftist intellectuals whose faith in Marxism and Communism had been shattered by evidence of Stalinist totalitarianism...." (1-2) As historian Arthur Schlesinger notes, according to this book, "the CIA's influence was not 'always, or often, reactionary and sinister.... In my experience its leadership was politically enlightened and sophisticated.'" (3)

This work notes that after World War II, many Europeans who remember fascism reacted negatively to aggressively anti-communist films from Hollywood. Saunders notes that U. S. policy makers were slow to respond to European resentment to American movies and that during the early 1950s, the Soviets attempted to make inroads at such venues as the Cannes Film Festival. Cecil DeMille's "acceptance of a consultancy with the Motion Picture Service (MPS) was a *coup* for government propagandists." (288-9) The MPS advised the government on Hollywood films acceptable for showing in Iron Curtain countries. The author notes that by early 1954 there were several people in Hollywood who "understood 'the propaganda problems of the U. S.' and who were prepared 'to insert in their scripts and in their action the right ideas with the proper subtlety.'" (289) These people included DeMille, Eric Johnston, Darryl Zanuck, Spyros, Dore Schary, Nicholas Schenk, Barney Balaban, Jack and Harry Warner, Harry Cohn, Walt and Roy Disney, and others. This work also discusses efforts during the late 1940s by Hollywood to counter Soviet claims about racial discrimination in America. (291)

**3698.** Saxenian, Annalee. "Silicon Valley and Route 128: Regional Prototypes or Historic Exceptions?" *High Technology, Space, and Society*. Ed. Manuel Castells, ed. Beverly Hills, CA: Sage Publications, 1985. 81-105.

Silicon Valley symbolizes both the explosion in microelectronics and the social problems caused by economic growth in this area. Is this type of development typical of the microelectronics industry, the author asked? She then attempts to answer the question in a comparative context. The first part of the chapter "is a detailed examination of the interactions between the evolution of the semiconductor industry and the development of the region and its urban geography. Parallels with the transformation of the Route 128 region in Massachusetts -- the East Coast counterpart of Silicon Valley -- are then highlighted in the second section. Not only did analogous circumstances condition the rapid postwar growth of these two regions, but their subsequent social and urban evolutions show striking similarities. The concluding section argues that the urban problems of Silicon Valley and Route 128 are rooted in the social structure generated by science-based industry." Although duplication of these two regions is unlikely, the history of their development should help planners in other communities hoping to attract high-tech industries to anticipate future problems.

**3699.** Scannell, Nancy. "Arlington's Prosecutor Tapped for U. S. Attorney." *Washington Post* March 29, 1986 1986, sec. B: 1B.

This article is about President Ronald Reagan's nomination of Arlington prosecutor Henry E. Hudson to become U. S. attorney for the Eastern District of Virginia. Hudson later that year became the chair of the Meese Commission which made recommendations about combatting pornography.

**3700.** Scarr, Lew. "Now Hear This -- Now Hear This: the birth of the public address system." *American Mercury* LXXXIV.401 (1957): 135-36.

This brief descriptive piece talks about Woodrow Wilson's address at Balboa Stadium on September 19, 1919, to 50,000 with the aid of a loudspeaker. It also mentions that Vice President Thomas R. Marshall had earlier spoken to large crowd in church in Washington, D.C. with the aid of a loudspeaker. See also Gerald A. Shephard's article on Wilson's address.

**3701.** Schaefer, Dennis , and Salvato, Larry, eds. *Masters of Light: Conversations with Contemporary Cinematographers*. Berkeley: University of California Press, 1984.

This book is a series of interviews with notable cameramen. By 1984, when the book was published, they had become consummate professionals who typically served long apprenticeships and were highly attuned to the creative aspects of their work. The rise of the cinematographer has done much to undermine the auteur theory of film making, as it points up the necessarily collaborative nature of making a movie today.

--Gordon Jackson

This work has information about improvements in the technology of cinematography which affected adult films and mainstream entertainment alike. Several light-weight 35-mm cameras appeared in the early 1970s, the most significant of which was Panavision's Panaflex 35 mm camera in 1973. Weighing twenty-five pounds, it carried 250 feet of film in its magazine, and made it possible to shoot in previously inaccessible places. As one cinematographer who had had to deal previously with a 165-pound camera put it, with a Panaflex you could move right into the bathroom and "without taking the walls out ... shoot scenes in there."

--SV

**3702.** Schaefer, Eric, ed. *"Bold! Daring! Shocking! True!": A History of Exploitation Films, 1919-1959*. Durham, N. C.: Duke University Press, 1999.

This work provides the most comprehensive history of exploitation films. The work is also well-illustrated. This book is a good source for learning about movies outside the mainstream that featured nudity and sexuality, horror, drug use, and more. The author writes that he has "concentrated on examples of nudity and sexual display because these served as the dominant forms of spectacle in exploitation films. Other types of spectacle were included, such as microscopic views of biological processes and the depiction of drug use." Exploitation movies "relied on forbidden spectacle to differentiate themselves from classical Hollywood narrative films and conventional documentaries. As such, they were related to the cinematic tradition Tom Gunning has called 'the cinema of attractions.'" Of special value is the book's "Filmography" in Appendix 2 (345-87).

**3703.** ---. "Resisting refinement: the exploitation film and self-censorship." *Film History* 6.3 (1994): 294-313.

This article deals with films that played on the exploitation circuit, movies that did not have the Production Code Administration's seal of approval. There were hundreds, if not thousands, of theaters in the United States, that exhibited these films. "Largely because the mainstream industry could not dominate the discursive formations that attended renegade exploitation movies, these films proved beyond the reach of the Hays Office. This eventually helped to undermine the very concept of self-censorship." Schaefer treats this subject in more detail in his book *"Bold! Daring! Shocking! True!": A History of Exploitation Films, 1919-1959* (1999).

**3704.** *The Best Man*. 1964, 1964.

By 1961 there were several movies in production in which homosexuality was a major theme, even though the movie industry's Production Code forbade this topic. These films included Otto Preminger's *Advise and Consent* (Columbia, 1962), John Huston's *Freud* (Universal, 1962), United Artists' *The Best Man* (1964), starring Henry Fonda, United Artists' *The Children's Hour*, and *The Devil's Advocate*. Gore Vidal wrote the screenplay for *The Best Man*.

Summary from American Film Institute Catalog: "At a U. S. presidential nominating convention in Los Angeles, the leading presidential candidates are William Russell, former Secretary of State, and Joe Cantwell, an unscrupulous conservative senator. To avoid scandal, Russell and his estranged wife have reconciled for the



duration of the campaign. Cantwell, however, plans to exploit Russell's past history of mental illness. Both candidates seek the endorsement of Art Hockstader, a devious former president, who dies during the convention. Although he is told that Cantwell was an active homosexual in the Army, Russell refuses to divulge this information to the press. Sickened by such slander, Russell ends his candidacy, throwing his support to a third contender. In so doing, he regains his wife's love."

Based on the play *The Best Man* by Gore Vidal (New York, 31 Mar 1960). The film included newsreel footage of the 1960 U. S. presidential nominating conventions.

**3705.** *The Stripper (aka Celebration and A Woman in July)*. 1963, 1963.

The Production Company for this film was Jerry Wald Productions, Inc. A Jerry Wald Production. Plot synopsis from the American Film Institute Catalog: "Plot Summary: After failing to make a successful career as a dancer in movies, Lila Green joins a second-rate vaudeville act. When the show arrives in the small Kansas town where Lila spent part of her childhood, Ricky Powers, the troupe's manager and Lila's lover, skips town with their money, and Lila moves in with an old friend, Helen Baird, and her young son, Kenny. The ardent but inexperienced Kenny becomes so attracted to Lila that he breaks off with his teenaged girl friend and asks Lila to marry him. Lila's happiness is shattered when she realizes that Kenny's promises are a result of youthful infatuation. Ricky returns to offer Lila a job--performing a striptease at a stag show--and she reluctantly agrees to do the act. Kenny watches the performance and becomes so disgusted with what Lila has been reduced to that he once more proposes. She refuses, however, knowing that their marriage would never work, and she decides also to forego her career to make a new life for herself." Actress Joanne Woodward played Lila Green. MPAA president Eric Johnston approved the title although warned 20th Century Fox to be careful of the advertising for the film and the potential public relations fall out from the public.

**3706.** Schama, Simon, ed. *Landscape and Memory*. New York: Alfred A. Knopf, 1995.

This work examines the role that landscape has played in the cultures of Western Europe and America. Schama considers how the idea of landscape has been presented in art, literature, and photography.

**3707.** Schanche, Don. "Space Beyond Sputnik Lies Within Our Grasp." *Life* 43.17 (1957): 26-29.

Written in the aftermath of the first Sputnik, this piece is interesting and on target about many future uses of satellites. Among those uses would be, the author speculates: 1) reconnaissance satellites ("Big Brother" in the sky); 2) a platform to assemble rockets that could be fired back at the enemy -- admittedly, the author (and the military) acknowledges, impractical; 3) learning the true shape of the earth and measuring distances more exactly; 4) weather reporting; 5) space medicine; 6) picking up and relaying radio and television signals; and others. Although mentioned, the use for communication -- e.g., telephones and television -- is not emphasized (indeed, telephones are not mentioned).

**3708.** Schary, Dore. *Dore Schary Papers*.

This collection is rich with primary material relating to Hollywood during the 1940s and 1950s. It covers Dore Schary's career and touches on such important matters and the blacklisting of the Hollywood Ten, the revising of the motion picture Production Code in 1956, and the uproar that his movie *Blackboard Jungle* (1956) caused, both in the United States and abroad. For example, Box 20 deals with revisions in the Production Code in 1956. Box 34 has material on *Blackboard Jungle*.

**3709.** ---, ed. *Heyday: An Autobiography*. Boston: Little, Brown and Company, 1979.

This autobiography cover producer-director Dore Schary's career in motion pictures. It covers such topics as the Hollywood Ten, Eric Johnston, politics and the movie industry, and such controversial movies as *Blackboard Jungle*.

**3710.** Schatz, Thomas, ed. *Boom and Bust: The American Cinema in the 1940s*. New York: Charles Scribner's Sons, 1997.

This is Volume 6 in Scribner's *History of American Cinema Series* (Charles Harpole, editor). Schatz wrote several chapters in this volume but other authors have also contributed. Janet Staiger discusses the Hollywood Studio System in 1940-1941; Mary Beth Haralovich deals with that system between 1942 and 1945; Clayton R. Koppes writes about the Office of War Information and the Production Code Administration; Gorham Kindem discusses the Screen Actors Guild and the House Committee on Un-American Activities after World War II; Thomas Doherty writes about documenting the 1940s; Christopher Anderson covers Hollywood and television during the 1940s; and Lauren Rabinovitz looks at avant-garde and experimental films during this decade.

Scattered throughout this work are observations about new technology and filmmaking. In addition to Anderson's discussion of TV and the film industry, Rabinovitz, for example, deals with how avant-garde cinema benefitted with the increased use of 16mm film and camera during and after World War II.

This work has a relatively short bibliography covering works published mostly before 1994.

**3711.** Schauer, Frederick. "Personal Statement of Commissioner Frederick Schauer." *Final Report of the Attorney General's Commission on Pornography*. Nashville, TN: Rutledge Hill Press, 1986. 534-35.

A law professor at the University of Michigan, Schauer had written a book for legislators, judges, and prosecuting attorneys entitled *The Law of Obscenity* (1976). Although earlier in his career he had defended the producers of the movie *Deep Throat*, he was considered a middle-of-the-roader on the Meese Commission in 1985-86. He wrote the "Overview and Analysis" section of the *Final Report*. In this Statement, Schauer expressed the hope that the Commission's *Final Report* (1986) would "be read rather than summarized, ... be thought about rather than used as rallying cry or flag of battle, and ... be as much the beginning of serious discussion and debate rather than the end of it."

**3712.** Schauer, Frederick F., ed. *The Law of Obscenity*. Washington, D. C.: Bureau of National Affairs, Inc., 1976.

This work provides a good overview of obscenity and the law. A law professor at the University of Michigan, Schauer had written this book for legislators, judges, and prosecuting attorneys.

During his career, Schauer had defended the producers of the movie *Deep Throat*. During 1985-86, he was considered a middle-of-the-roader on the Meese Commission which studied and made recommendations about combatting pornography. He wrote the "Overview and Analysis" section of the Commission's *Final Report* (1986). In this Statement that appears in the *Final Report*, Schauer expressed the hope that the Commission's work would "be read rather than summarized, ... be thought about rather than used as rallying cry or flag of battle, and ... be as much the beginning of serious discussion and debate rather than the end of it."

**3713.** Schechter, Harold, ed. *Savage Pastimes: A Cultural History of Violent Entertainment*. New York: St. Martin's Press, 2005.

Harold Schechter strongly defends one argument: modern day (American) society has not become more violent compared to the standards of previous generations. In fact, he claims that society has actually become *less* violent. He manages to make a case for his argument by comparing today's society to previous decades and previous centuries. In his boyhood in the late 1950s, for instance, playing with toy guns and "killing" each other with them was perfectly normal, while today youth prefers to play videogames. These videogames can be violent, too, but kids generally do not fight each other over what they see or experience in videogames.

Schechter goes beyond that simple (but often repeated) example by taking the reader back to the savage (European) Dark Ages, where he gives examples of violent (capital) punishments and torture methods that were common in those days. Closer to home, he stresses the popularity of public hangings in the United States which occurred until the mid-1930s. Many people surely would want to witness such spectacles in the early 21<sup>st</sup> century, Schechter argues.

Many readers may be inclined to believe Schechter when he maintains that the connection between violence on television, in the movies and in videogames and actual human behavior has never been proven, but this book is a little too shallow in its choice of subjects and use of sources to be totally convincing.

Schechter is a professor of literature at Queen's College. His earlier work includes *Film Tricks: Special Effects in the Movies* (1980), with David Everitt, and *Deviant: The Shocking True Story of the Original "Psycho"* (1989).

-- Bart Nijman

**3714.** Schechter, Harold , and Everitt, David, eds. *Film Tricks: Special Effects in the Movies*. New York: Harlin Quist, 1980.

This book covers advances in special effects technology in the movies. Horror movies became much more gruesome during the late 1960s and 1970s than they had been in previous decades in both storylines and special effects. Many of these films were relatively low-budget pictures. A few achieved cult status. George Romero's *Night of the Living Dead* (1968), an independently distributed film shot in black and white, showed dead people rising from their graves to hunt the living in order to devour their flesh. Romero's sequel, *Dawn of the Dead* (1979) was filmed in color and showed people in a shopping mall fighting and being attacked by zombies who could only be killed by having their brains destroyed. Early in the movie one particularly graphic scene shows a man's head being shot off. Tobe Hooper's *Texas Chainsaw Massacre* (1974), a low-budget film about cannibalism, based loosely on Wisconsin serial killer, Ed Gein, used scenes in which viewers saw the chainsaw slicing into the flesh of victims. Actors wore sheet metal covered with packets of blood and raw steak under their clothing. A big-budget, mainstream horror picture by William Friedkin about demonic possession, *The Exorcist* (1973), starring Max Von Sydow, Linda Blair, and Ellen Burstyn, took special effects to a new level. Effects specialists Marcel Vercoetere and Dick Smith created a series of life-like masks for Blair to wear. Perhaps the most sensational scene in the film showed Blair apparently rotating her head 360 degrees. To create the effect, a replica of the star's head was mounted on an axle and the eyes were operated by remote control. *The Exorcist* became a box office blockbuster earning ten Academy Award nominations, winning two. Virtually every major Hollywood studio hurried to try to copy Warner Bros.'s success.

**3715.** Scheinkman, B. "Fast Motion Pictures [letter to editor]." *New York Times* Feb. 13, 1914 1914: 8.

To subtitle to this letter to the editor says that moving pictures "Have Harmful Effect on Eyes and Nerves of Audience."

**3716.** Schiavo, Laura Burd. "From Phantom Image to Perfect Vision: Physiological Optics, Commercial Photography, and the Popularization of the Stereoscope." *New Media, 1740-1915*. Ed. Lisa Gitelman and Geoffrey B. Pingree, eds. Cambridge, MA: MIT Press, 2003. 113-37.

"During the middle decades of the nineteenth century," Schiavo writes, "the meaning of the stereoscope and stereo-viewing changed dramatically. Initially designed in 1838 to demonstrate a theory of vision, the stereoscope acquired new interpretations when it was commercialized during the 1850s and 1860s. Transforming the stereoscope into a popular amusement, photographers, retailers, and those in the optical trades not only promoted a vernacular form, the 'parlor stereoscope,' but also advanced a more positivist theory of vision that both relied upon and further reinforced the assumption that the subjects of sight were stable and that observation of those subjects led to accurate judgments. The masterful visual encounter attributed to the three-dimensional

stereoscopic view, then, was not due to the medium's structure, but was rather the result of the inscription the instrument underwent as it became a consumer good." (113-14)

Schiavo's essay appears in a volume that is part of a larger series on new media technologies entitled *Media In Transition*. This volume offers a historical and comparative perspective on its subject in a way that is accessible to a wide audience of humanists, social scientists, and policymakers. These ten essays examine media that were new in the eighteenth, nineteenth, and early twentieth centuries. They explore "moments of transition when each new medium was not yet fully defined, its significance in flux...." They attempt to put these media into their "specific material and historical environment" and explain the "ways in which habits and structures of communication are naturalized or normalized." (viii)

**3717.** Schicke, C. A., ed. *Revolution in Sound: A Biography of the Recording Industry*. Boston: Little, Brown and Company, 1974.

This work has neither notes nor bibliography. Still, it is a clearly written introduction to the recording industry beginning with Thomas Edison's phonograph up through the early 1970s and the creation of "surround sound." This book is particularly helpful in dating the development of such inventions as the long-playing record in 1948, the development of tape recording during and after World War II, and other postwar developments such as high fidelity and stereo. Part II devotes space to explaining "The Anatomy of a Record Company."

**3718.** Schiffer, Michael B. "The Electric Lighthouse in the Nineteenth Century: Aid to Navigation and Political Technology." *Technology and Culture* 46.2 (2005): 275-305.

Abstract from *Technology and Culture*: "Beginning in 1859, the lighthouse was the site of the first commercial application of generator-powered electric-arc lighting. At the end of the century, however, only about thirty had been installed among thousands of lighthouses worldwide. In seeking to explain the differential adoption of the technology, this paper compares the performance characteristics of electric lights and its competitor, oil lamps. Although the electric arc was at a disadvantage in utilitarian performance characteristics, such as costs of installation and maintenance, it was an adequate light under most conditions and excelled in haze and light fog; it could also uniquely symbolize a nation's command of cutting-edge electrical science and technology. Most nations, favoring utilitarian performance characteristics in their decisions, adopted no electric lights. In adopting nations, especially France and England, symbolic performance was heavily weighted, for the electric light was both an aid to navigation and a political technology."

**3719.** ---, ed. *The Portable Radio in American Life*. Tucson: University of Arizona Press, 1991.

**3720.** Schiller, Dan. "The Enchanted Network: How Digital Capitalism Is Remaking the World."

**3721.** Schiller, Herbert I., ed. *Mass Communication and American Empire*. Boulder, CO: Westview Press, 1969.

The United States was one of the few modern nations to allow its radio system to develop privately. The resultant commercial system served as the model for television. Other nations, which had resisted the commercialization of state-operated radio systems, allowed wholesale or partial commercialization of their television systems, based on the American model. American networks and independent producers supplied much of the programming for these systems because the cost was low and the entertainment value was deemed apolitical and inoffensive. The cultural cost of this programming was not considered. The relationship of the mass communications system to the industrial producer system was crucial to the stimulation of the economy, both in the United States and elsewhere. When satellite technology was developed by the United States, the commercial

potential of a truly international communication system was appreciated by investors and policymakers. Government and business cooperated to establish American dominance.

--James Landers

**3722.** ---, ed. *The Mind Managers*. Boston:: Beacon Press, 1973.

**3723.** Schindler, Solomon. "The Nationalization of Electricity." *The Arena* 10.1 (1894): 84-90.

This article begins with the story from *Arabian Nights* about Aladdin who finds a magic lamp with the genie who grants wishes. The current generation, the author says, confronts a powerful force of no less proportion in electricity. Then, shifting metaphors, the author writes: "Within one generation, this subtle force has conquered the world; the whole surface of the globe has been covered with the wire netting of electric plants of all descriptions, so that this earth, if viewed from one of her sister planets, must look as though **some gigantic spider had spun his web around her.**" (84) (my emphasis) Schindler goes on to write that "by means of electricity, the news of the world is brought to us at a moment's notice; by means of electricity, the voices of friends, with all their characteristic inflections, are carried to us over the space of thousands of miles; electricity floods the largest cities with a sea of light at any given moment; electricity, transformed into force, drives and propels heavy cars loaded with freight or passengers.

**"Still this giant has not grown to full proportions; he is yet a mere child and may after reaching maturity surpass the most extravagant expectations. Metaphorically speaking, the social body has suddenly evolved a system of nerves, by which its most distant parts, its minutest cells, are placed in intercommunication and sympathy with one another.** We may stand in awe before the ruins of the buildings which the civilized nations of antiquity have left to tell us of their enterprise; we may wonder how Egypt could have built her pyramids, Greece her temples, Rome her highways; but whatever are the bequests of ancient culture and ingenuity, never before has the world been blessed with benefactions such as are represented to-day by electricity." (85) (my emphasis)

The author argues that this great power should be publicly owned, not controlled by a few people. "Shall this nervous system of the social body be controlled by a few of the cells of the organism to their own advantage, for their own profit, or shall it become an integral part of the body itself?" (85) Electricity "should be owned by the people themselves." (86)

**3724.** Schivelbusch, Wolfgang, ed. *Disenchanted Night: The Industrialization of Light in the Nineteenth Century*. Berkeley and München Wien: University of California Press and Carl Hanser Verlag, 1983.

This work covers several topics -- the lamp (e.g., fire and flame, gaslights, electrical); street lighting, including flood lights; night life, including shop windows; the drawing room; and the stage. The chapters on stage lighting considers the impact of the darkening of auditoriums with the appearance of the diorama in 1822, and the magic lantern, and finally film.

"The power of artificial light to create its own reality only reveals itself in darkness," the author says. "In the dark, light is life.... The illuminated scene in darkness is like an anchor at sea. This is the root of the power of suggestion exercised by the light-based media since Daguerre's time. The spectator in the dark is alone with himself and the illuminated image, because social connections cease to exist in the dark. Darkness heightens individual perceptions, magnifying them many times."

In the pre-electrical era, primitive footlighting often conspired to give actors an unnatural appearance. "If we see the source of light at the actor's feet, do we not assume that it must be coming straight from Hell?" asked author Jean Baptiste Pujoux in 1801.

**3725.** Schivelbusch, Wolfgang (translated by Anselm Hollo), ed. *The Railway Journey: Trains and Travel in the Nineteenth Century*. New York: Urizen, 1979.

The author of this study delves into the many less tangible aspects of the advent of the railway, particularly its impact on culture and mentalities. In particular, the author considers themes such as velocity, frictionless travel, and mechanization as new metaphors for nineteenth-century thought. Chapters are devoted to the contrast between old and new forms of travel, time, space, glass and steel as building materials, perceptions of travel, social hierarchy, and health anxieties as these themes intersected with train travel. Another useful chapter compares and contrasts the technological and aesthetic aspects of the railway in Europe with those in America. Although this study considers all of Europe, most of its information is highly relevant to the British case, which is cited frequently throughout. A quality source for understanding both the social impact of the railway and its influence on communication, including telegraphy.

--**Nicholas Wolf**

**3726.** Schlesinger, Arthur Jr. "Joe College Is Dead." *Saturday Evening Post* (1968): 25.

Schlesinger argues that "the rate of social change has been faster than ever before," and that television has affected young people "fundamentally by reating new modes of perception." He goes on to say that the "velocity of history, the electronic revolution, the affluent society -- these have given today's college students a distinctive outlook on the world."

**3727.** Schlesinger, Arthur M., Jr. "The Velocity of History." *Newsweek* 76 (1970): 32-34.

Historian Arthur Schlesinger, Jr. wrote in this article about "the ever accelerating velocity of history," and cited the historian Henry Adams, who in 1909 had claimed that society's rate of progression during the nineteenth century had been a thousandfold. Since Adams's time, Schlesinger said, science and technology had conspired to bring a rate of change that was now "incalculably greater."

**3728.** Schmalz, Jeffrey. "Cuomo Sees Peril in Picking Judges on Ideology Basis." *New York Times* Aug. 12, 1986 1986, sec. A: 1.

New York governor Mario Cuomo says that selecting federal judges on the basis of ideology -- e.g., opposition to abortion and pornography -- poses "a grave danger" that could erode public confidence in the judicial system.

**3729.** Schmidt, Dorothy (Dorey). "Magazines, Technology, and American Culture." *Journal of American Culture* 3.1 (1980): 3-16.

Schmidt writes that although the "technological developments in the production and distribution of magazines included such things as advances in ink chemistry, improved presses, better transportation, assembly line methods and streamlined type faces, the most important events within out time frame were the development of pulp paper processes, photographic dry-plates and half-tones, and offset printing -- each of which resulted in demonstrable changes in circulation, appearance and editorial content in 20th century magazines." The author notes that by mid-twentieth century, off-set printing had so reduced printing and production costs that "almost anyone could become his own publisher."

**3730.** Schmidt, Leigh Eric, ed. *Consumer Rites: The Buying and Selling of American Holidays*. Princeton: Princeton University Press, 1995.

This book is a first-rate intellectual history of the way in which mass media and advertising have transformed American holidays -- Christmas, Valentine's Day, Easter, and Mother's Day. The author, a student of theology, does not see mass advertising completely undermining the religious significance of our scared holidays. Rather, these occasions have been joined with consumerism into something similar, yet different from earlier times. The sacred

and secular have merged. The book is nicely illustrated. Especially interesting are pictures of early twentieth century department stores designed in religious motifs -- secular cathedrals of consumption.

--SV

This book is about how holidays, both religious and secular, have been changed by commercialization. "The mall, not church, has become the place for our interest in Easter. The marketplace has come to serve as the "obvious arena of holiday preparation, observance, and enthrallment -- a central location for the commemoration of Christianity's most important holy days as well as for the enactment of America's most prominent civic holidays." (3) Modern consumer culture marks traditional holidays with advertising, which has become a supplement to community celebration. "This concern plays on an essential nostalgia in modern industrialized societies for the genuine, the handcrafted, the authentic, or the real. Modern holidays and their rituals are often thought to be sadly insubstantial, ersatz, or hollow; they are never so good, genuine, joyous, or fulfilling as they used to be. The suspicion that the holidays have somehow been worked up by Hallmark or Macy's, that the holidays are not our own, hangs like a shadow over modern American celebration," Schmidt writes.

--Amanda Novak

**3731.** Schmitz, Dawn M. "The Humble Handmaid of Commerce: Chromolithographic Advertising and the Development of Consumer Culture from 1967 to 2002." University of Pittsburgh, 2004.

Abstract this doctoral dissertation from UMP ProQuests Digital Dissertations: "Between 1876 and 1900, large numbers of manufacturers began to advertise more widely in an effort to create national markets for their products. They commissioned lithographic firms to produce chromolithographed cards, booklets, calendars, and posters, which were then distributed to stores, stuffed into packages, or tacked up on bill-posting boards. The enormous increase in visual advertising in the late nineteenth century, then, must be understood in the context of the production, distribution, and consumption of chromolithography. While chromolithographic advertising may not have had the cultivating and democratizing influence on American society that reformers believed it could, it did blend in with other cultural forms, thus integrating the discourse of visual advertising into everyday life across class boundaries. Produced under a complex, irrational, and inefficient system by men and women from many walks of life, it was a crucial component in the development of consumer culture. Not only were individual brands developed largely through chromolithography, but also the very idea of the brand was made intelligible during the chromo era. Chromolithographic advertisements drew upon existing cultural forms and visual vernaculars to communicate an ideology of consumption by visually articulating consumption to whiteness and citizenship -- and elevating it to a position as the most significant realm of activity. With a large number of firms vying for advertising work, lithographers desperate to compete turned to independent artists with 'original ideas' in order to distinguish themselves and thus help them land contracts. As a result, watercolor and pastel artists from a range of social positions, both women and men, were brought into the process of visual-advertising design. The lithographic craftsmen who printed, and also sometimes designed, the advertisements identified as both consumers and workers, while expressing dismay that their trade had become little more than the 'humble handmaid' of advertisers."

**3732.** Schneirov, Matthew, ed. *The Dream of a New Social Order: Popular Magazines in America, 1893-1914*. New York: Columbia University Press, 1994.

Magazines were transformed beginning in the 1890s and lasting until World War I. From periodicals directed at a genteel culture, magazines became a popular mass medium, national in scope. Social and economic factors created a mass readership of middle-class men and women. Some magazines served their readers by focusing on important social issues, such as reform of municipal government, abolishing child labor, eradicating slums, and

expanding education. Other magazines emphasized new developments in technology and science. Overall, the magazines believed in human progress, that society was improving and would continue to do so.

--James Landers

**3733.** Schoel, Gretchen Ferris. "@America.jp: Identity, Nationalism, and Power on the Internet, 1969-2000." College of William and Mary, 2004.

Abstract for this doctoral dissertation is from UMI ProQuest Digital Dissertations: This thesis "explores identity, nationalism, and power on the Internet between 1969 and 2000 through a cultural analysis of Internet code and the creative processes behind it. The dissertation opens with an examination of a real-time Internet Blues jam that linked Japanese and American musicians between Tokyo and Mississippi in 1999. The technological, cultural, and linguistic uncertainties that characterized the Internet jam, combined with the inventive reactions of the musicians who participated, help to introduce the fundamental conceptual question of the dissertation: is code a cultural product and if so can the Internet be considered a distinctly 'American' technology? A comparative study of the Internet's origins in the United States and Japan finds that code is indeed a cultural entity but that it is a product not of one nation, but of many. A cultural critique of the Internet's domain name conventions explores the heavily-gendered creation of code and the institutional power that supports it. An ethnography of the Internet's managing organization, The Internet Corporation for Assigned Names and Numbers (ICANN), investigates conflicts and identity formation within and among nations at a time when new Internet technologies have blurred humans' understanding of geographic boundaries. In the year 2000, an effort to prevent United States domination of ICANN produced unintended consequences: disputes about the definition of geographic regions and an eruption of anxiety, especially in China, that the Asian seat on the ICANN board would be dominated by Japan. These incidents indicate that the Internet simultaneously destabilizes identity and ossifies it. In this paradoxical situation, cultures and the people in them are forced to reconfigure the boundaries that circumscribe who they think they are.

**3734.** Scholling, William. "Color-Music: A Suggestion of a New Art." *Littell's Living Age* 206.2666 (1895): 349-56.

**3735.** Schopfer, Jean. "Amusements of the Paris Exposition. II: Theaters, Panoramas, and Other Spectacles." *Century Illustrated Magazine* 60.5 (1900): 643-54.

This 12-page article was one of a series on the Paris Exposition. Here the author looks at amusements, "of the tastes that are planted deepest in the hearts of the masses..." (643) The author comments on the current interest in travel and seeing far-off places. "Next to a taste for the theater, which dates from all time, come the stronger and more modern taste for traveling. Formerly people spent their lives forever under the same sky, in a narrow setting, and each day their eyes were satisfied to contemplate familiar objects. Now we have a fever for seeing the world, for getting near all sorts of civilizations differing from our own. Let us consider what the Exposition offers to satisfy this curiosity." (645) The author then discusses several panoramas at the Exposition -- "the Tur du Monde, the Transatlantic, the Sahara, and Alpine Club, and many others which present glimpses of foreign lands to the masses." (643) Also discussed is the "linorama" (647, 649)

There is also a cinematograph. "There is a wide choice of scientific amusements at the Exposition. In the Phono-cinema Theater a cinematograph unrolls pictures with the familiar flicker and flash; the pictures represent scenes taken at a theater, and while they pass, a huge phonograph sends forth the songs of the actors, in the sharp voice of all phonographs, while the characters, with convulsive gestures, speak with a 'Punch and Judy' intonation." (651) This article is well-illustrated.

**3736.** Schrader, Esther. "Vandals Invade Theater in 'Temptation' Film Protest." *Los Angeles Times* Sept. 6, 1988 1988: 20.



This article notes that vandals caused \$5,000 worth of damage at Hollywood's Cineplex Odeon Showcase Theater to protest the theater chain's showing of Martin Scorsese's movie *The Last Temptation of Christ* (1988).

**3737.** Schramm, Wilbur, ed. *Mass Media and National Development*. Stanford: Stanford University Press, 1964.

**3738.** ---. "Some Possible Social Effects of Space Communication." *Communication in the Space Age: The use of satellites by the mass media*. Ed. UNESCO. Paris: Place de Fontenoy, 1968. 11-29.

Schramm compares space communication to the automobile. It does not appear to be a fundamentally new form of communication like written language, the printing press, or the electronic computer. Rather, it expands and speeds up communication much the way the automobile speeded transportation and extended a means of travel to more people. He speculates about space broadcasting directly into the home, that people will be able to call directly to almost any place on earth, and that facsimile transmissions will make possible mail delivery virtually anywhere in a matter of minutes. He notes that computers have already been linked across the United States in transmitting data and that satellite communication is likely to make possible a "networks of computers to assemble and process worldwide information...." He also comments on the falling cost of satellites communication and the diminishing size of such technology.

Schramm foresaw several possible social effects. They included: 1) a reorganization of the communication industry; 2) rapid communication being used more and more as a substitute for travel; 3) as communication became international, time difference would be more troubling (obviously he did anticipate the VCR); 4) the increased availability of information would put pressure on rapid decision making, which might be detrimental to diplomacy; 5) new kinds of organizations would be needed, and organizations would be able to extend their control over wider areas. Schramm believe satellite communication would centralize decision making, and that decision-making centers "would be highly dependent on the quality and quantity of communication to and from their control points, and vulnerable to any defection in the flow." 6) People would have a generally higher level of knowledge than before space communication. 7) The nature of libraries would change. "They will become information centres, rather than the libraries we have traditionally know." 8) The sense of remoteness and isolation will diminish.

Schramm also anticipated a number of potential long-range problems. These included 1) the allocation of frequencies; 2) making equipment and standards compatible; 3) the effect on local broadcasting; 4) difficulties involving education and development, many of which would involve language differences. 5) Finally, Schramm warned about the possible effects of satellite broadcasting on national sovereignty. Here is argument is similar to more recent speculation about the impact of the Internet and other new media on nationalism.

This piece appears in a volume published by the United Nations Educational, Scientific and Cultural Organization (UNESCO).

**3739.** Schubert, Paul, ed. *The Electric Word: The Rise of Radio*. New York: Arno Press and the New York Times; originally by Macmillan Company, 1928.

This book considers how the first generation of radio users thought about this invention. In Part One ("The Era of Maritime Adoption"), chapters 2-4 are entitled: "Many Ships Acquire Voices"; "Beginnings of a New Radio in a New Land"; and "Radio Becomes a Maritime Necessity but the Atlantic Remains as Wide as Ever." Among the chapters in Part Two ("The Era of Military Use") are "High Power Chains"; and "War." From Part Three ("The Era of Popular Use"), chapters 10 and 11 are "The Radio Boom" and "Ethereally Linked Continents," respectively.

**3740.** Schuchardt, Read Merce. "Swoosh! The perfect icon for an imperfect postliterate world [sic]." *Utne Reader* (1998): 76-77.

Schuchardt argues that Nike's symbol, the Swoosh, "transcends language, making it the perfect corporate icon for the postliterate global village." Elsewhere, he says: "Never underestimate the power of symbols. Textless corporate symbols operate at a level beneath the radar of rational language, and the power they wield can be corrupting. Advertising that relies on propaganda methods can grab you and take you somewhere whether you want to go or not; and as history tells us, it matters where you're going.

"Language is the mediator between our minds and the world, and the thing that defines us as rational creatures. By going textless, Nike and other corporations have succeeded in performing partial lobotomies on our brains, conveying their messages without engaging our rational minds...."

Schuchardt begins this piece by talking about the "Christian fish," a symbol created by early followers of Christ who used it "to represent their beliefs and communicate with one another in times of persecution."

This work was excerpted from *re:generation quarterly* (Summer, 1997).

**3741.** Schudson, Michael. "Click Here for Democracy: A History and Critique of an Information-Based Model of Citizenship." *Democracy and New Media*. Ed. Henry Jenkins and David Thorburn, eds. Cambridge, MA: MIT Press, 2003. 49-59.

Schudson writes that "my premise is that most popular accounts of how the digital media can enhance democracy are rooted in the same Progressive Era vision of citizenship that gave rise to the initiative and referendum, the direct election of senators, nonpartisan municipal elections, and the voter information guides that were first mandated in the 1910s and 1920s. The Progressive Era concept of democracy is centered on information. If information can be more complete, more widely disseminated, more easily tapped into by citizens at large, then democracy can flourish. This is all very well if information is at the heart of mass democracy. But it isn't. Whether digital media will make democracy easier or harder to practice will depend on what visions and versions of democracy we have in mind. My fear is that our use of digital media may be imprisoned by a concept of democracy that is a century old and, even at its inception, was a narrow and partial understanding." (49)

The volume in which Schudson's essay appears is part of a larger series on new media technologies entitled *Media In Transition*. The volume tries to offer a historical and comparative perspective on its subject in a way that is accessible to a wide audience of humanists, social scientists, and policymakers. As the editors explain, the "essays in this volume capture something of the complexity and disagreement in current discourse about the politics of cyberspace. Some contributors offer us front-line perspectives on the impact of emerging technologies on politics, journalism, and civic experience. What happens when we reduce the transaction cost for civic participation, or increase access to information, or expand the arena of free speech? Other contributors place our shifting understanding of citizenship in historical context, suggesting that notions of cyberdemocracy and online community must grow out of older models of civic life. Still others expand this conversation to consider the global flow of information and to test our American conceptions of cyberdemocracy against developments in other parts of the world. How, for example, do new media operate in Castro's Cuba, or in post-apartheid South Africa, or in the context of multicultural debates on the Pacific Rim? Some contributors examine specific sites and practices, describing new forms of journalism or community organizing. Some voices here are deeply skeptical; others are optimistic. For some writers the new technologies endanger our political culture; for others, they promise civic renewal.

"Most of the papers on which these chapters are based originated in a series of public forums and conferences hosted by MIT from 1998 to 2000 under the title 'Media in Transition.' Funded by the John and Mary R. Markle Foundation and organized by the MIT Communications Forum, these events aimed to nourish a broad civic conversation about the political impact of new media technologies. The essays have been revised for this book." (ix-x)

**3742.** ---, ed. *Discovering the News*. New York: Basic Books, 1978.

This book is an account of the changing nature of news in American culture. Schudson examines the emergence of the ideal of objectivity and its critics.

**3743.** ---, ed. *The Power of News*. Cambridge, MA: Harvard University Press, 1985.

This work surveys the nature of news in American society during the past three centuries. The author maintains that news is a *genre* of writing, and that it is a cultural product complete with its own literary and social implications. Schudson examines what he calls "media illusions" of authority and power. Many of journalism's defects are rooted in the profit motive. The "press more often follows than leads, it reinforces more than it challenges conventional wisdom. Views at the margins get little coverage, not because they lack validity or interest but because they lack official sponsorship. If the corporate structure of the media does not in itself determine news content, it still tends to marginalize some news and some ways of telling the news. It still tends to subordinate news values to commercial values."

**3744.** ---. "The Sociology of News Production Revisited." *Mass Media and Society*. Ed. James Curran and Michael Gurevitch, eds. London: Arnold, 1996. 141-51.

This essay considers the strengths and weaknesses of three qualitative approaches to research: political economy, media sociology, and cultural studies.

**3745.** Schuler, Douglas. "Reports of the Close Relationship between Democracy and the Internet May Have Been Exaggerated." *Democracy and New Media*. Ed. Henry Jenkins and David Thorburn, eds. Cambridge, MA: MIT Press, 2003. 69-84.

Schuler notes that "cyberpundits, the digerati" expect that the Internet of the future will be "immensely democratic" and may even create a society where there is no need for government. He calls such speculation "dangerously simplistic. Certainly there is potential for wider democratic participation using the new medium. For the first time in human history, the possibility exists to establish a communication network that spans the globe, is affordable, and is open to all corners and points of view: in short, a democratic communication infrastructure. Unfortunately, the communication infrastructure of the future may turn out to be almost entirely broadcast, where the few (mostly governments and large corporations) will act as gatekeepers for the many, where elites can speak and the rest can only listen." (69)

The volume in which Schuler's chapter appears is part of a larger series on new media technologies entitled *Media In Transition*. The volume tries to offer a historical and comparative perspective on its subject in a way that is accessible to a wide audience of humanists, social scientists, and policymakers. As the editors explain, the "essays in this volume capture something of the complexity and disagreement in current discourse about the politics of cyberspace. Some contributors offer us front-line perspectives on the impact of emerging technologies on politics, journalism, and civic experience. What happens when we reduce the transaction cost for civic participation, or increase access to information, or expand the arena of free speech? Other contributors place our shifting understanding of citizenship in historical context, suggesting that notions of cyberdemocracy and online community must grow out of older models of civic life. Still others expand this conversation to consider the global flow of information and to test our American conceptions of cyberdemocracy against developments in other parts of the world. How, for example, do new media operate in Castro's Cuba, or in post-apartheid South Africa, or in the context of multicultural debates on the Pacific Rim? Some contributors examine specific sites and practices, describing new forms of journalism or community organizing. Some voices here are deeply skeptical; others are optimistic. For some writers the new technologies endanger our political culture; for others, they promise civic renewal.

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Foundation and organized by the MIT Communications Forum, these events aimed to nourish a broad civic conversation about the political impact of new media technologies. The essays have been revised for this book."

**3746.** Schultz, Gladys Denny. "What Sex Offenders Say About Pornography." *Reader's Digest* (1971): 53-57.

This article attacked the conclusions of the 1970 *Report* issued by the President's Commission on Obscenity and Pornography. The author questioned the Commission's objectivity and its assertion that no connection existed between erotica and sex crimes.

**3747.** Schultz, Stanley K. "The Morality of Politics: The Muckrakers' Vision of Democracy." *Journal of American History* 52.3 (1965): 527-47.

Schultz examines the muckrakers' thinking about democracy during the Progressive era. He writes: "As popular journalists in the early twentieth century, the muckrakers mounted a concentrated attack against the citadels of evil which they believed dominated the republican landscape. Lincoln Steffens, Ida M. Tarbell, Charles Edward Russell, and others posed as democrats trying to turn into success the failures of a democratic society. Many hoped, as Ray Stannard Baker later recalled, 'that they could shake the walls of corrupt Jericho by the blasts of their trumpets.'"

**3748.** Schumach, Murray. "Adult Hollywood: Moral Responsibilities of Industry Increase as Censorship Relaxes." *New York Times* Oct. 29, 1961 1961: X7.

This article discusses movie censorship in the aftermath of an October 3, 1961 decision by the MPAA to relax its rules and permit treatment of homosexuality in movies. Schumach notes that some in Hollywood wonder if the Production Code does not put movie makers at a disadvantage with other media such as TV when it comes to artistic creativity.

**3749.** ---. "The Censor As Movie Director: His Influence May Grow as a Result of Rising Protests Against Hollywood's 'Adult' Films." *New York Times* Feb. 12, 1961 1961: SM 15, 36, 38.

This article deals with Geoffrey Shurlock, then head of the MPAA's Production Code Administration. Shumach calls Shurlock "probably the most important nongovernmental censor in the world." (36) Shurlock encouraged movie makers to explore new ideas, and toyed with scrapping the Production Code, or at least turning over enforcement to the producers. [ Where a writer such as Tennessee Williams sometimes gave his predecessor on the PCA, Joseph Breen, pause, Shurlock considered Williams' work to be "extremely moral" and was less inclined to interfere. "Taste," he insisted, "must be considered as well as morality" in judging films. "It is not so much the subject of a picture that is important as the manner in which it is treated." He did not think that movies undermined public morality; they only reflected it. (38)

**3750.** ---. "Censors Reverse Old Ban on Films: 'Man With Golden' and 'Moon Is Blue' Passed." *New York Times* July 31, 1961 1961: 14.

This article notes that Otto Preminger re-applied for a Production Code Administration seal for two movies, *The Moon Is Blue* and *The Man with the Golden Arm*, that had been turned down earlier during the 1950s. Both movies played in theaters without the seal. The decision by the PCA in 1961, however, made it more likely that television would play these films since TV often would not show films that had not been first passed by the PCA.

**3751.** ---, ed. *The Face on the Cutting Room Floor: The Story of Movie and Television Censorship*. New York: Da Capo Press, 1964.

This work provides a good overview of film and TV censorship. It considers the Production Code and also efforts to create a code for television. It also covers the debate over movie classification -- rating films according to their appropriateness for children -- during the early 1960s. It offers an interesting look at the controversies

leading up to the adoption of the rating system in 1968, although the work appeared four years before that system was put into place.

**3752.** ---. "Film Censor Sees a Healthy Trend: Shurlock Says Movies Are Now More Wholesome." *New York Times* Jan. 16, 1963 1963: 4.

Geoffrey Shurlock, who was head of the MPAA's Production Code Administration, maintained that there was a healthy trend in movies and that recent films submitted to the PCA had had less sex and violence. Shurlock is quoted as saying that "the emphasis is definitely on picture-themes suitable for mass audience consumption." The article also notes that religious and civic groups have been pushing for a voluntary classification system that classifies films according to their appropriateness to age.

**3753.** ---. "Film Code Change Vexes Producers: Recent Easing of Rule on Sex Perversion Confusing." *New York Times* Oct. 23, 1961 1961.

This article notes that on October 3, 1961, the MPAA handed down a ruling that relaxed its restriction on dealing with homosexuality in films. Under the 1930 Production Code, homosexuality had come under the heading "sex perversion." That term was dropped and film makers were allowed to deal with "sex aberration" provided it was "treated with care, discretion and restraint."

**3754.** ---. "Films Challenge Censorship Code: Studios Seek Publicity for Movies on Homosexuality." *New York Times* Aug. 21, 1961 1961: 18.

This article notes that several studios are planning to make movies in which homosexuality is a significant theme. At the time, the movie Production Code forbade this topic. The movies included *The Children's Hour* (United Artist), *Advise and Consent* (Columbia), and *The Devil's Advocate* (Warner Bros.). The studios are exploiting the theme for publicity. The MPAA revised its position on homosexuality a few weeks later.

**3755.** ---. "Hollywood Facts: Eric Johnston Analyzes Economics of Film Industry Realistically." *New York Times* Sept. 16, 1962 1962: 139.

This article notes that revenue from sales of American films abroad is about \$285 million, or about \$20 million larger than domestic revenue (\$265 million). It also notes that during the previous year, the movie industry received about \$155 million from television. "We are no longer a feature motion picture industry," MPAA president Eric Johnston said "We are a television and movie industry."

**3756.** ---. "Hollywood Judge: Jean Renoir Offers Candid Opinions on French, American Moviemaking." *New York Times* Oct. 9, 1960 1960: X7.

Director Jean Renoir, a leader of France's "New Wave" cinema, said that while technically American films were superior, "the French are less afraid of artistic truth than the Americans." He attributed this difference to the fact that until recently, the United States had been "very puritanical."

**3757.** ---. "Hollywood Stand: Case for Shooting in Spain Upheld by 'Solomon and Sheba' Producer." *New York Times* Oct. 4, 1959 1959: X7.

This article says that Hollywood labor unions claimed that 35 to 50 percent of feature films made by American producers are filmed in other countries.

**3758.** ---. "Hollywood Turns: Changing Intellectual Climate Noted by Blacklisted Director Dassin." *New York Times* Oct 16, 1960 1960: X9.

The article notes that Jules Dassin is now receiving a much warmer reception from Hollywood people than before. Among his films was *Never On Sunday*, which played successfully in the United States and in several other countries.

**3759.** ---. "Johnston Assays Fate of U. S. Film: European Unity Called a Key to Survival in Crisis." *New York Times* Sept. 11, 1962 1962: 26.

This article discusses the importance of television to the motion picture industry. It covers the growth of movies theaters since 1955, despite the increase in televisions in the U. S. There were more drive-ins and theaters in shopping malls. Television now brings in about \$155 million a year to the movie industry. Also, "since 1957 American telefilm exports have risen from \$15,000,000 to \$58,000,000."

**3760.** ---. "Role of Studios Showing Change: Statistics Indicate Switch to Deals on Foreign Films." *New York Times* Jan. 9, 1962 1962: 22.

Murray Schumach wrote in early 1962: "During 1961, the statistics show, the top Hollywood companies released eighty-five movies in this country that were made abroad, either by American independent companies or by foreigners. The comparable figure for 1959 was fifty-five.

"Though the report contained figures for 1960, they were of limited validity because strikes by actors and writers in that year hampered production.

"All told, the foreign-made movies approved by the Production Code Administration rose from seventy-three in 1959 to 112 in 1961. Of these movies made abroad, fifty-eight were made by American companies and the rest by foreign producers."

This report, prepared by Geoffrey Shurlock for Eric Johnston, president of the MPAA, "showed an over-all increase in United States movie production from 223 films in 1959 to 254 in 1961. But this does not indicate how many of the films listed as made in the United States were made abroad in part."

**3761.** ---. "U. S. Sets Hearing on Film Imports: Congress to Study Overseas Production by Americans." *New York Times* Nov. 3, 1961 1961: 29.

Schumach wrote in Nov., 1961: "John L. Dales, executive secretary of the Screen Actors Guild, said that of 467 movies released in the United States in 1946, a total of 378 was [sic] made in this country. Last year, of 387 movies shown, only 154 were made in the United States, he said.

"In television, 1,280 film episodes in the American market since 1951 were made abroad, he reported. Many of these, he said, should have been made in the United States."

**3762.** Schuneman, R. Smith. "Art or Photography: A Question for Newspaper Editors of the 1890s." *Journalism Quarterly* 42 (1965): 43-52.

The article argues that by 1890, photographers and photo engravers "were ready to put news photos into daily newspapers" but they did not do so until 1897. The article focuses on why city newspapers, especially those in New York, delayed in using news photos. The author first discusses the use of pictures and editorial methods used by several publications before 1890, including: *Illustrated London News*, *New York Herald*, *Leslies's*, *Gleason's* and the *New York Daily Graphic* (44-47). The article then deals with the technology used for newspapers and for photography (including the technology used for halftone photo engraving) up to the 1890s. (47-50) The telephone, typewriter, electric light, and improved transportation all changed newspapers. Photography advanced from the use of glass plates to roll film and the Kodak camera. The work of George Eastman and Jacob Riis is recounted. (48-49)

Schuneman then turns to Frederic Ives contributions to contemporary photo engraving. (49-50) "If Ives' process and the Levy screens were indeed available commercially by 1891, then one must again ask why it was not until 1897 that the New York *Tribune* became the first mass circulation newspaper to publish a halftone photograph." (50) Schuneman goes on to say that "illustrations drawn by artists found their way into the newspapers and were quite firmly established by 1890. Evidence of the wide acceptance of this illustration was contained in the *Cosmopolitan* piece authored by Valerian Gribayédoff, himself a command of illustration for Joseph Pulitzer's New York *World*. Gribayédoff indicated that there were 5,000 illustrated periodicals by 1891. More than 1,000 artists were producing 10,000 drawings a week." (50-51)

The author maintains that artist considerations explain why news photographs were not used until 1897. "As a few bold editors and publishers considered adopting the use of photography in their newspapers, they confronted organized arguments from their art and engraving staffs, which feared unemployment. The general argument was based on the suppositions that 1) only their handwork could be classified as art, 2) photography was not art because of its mechanical dependencies and 3) readers certainly would want art as compared to a mechanical substitute." (51) The technological "foundation had been laid by 1890 or 1891 for an almost unlimited use of photographs by the newspaper," the author says. "General failure of newspaper editors and publishers of the 1890s to explore, consider and contemplate for themselves whether photography was art and whether it had a legitimate place in their newspapers was to result in most unfortunate consequences for the photographic medium." (52)

One should read this article in the context of other work which maintains that there were substantial technical difficulties in using photographs for daily newspapers (unlike magazines and books) until 1897. For examples, see the article by Joseph Pennel (Oct., 1897), and the doctoral thesis by Robert Sidney Kahan.

**3763.** Schuneman, Raymond Smith. "The Photograph in Print: An Examination of New York Daily Newspapers, 1890-1937 [doctoral thesis]." University of Minnesota, 1966.

This doctoral thesis, written under the direction of Edwin Emery, is somewhat redundant but has considerable information about the use of photographs by eleven New York City newspapers from 1890 to 1937. The *New York Graphic* was the first U. S. paper to publish a halftone photograph in 1880. In 1891, Albert Pulitzer's *New York Morning Journal* published the first halftone photograph to appear in a mass circulation daily paper, "a previously unacknowledged halftone photograph of the New York governor. It was on a separate small page of high quality paper which was inserted into each copy of the paper." (366) In 1897, Stephen Horgan and the *New York Tribune* published the first halftone photograph in the regular pages of a daily paper with mass circulation. (5) By 1890, photographic technology was both improved and useable, the author says. (60) For example, he discusses the importance of the Kodak camera and roll film, the use of the magnesium flash, and the manufacture by Zeiss of the first anastigmatic lens. (64-65) He covers the Frederick Eugene Ives and the development of photoengraving (66-67) and the work of Stephen Horgan. Schuneman says that "Technologically the foundation had been laid by 1890 or 1891 for an almost unlimited use of photographs by the newspaper." (75) The author does not offer a satisfactory explanation for why it was only in 1897 that the *New York Tribune* began using halftones on regular newspaper stock (here Joseph Pennel's article, "Art and the Daily Paper" (Oct. 1897) is helpful on explaining the problems of printing photographs on high-speed rotary newspaper presses.

In 1890, hand art, not halftone photographs, accounted for nearly all newspaper illustrations. The author says that in 1890, Sunday papers were by then well-illustrated but not with photographs. "Hand art accounted for 100 per cent of the illustration in the weekday and Sunday publication; no supplements or rotogravure sections were published." (97) That began to change rapidly after Horgan's work at the *Tribune* in 1897. Horgan had first tried to convince J. G. Bennett, Jr. of the *New York Herald* to apply "halftone screens to the curved stereotype plates," but Bennett thought the process was impractical. (201) After being fired by the *Herald*, Horgan took his ideas to the *New York Morning Journal*. "The photograph reproduced quite well" in January, 1897, and "ten days later, on Saturday, Jan. 31, 1897, the newspaper published a story on tenement conditions, including both hand art and

photographic illustrations. A section of photographs in the Sunday, February 1, 1987, edition was printed on a glossy surface paper and the reproduction was excellent." (202)

By 1900, about 40 percent of the pictures in weekday and Sunday papers were halftone photographs, and about 60 percent were hand art. (97) By 1910, "three dramatic and significant trends could be observed. First, of the 903 pictures which appeared in the weekday and Sunday editions, only 12 per cent were hand 97/98 art and 88 per cent -- almost 9 in 10 -- were halftone photographs. Second, magazine, book review, and feature supplements of the Sunday papers also showed an interesting distinction. Of the 300 pictures examined in those publications, 53 per cent were hand art and only 47 per cent were halftone photographs. Better than half of the pictures in the magazine, book review, and feature supplements of the Sunday papers were still accomplished by hand. This can be explained by the relatively dominant content in magazine and feature supplements of fictional as opposed to factual articles. It was apparently desirable to illustrate those pieces with hand art, not photographs which were 'staged' or 're-enacted.' Third, the rotogravure section published in 1910 included 60 pictures. Of those pictures 95 per cent were halftone photographs and 5 per cent were hand art. The rotogravure feature sections were clearly from their start intended for the photograph." (97-98) Where about 39-40 percent of newspaper pictures in 1900 were halftone photographs, by 1910, 78 percent of the newspaper pictures were halftones. (98-100)

Several things occurred during the first decade of the 20th century relating to news photography. "During the period 1901-1910 developments in the use of the news photograph included (a) expanded attention to the use of the camera in reporting spot news events, (b) appearance of the first sequence of pictures in the newspaper, (c) recognition of the value of the candid, unposed photograph in print, (d) the panorama, and (e) appearance of purposely faked photographs." (231)

Except for the decade between 1910 and 1920, when the number of pages of paper increased faster than the number of photographs, the overall trend from 1890 to 1930 was vastly increased number of pictures. In fact, by 1930 there were roughly ten times as many pictures in the weekday and Sunday newspapers had been available in 1890. (102; see also 369-70) Pictures of people accounted for the biggest category of newspaper photos. "In the evaluation of how the newspaper utilized various content categories of pictures it was found that single column or smaller portraits of individuals accounted for the most substantial portion of the content of newspaper 157/158 pictures. Forty-one percent of the pictures published in all newspaper examined for the 50 year period were single column portraits. Tabloids published above that average." (157-58) Between 1890 and 1900 the percentage of single-column portraits dropped and the use of multiple-column portraits increased. However, after 1900 multiple-column portraits decreased as paper returned to using single-column pictures. This trend continued until 1930 (159). Pictures of "crime and sex offenses accounted for only a small part of the picture content of all publications: 3.7 per cent." (158) Women made up "11.4 percent of the picture content of all newspapers" and sport "7.1 per cent" (158). General news and features accounted for about 25.7 per cent of the pictures. (158)

Schuneman notes that photographs were used to promote the theater and actors. writes that the *New York Times* Sunday paper of Jan. 22, 1905, announced "a new pictorial section" which ran four pages. The last pages of this section consisted of "photographic scenes from current New York stage productions." (199)

Schuneman offers interesting information on photography and the assassination of President William McKinley in Buffalo, NY, in September, 1901. "At the moment he was shot one photographer in the audience was 'rolling' an Edison Kinetoscope motion picture camera. He panned the camera to where McKinley had stood moments before the shooting, thus recording the first sequence of spot news photos found in the newspapers." (234) The *New York World* published this sequence. (236) This technique was later used some years later in covering sports "showing second-by-second developments of important plays in sporting contests." (237) The *New York Herald* also used a still camera to publish a photo of McKinley's assassin, Leon Czolgosz. (237) Later, shortly before the funeral train left Buffalo for Washington, the *Tribune* published a half dozen "candid" pictures of dignitaries. These newspaper photographs, "candid, unposed, 237/239 honest photographs of people -- unaware of the camera -- as



they appeared in an important news events," (237, 239) represented another important developments in news photography. Other innovations during this episode included taking indoor pictures using flashlight photography (239) and the "folding panoramic camera" that D. H Houston had introduced in 1901. (244) "Two other very unusual pictures also appeared in the coverage of the McKinley funeral. A collage involving hand art and photographs appeared on a double page spread of the *World*. It was another example of the picturing of the long lines of funeral mourners which had been done in 1845 by Bennett's *Herald* in its coverage of the [Andrew] Jackson funeral.... The second picture of note was a halftone photograph made from high in the Capitol dome looking down upon the funeral services in the rotunda. The search for 244/248 imaginative visual images had begun by 1901." (244, 248)

The author believes that the decade between 1920 and 1930 saw the "most significant changes in the use of photographs" in the New York daily press. (285) It was an era of tabloid sensationalism. "The important development of the 1920's of photo syndicates which provided a constant flow of visual material for use by the media" is discussed as are the "improvements in photographic technology" which involved "mainly the introduction of small, professional cameras." (285) Also, "the creation of methods and facilities for the almost instantaneous transmission of photographs over great distances occurred in the 1920's. Those facilities were of great import to the future of visual journalism." (288)

The author writes about the use of rotogravure, which by 1920 was "an important ingredient of many of New York's Sunday newspapers. The *Times* was utilizing its Wide World photo service as well as the commercial producers Underwood and Underwood. Most of the *Times* photographs were save for rotogravure. About a 10-day delay between an event and its appearance in the rotogravure section was common for the *Times*. The *World's* rotogravure section lagged about three weeks." (288)

**3764.** Schwab, Laurence. "Cineposium -- TV Outlet for Creative Film Makers." *American Cinematographer* 46.6 (1965): 381-83.

This article considers the creative opportunities available to film makers. It discusses the TV program "Cineposium" that dealt with "avant gard feelings" (382) and with such topics as abortion. The program used multiple formats -- 8mm, 16mm, 35mm, slides, color, black and white, silent film and sound recording. The program was generally videotaped for 45 minutes and then cut by 15 minutes before it aired.

**3765.** Schwartz, Barry N., ed., ed. *Human Connection and the New Media*. Englewood Cliffs, N.J.: Prentice-Hall, Inc., 1973.

This book is a collection of essays, some previously published, others appearing for the first time. The work's Introduction is entitled "Humanism and the New Media," and sets the tone. "Unlike print, which today maintains vast separations among people, the new media are holistic, which is to say that they bring together what societies and traditional media have kept apart. The new media have accurately been called the central nervous system of humanity, connecting human beings much the same way the individual's nervous system connects him to his body." It argues that the "new media *do have* enormous potential for democratizing the decision-making apparatuses of society," but "without access to and control over the role these media will play in our lives, we can have only a less hopeful vision of the future."

Among the new media in 1973 that promised vast changes were: "satellite communication, color television, cable relay television, cassettes, videotape, videotape computer systems, video phones, electrostatic reproduction techniques, laser communication, electronic high-speed printing, electronic learning machines, printing by radio, time-sharing computers, generalized data banks, telepathy, various parapsychological phenomena, holography, biofeedback, and interstellar communication." These new media were also capable of creating "innumerably varied hybrid media."

This work includes selections by R. Buckminster Fuller ("Utopia or Oblivion"), Kingsley Widmer ("Sensibility under Technocracy: Reflections on the Culture of Process Communications"), John Lilly ("Mental Health and Communication"), Norbert Wiener ("Cybernetics in History"), Jagjit Singh ("Language and Communication"), Barry Schwartz ("Video Tape and the Communications Revolution"), Barry Schwartz and Jay-Garfield Watkins ("The Anatomy of Cable Television"), Robert E. L. Masters and Jean Houston ("Subjective Realities"), Isaac Asimov ("I Can't Believe I Saw the Whole Thing!"), James Freedman and Henry Korn ("Somebody up There Likes Me"), Bernard Law Collier ("Brain Power: the Case for Bio-Feedback Training"), Barry Schwartz ("Lewis – The Electronic Person"), Sam Keen ("From Dolphins to LSD: A Conversation with John Lilly"), Paul Pietsch ("Shuffle Brain"), and Peter C. Goldmark ("Tomorrow We Will Communicate to Our Jobs").

**3766.** Schwartz, Hillel, ed. *A Culture of Copy: Striking Likenesses, Unreasonable Facsimiles*. Cambridge, MA: Zone Books/MIT Press, 1997.

Chapter six, "Ditto," deals with such copying devices as carbon paper, the mimeograph, typewriter, and photocopying, and the latter's effect on copyright law. This is a substantial chapter, with lengthy notes and a useful bibliography. Other chapters are entitled: "Vanishing Twins," "Doppelgangers," "Self-Portraits," "Second Nature," "Seeing Double," "Once More, with Feeling" (on our faith in reenactment and replication), "Discernment," "Encore," and "The Parallel Universe." --SV

This is a rambling, eclectic study of humankind's fascination with copies of all kinds. Throughout history and across cultures, we have been interested in twins, doubles, reproductions, forgeries, magnifications, camouflage, mimics, and the like. To Schwartz, this indicates a human desire to understand an "otherness," to be something other than what we are.

Schwartz argues that we are less likely to understand ourselves in a culture where copy and replication are widespread. The x-ray, the photocopier, the telescope do not open new avenues for understanding human desires and motivations. Our fascination with copies stems from the fact that we can never completely know ourselves.

The book has a wealth of interesting historical tidbits and tales. Schwartz writes about everything from Siamese twins to parrots, from the Middle Age Christian scribe to the Xerox 2400 model. He even tries to track down the real McCoy, both the expression and the man. It is a little difficult to follow his train of thought, as his writing flows quickly from topic to topic. However, it is an enjoyable and actually fascinating reading experience.

--Rob Rabe

**3767.** Schwartz, Joan M., and James R. Ryan, eds., eds. *Picturing Place: Photography and the Geographical Imagination*. London: I.B. Tauris, 2003.

This volume collects 12 essays to address the dynamic "alliance between photography and the geographical imagination" (p. x). Studying from tourist photography to domestic photography, the essays in this volume seeks to illustrate how photographs are understood as visualized spatial forms interacting with different spatial context and constituting meanings for both individual and collective notion of identities. The theme of the volume is concerned with "the role of photography in picturing place" and explore the significance of photographic practices such as travel, tourism, ethnography, family life, landscape description or state administration.

--Huai-Hsuan Chen

**3768.** Schwartz, Nancy Lynn [completed by Sheila Schwartz], ed. *The Hollywood Writers' Wars*. New York: Knopf, 1982.

This work, completed after the author's death, is an excellent treatment of battles that Hollywood writers fought over what would appear in motion pictures. It complements another strong contribution on this topic, *The Inquisition in Hollywood: Politics in the Film Community, 1930-1960* (1980), by Larry Ceplair and Steven Englund.

**3769.** Schwartz, Vanessa R. "Walter Benjamin for Historians." *American Historical Review* 106.5 (2001): 1721-1743.

**3770.** Schweitzer, Glenn E., ed. *Techno-Diplomacy: US-Soviet Confrontations in Science and Technology*. New York: Plenum Press, 1989.

This book, published on the eve of the collapse of the Soviet Union, begins by asking "Should the United States help Mikhail Gorbachev succeed?" The book does have some information on computers in the Soviet Union, and generally the USSR's computer capabilities. The work also addresses the problem of technology transfer.

**3771.** Schwoch, James, ed. *Global TV: New Media and the Cold War, 1946-69*. Urbana and Chicago: University of Illinois Press, 2009.

The author states his goal by saying that "this book is not prescriptive, its narrative is not designed to chart a new course for television. Rather, the goal is to provide a richly detailed history, including new narrative threads, of the rise of television during the Cold War to its position as a medium of global influence and to show how global television was significantly shaped by the theory and practice of Cold War geopolitics." (p.4) Despite the secondary literature, "the Cold War history of television and electronic information networks ... is under-researched and little-known." (4)

Schwoch says that "The television of the Cold War era is in fact a relic. Electronic information networks have undergone a similar shift of quantum proportions since the Cold War era." (3)

American global television "during the Cold War began its global quest in very ad hoc and circumstantial ways, without a grand design or much thought from policy makers and strategic thinkers in the late 1940s and early 1950s." [p. 1] Schwoch argues that "globalization thesis is inaccurate, because based on available evidence, it is not clear that outcome [concern over "East-West or superpower security"] is what the actors strictly intended." (5) He says that "Globalization was, in the main, not the conscious or articulated intent, particularly the exact articulation of the term *globalization*, of most of the principal actors. Globalization was not a term in common use during the period of this study." (6) Schwoch does acknowledge that "although the globalization of television was the prime outcome of the period from 1946 to 1969, the pursuit of East-West security in relation to global television growth from 1946 to 1969 was the prime motivator of actions." (6) With regard to "intents and outcomes, globalization and security are thus inextricably conjoined in this study, centrally so by the tensions and resolutions of various extraterritorialities." (6)

The book's eight chapters, plus introduction and epilogue, "tells the story of television and globalization as a double helix." (8) Each chapter title is a quotation from a figure from this time period. Chapters 1-4 constitute the first strand of the double helix and focus "on questions of discourse, policy, ideology, and geopolitics. The second strand, chapters 5-8, deal with issues involving new global electronic communication technologies. (8) In Schwoch's story, the two strands intersect with one another in several ways.

The opening two chapters deal with the first major involving TV in the Cold War which was television in Berlin and occupied Germany after World War II. Events during this period influenced the development of Soviet TV in occupied Germany and in surrounding countries such as Finland and Austria. (8-9) These chapters are solid on Germany as a battleground for early television. They provide an interesting discussion of the part played by both radio and television in America's expanding global influence after World War II but they make little or no mention of the part also played by motion pictures. On the whole, this book might have said more on the role of cinema in

conjunction with television. As the USIA recognized in 1955, the Cold War “in the realm of psychological warfare was \_‘a battle for men’s minds’....” (52) Leaders in the motion picture industry used the same language to describe Hollywood’s part in the Cold War.

Chapter 3 examines the role of television in “the institutionalization of psychological warfare by the U. S. government.” (9) Schwoch discusses several organizations including the Central Intelligence Agency, United States Information Agency (USIA), National Science Foundation, and National Security Council, and concludes the chapter with an in-depth discussion of the Sprague Committee (Presidential Committee for Information Activities Abroad), created by the Eisenhower administration. The Sprague Committee urged “using all available mass media, global public opinion polling, and existing and emerging global electronic communication technologies, such as television, to promote a positive global image of American science and technology as a means to enhance the global image of America through funding a wide range of ‘feasible’ American-directed science projects that had proven popular in world public opinion.” (10) The discussion of the Sprague Committee and the effort to improve America’s world image in science is interesting, although there is perhaps too much detail on the committee’s discussions. Schwoch observes that during this period American policy makers equated science and freedom. (59) This chapter suggests that deep concerns about the state of American science predated the launching of Sputnik in October, 1957. (50, 58) Sputnik added to these worries and to a sense of “urgency” (58) that the United States needed to catch up with the Soviets. The chapter discusses the globalization of U. S. science but has relatively little on television. This chapter is based on archival collections primarily in the National Archives and in presidential libraries. (10) The grounding of this and other chapters in archival materials is one of this book’s great strengths. A weakness is the work’s style. Because the book deals with government agencies, the use of numerous acronyms throughout is unavoidable but unfortunately they sometimes detract from the flow of the author’s narrative.

Chapter 4 continues themes in the previous chapter and discusses them in the context of such nongovernmental agencies as universities, advertising agencies, and philanthropy. Schwoch pays particular attention here to the Ford Foundation during the late 1950s and 1960. It was becoming world’s largest philanthropic organization and had close ties to the RAND (Research and Development) Corporation and the American government. It funded research at Stanford and MIT and was important in creating the Presidential Freedom Awards (11, 70-71), established as a global TV event to counter the Lenin Prize. One of the “angry young intellectuals,” (73) Melvin Lasky, was dubious about internationalized TV programming fearing it would lead to increasing conformity. It was “better to be bored than to be rooted in front of a television set,” he said. “The thought of eighty-two channels available at the flick of a switch is frightening.” (Lasky quoted, 73) In this chapter, Schwoch uses collections at the Foundation Archives and material in the John F. Kennedy and Lyndon B. Johnson Presidential Libraries. (10-11) Through such people as Waldemar Nielsen and such institutions as the Ford Foundation, he examines media culture and philanthropy during the early Cold War. In explaining postwar funding for communication research, Schwoch offers an account similar to Christopher Simpson, et al. (e.g., 64, 66, 75n 47). This chapter does offer a brief discussion of cinema and the USIA (67-68).

Chapter 5 through 8 turn toward considering the new communication technologies of this era, with special attention to global television. Chapter 5 is entitled “We Can Give the World a Vision of America,” a quotation taken from South Dakota Republican Senator Karl Mundt. This chapter discusses the work not only of Senator Mundt but also Senators of Bourke B. Hickenlooper (IA), and Alexander Wiley (WI), all “Cold war hawks.” (84; see also 82-84, 87) More context on these conservative senators would have been useful. Chapter 5 deals with failed attempts during the 1950s to set up international and intercontinental television networks that could span the Atlantic Ocean with live broadcasts. Success in this arena would have meant less reliance on filmed or taped programming. (11) This chapter examines the Cold War relationship between new media technologies and military technology during the early 1950s. Schwoch provides an informative discussion of TV’s role in Cold War propaganda and how television differed from print, radio, and film in the production and distribution of “white” propaganda (in addition, gray and black propaganda are covered). (80-81) This chapter also discusses the origins of microwave technology during the 1930s and the state of that technology during the 1950s (82) Microwave

technology made possible live TV transmissions over large areas. Before then, TV distribution depended on wire. (81-82) Schwoch covers the connection between a "global microwave TV relay project" (12) and the rise of Japanese commercial television, the growth of European television networks, and "the emergence of television and other new electronic communications technologies as potential tools for modernization and development in the newly independent nations of the world." (12) Particularly interesting is the account of the coronation of Queen Elizabeth II, which Schwoch highlights as "the first preplanned 'global TV event'...." (quotation, 12; see also 90-92) This chapter discusses David Sarnoff's plan to use Ultrafax in developing transatlantic television. (86) Schwoch is good on explaining why Ultrafax and UNITEL failed in their efforts to provide global TV they failed because of the appearance of communication satellites. (93) Sarnoff and others "saw live global TV and electronic information networks as part of an electrotechnical fortress for North America." (86) Among the archives used for this chapter: Wisconsin Historical Society, Herbert Hoover and Dwight Eisenhower Libraries, and NARA.

Chapter 6 looks at the USIA Moscow Exhibition in 1959 and the growing role of computer technology during the Cold War. It also covers more briefly the Advertising Council of America's People's Capitalism Exhibit in 1959. (97-98) The chapter gives special attention to RAMAC, the IBM 305 computer, which was programmed for the Moscow exhibit to answer 3,000 questions about the United States. The computer also collected information on what questions were asked most often about the U.S. Schwoch seems similarities between RAMAC and later search engines: "These attributes include questions of audience surveillance, comparison of data gleaned about searches with other machine-based information sources, unanticipated results regarding the frequency (or lack thereof) for individual queries on particular topics, technical glitches and slower-than-desired output, public relations ballyhoo reporting to the press about popular queries placed to RAMAC, and use of data gleaned about searching RAMAC for follow-up tactics and strategies regarding future Cold War diplomacy." (96) Here, in other words, the computer combined with public relations and information diplomacy to enhance America's image. This exhibition featured an exchange between Vice President Richard M. Nixon and Soviet Premier Nikita Khrushchev, and "was an important moment for Cold War television, as American-style closed-circuit color television was distributed 12/13 throughout the exhibition grounds. These closed-circuit broadcasts and the reactions of Soviet audiences provided many insights into questions of American and Soviet culture, including consumer society, race relations, and leisure activities." (12-13) The chapter then covers the state of Soviet TV during the period, using USIA records of the 1959 exhibition and State Department reports on TV in the USSR. "By January 1952," Schwoch says, "Moscow-area set ownership was estimated to be more than thirty thousand homes and had begun to spread to nearby cities and a few dachas.... By April 1952, Moscow had over sixty thousand TV sets with about 15% of the viewers in the outlying areas of the Moscow oblast." (113) Two years later, 1954, "this TV audience was estimated at over one hundred thousand homes in the Moscow 114/115 area, and TV was expanding throughout the Soviet world geographically and socially. Relay stations had also begun to carry programs from Kiev, Moscow, and Leningrad beyond transmitter range and to new Soviet audiences in 1955, and Soviet manufacturing expected to build 750,000 new TV sets that year. In 1956, William McFadden reported from the embassy in Moscow that 'television antennae appear on the most beaten down hovels around Moscow.' Though admitting his contacts were limited, he also noted, 'the Russians who have access to TV seem to watch it continuously' and seemed to prefer TV to radio. By the time the 1959 USIA Moscow Exhibit was winding down, TV had entered nearly 5 million Soviet homes." (114-15) In 1958, the USIA created a division that focused on television. It estimated that by 1959, more than four million television sets were being used in the Soviet Union, and an additional one million sets were scheduled to be produced. (110) The Soviets were just then starting test transmissions of color TV. (110) The USIA reported that "by 1960 a total of 899 television stations in the world were on the air, with 189 of those in Communist nations and regions." (40) Although this chapter deals with Soviet TV, up to this point, there is little discussion of satellites and TV (that starts on p. 121).

Chapter 7 begins with the first all-Europe live TV event broadcast from the USSR, the Yuri Gagarin spaceflight in April 1961. American audiences saw Gagarin only later after videotape and newsreel films had been flown across the Atlantic. (118) The Soviet broadcast to Europe occurred 16 months before the first live American TV transmission across the Atlantic Ocean to Europe by Telstar in July 1962. (13) Before that time, Europeans

watched American space achievements on newsreel film after the events had happened. The USIA believed that the live broadcasts of Gagarin and other Soviet space and military successes “represented a disaster for the global image of America.” (120) In Great Britain, Schwoch says, most citizens believed the U.S. to be behind the USSR in space until about 1966. (120) This work then turns to focus on Telstar and American efforts at live TV transmission. Those broadcasts were particularly threatened by high-altitude testing of nuclear weapons. (13, 129-37) The Limited Test Ban Treaty of 1963 not only aided global TV transmissions but also “was vital for preventing excessive space radiation to ensure the future growth of space-based surveillance.” (136) This chapter is good on the Soviet TV coverage of Gagarin (118, 128), on the extent of and damage done by atmospheric nuclear testing, how those tests adversely affected communication satellites, and how the 1963 Treaty was important to the success of satellite communication. (136-37)

Chapter 8, which begins with a poorly written opening paragraph (139), moves from Telstar to COMSAT (the Communications Satellite Corporation) and the International Telecommunications Satellite Consortium (now the International Telecommunications Satellite Organization or ITSO). It examines “the American quest for a single global satellite system in the name of world citizenship and concludes the main narrative of the book with the 1969 moon landing.” (13) Chapter 8 “also brings forward the full transformation into a discourse of globalization, with American science and communication satellites as major 13/14 signifiers of that discourse.” (13-14) The chapter ends with the 1969 moon walk and America’s “commanding presence in global television, satellite communication, and multiple electronic information net-154/155 works...” (154-55) These systems made it possible for the United States to transmit live across the world “\_ ‘a new idea capable of uniting the thoughts of people all over the earth.’ That new idea was Cold War globalization, offered in an American variant and designed, like the visions of Cold War security which preceded it, to project a global image of America that served the nation’s interests as the most powerful geopolitical entity on and beyond the small blue-green orb known as Earth.” (155)

An epilogue attempts to bring these themes into the early 21<sup>st</sup> century. Schwoch says that the George W. Bush administration appeared not to “know that the number of TV sets in the world doubled from 1989 to 1994, and then doubled again from 1994 to 2004, and most of that growth is outside of North America, Western Europe, and Japan.” (161) The Epilogue offers a critique of the Bush administration’s policies but unfortunately seems hurried.

**3772.** Sciences], [National Academy of, ed. *The Global Information Structure: A White Paper: Prepared for the White House Forum on the Role of Science and Technology in Promoting National Security and Global Stability.* [Washington, D. C.?]: [National Academy of Sciences?], 1995.

This paper explains that the Clinton administration “made the development of an advanced National Information Infrastructure (NII) and the GII [Global Information Infrastructure] top U.S. priorities. A major goal of the NII is to give our citizens access to a broad range of information and information services. Using innovative telecommunications and information technologies, the NII -- through a partnership of business, labor, academia, consumers, and all levels of government -- will help the United States achieve a broad range of economic and social goals.

“... The GII is an outgrowth of that perspective, a vehicle for expanding the scope of these benefits on a global scale. By interconnecting local, national, regional, and global networks, the GII can increase economic growth, create jobs, improve infrastructures, and contribute to global stability. Taken as a whole, this worldwide ‘network of networks’ will create a global information marketplace, encouraging broad-based social discourse within and among all countries.”

**3773.** Scot, Darrin. “Wizardry in Special Effects: M-G-M’s Special Effects Department Has Impressive Record of Accomplishment.” *American Cinematographer* 44.4 (1963): 218-19, 243-45.

This article discusses MGM’s work in special effects. It discusses the recreation of an atomic bomb explosion, and the recreation of radar screen.

**3774.** Scot, Jeffrey. "Wildmon, NFD Finally Get Some Respect." *Adweek (Southeast Edition)* (1986).

This piece deals with efforts by Don Wildmon and the National Federation of Decency to persuade stores to stop carrying adult magazines. In February, 1986, well before the Meese Commission released its findings, the Commission's Executive Director Alan Sears wrote a letter – without informing Commission members – to twenty-six companies that sold such magazines as *Playboy* and *Penthouse* stating that the Commission had heard testimony that their enterprise was "involved in the sale or distribution of pornography." The twenty-six firms included 7-Eleven, Rite-Aid, Thrifty, and Dart. The charges had been made by Wildmon, who had been pressuring advertisers to withdraw support from movies, TV programs, and publishers who traded in what he considered pornography. Sears's letter came at a time when sales and advertising for *Playboy* and *Penthouse* were already declining, in part because of pressure from such groups as the Moral Majority and NFD, and in part because of changing entertainment patterns brought about by such developments as video cassettes.

**3775.** Scotland, John, ed. *The Talkies*. London: Crosby Lockwood and Son, 1930.

This 194-page book, which is not indexed, is divided into six chapters: 1) Development of the Sound Film; 2) The Writing of Sound; 3) Revolution; 4) Theatre Installations; 5) Colour Projection; 6) Some Opinions of Talking Pictures. It provides a good discussion of the technology of movie making during the 1920s (written from the vantage point of 1930). Readers who are interested in color films will find in chapter 5 (151-78) an account of the advantages and disadvantages of different systems then used for making motion pictures. These systems include Pathécolour, "**which while giving some very delightful effects, could not by any stretch of imagination be described as true colour photography; for it was accomplished by the almost inconceivable process of actually painting each picture of an ordinary black and white film. Quite a short run of film, lasting not much more than five or six minutes, used sometimes to take three or four weeks to tint, a job which required enough patience to turn Job himself green with envy. It was for this reason that Pathécolour rarely showed anything of a fast moving nature, and confined itself to sylvan scenes and the like, which would enable the 'artists' to cut stencils that could be used for a dozen or more pictures before it was necessary to make another set. As it was, trees and objects of that sort usually appeared on the screen with a somewhat indefinite halo of alleged green hovering vaguely round them. This fringe might sometimes intrude on the placid waters of a lake, which in the turn lent the trees some of its blue.**" (167) (my emphasis)

Other systems discussed include Technicolor (173-74) and Multicolor (174). The British company, Zoetrope is treated (174-77) as are other British systems including Raycol (177-78) and Polychromide (178). The author expects color projection to improve in the future but concludes by saying "whether or not colour cinematography is ever likely to give results as attractive as the original, each reader must judge for himself." (178)

**3776.** Scott, Janny and John Dart. "Bundy's Tape Fuels Dispute on Porn, Antisocial Behavior." *Los Angeles Times* Jan. 30, 1989 1989, sec. 1: 1.

This article discusses the Rev. James Dobson's deathrow interview with serial killer Ted Bundy. Bundy said that pornography had been a cause of his crimes. Dobson, a long-time foe of pornography, had been a member of the Meese Commission in 1985-86. Dennis Jarrard of the Archdiocese of Los Angeles' Commission on Obscenity and Pornography, called the Bundy interview "a consciousness-raising event."

**3777.** Scott, James F., ed. *Film: The Medium and the Maker*. New York: Holt Rinehart and Winston, Inc., 1975.

The author describes his goal as attempting "a description of film aesthetics that balances the claims of art and technology." His work "is oriented to seeing films rather than making them." (iii) The first 200 pages of this work are particularly interesting with regard to the technology of film making. Scott discusses changes in cameras, lighting, sound, the use of magnetic recording, color films, and does so in the context of specific motion pictures. He often draws on material in the *American Cinematographer*.

**3778.** Scranton, Philip. "Determinism and Indeterminacy in the History of Technology." *Does Technology Drive History? The Dilemma of Technological Determinism*. Ed. Merritt Roe Smith and Leo Marx, eds. Cambridge, MA: MIT Press, 1994. 143-68.

Scranton argues against "deterministic master narratives and in favor of more variegated contextual accounts that recognize the complexity and indeterminacy of historical processes. He maintains that American political-economic hegemony and American history are currently in disarray. The former, governed by visions of infinite progress through technology, reached its apogee in the post-World War II period only to erode in the face of both increasing foreign competition and national traumas such as the Vietnam War. The latter, doubtless influenced by developments in the first arena, has resulted in the ghettoization of history as scholars with 'incommensurable approaches carve out fiefdoms in the imaginary terrain of subdisciplines.' As a way of reconfiguring the discipline," the author calls for historians to set "totalizing determinism aside" in favor of studying "local determinations" in which technology is viewed as part of a larger socio-economic process. Scranton's postmodernism contrasts with essays in the anthology by Thomas Hughes and Robert Heilbroner.

**3779.** ---, ed. *Endless Novelty: Specialty Production and American Industrialization, 1865-1925*. Princeton: Princeton University Press, 1997.

This is a closely argued, well-researched study in business history. It tries "to recast the history of the Second Industrial Revolution, that epochal transformation of productive capacities and organizational forms which spanned the half-century after 1870 in the United States."

Scranton "depicts the deployment of specialty manufacturing as an industrial and institutional dynamic that paralleled, complemented, and at times conflicted with the achievements of this nation's celebrated mass production corporations. Specialty sectors not only crafted the hardware that made mass production feasible and the styled goods that helped define an American consumer society, but also initiated technological and organizational transformations distinct from, but comparably significant to, the creation of routinized assembly, bureaucratic management, and oligopolistic competition. This 'other side' of the Second Industrial Revolution is complex and diffuse, neither tidy nor reducible to formulas ...." The author distinguishes between "custom, batch, bulk, and mass production."

Chapter 9 ("Back East: The Electrical Equipment Industry") discusses "the deployment of electrical production in this chapter will help elaborate the notion of 'bridge' firms that blended making custom and batch goods (generators, motors, switch gears) with mass outputs (lamps and bulbs), stretching the integrated anchors category. It will also underscore the role of 'narrow focus' cities, similar to Grand Rapids, Jamestown, New Britain, or Reading, in the extension of specialty capacity and will provide a different angle of approach to the problem of technical education."

**-SV**

*Endless Novelty* attempts to fill the gap left by most scholarly assessments of American manufacturing, which Scranton claims have a deterministic focus on the largest, most prominent of mass production corporations, despite their relatively small share of the nation's industrial capacity. The focus of this text, then, is on specialty producers, defined not by the size of operation but by the capacity to produce custom or batch orders in addition to or instead of bulk and mass production goods (*Introduction, pages 10-11*). Scranton traces the fortunes of case-study individuals, firms, sectors and cities: from the proliferation of specialty manufactures in the 1860s; the depression of the mid 1870s; the knock-off and price gouging wars of the 1880s; the rise in advertising -- print and exhibition -- in the 1890s; the organizational shake-ups as the century turned; and, finally, the government intervention in the 1920s that installed mass production as the dominant and deified form of manufacture in America.



**-Dale Erlandson**

**3780.** See, Jay. "Photography: Telartograph." *Outing, an Illustrated Monthly Magazine of Recreation* 26.6 (1895): 133-34.

This article discusses transmitting photographs by wire and the work of an inventor in Cleveland, Ohio, N. S. Amstutz. The author says that the lay press has been misleading that pictures can be transmitted over long distances as "quick as thought." (133) The reality is somewhat less spectacular. "The **Electro-Artograph**, according to the inventor, **Pictorial Telegraph**, according to *The Photographic Times*, but better, in my opinion, as more correctly descriptive, the **Telartograph**, is a union of the telegraph and phonograph by which photographs in relief may be transmitted from one place to another for any reasonable distance along a single wire." (133)

"The work, once started, goes on automatically and when complete, it is only necessary to make an electrotype from the cylinder and mount it ready for the press. There is still room for improvement, but enough has been done to warrant the belief that it will soon be possible for a photography of any particular happening on the afternoon in one day in London, to be transmitted to San Francisco in time to appear in the newspapers the following morning." (133)

The article comments on the quality of photographing printing. "I have an idea that a man's work may be pretty accurately judged by the printing methods he employs. A high gloss, however vulgar, may compensate to a certain extent for a poor and fugitive print, but he who knows his work to be worth preserving will not risk his reputation on silver in any of its forms." (134)

**3781.** Seely, Bruce. "Research, Engineering, and Science in American Engineering Colleges: 1900-1960." *Technology & American History: A Historical Anthology from Technology & Culture*. Ed. Stephen H. Cutcliffe and Terry S. Reynolds, eds. Chicago: University of Chicago Press, 1997. 345-87.

**3782.** Segal, Howard P., ed. *Future Imperfect: The Mixed Blessings of Technology in America*. Amherst: University of Massachusetts Press, 1994.

Segal is concerned throughout this work about "the painfully naive assumption that the technological optimism that has historically characterized American society and culture will or must continue unabated. If I have learned any basic lessons from my professional studies over the last two decades, it is that the past is profoundly discontinuous from the present and that the attempted recovery of the past by the present in the name of imagined historical continuities is utterly futile."

Segal devotes chapters to the "Middle Landscape," the automobile, "Alex de Tocqueville and the Dilemmas of Modernization," "The Machine Shop in American Society and Culture," technological museums, computers and museums, Edward Bellamy and technology, feminist technological utopianism in the work of Mary E. Bradley Lane's *Mizora* (1890), Kurt Vonnegat's *Player Piano*, and a chapter on "Lewis Mumford's Alternatives to the Megamachine." A concluding chapter deals with the ironies of contemporary technological optimism.

**3783.** ---. "The Technological Utopians." *Imagining Tomorrow: History, Technology, and the American Future*. Ed. Joseph J. Corn, ed. Cambridge, MA: MIT Press, 1986. 119-36.

Segal writes that "Technological utopianism derived from the belief in technology -- conceived as more than tools and machines alone -- as the means of achieving a 'perfect' society in the near future. Such a society, moreover, would not only be the culmination of the introduction of new tools and machines; it would also be modeled on those tools and machines in its institutions, values, and culture.

"Between 1883 and 1933, twenty-five individuals published works envisioning the United States as a technological utopia. The visions differed only in minor details and may safely be treated as one collective vision, rather like a Weberian ideal type," he concludes. This essay contains good references to utopian works between 1880 and 1930.

**3784.** Segaller, Stephen, ed. *Nerds 2.0.1 : A Brief History of the Internet*. New York: TV Books, 1998.

The first half of the book is really a history of the computer and computer networks. The remainder focuses on the creation of "Interface Message Processors," computers developed in the 1960s to connect military computers. More recent developments of the Internet are not addressed.

--Mark Tremayne

**3785.** Segrave, Kerry, ed. *American Films Abroad: Hollywood's Domination of the World's Movie Screens from the 1890s to the Present*. Jefferson, N. C.: McFarland & Company, Inc., 1997.

This informative book examines the domination of world cinema by the United States during the twentieth century. Segrave devotes four chapters to the post - 1945 era. Chapter 6 is "Under the Celluloid Boot: 1945-1952." Chapter 7 is entitled "Hollywood Sells Everywhere: 1952-1979." Chapter 8, "Hollywood Dreams of Hollywood: 1980-1995," has a good deal of material on Jack Valenti, the Reagan administration, and the expansion of Hollywood's foreign markets. The final chapter (no. 9), is called "Monoculture." Segrave quotes writer Daniel Singer that if American movies and TV programs continue to dominate world screens, "we will be sentenced to a sinister uniformity of heroes and models, metaphors and dreams. Mastery of the image may well become both the instrument and the symbol of leadership in the new world order." (280) Later, Segrave writes that "U. S. mass culture is the most prolific disseminator of images in history. If films are viewed as a medium of expression, then the context for judging its purpose changes from one of profit to one of communications.... Hollywood myth is that an individual can change society and can even change the world. Complex reality is simplified. U. S. films cannibalize history and present it through a prism that simply entertains Americans but does not move them to action." (281)

**3786.** ---, ed. *Drive-In Theaters: A History from Their Inception in 1933*. Jefferson, N. C.: McFarland & Company, Inc., 1992.

The drive-ins, it was said, were "plagued by sex sex in the drive-ins and sex on the drive-ins." In this book, Kerry Segrave discusses the spread of drive-in theaters in American from 1933 into the 1980s. Many municipalities and states tried to regulate drive-ins. Efforts to control people's conduct and the content of the movies met with only limited success. More successful were measures that required owners to take steps that insured that their outdoor screens would not be visible from roadsides or in nearby neighborhoods. The drive-ins provided entertainment more complex than their critics were willing to acknowledge.

**3787.** ---, ed. *Movies at Home: How Hollywood Came to Television*. Jefferson, N. C.: McFarland & Company, Inc., 1999.

This work deals with how motion pictures came to television. People who owned TVs were able to watch movies during the late 1940s and early 1950s, films that sometimes had not been censored. In the early days, even uncensored films could occasionally be seen on television. The Pennsylvania State Board of Censors had tried to prevent uncensored movies from being shown on TV in 1949, but the courts ruled that the states could not regulate films shown on television because that power had already been delegated under the Federal Communications Act. What happened in Ohio, though, was not typical of movies on television during the 1950s. Local TV stations often edited films to fit the tastes of their viewers and advertisers. The National Association of Broadcasters (NAB) also adopted a Television Code in 1951. It was based on the movie industry's Production Code and the Radio Code that had emerged during the New Deal. The TV Code had its greatest impact on programs,

movies broadcast on television, and commercials during the 1950s, 1960s, and into the 1970s. It relied heavily on complaints from viewers, although it never had total participation by all members of the TV industry. Overall, its enforcement was ineffectual. The punishment for violating the Code was that the offending station could not display the NAB's "seal of good practice." Few, if any, stations were denied the seal and only the rare viewer would have noticed even if they had been. After deregulation, the NAB discarded the Television Code in 1983. The bulk of Hollywood pictures did not reach TV until 1955, after General Tire & Rubber Company purchased RKO from Howard Hughes and began running RKO films on its New York station, WOR. Profits convinced other studios to release their pre-1948 films.

**3788.** ---, ed. *Piracy in the Motion Picture Industry*. Jefferson, N.C.: McFarland & Company, Inc., 2003.

With Notes, Bibliography, and Index, this work runs 222 pages, with six chapters and a Conclusion. Chapter 1 deals with "Vaudeville and the Copy Act," and Chapter 2 cover the "Silent Era, to 1929." Subsequent chapters include: 3) "Jackrabbits and Star Stealing, 1930-1945"; 4) "Larceny in the Box Office, Butchry in TV's Grindhouse, 1945-1974"; 5) "Domestic Piracy, 1975-2001"; and 6) "Foreign Piracy, 1975-2001."

**3789.** Seidel, Robert W. "Accelerators and National Security: The Evolution of Science Policy for High-Energy Physics, 1947-1967." *History and Technology* 11.4 (1994): 361-91.

Seidel writes that "historical analysis of the evolution of science policy for high-energy physics from 1947-1967 shows how national security concerns played a role in this branch of fundamental science." This article examines developments during the early years of the Cold War, the importance of accelerator development during the Korean War, and how accelerators contributed to America's international prestige in the technological race with the Soviet Union. Attention is also given to post-Sputnik (1957) developments.

**3790.** Seifer, Marc J., ed. *Wizard: The Life and Times of Nikola Tesla: Biography of a Genius*. Secaucus, NJ: Carol Publishing Group, 1996.

This work began as a doctoral dissertation and grew into a comprehensive biography of Nikola Tesla. In the previous literature, according to the author, there were several notable myteries and contradictions. "These included not only Tesla's obscure early years, tenure at college, and relationship to such key people as Thomas Edison, Guglielmo Marconi, George Westinghouse, and J. P. Morgan but also the worth of Tesla's accomplishments and his exact place in the development of these inventions." (xii) Seifer attempt to solve these mysteries in this biography. Tesla's inventions included, says Seifer, "the induction motor, the electrical-power distribution system, florescent and neon lights, wireless communication, remote control, and robotics."

Seifer discusses Tesla's attempts to build a particle beam weapon, or death ray, and similar attempts by such people as Harry Grindell-Mathews. Grindell-Mathews, a veteran of the British army who had fought and been wounded in the Boer War, was awarded 25,000 pounds sterling by the British government during World War I to build a weapon that could defend against zeppelins and other unmanned craft. In July, 1934, Tesla claimed that he had perfected a particle beam weapon, or a "death beam," that could bring down a fleet of 10,000 planes at a distance of 250 miles, or that could silently and instantly annihilate an army of 1,000,000 men. His device, he said, could enforce the peace. "It is, I believe, the greatest aid to international peace ever perfected, because through it every country in the world may be made impregnable and all possibility of invasion will be ended." Tesla's invention, the *Los Angeles Times* reported, would set up "an invisible wall" around any country that owned it and thus render that nation "impenetrable to enemy attack by air or otherwise." Seifer writes that the columnist Joseph Alsop, who interviewed Tesla for the *New York Herald Tribune* in 1934, thought the scientist's story was credible. After Tesla's death in 1943, the FBI seized and classified the inventor's papers. (446-62)

The author concludes by saying that "Tesla remains a cult hero because of his esoteric status, because his life's work has served as a template for numerous science-fiction characters and cinematic themes, and because he provides answers for those who study his work for its inner meanings." Yet, "unlike so many other esoteric

figures, ... Tesla is in a unique position because so many of his inventions *were* incorporated into our modern high-tech world. Had his ultimate world broadcasting plan actually coalesced during his heyday, there is no telling how history might have proceeded and how the quality of our lives might have changed." (470)

**3791.** Seipp, David J. "The Right to Privacy in American History [doctoral thesis]." Harvard University, Program on Information Resources Policy, 1981.

The text of this five-chapter doctoral thesis runs 113 pages (the endnotes follow). The first four chapters deal with privacy in the 19th century. Chapter 5, "Different Institutions': Privacy in the Twentieth Century," starts by noting that privacy concerns began to emerge 1876 with the invention of the microphone and then with the demonstration of the dictograph in 1889. "Thereafter, eavesdroppers no longer needed to come within earshot of a conversation to intercept it. Further inventions of instruments to transmit the human voice invisibly and miniaturization of all these electric and electronic instruments made the physical dimension of privacy shrink to unimportance in this century." (the 20th century) (102) Seipp goes on to discuss wireless and telephone surveillance. He devotes space, also, to the *Olmstead v. United States* ruling by the U. S. Supreme Court in 1928. The author quotes Louis Brandeis in 1928 writing that "Ways may some day be developed by which the Government, without removing papers from secret drawers, can reproduce them in court, and by which it will be enabled to expose to a jury the most intimate occurrences of the home...." (Brandeis quoted, 110) This work devotes only a page and a half to post-World War II developments.

Nizer, who was member of the New York bar, later worked for the Motion Picture Association of America.

**3792.** Sennott, Charles M., ed. *Broken Covenant: The Story of Father Bruce Ritter's Fall from Grace -- How Power, Politics, and Sex Rocked the Foundation of the Sprawling Covenant House Charity*. New York: Simon & Schuster, 1992.

This book recounts the sex scandal that involved former Meese Commission (1985-86) member, Father Bruce Ritter, who ran Covenant House for trouble youth. Ritter was forced to resign from Covenant House.

**3793.** Servan-Schreiber, Jean-Louis, ed. *The Power to Inform: Media: The Information Business*. New York: McGraw-Hill Book Company, 1972.

This work, by a French journalist, deals primarily with the American press and television. The author notes that (in 1972) a fourth of the world's daily newspapers and a third of the TV networks were American. The work is concerned with the merger of newspapers and demise of such major magazines as the *Saturday Evening Post*, *Life*, and *Look*, but also looks to the future and what technology may hold.

The book is divided into four parts. Part I ("Is the Press Still a Money-Makers?") and Part II ("Power Comes from the Tip of the Pen") together have eleven chapters.

Part III is entitled "Overinformation," and deals with new media. The chapter entitled "Beyond Gutenberg," looks at the electrification of the press, the use of photographic processes, microfiche, microfilm, teledelivery, tape recording, and the "all-purpose telephone." There follow chapters called "The Television of Abundance," "Knowing It All, Instantly, Anywhere," and "Electronic Politics and Business."

Part IV is "Reinventing Freedom." Included in its four chapters are "A Useful Myth: Freedom of the Press," and "Only the Rich Are Really Informed."

**3794.** Settel, Irving, ed. *A Pictorial History of Television*. New York: Frederick Ungar Publishing Co., 1983.

**3795.** Shaffer, Rosalind. "Color Films Seal Doom of Bleached Blondes in Hollywood." *Chicago Daily Tribune* March 3, 1935 1935, sec. E.

Color photography in films will finally do justice to girls with black and brown hair. It will probably give young women less reason to think they need heavy make-up to look glamorous. "Personality and individuality -- the most valuable thing in the field of entertainment -- can be shown with a portrait-like quality in color films."

Shaffer says that the "color camera shows up the natural beauty of eyes." Quoting Rouben Mamoulian, who directed the first full-length Technicolor feature film *Becky Sharp*: "Eyes, too, have suffered from standardization in black and white films. A blue eye, a gray eye, of whatever shade, registers light in the camera. In color cameras one has the glorious shading of the eyes to light up the face, as in life. Interest and expression are enhanced.

"Depth is produced by color, producing the illusion of the third dimension, a great help to reality,' says Mamoulian.

This article says that the "color camera tends to iron lines out of the face and produce a more youthful effect."

Cool white light is preferable in filming color films to incandescent lights that cast a yellow glare on color film.

This article notes that Robert Edmond Jones and Natalie Kalmus worked together in creating the color on *Becky Sharp*. It says that Jones emphasized the potential for creating moods by using different colors on sets and in costumes.

**3796.** Shah, Hemant and Michael C. Thornton, ed. *Competing Visions of "America": Minority and Mainstream Newspaper Coverage of Interethnic Conflict in Three U. S. Cities*. Thousand Oaks, CA: SAGE Publications, Inc., 2003.

Unlike most literature on mass media representations of racial minorities which study how one minority group might be represented and compared with the White majority, this book deals with "relations among racial minorities in conflict situations." The authors retain "whiteness" as a concept to explain how conflict begin and are represented. While most studies deal with mass circulation media owned and largely operated by Whites, this book also includes ethnic minority papers. Conceptually, "this study is framed by a theory of racial formation," the authors write, that "allows us to consider the reciprocal relationships between structure and culture as it applies to new coverage of racial minority groups.... Racial formation also allows us to bring the concepts of ideology and hegemony into play to help us demonstrate the importance of the press as a key producer of cultural symbols that can either buttress the racial status quo or offer alternative visions of how the world operates. This part of our analysis leads us to a critique of press performance and recommendations for improvement." The authors contend that their study can improve understanding of "the demographic complexity of the United States in the 21<sup>st</sup> century," and the role of the ethnic minority press in creating a "new" America. This works deals with news coverage of events in Miami in 1989, in Washington, D. C. in 1991, and the Rodney King episode in Los Angeles in 1992. Spanish-language newspaper, black newspapers, and the Asian American press are included in this book.

**3797.** Shaler, Nathaniel Southgate, ed. *The Individual: A Study of Life and Death*. New York: D. Appleton and Company, 1900.

In his chapter "Expression of the Individuality," Nathaniel Southgate Shaler, writes of the importance of the face: "As soon as the observer has overcome the idle, commonplace way of looking upon the faces of the people about him and has advanced a way in the royal art of reading something of what is therein, he will find himself possessed by a singularly intense interest in his task. **There is indeed a strange fascination in the study of faces. No other objects in this world so deserve and commend attention, yet there is none other in the visible realm so completely neglected.** We look to them for the most that the world has to bestow. We are in despair if we can not behold them, yet our seeing is done in an instinctive, trivial manner that is satisfied with the fulfillment of the momentary need, asking no account of the depths. If the student will break past this wall of inherited habit that limits the interest in faces to the momentary needs of human intercourse, he will most likely be led on until indeed he may have to restrict his interest in this inquiry lest he become controlled by it in an excessive way...." (p. 162) (my emphasis)

**3798.** Shane, Scott, ed. *Dismantling Utopia: How Information Ended the Soviet Union*. Chicago: Ivan R. Dee, 1994.

This book is a journalist's account of how the flood of information from new media helped bring about the collapse of the USSR. Shane was the *Baltimore Sun's* correspondent in Moscow arriving on Lenin's birthday, April 22, 1988, with his wife and two small daughters. He stayed until 1991. Of the many factors bringing down the USSR, information was the most important. "Information slew the totalitarian giant," he writes.

This work contains a number of interesting observations. For example, not until 1988 did the Soviets admit that city maps of Moscow had been deliberately distorted to mislead potential invaders. This practice dated back to Stalin's era, and for many years the most accurate maps of Moscow were produced by the American CIA.

This book appeared before works by Gladys Ganley and Manuel Castells, which also argued that new communication technologies played a central role in the fall of the Soviet Union.

**3799.** Shannon, Robert E. "Artificial Intelligence and Simulation: Keynote Address." *Proceedings of the 16th conference on Winter simulation* (1984): 3-9.

From the abstract for this address at the 1984 Winter Simulation Conference in Dallas, TX: "Artificial Intelligence is the latest buzzword and one of the hottest topics in the scientific community today. Some experts are proclaiming that Artificial Intelligence (AI) has already emerged as one of the most significant technologies of this century. Proponents are declaring that it will completely revolutionize management and the way we use computers. If these claims are even half true, then AI is bound to have a profound effect upon the art and science of simulation. The purpose of this paper is to provide a current overview of this rapidly evolving field, examine the potential of AI in simulation and the inevitability of it. We propose to explore the probable impact as well as forecast the directions it is likely to take."

**3800.** Shannon, William V. "The Death of Time." *New York Times* July 8, 1971 1971: 35.

Shannon, a historian, wrote about "the death of time," and why so many young people then seemed to consider history "irrelevant." "With the coming of industrialism," he wrote, "life became geared to the artificial pace of technology." As technology has accelerated the pace of living, people become more impatient. Television had replaced books and the radio as society "dominant cultural force" and it is often denounced for its violence. But Shannon argued that "television's most subtle debilitating influence is that it makes audiences passive and accustoms them to expect instant gratifications." TV does not require the investment of mental energy that good books and newspapers do. "To reject the past is to deprive today of its meaning tomorrow," Shannon says.

**3801.** Shaw, Donald L. "News Bias and the Telegraph." *Journalism Quarterly* 44 (1967): 3-31.

In this study, Shaw argues that "presidential campaign news bias ... declined in the Wisconsin English-language daily press during the 1852-1916 years. The decline was sharpest between the election years 1880 and 1884." This decrease in news bias between 1880 and 1884 was "directly related to an enormous increase in politically impartial use of relatively unbiased wire news which was noticeable in the Wisconsin press beginning in the early 1880s."

Shaw writes that five factors help to explain increased usage of the telegraph: "the expansion of telegraph facilities; the decreasing relative cost of telegraph news to newspapers; declining costs of newsprint; and expansion of press association services. Finally, if Wisconsin is any example, readers learned to demand more timely news as the years covered by this study progressed." Shaw notes that "nonwire news became less and less biased as more and more wire news was used. One might conjecture that reporters learned to imitate the wire's relatively unbiased *news style* as time went on, although this of course would take a separate study to explore."

**3802.** Shearer, Benjamin F. and Marilyn Huxford, comp., ed. *Communications and Society: A Bibliography on Communications Technologies and Their Social Impact*. Westport, CT: Greenwood Press, 1983.

This unannotated bibliography has 2,732 entries. Of these entries, 448 are listed under the heading "The History of Technological Development and Innovation in Communication." Several subcategories are in this chapters: Communications Technologies (General), Books and Printing, Magazines, Newspapers, Telegraph and Cable, Telephone, Photography, Film, Radio and Wireless Telegraphy, and Television.

In addition to this chapter, there are eight other themes. Chapter 1 covers "Theory and Process of Media: Technologies as Media and Messages." Chapter 3 is "The Shaping of Mass Media Content: Media Sociology." Chapter 4 is entitled "The Social Effects of Mass Media." Chapter 5 is "The Mass Media As Creators and Reflectors of Public Opinion." Chapter 6 deals with "Politics and the Mass Media." Chapters 3-6 each have subheading devoted to literature relating to Mass Media (General), Print Media, Film, Radio, and Television.

Chapters 7 through 9 are entitled respectively: "Buyer Beware: Advertising and the Mass Media," "Glimpses Beyond: The Future of Mass Communications," and "Fine Art and Literature in the Technologized Society." The work has both an Author and Subject Index.

**3803.** Shedd, Frederick R. and George S. Odiorne, ed. *Political Content of Labor Union Periodicals: An Analysis of 43 Key Union Periodicals Representing Major United States and Canadian Unions*. Ann Arbor: Bureau of Industrial Relations, University of Michigan, 1960.

Shedd and Odiorne examined and categorized the content of 43 major union periodicals from January through August 1960 in an effort to see how union leaders used labor publications to influence membership views on political and legislative matters during a presidential election year. They examined nearly 400,000 column inches, and using a broad definition of political content, found an average of 25.8 percent of content could be considered political news and viewpoints. "Contrary to some widely-held opinions, the average union newspaper editor does not emerge from this study as a narrowly-oriented propagandist, however clearly his slant toward the interests of union members may appear." For example, more than three times as much content was devoted to matters of public welfare than to the presidential election that year. Only 0.5 percent of column inches were devoted to influencing congressional elections. "That unions should attempt to affect the actions of government to the extent of devoting a quarter of its newspaper space to politics should come as a surprise to no one. In fact, this might be a surprisingly low figure to those who imply that unions are interested in little else." Shedd and Odiorne noted that papers circulated among industrial workers tended to have more political news than those for craft unions. Only about 9 percent of total space was devoted to political action, "giving frank recognition to the fact that historically labor hasn't been able to 'deliver the vote.'" They add this caution: "No pretense is made here, in offering the facts revealed in this study, to assert that the union newspaper or periodical accurately mirrors the labor mind, or even the mind of the leadership. It is, however, tangible evidence of what union editors have stated in print. Experience in reading union periodicals teaches the student of unionism that much of what is said in these publications is designed to achieve an effect, rather than to document the state of thinking of the membership, the editor, or the leadership."

--Phil Glende

**3804.** Sheldon, H. Horton and Edgar Orisewood, ed. *Television*. New York: D. Van Nostrand Co., 1929.

**3805.** Sheldon, Lurana. "Juvenile Delinquents [letter to editor]." *New York Times* Feb. 16, 1913 1913: 30.

The subtitle of this article reads: "Lure of 'the Movies' Makes Thieves of Many."

**3806.** Shelov, Steve, et al. (American Academy of Pediatrics, Committee on Communications). "Media Violence." *Pediatrics* 95.6 (1995): 949-51.

This article by members of the American Academy of Pediatrics argues that media violence does have harmful effects on children.

**3807.** Shelov, Steven P., et al. (American Academy of Pediatrics, Committee on Communications). "Children, Adolescents, and Television." *Pediatrics* 96.4 (1995): 786-87.

This article by members of the American Academy of Pediatrics argues that media violence does have harmful effects on children. It was reprinted in "Television Ratings System," *Hearing before the Committee on Commerce, Science, and Transportation, United States Senate, One Hundred Fifth Congress, First Session, Feb. 27, 1997* (Washington, D. C.: Government Printing Office, 1997), 349-50.

**3808.** Shepherd, Gerald A. "When the President Spoke at Balboa Stadium." *Journal of San Diego History* 32.2 (1986): 92-101.

On September 19, 1919, President Woodrow Wilson became the first U.S. President to use a public address system when he spoke to 50,000 people at Balboa Stadium in San Diego. This speech was part of Wilson speaking campaign to gain support for the United States joining the League of Nations. This piece discusses the inventors of the loudspeaker, Edwin S. Pridham and Peter L. Jensen. "The voice amplification system that Wilson used was called the 'Magnavox' ('Great Voice') moving coil device, and one of the inventors was in the glass enclosure with the President to make sure that it functioned properly." This device had been used prior to Wilson's speech. As early as 1915, the inventors had used it in Napa, California, and at San Francisco City Hall on Christmas Eve. "The Navy became interested in the invention for message transmission from aircraft when Lt. Herbert Metcalf picked up signals from a ground wireless and amplified them from a speaker in his plane while flying over Washington, D.C. Vice President Marshall could be heard in Alexandria, Virginia, some eight miles away, and former President Taft and other notable had tested it at Grant Park in Chicago. The Magnavox now became front page news all over the country."

This piece notes that Wilson's voice could be heard a mile from the stadium, although some people in the audience had a hard time understanding what he said.

**3809.** Sherman, Barrie, ed. *The New Revolution: The Impact of Computers on Society*. New York: John Wiley and Sons, 1985.

This book examines the computer's impact in industrialized society. Part I is entitled "Where, When, and What -- The Practical Impacts." It has chapters on what computers are and are likely to become; their impact on work; influence on consumers (two chapters); and the government's use of this technology. Part II is entitled "The Effects," and has chapters on who controls computers and who benefits from them; adaptation to and by computers; are they a force for good or evil?; and the future. This is a work aimed at a general readership. The author, at the time of publication, had worked as an economist at the University of London, and as a dental surgeon. The work is unencumbered by notes, bibliography, or index.

**3810.** Sherman, Barry. "Unemployment and Technology: A Trade Union View." *The Microelectronics Revolution: The Complete Guide to the New Technology and Its Impact on Society*. Ed. Tom Forester, ed. and intro. Oxford, Eng.; and Cambridge, MA: Basil Blackwell Publisher; and MIT Press, 1980. 367-72.

A harsh critic of microelectronic technology, the author predicted in this paper that "anyone over fifty years is unlikely ever to work again." Trade unions will oppose this new technology especially if the government's response to it is unsatisfactory. This paper was given at a conference in London in November 1978. The author at the time of this paper was Director of Research for the Association of Scientific, Technical and Managerial Staffs, a British white-collar union.

**3811.** Sherman, Paul D [sic], ed. *Colour Vision in the Nineteenth Century: The Young-Helmholtz-Maxwell Theory*. Bristol: Adam Hilger Ltd., 1981.



This work on Thomas Young, Hermann von Helmholtz, and James Clerk Maxwell is aimed at the historian of science more than the social historian. "The modern technologies of color films and color television, ... are hardly imaginable without the ability to define colors as first demonstrated by Maxwell," Sherman writes.

**3812.** Shervis, Katherine, comp. (under guidance of Delbert D. Smith), ed. *Legal and Political Aspects of Satellite Telecommunication: An Annotated Bibliography*. Madison, WI: EDSAT Center, University of Wisconsin, 1971.

This annotated bibliography attempts to pull together the "state-of-the-art" on this subject. Noting that the potential in 1971 for satellite telecommunication is "enormous," the creators of this work also observe that legal and political barriers rather than technological obstacles may determine how satellite systems develop and are used. The Introduction to this work mentions two other related bibliographies published by EDSAT at about the same time: *The Educational and Social Use of Satellite Communications* (1970), and *Teleconferencing* (1971).

**3813.** Sherwood, Herbert Francis. "Democracy and the Movies." *The Bookman* 47.3 (1918): 235-39.

The author obviously has a condescending view of uneducated people but thinks that the movies can lift them up to better things. Sherwood says that "Picturisation was the primitive man's method of passing on what he had to say. A motion picture comes nearer to being the universal language than any other medium of communication. It is the lineal descendant of the cave man's method of communicating with his fellow." (235) Sherwood then quotes St. Augustine who said that "Pictures are the books of the ignorant." (235) But he, argues, the "motion picture serves to break down horizontally and vertically barriers between people and classes. It links all together. Is it not of the utmost usefulness as a means of communication?" (235)

The author draws parallels between the movies and the "yellow" journalism of the era. Sherwood commented on so-called "yellow" newspapers. "If the message itself were not frequently 'yellow,' that is to say, untrue to facts, one could find little objection to the publication of this kind of paper, for it has 235/236 helped those at the bottom to climb toward the world above by providing them with a medium of expression. One may add that the coming of the 'yellow' press has modified the makeup and the style of the contents of nearly every newspaper in the United States. It has not existed in vain." (235-36) The motion picture, Sherwood contended, "followed the track of the melodramatic paper. It has added the elements of beauty and realistic action to the message." (236) He goes on to say that the "motion picture has established itself as no other means of communication has done. Publicists, artists, story-tellers, now can cross the boundaries of their special clientele. The vividness with which the facts of life are shown and contrasted has captured the attention of the most primitive minded. The unlettered can read the message on the screen. The motion picture provides those seeking to stimulate cultural development with a channel of communication leading directly to those who most need it. If they have a national message to deliver, they can pass it on to those who heretofore lacked a common language. This fact has been recognised by actors, dramatists and authors. The motion picture, by democratic means, can lift the illiterate into the world of the literate. Indeed, a movement has just been set on foot to bring the library closer to the 'movie fan,' for a majority of the patrons of motion -picture theatres are little acquainted with books." (236) Even though motion pictures are often "untrue to life," they are "a tremendous lifting force whose power is not yet measured." (238)

Sherwood notes the power of movies to reach a lower strata of society and the power of screen personalities. "In its capacity to pierce the great stratum of society which underlies all the other social strata, the political potentialities of the screen recently have been recognised. Political leaders appreciate its value. Presidential candidates, a year ago, did not hesitate to make use of the motion picture to bear a message to the people. Since the war began, the Government has found it a useful channel for promoting bond sales and enlistment campaigns, and for delivering the message of food conservation and the propaganda of democratic principles. The Government recognised that its traditional language was too technical to reach a large part of the voting population. The motion picture could illustrate it. It could present the activities of the Government in a manner which would make them better understood than by any other means of communication." (237)

Sherwood argued that film was "joining the newspaper as a part of the machinery of democratic control. In a democracy made up of many races, such as the United States, the motion picture carries its message to more people than can any other single medium." (238) For all "their crudity," the movies "from the beginning have gone straight to the hearts of the humble classes, who have wept and smiled over the lurid plots and characters and been generous with their tears and laughter." (238) He concluded: "Influencing and binding all men, who shall say what levels of common thought and achievement shall be attained through the motion picture?" (239)

**3814.** Sherwood, Robert. "Will Hays Unhappy Czar of Much-Buffered Films." *Kalamazoo Gazette (Michigan)* [Oct. 6, 1929?] 1906.

Writer Robert Sherwood profiles Will H. Hays, then president of the Motion Picture Producers and Distributors of America. A clipping of this article is in the Will H. Hays Papers, Indiana State Library, Indianapolis, IN.

**3815.** Sherwood, R. E. "The Silent Drama: 'The King of Kings'." *Life* 89.2323 (1927): 26.

R. E. Sherwood says in this review that several instances of "bad taste" marred Cecil B. De Mille's movie *The King of Kings* (1927) and that the film did not impress him "so much as it should have. Sherwood criticized DeMille's use of color for the Resurrection scene at the end, saying: "The Resurrection scene, at the finish, is represented in colors, with doves, artificial lilies, etc., so that it resembles nothing more impressive than a badly printed Easter card." (26)

Sherwood found other things to criticize: "As to the instances of bad taste:

"At the start, there is the indication of a red-hot romance between Mary Magdalene and Judas Iscariot. This, luckily, is dropped the character of Judas is entirely misrepresented until the end.

"In connection with the Crucifixion, there is the usual and apparently inevitable attempt to spare the sensibilities of the Jewish race by concentrating the guilt on a scheming group of pharisean villains. (In 'Ben-Hur,' it appeared that Christ was crucified by the Romans.)" (26).

**3816.** Shiers, George, ed., ed. *The Development of Wireless to 1920*. New York: Arno Press, 1977.

**3817.** Shiers, George. "Early Schemes for Television." *IEEE Spectrum* 6 (1970): 24-34.

**3818.** ---, ed. *Early Television: A Bibliographic Guide to 1940*. New York: Garland Publications, 1997.

**3819.** Shiers, George, ed., ed. *The Electrical Telegraph: An Historical Anthology*. New York: Arno Press, 1977.

This book is part of a series entitled *Historical Studies in Telecommunications*, published by Arno Press. Arno Press reprinted many nineteenth century or out-of-print books, and this series compiled original articles on particular communication technologies. Shiers edited many of these titles, including similar anthologies on the telephone and television. Shiers attempted to find the most important or ground-breaking articles from scientific journals or other sources about the technology anthologized. He includes material from the 1850s to the 1940s and covers a broad range of sources in this volume.

In this work there are articles from the 1850s and 1860s explaining the electric telegraph. These are grouped around theme of early electric telegraphs. Included are reprints of articles from *The Telegraph Manual*, an 1859 text, excerpts of the proceedings of various engineering and telegraphic societies, and a few retrospective articles looking back at electric telegraphs from the early twentieth century. An excellent essay by W. James King

on the development of the electric telegraph looks at its predecessors, including Claude Chappe's optical telegraph in France in the late eighteenth and early nineteenth centuries.

The problem with an anthology of this sort is that except for a too brief introduction by Shiers, these pieces are presented without background or explanation. He never explains his rationale for including or excluding material. His introduction simply discusses the inventors. And there is no table of contents or index to help the reader search for specific themes or ideas.

This book does have value for the scholar interested in the history of the electric telegraph. Some of the reprints would be difficult to find, and the collection generally seems to be a pretty good sampling. This anthology is of less value to the non-specialist.

--David Henning

**3820.** Shiers, George. "Historical Notes on Television Before 1900." *Journal of the Society of Motion Picture and Television Engineers* 86 (1977): 129-37.

**3821.** Shiers, George, ed., ed. *Technical Development of Television*. New York: Arno Press, 1977.

**3822.** Shiraishi, Yuma. "History of Home Videotape Recorder Development." *SMPTE Journal* 94.12 (1985): 1257-63.

This somewhat technical article seeks to survey the history of the video recorder from its inception to the mid-1980s. "Video technology is increasingly viewed as a necessity both for recording and also as an information-transfer medium through prerecorded cassettes," the author writes. "Starting with the appearance in 1956 of the quadruplex VTR, areas discussed include the two-head helican scanning system, the performance of today's [1985] oxide tapes and heads, chrominance signal recording, operability, the cassette format, and the key requirement of long playing time. The continuing development of the video systems and the new techniques engendered are investigated." This article appears in a journal published by the Society of Motion Picture and Television Engineers.

**3823.** Shiver, Jr., Jube. "Hollywood Sells Kids on Violence, FTC Says; Report: Inquiry Finds Film, Music and Video Industries Actively Market Adult-Themed Material to Children." *Los Angeles Times* Sept. 11, 2000 2000, sec. A: 1.

This article is about a Federal Trade Commission report that revealed that movie studios, music producers, and video game makers marketed graphically violent entertainment to very young children. Such studios as MGM/United Artists, Columbia TriStar, Disney, frequently targeted children, some as young as 10, for violent, adult-oriented movies, music, and electronic video games, the FTC discovered. They used advertising, comic books, and cartoon programs to reach children. Both President Bill Clinton and Vice President Al Gore threatened to support strong regulatory legislation unless such advertising stopped.

**3824.** Shlain, Leonard, ed. *The Alphabet Versus the Goddess: The Conflict Between Word and Image*. New York: Viking, 1998.

Shlain's medical background makes this work interesting. The notes for his chapters, though, suggest minimal reading in communication theory (he mentions Marshall McLuhan but few others) or in history. Most chapters cite only a handful of secondary sources. Shlain's thesis (set out also in the *Utne Reader*) is also too simplistic. Still, his thesis about changes in the way different media affect thinking and culture is thought provoking, and suggests a line of research outside the normal avenues of communication theory and historical scholarship. See also Shlain's article in *Utne Reader* (1998).

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Shlain's book attempts to pinpoint the exact reason men and masculine ideals began to dominate and discredit women and more feminine ideals. As the title foretells, he blames the advent and spread of alphabet-based literacy and the concurrent spread of monotheism as the catalyst for this social change.

Before the idea of the modern alphabet, ancient societies used images for their written communication and descriptions of their deities. Ancient Egypt is the best example as they are the culture most connected with hieroglyphics, a picture and image based form of communication. The Egyptians used these pictures to honor and discuss their Gods, from Amon-Ra with his ram's head on a human body to the "vulture-Goddess" Nekhbet. At the time, many female Goddesses were considered as important, if not more so, than their male counterparts.

But alphabet-based communication and monotheism put more power in masculine ideals and denigrated female icons and vocabulary. The reason this occurred, according to Shlain, has to do with basic human brain physiology. Images and pictures are processed in the right hemisphere of the human brain. This side is used for abstract conceptual processing, such as artistic endeavors and feelings, and it is considered to be associated with feminine strength. The right hemisphere is used for more concrete processing, such as logic-based deductions and reading, and it is associated with masculine strength. Ancient cultures used spoken and image-based communication to create a "balanced" cerebral processing system, where humans used both sides of the brain in their daily lives.

But alphabet-based literacy has no use for images and causes the left side of the brain to dominate in daily life and communication. At the same time, cultures that developed alphabets tended to worship only one, masculine God. In fact, these cultures were so dedicated to their new left-brain dominated existence, that they banned all images of their new deity as an insult to Him. He blames such literacy as the reason religious followers started to fight brutal and savage wars over, what he terms, trivial differences in religious doctrine because they could read and interpret passages for themselves.

Slowly, this began to change. The Catholic Church began to commission artists to portray God and various Biblical stories in art, such as the Sistine Chapel. But women and feminine ideals would teeter between favored and banned status for centuries within almost every human culture, from Spain to China.

Recent technological innovations have spawned a new emphasis on feminine ideals and could bring global cultures back into a hemispheric balance as it concerns the human brain. Television and movies helped pictures regain its rightful place as an equal to the written word and computers, with its use of images and color to communicate, could make humans use both sides of their brains again when communicating ideas. This turn of events would help eliminate centuries of cultural misogyny and establish more peaceful communities.

**-Patrick Wright**

**3825.** ---. "The Curse of Literacy." *Utne Reader*.89 (1998): 70-75.

Shlain is a vascular surgeon. He argues that males process print differently from females and that the arrival of the printing press led to male dominance. "According to my thesis, certain masculine characteristics began to characterize a society after a critical mass of its people had learned to read and write. What triggered this profound shift was literacy's reliance on the analytic thought processes linked to the brain's left hemisphere. Meanwhile, the feminine traits associated with the right hemisphere were systematically devalued. This imbalance revealed itself in many ways, including a cultural decline in goddess worship and the status of women. Another outcome was a new disregard for the visual image, whose appreciation is closely tied to the right hemisphere as well."

Elsewhere Shlain writes: "Literacy, especially alphabet literacy, caused a biological effect that led to a fundamental change in the way cultures understood their reality. Some neuropathways in the brain were

reinforced while other withered. Goddess worship, feminine values, and women's power had depended on the ubiquity of the image. God worship, masculine values, and the paradigm of patriarchy rose with the written word. This was -- and is -- literacy's hidden cost."

Shlain's work draws on Marshall McLuhan. "The *content* of what was read by growing numbers had less impact than the *process* of reading itself," Shlain says.

Shlain sees the movements to empower women closely tied to changes in communication that began in the nineteenth century. "While alphabet madness still exits, the world has been changing. A series of media revolutions began in the 19th century with the rise of photography and electric power, followed by motion pictures and television. Meanwhile, a number of dramatic intellectual developments in physics, psychology, linguistics, and other disciplines began to weaken left-brain assumptions that formed the substrate of Western thought.

"All these developments served to elevate the importance of the image at the expense of written words. The return of the image also coincided with the birth of the women's rights movement."

These changes in communication also have troubling implications. "Though print technology unbalanced one society after another, the irrational right hemisphere has its dark side too: Using radio, Adolf Hitler burrowed into the dark depths of the right hemisphere, resurrecting tribal myths and rituals. World War II was a firestorm for modern civilization, but the conflict also marked the beginning of yet another massive shift in global consciousness tied to television.

"Television was so startlingly original that many other adjustments in perception were necessary for the brain to make sense of it...."

"Meanwhile, the personal computer has greatly increased the impact of the iconic revolution and continues to do so, shifting the collective cultural consciousness even more into the right hemisphere."

The line of reasoning in this article is developed further in Shlain's book: *The Alphabet Versus the Goddess: The Conflict Between Word and Image* (New York: Viking, 1998). An earlier book Shlain is *Art and Physics: Parallel Visions in Space, Time and Light* (1991).

**3826.** Shoemith, Brian. "An Introduction to Innis' 'History of Communication'." *Continuum: The Australian Journal of Media & Culture* 7.1 (1993): 121-31.

This article discusses three aborted attempts to edit and publish Harold Innis' "History of Communication," an unpublished manuscript left when Innis died in 1952. Part of this "History" was published in Innis' *Empire and Communication* (1950), yet much was unpublished and in rough form. This article is followed by excerpts from Innis's "History" on "Printing in China in the 19th and 20th Century" (*ibid.*, 132-39).

**3827.** Shope, Virginia C., comp., ed. *Information: A Selected Bibliography*. Carlisle, PA: U. S. Army War College, 1998.

This 38-page bibliography has four categories: 1) Information Warfare and Operations; 2) Information Highway; 3) Information Technology, Management, Other Information Concepts; and 4) Related Bibliographies.

**3828.** Short, K. R. M., ed., ed. *Film and Radio Propaganda in World War II*. London: Croom Helm, 1983.

Short, who at the time was editor of the *Historical Journal of Film, Radio and Television*, here assembled article by leading scholars of American and British film and radio history that include Thomas Cripps, Nicholar Pronay, and others. The essays are solidly research and informative. " "'Propaganda,'" Short writes, "is one of those ambiguous words which has the problem of being both a pejorative term in common usage and an umbrella term amongst professional users. If one reads through the extensive number of definitions to be found in

dictionaries, encyclopedias, or the writings of social science, an extremely wide range of emphasis can be discovered without any one definition proving conclusive. The oft-raised question of whether propaganda was (or is) a good thing or not usually answered by its commentators in the negative, although the alternative has its able defenders."

**3829.** Short, William H. *First Symposium on Elements Out of Which a Program Looking Towards National Film Policies in Motion Pictures Can Be Selected*. Motion Picture Research Council Papers.

Like so many of his contemporaries, William H. Short believed that the difference between good and bad films was clear. Unlike many censors, though, he was unwilling (at least in 1933) to impose a single moral standard on the nation, nor did he favor setting up a government commission or any other agency to dictate what could be shown. He favored letting local communities make such decisions. He opposed block booking and blind selling because they undercut community control. Because children could not choose films intelligently, the most important question revolved around who would control what movies they saw -- the community's "collective judgment" or the film producers.

Short was the Executive Director of the Motion Picture Research Council. The *Payne Fund Studies* had originated in 1928 when he had invited several university researchers to examine what effects the movies had on children. Short was a Congregational minister, who had been a leader in the New York Peace Society, the League to Enforce Peace, and the League of Nations Non-Partisan Association, he was an outspoken critic of the movies. In 1928, he had published *A Generation of Motion Pictures*, a redundant book which pulled together material from many sources condemning films.

This material is in Box 57, Motion Picture Research Council Papers, Hoover Institution Archives, Stanford University, Stanford, CA

**3830.** ---, ed. *A Generation of Motion Pictures: A Review of Social Values in Recreational Films*. New York: Garland Publishing Company, 1928.

This book was originally published by the National Committee for Study of Social Values in Motion Pictures in 1928. William H. Short was the Executive Director of the Motion Picture Research Council. The *Payne Fund Studies* had originated in 1928 when he had invited several university researchers to examine what effects the movies had on children. Short was a Congregational minister, who had been a leader in the New York Peace Society, the League to Enforce Peace, and the League of Nations Non-Partisan Association, he was an outspoken critic of the movies. In 1928, he published *A Generation of Motion Pictures*, a redundant book which pulled together material from many sources condemning films.

Short argued that by 1928 the movies were "already on Equality With Books." (80) "The expert in visual education of the New York City schools says the motion picture has made the world, its past, its thoughts, its inventions, its activities, its problems, and its dreams for its future 'mean more to the average man than ever before in the history of mankind'; and a medical professor at Columbia University says that the possibilities of the motion picture in science are 'beyond conception.'" (80)

Short also said that "Movies Get Unparalleled Response From Simple People Because Appeal Is on Their Own Level." (81)

Short quoted Terry Ramsaye's *A Million and One Nights* (1926). Ramsaye said "'The motion picture ... the only rival the printing press has ever known.'" (Ramsaye quoted, Short, p. 82). Later, Short commented that "The art of printing was seized by church and university within a few years of its discovery, and used for the upbuilding of character and the institutions of civilized life. This new art of the motion picture, probably more important than printing -- the most potent for the upbuilding or the destruction both of man and of society of any tool that mind has fashioned -- is a monopoly in the hands of a few men." (88)

**3831.** Shorter, Clement K. "Illustrated Journalism: Its Past and Its Future." *Living Age* 221.2864 (1899): 544-55.

This article, which uses British examples, discusses the great increase during the 1890s in the number of pictures used to illustrate the news. "The abundance of pictures illustrative of news that marks the termination of the century, as compared with their paucity at its commencement, will assuredly not be lost sight of," the author writes. "Pictorial journalism, indeed, has this in common with many inventions, that in its history ten years is a lifetime, and to write in detail the story of the last decade would be to make a book." (544) The author uses "illustrated journalism in its literal sense," he says, "as it applies to the actual presentation of current news." (550)

Shorter says that when he entered the editorial department of the *London News* around 1890 there were only five weekly journals (excluding fashion papers) that were "devoted to the illustration of news." In 1899, there were 13 such illustrated weekly journals. (544) Shorter provides a list of those that existed in 1890 and those existing in 1899. (544) Shorter acknowledged that of these 13 journals in Great Britain in 1899, "only two, or at most three, are seriously devoted to illustrating news. The others ... are restricted in their presentation of news by the limitations of the camera." (548) He also argues here for "the potency of the artists as against the photographer." (550)

There are several reasons to explain this increase in pictures: "Many factors have contributed to this result. Not only has there been a remarkable cheapening of all the materials of production, but there has been an increased appetite for the purchase of newspapers, and an increased faith on the part of the commercial classes in the newspaper as a medium for advertisements." (545)

Shorter maintains that the use of photographs has brought about the demise of wood-engraving in journalism. "A circumstance that must rapidly break down the old barrier between the art and literary department of an illustrated newspaper is the death of wood-engraving in journalism. The great changes that have come over illustrated journalism are the arrival of the photograph, and the substitution of mechanical processes for wood-engraving. The place now taken by the photograph, some half-dozen journals being entirely run by it, I have already hinted at. An analysis of the contents of a few of the journals of more ambitious character gives interesting results." (551) Here he cites several publications in March 1899 in London, Rome, Stuttgart, Paris, Leipzig, and New York. In New York, *Harper's Weekly* and *Leslie's Weekly* used 35 photos and 8 drawings, and 44 photos and 3 drawing respectively. "The same week's issue of the *Sketch* contained eighty-five photographs and four drawings, three of these last being fashion-plates. The corresponding papers of twelve years ago had only two or three photographs apiece."

The author goes on to say that "Even more remarkable has been the revolution as to wood-engraving. It seems only the other day that engraving reigned without a rival in the offices of the illustrated papers. To-day it is all but extinguished in the journalism of this country [England], although there is plenty of it in the illustrated papers of the Continent. The process engraving is ... of two kinds. Line-drawings are produced by line-process engraving, and wash drawings and photographs by what is called half-tone process...." (551)

"The first half-tone blocks, apart from books and magazines, appeared in the *Lady's Pictorial*. They were made by Meissenbach, who brought his process from Munich. Half-tone blocks were often called Meissenback blocks, even up to a quite 551/552 recent dates...."

"How momentous these changes from wood to zinc and copper were, was not, perhaps, entirely recognized at the time, nor the extraordinary shifting of a very skilled labor that they implied...." (552) Shorter then describes the process of wood-engraving and how machines changed and speeded up the process. "Now, instead of the twenty-four men taking twelve hours apiece, the whole block is forthcoming by mechanical process in eight hours or so, and at one-sixth the cost of the engraving. Small wonder that as far as illustrated journalism is concerned wood-engraving is all but dead -- never to revive...." (552)

This article speculates that the public is unlikely to tire of news photographs because "they are able to convey with such intense reality many of the incidents of the hour." (553) The artist is still likely to be important in the future. However, the "photograph ... must have an even larger place in the journalism of the future than of the past, and the editor will prove himself most skilful who most perfectly realizes the limits of the artist and the limits of the photographer." (553) Shortly says that as far as the "journalism of the future" is concerned, the most important development are likely to involve daily newspapers. (553)

The author is warns that the increasing use of topical photographs is likely to push the public to "a lower stage." (555) He quotes William Wordsworth who writing around 1846 commented on seeing the *Illustrated London News*: (quoting Wordsworth)

"Discourse was deemed Man's noblest attribute,  
And written words the glory of his hand;  
Then followed Printing with enlarged command  
For thought -- dominion vast and absolute  
For spreading truth, and making love expand.  
Now prose and verse, sunk into disrepute,  
Must lacquey a dumb Art that best can suit  
The taste of this once-intellectual land.  
A backward movement surely have we here,  
From manhood, -- back to childhood; for the age --  
Back towards caverned life's first rude career.  
Avaunt this vile abuse of pictured page!  
Must eyes be all-in-all, the tongue and ear  
Nothing? Heaven keep us from a lower stage!"

**3832.** Shurkin, Joel, ed. *Engines of the Mind: A History of the Computer*. New York: W. W. Norton & Company, 1984.

Shurkin has written a readable work that covers developments into the early 1980s. He considers the computer comparable to printing with movable metal type in its historical significance. He deals with major figures such as Charles Babbage, Alan Turing, John von Neumann, J. Presper Eckert (and ENIAC).

**3833.** Shurlock, Geoffrey, ed. *Oral History with Geoffrey Shurlock*. Los Angeles, CA; Beverly Hills, CA: American Film Institute; Center for Advanced Film Studies, 1975.

This unpublished oral history is by the man who replaced Joseph Breen as head of the Production Code Administration in 1954. When Breen's health declined and he retired in 1954, Shurlock became head of the PCA. He did not see his role to shield audiences from harmful effects of motion pictures, rather as protecting the industry from an outraged public. This interpretation the Production Code was in accord with what producers had desired all along: the public, not some ideal standard of morality, should determine what could be shown in movie theaters.



**3834.** Siddiqi, Asif A. "The Rockets' Red Glare: Technology, Conflict, and Terror in the Soviet Union." *Technology and Culture* 44.3 (2003): 470-501.

Abstract from *Technology and Culture*: "To date, scholars have treated the history of Soviet rocketry as a linear technological evolution interrupted only by the Great Purges of 1937-38 when the Soviet secret police arrested and shot several engineers at this institute. Lacking a substantial archival record, historians viewed the Purges as the singular break in rocketry work. Evidence available in the post-Soviet era suggests that bitter conflicts over the adoption of specific technologies plagued the institute before the Purges. These technical disagreements contributed to the terror at the institute. Although conflicts over technology are common in most research and development (R&D) milieux, Soviet R&D institutions in the 1930s were unable to resolve technical dissension in a way that facilitated radical innovation. These debates over technological choice affected the trajectory of Soviet rocketry more profoundly than the Purges. The new evidence provides for a broader understanding of how radical innovation evolves under great social, political, and economic strain."

**3835.** Siepmann, Charles A., ed. *Television and Education in the United States*. Paris: UNESCO, 1952.

This book is an early effort by UNESCO to examine the spread and influence of television. Siepmann notes that by 1950, television "had achieved importance for the general public only in France, Great Britain, in the United States and in the U. S. S. R." Two year later, in 1952, TV was "a practical reality in 17 countries." In the United States there were 109 TV stations and 17 million receivers being used. In Great Britain, there were about 1.5 million receivers and television transmitters reached about 80 percent of the population.

The work suggest ways that television was influencing children. "Most studies," the author says, "agree that reading is seriously affected." Siepmann also considers the psychological influence of TV on children. He draws on Frederic Wertham's research on comic books showing that they subtly distort human values: kindness and sympathy for human suffered are considered weaknesses; cunning and shrewdness are highly valued; women are not "respected as persons, but are luxury prizes...." He cites Paul Witty who maintained that by 1952, the average 20-year-old person had "absorbed ... a minimum of 18,000 picture beatings, stranglings, shootings, torturing to death, and blood puddles from comics alone." (Witty quoted, 105) This figures does not include violence on radio, television, or in motion pictures. Siepmann quotes from the *New York Time Magazine* saying that "television writers are fascinated by death." Yet, Siepmann is nonjudgmental and draws on the work of psychiatrist Lauretta Bender, who said that violence in comic books, TV, and other popular "provides only a harmless outlet for ... aggression."

Siepmann is concerned with television as an educational tool.

**3836.** Sigel, Lisa Z. "Filth in the Wrong People's Hands: Postcards and the Expansion of Pornography in Britain and the Atlantic World, 1880-1914." *Journal of Social History* 33.4 (2000): 859-85.

**3837.** Signorielli, Nancy , and comp., George Gerbner, eds. *Violence and Terror in the Mass Media: An Annotated Bibliography*. Westport, CT: Greenwood Press, 1988.

The compilers of this volume conclude that the studies show "that the everpresent images of media violence lead to an acceptance of violence as normal behavior. Moreover, violence and victimization demonstrate power: they tell us who is on top, who is on the bottom, who will win, and who will lose. These portrayals convey lessons with important implications for the cultivation of insecurity and dependence, anxiety and alienation, approaches to crime and law enforcement, and the differential allocation of power in society.

"This unequal sense of danger, vulnerability, mistrust, and general malaise cultivated by what is called 'entertainment' invites not only aggression but also exploitation and repression...." (xxi)

**3838.** Signorielli, Nancy and George Gerbner, comp., ed. *Violence and Terror in the Mass Media: An Annotated Bibliography*. Westport, CT: Greenwood Press, 1988.

This annotated bibliography runs 232 pages and has 784 entries. UNESCO commissioned this project in 1984. The compilers sent out 4,600 requests to researchers worldwide who were working on violence, terrorism, and mass media. They also searched the holdings of major libraries between 1985 and 1987. While efforts were made to reach a broad range of scholars, the majority of studies in this volume are from the United States. Although this work does not attempt to evaluate the methodology or substance of each work, the creators of this work maintain that a careful examination of the annotations indicates "how and where the research converges." The work attempts to include articles published through spring, 1987. The entries are divided into four broad categories: mass media content, mass media effects, pornography and the media, and terrorism and the media. The work includes both an author and subject index.

**3839.** Silver, Lee M., ed. *Remaking Eden: Cloning, Genetic Engineering, and the Future of Humankind?* London: Phoenix, a division of Orion Books Ltd., 1998.

Silver, a biologist at Princeton University, has written a thought-provoking and troubling book. He argues that advances in reproductive technology "force us to reconsider long-held notions of parenthood, childhood, and the meaning of life itself." Couples and individuals now have options for reproducing life that were unimaginable only a few years ago. "The growing use of reprogenetic [the combined technologies of reproductive biology and genetics] is inevitable," he writes. "For better *and* worse, a new age is upon us -- an age in which we as humans will gain the ability to *change the nature of our species*." Silver speculates that by the 24th century, if not before, human society will have become divided into two classes: an upper ten percent who are *gene-enriched* and who have been able to select their genetic makeup; and a larger group of second-class citizens he calls *Naturals* who have not been able to afford the technology to control their genetic makeup. It is likely that by this time that a couple, one from each class, will not even be able to conceive children together. Silver provides possible scenarios for what the future may hold and also the ethical issues that are raised by this technology.

**3840.** Silverman, David S. "You Can't Air That: An Examination of Controversial American Television Programming and Censorship from 1967 to 2002." University of Missouri, 2004.

From the Abstract for this doctoral dissertation from UMP ProQuest Digital Dissertations: "As American culture has been dominated by television for the past fifty years, any examination of that culture requires an understanding of how television programming is regulated and censored. This dissertation, therefore, reviews this history from 1947 to the present, and then examines the histories of four television programs that sparked controversy at four American television networks. By looking at the controversies surrounding *The Smothers Brothers Comedy Hour*, *The Richard Pryor Show*, *TV Nation*, and *Politically Incorrect with Bill Maher*, history shows that the tactics used by the four networks was similar. While the content of these shows varied, each network followed a similar pattern: use such programming to get ratings and critical approval, appear to foster a diversity of viewpoints, and then censor the most objectionable material. The networks were then free to profit from a controversial program, but once ratings fell, networks are reluctant to stick by these sources of controversy. On a case-by-case basis, the incidents of censorship, sponsor intimidation, and network tampering each program experienced appear as isolated incidents. Collectively, however, these examples form a broader look at how American broadcast programming is manipulated to reach the lowest common denominator. However, this denominator is not determined by the American public, but by advertisers and network executives who censor in the name of protecting the public, the government, corporations, or themselves from scrutiny, all the while maintaining their revenues lest they air anything that anyone may find offensive."

**3841.** Silverman, Kenneth, ed. *Lightning Man: The Accursed Life of Samuel F. B. Morse*. New York: Alfred A. Knopf, 2003.

This account of Samuel Finley Breese Morse's life covers not only his work as an artist and inventor of the telegraph but his later career. Morse was interested in politics. Between the 1830s and 1850s, he opposed immigration and papal plots, and also ran unsuccessfully for mayor of New York City and for U. S. Congress. In addition to his nativism, during the American Civil War, he was a critic of the Lincoln administration and a northern defender of slavery.

**3842.** Silverstone, Roger. "Television Myth and Culture." *Media, Myths, and Narratives*. Ed. James W. Carey, ed. Newbury Park, CA: Sage Publications, 1988. 20-48.

**3843.** Simmons, Jerold. "The Damned Nuisance: The Production Code and the Profanity Amendment of 1954." *Journal of Popular Film and Television* 25 (1997): 76-82.

From the article's Abstract: "The writer discusses the erosion of Hollywood's Production Code, which contained a set of rigid guidelines and specific taboos designed to eliminate controversial content from motion pictures. Under the dynamic and often autocratic control of Joseph I. Breen, the Production Code Administration (PCA) was successful in quieting public criticism, and this convinced the corporate leaders on the Motion Picture Producers and Distributors of America's [after 1945, Motion Picture Association of America] board that the code was vital to the industry's health. By early 1954, however, it seemed hopelessly dated. Many in Hollywood and beyond called for its liberalization and modernization, not challenging its general principles but its extensive list of taboos. The profitability of adult cinema was an important factor that made it difficult for the PCA to hold the line. The writer focuses on disputes over profanity in various films up to and including *Who's Afraid of Virginia Woolf* in 1966, which brought about the abandonment of the Production Code and ushered in the era of ratings."

**3844.** ---. "The Production Code Under New Management: Geoffrey Shurlock, *The Bad Seed*, and *Tea and Sympathy*." *Journal of Popular Film & Television* 22 (1994): 2-10.

This article provides a thorough discussion of Geoffrey Shurlock, who took over as head of the movie industry's Production Code Administration in 1954, and his role in the censoring of two movies, *The Bad Seed*, about a young girl who commits murder, and *Tea and Sympathy*, a film based on a Broadway play about latent homosexuality. The Production Code at this time forbade treatments of homosexuality in films and so a number of changes were made before the film was produced. This article notes that Shurlock was well read and interested in literature, in addition to having been with the PCA since its inception in 1934. He was, however, more passive in dealing with the studios than his predecessor, Joseph Breen.

**3845.** Simmons, Jack, ed. *The Railway in Town and Country, 1830-1914*. London: David & Charles, 1986.

This book is a series of local studies on the impact of the railway on various towns and rural communities in Victorian Britain. The concentration is on the response of local authorities to the railway, as well as the mark left on communities by the train. The book is organized thematically, with chapters devoted to greater London, the large, industrial, provincial cities of the North, West, and Midlands, the railway towns created by the industry itself, ports and docks, minor towns, and finally, the countryside. Source material includes a slate of primary sources, including government documents, company reports, and private papers.

--Nicholas Wolf

**3846.** ---, ed. *The Victorian Railway*. New York: Thames and Hudson, 1991.

An unsurpassed study of the social impact of the railway and a companion volume to the author's earlier book on the railway in the town and country. The author is adept at weighing and considering evidence, and imaginative in his focus. Chapters are thematically devoted to infrastructure and landscape; technology and issues of safety and comfort; the mails and telegraphy; timekeeping and uniformity; leisure; and the railway as depicted

in popular press and literature. This book is thorough and densely detailed, and is based partially on a synthesis of secondary resources and partially on printed primary source accounts. This work is particularly useful from the standpoint of new technology and communications, and has been cited often since being published.

--Nicholas Wolf

**3847.** Simmons, Jack and Gordon Bidelle, eds., ed. *The Oxford Companion to British Railway History from 1603 to the 1990s*. Oxford, Eng.: Oxford University Press, 1997.

Essentially an encyclopedia of railway history. This large volume brings together entries on railway technology, industry, and individuals from a number of scholars. Terms cover all aspects of railway history, whether political, social, or economic. Organized by subject area with an easy-to-use index. A good reference work for the subject.

--Nicholas Wolf

**3848.** Simon, Herbert A. "What Computers Mean for Man and Society." *The Microelectronics Revolution: The Complete Guide to the New Technology and Its Impact on Society*. Ed. Tom Forester, ed. and intro. Oxford, Eng.; and Cambridge, MA: Basil Blackwell Publisher; and MIT Press, 1980. 419-33.

Simon is optimistic about the impact of computers on society, and sees a leisure society emerging. Artificial intelligence superior to that of humans will do much of the work. This piece originally appeared in *Science*, Vol. 195 (March 1977). See Joe Weizenbaum's counter to Simon's position in *ibid.*, and *Datamation* (Nov. 15, 1978).

**3849.** Simone, Daniel De. "Technology Assessment: Where We Have Been." *Retrospective Technology Assessment -- 1976*. Ed. Joel A. Tarr, ed. San Francisco: San Francisco Press, Inc., 1977. 1-4.

This introductory statement came from a person then with the Office of Technology Assessment, which had been created only a few years earlier by Congress. This essay was part of a conference held at Seven Springs Mountain Resort, Champion, PA, Dec. 1-4, 1976.

**3850.** Simons, G. L., ed. *Pornography Without Prejudice: A Reply to Objectors*. London: Abelard-Schuman, 1972.

Appearing after the 1970 *Report* of the President's Commission on Obscenity and Pornography, this work contends that pornography is essentially harmless.

**3851.** Simonson, George M. "The Making of a Modern Newspaper." *Peterson Magazine* 5.9 (1895): 937-50.

This article discusses factors that go into the making of a modern newspapers. These include: 1) Bigger and faster presses -- for example, the quadruple press, the sextuple press, the octuple press. It notes that the *New York World* is now having built an octuple press, "equal in working capacity to eight ordinary single presses." The octuple press will "print simultaneously from four rolls of paper six feet wide" and the rolls will unwind "at a running speed of eight miles an hours. This means that from all four rolls the machine will consume thirty-two miles of paper six feet wide every hour." (937) This means "96,000 eight-page papers every hour" or about twenty-seven complete eight-page papers every second." A 24-page Sunday paper can be run at a "rate of 24,000 an hour." (938)

2) Typesetting machines were making the working of newspaper publishing easier and the author says that the first of these machines was used by the *New York Tribune* in 1886. (938)

3) Cheaper paper was important because the "most expensive thing about a newspaper is the white paper on which it is printed." (939) Making paper from wood was much less expensive than paper made from rags. "When papers retained for four to six cents apiece, the raw paper was manufactured from rags and cost from twelve to twenty cents a pound according too quality. Now paper is made out of wood and can be had as low as two cents a

pound. Spruce is the favorite wood for newspapers. It is ground into a powder as fine as flour and then made into pulp, in which form the paper manufacturer usually buys it. A pound of paper that costs two cents will make from three to five complete newspapers of ten or twelve pages each, retailing for two or three cents apiece." (940)

4) The author says that "the art department of a newspaper is of recent origin" and that when it was first introduced, "every picture had to be carved on a wooden block by the hand of a wood engraver." Now, the "modern way is to let the photographic camera and a species of etching on zinc do the work of the wood engraver. A picture that it would take an engraver two hours to carve has been done by the photo-engraving process in three-quarters of an hour, and the cost is only about one-tenth as great." (940) The new process is much better for pictures with delicate, fine lines.

5) The modern newspaper is connected by the telegraph as well as "long and short distance telephones and pneumatic tubes." (940)

6) Electricity is important and "almost every newspaper manufactures its own electricity for lighting its offices, the power being generated by the same engines that run the presses." (940)

7) The author asserts that have a large and impressive office building "is the most permanent and solid of advertisements" for the modern paper. (941) A discussion follows of the building housing the *New York Tribune*, *New York Times*, and *New York Herald*. (941-42)

8) Another characteristic is the "modern tendency to have very large newspapers." (944) Many newspapers also have joined together to have one person write "department news for all." (945)

9) The head of the newspaper is important and the author discusses such leading publishers as Charles Dana, Horace Greeley, Oswald Ottendorfer, Edwin Godlin, Whitelaw Reid, Colonel W. L. Brown, Joseph Pulitzer, Charles R. Miller, John R. McLean, R. C. Alexander, Foster Coates, and Lemeul Elly Quigg. (945-50)

**3852.** Simonson, Harry. "Equipment." *Sixty Years of 16mm Film, 1923-1983: A Symposium*. Ed. America, Film Council of. Des Plaines, IL: Film Council of America (Evanston, IL), 1954. 20-24.

This essay is part of a work that appeared in 1954 extolling the virtues of 16mm cameras and related equipment.

**3853.** Simonson, Peter. "Dreams of Democratic Togetherness: Communication Hope from Cooley to Katz." *Critical Studies in Mass Communication* 13.4 (1996): 324-42.

This is an article on the tradition in mass communication research that considers the relation between communication technology and forms of society. That tradition is marked by a recurring dream that mass communication might overcome the finitude of local civil society and bring about nationwide community. The author calls that "dream communication hope."

--Doobo Shim

Media effects research from the progressive era to the present (1996), has focused on the relationship between democracy, community, and communications. Researchers have been concerned about the connection between civil society at the local level and more large-scale forms of solidarity, and how communication relates to this

**3854.** Simpson, Christopher, ed. *Science of Coercion: Communication Research and Psychological Warfare, 1945-1960*. New York: Oxford University Press, 1994.

This brief, controversial work (the text runs 117 pages) examines the "interaction between U.S. psychological warfare and the development of mass communication theories and research methodologies between 1945 and 1960." Simpson argues that "Government psychological warfare programs helped shape mass communication research into a distinct scholarly field, strongly influencing the choice of leaders and determining which of the competing scientific paradigms of communication would be funded, elaborated, and encouraged to prosper. The state usually did not directly determine what scientists could or could not say, but it did significantly influence the selection of who would do the 'authoritative' talking in the field." The author takes up three tasks: 1) to outline the history of U.S. psychological warfare between 1945-1960; 2) to examine the contributions made by leading communication researchers and institutions; and 3) to study the impact psychological warfare programs had on ideas about communication and science within the field of communication research itself.

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This text is a critical examination of the role that government sponsored psychological warfare and propaganda research played in the development of the field of communication research. Simpson argues that communication research as a field has been heavily influenced methodologically and theoretically due to its early dependence on government funding. In a sense, the early great scholars of the field such as Harold Lasswell, Paul Lazarsfeld, and others created a system that encouraged research on propaganda and psychological warfare. This was due to monetary reasons, nationalism, and a sense of duty to protect the values of the United States from Communism. This ultimately created a paradigm of dominance, as Simpson refers to it, from which the leading scholars controlled the direction and publication of research. Leading journals such as *Public Opinion Quarterly* were used as a means to disseminate findings from government funded psychological warfare research while simultaneously keeping the funding origins of that research hidden from the public. Maintenance of this paradigm of dominance often went a step further, however, when opposition to the nationalistic research was questioned. Critical scholars (i.e. Marxist) were portrayed as mentally unfit and "freaks" in order to belittle their contributions to keep the focus of research on all things American.

Some communication scholars may have trouble swallowing Simpson's introductory paragraph in which he asserts that "communication research is a small but intriguing field in the social sciences. This relatively new specialty crystallized into a distinct discipline within sociology: complete with colleges, curricula, the authority to grant doctorates, and so forth between about 1950 and 1955." This helps set the tone for what the reader should expect: a critical examination of the very tenants of modern day communication research institutions.

--Michael Boyle

**3855.** Singal, Daniel Joseph, ed. *The War Within: From Victorian to Modernist Thought in the South, 1919-1945*. Chapel Hill: University of North Carolina Press, 1982.

While this work does not discuss technology per se, it does provide a context for the transition to modernist thought that came with the Industrial Revolution. The book appears in the Fred W. Morrison Series in Southern Studies.

**3856.** Singer, Ben. "Early Home Cinema and the Edison Home Projecting Kinetoscope." *Film History* 2.1 (1988): 37-69.

This informative article, grounded in the Edison Archives, examines efforts to create a market for "home cinema" from 1896 to around 1941. The first half of the article discusses early examples of home movie equipment during three periods: 1) 1896 to 1912; 2) 1912-1923; and 3) 1923-1941 and after. The article is illustrated with pictures of early home movie cameras and projectors as well as other related material. The latter

half of the essay focuses on the Edison Home Projecting Kinetoscope which was put on the market in 1912 but which was eventually abandoned in 1915.

Although many of the early attempts to create home cinema were failures, Singer provides several interesting excerpts from people who predicted that home cinema would become an integral part of daily entertainment. For example, in 1906, Siegmund Lubin speculated that "the time will come when the life moving picture machine will be a part and parcel of every up-to-date home." (Lubin quoted by Singer, p. 41) In 1908, another writer, Walt Makee, said that **"Today, a photograph may be transferred by telegraph; tomorrow, a motion picture may be taken at any distance without wires. Indeed the daily newspaper may be relegated to the rag-heap and reels and records take its place."** (Makee quoted by Singer, p. 41) (my emphasis) Prior to 1912, though, buying a 35mm film was very expensive, costing several times more than the home movie projector. (42)

Singer says that "Around 1912, a significant change occurred in the market: an array of companies, convinced of the promising future of home cinema, entered the field en masses." (42) In Europe, Pathe brought out the Patahescope, while in the U. S., Edison introduced the Home Projecting Kinetoscope (or "Home P.K."). Both systems used non-flammable film and also a distribution system that allowed consumers to rent movies. Pathescope used 28mm film which had a unique perforation configuration. (44) The Edison Home P.K. used 22mm film. The Edison Home P. K. catalog eventually had about 160 film titles. (46) Singer lists these titles at the end of his article. (67-69)

"The year 1923 ushered in radical changes in the home projection field," according to Singer. "It was in that year that Eastman Kodak finally entered the arena by simultaneously introducing a new film stock -- 16mm reversal safety film -- and a camera and projector using this film." (46, 48)

Singer's discussion of the Edison Home P. K. (49-63) considers several aspects of Edison's plan to market this system -- to the home (49-51), the schools and other educational institutions (51-54), to churches and religious organizations (54-56), and to business (56). He then considers why this system was a commercial failure (56-63).

Edison was adept at marketing the Home P. K. as an education device and this approached fit nicely with the enthusiasms of the Progressive era. Progressive reformers hoped that moving picture could become a powerful force for social improvement. The emphasis on progressive, or "new education," during this time sought to make the classroom experience more interesting. Edison claimed that movies would be far more effective in teaching geography, history, civics, and many other subjects than were the textbooks then commonly used. (53) Similarly, Edison stressed the potential for his home movies to promote religion and business.

Edison's Home P. K. "was an unqualified commercial disaster," says Singer. (56) Among the reasons were the high cost of the projector and films which were "not supported with aggressive marketing." (57) But even if the Home P. K. had been priced along the lines of a mid-range phonograph, the "Home P. K.'s cost-per-viewing would still be several dozen times more expensive than the dime movie show." (58) Also, it is likely this venture failed in part because of the fact that cinema's "aura of impropriety." (58) Edison used phonograph jobbers and dealers to sell the Home P. K. but they were not trained properly to demonstrate it to potential customers. Their ineptitude aside, the plain fact was "that the machine itself was plagued by technological imperfections." (59)

**3857.** Siple, Louis Walton, ed. *A Half Century of Color*. New York: Macmillan Company, 1951.

This useful book traces the development of color photography from the nineteenth century into the post-World War II era. It contains stunning color pictures -- e.g., Chicago's first three-color photoengraving produced by the Chicago Colortype Company in 1894. The fifth chapter is entitled "The Camera and the Press." Siple explains three different forms of printing and how photography corresponded to each. "The photographic process has been adapted to each of these three major forms of printing: letter press (relief); lithography (planographic); and engraving (intaglio). The modern photo-mechanical processes corresponding to the old techniques of pictorial printing are: photoengraving (letterpress); photolithography (planographic); and gravure (intaglio)." Later, Siple

wrote that the "perfection of color reproduction on the printing press as well as the tremendous growth of the use of color in advertising and editorial pages of all forms of publications may definitely be attributed to the adoption of photographic processes and techniques to each of the major methods of printing."

Sipley observes that the trend toward using color accelerated after 1945, both in print advertising and for editorial matter and in non-print media. In 1949 the *Saturday Evening Post* employed color on more than 5,400 pages. During the same period, the *Ladies Home Journal* used it on more than 2,000 pages. (213-14)

**3858.** ---, ed. *Photography's Great Inventors: Selected by An International Committee for the International Photography Hall of Fame*. Philadelphia, PA: American Museum of Photography, 1965.

This 170-page, illustrated book, is divided into eight chapters: 1) The Early Experimenters; 2) The First Years of Success; 3) The Chemists; 4) The Optical Specialists; 5) Masters of Photomechanical Reproduction; 6) Chronophotography and Cinematography; 7) Direct Color Photography; and 8) Multiple and Special Contributors. It provides brief biographical portraits of photography's pioneers in the United States, Germany, Great Britain, and elsewhere, starting with Thomas Wedgwood (1771-1805) through Chester Carlson and Edwin Land.

The author's introduction to chapter V on "Masters of Photomechanical Reproduction," gives a brief account of woodcuts with letterpress, metal engraving and etchings or the intaglio processes, the process of lithography, and photoengraving. Pages 137-49 provide a "Selected Chronology of Photography."

**3859.** Sitomer, Curtis J. "Battle Lines Are Drawn Over US Pornography Study." *Christian Science Monitor* July 8, 1986 1986: 3.

This article notes the heated debates engendered by the Meese Commission. It does that the Commission talked about different levels of pornography and it observes that the Commission's emphasis on child pornography has been overlooked in the furor surrounding the Commission. The article notes a controversy over the Meese Commission's plans to list some 10,000 stores in the United States that had been identified as selling pornographic magazines. It says that more than 8,000 drug and convenience stores had decided to take *Playboy*, *Penthouse*, and other materials off their shelves. The Curtis Circulation Company, then the largest distributor of magazines in the United States, announced that Wal-Mart would even pull rock-and-roll magazines from its 800 stores.

**3860.** Sitton, Claude. "Film Censorship Law in Atlanta Held Unconstitutional by State." *New York Times* May 4, 1961 1961: 41.

This article concerns the effort by Atlanta censors to ban the Greek film, *Never on Sunday* (1960), by director Jules Dassin, for being obscene. The Supreme Court overturned the ban. The subtitle of this article reads: "Superior Court Forbids the City to Ban 'Never on Sunday' as Obscene -- Calls Statute a Violation of Free Speech." By this time, *Never on Sunday* had played in more than 2,000 theaters in 175 American cities and no other cities had called the film obscene.

**3861.** Sivulka, Juliann, ed. *Stronger than Dirt: A Cultural History of Advertising Personal Hygiene in America, 1875-1940*. Amherst, NY: Humanity Books, 2001.

Sivulka conducts a case study of soap to trace the transitions in American consumer culture in the late 1800s and early 1900s. She argues that that soap companies, in part, drove changes in the advertising industry and practices during this time period. According to the author, Soap companies were early innovators in marketing very similar products through the use of branding.

Furthermore, taking a cultural anthropological research framework, Sivulka makes the case that advertising can be analyzed as an "artifact" of culture. From this perspective, "cleanliness" can be studied as a product of the culture of consumption that arose in the United States around the turn of the twentieth century during a period of



rapid social change. According to her research, the Civil War period was a turning point in patterns of consumption on the United States.

In this study, Sivulka explores the following research questions: "1) What do the advertisements for personal cleanliness products tell us about the change in beliefs and values of mass society from 1875 to 1940? 2) What are the visible expressions of these beliefs and values in terms of myths, icons, stereotypes, heroes, rituals, and formulas? What rituals of cleanliness are portrayed as socially necessary? 3) What types of advertising conventions developed as reliable formulas for success?" (pp. 18-19).

Sivulka's findings include that cleanliness as "moral" came to embody the American ideal and was thus seen as good for business, soap can be viewed as a symbol of changing social relations, soap was a driving force in the development of the advertising industry, and that early soap advertisements were highly stereotypical of women, gender relations, and race. In addition, soap was also used in advertising an American ideal as a tool in Americanization of immigrants and in nation-building globally.

--Jill Hopke

**3862.** Skard, Sigmund, ed. *The Use of Color in Literature: A Survey of Research*. Philadelphia: American Philosophical Society, 1946.

Skard writes that "the material for the survey was collected from the early 1920's on, more systematically during 1935-36 and 1938-39; the manuscript was roughly drafted in the latter year for an academic competition. Before I had time to revise the draft and exhaust the collected material my homeland Norway was invaded by the Germans. While I managed to bring to the United States a copy of the draft manuscript, the entire material was help up in Japan and probably lost in the bombing of Kobe. Within a reasonable future I will not be able to devote more time to the subject. I have therefore gratefully accepted the offer of the American Philosophical Society to print the manuscript as it is, with a few additions and corrections, before it become too dated." (164)

This work is noteworthy if for no other reason than the literature Skard surveys was written in several languages. Skard says that "since the 1880's a large amount of time and work had been devoted to the investigation of the emotional impact of ... colors." (171) After 1900, many theories about color were revised. "The impulse came simultaneously from many quarters; but the decisive attack was directed against the basic dogma of the sensualistic theory of art. Typical of the new attitude was the German aesthician Th. A. Meyer. Most literary historians of the older school tacitly accepted the idea that richness of the sensory impression and strength of the poetic imagery were one and the same thing; Meyer and his followers drew this identity into doubt. Vision and poetry are not congruent, but different. Language does not offer a series or real sensations but a kind of shorthand symbol representing the perceptions; the words may be colored and accompanied by vague memories of sensory impressions but do not directly call them up. 'In the poetic description of sensory objects we do not see the objects themselves as we do in a painting. We conceive the sensory object in a spiritualized kind of perception, to which we only link some associations from previous sense experiences.' Any poetical description is therefore a transformation: the details can only be interpreted as parts of the new aesthetic whole which has been created, and within which all the means of expression are closely interrelated. The literary description 'resembles,' and nevertheless shines like a strange, transfigured world." (170)

Skard commented on the inadequacy of language to explain color, that in all languages "color terminology" is "vague and ambiguous.... The number existing color shades is so tremendous that the expression in words is bound to simplify, exaggerate, and cut away the finer distinction. The terms are unstable and varying even in the same person and only a few colors can be clearly and unmistakable defined in words at all. The very denotation of the color shades from moment to moment is a creative activity where all the forces of the mind may come into play." (174) He notes that in England and the United States that physics, biology, and chemistry had expanded the modern color vocabulary. Advertising has also been a factor in this process. (175)

Skard observed that his own generation's sense of color had been strongly "influenced by color photography, the color film, and the animated cartoon." (177) Of Impressionism in art, he wrote: "The idea of Impressionism as contrasted with Naturalism was, not to reproduce the things themselves, but to render their transient impression in the moment when they pass through our mind 'like pigeons in the loft' (Hofmannsthal)." (202)

Skard's Preface runs from pp. 163-203. This is one of two bibliographies on color noted in Neil Harris' chapter on color in *Cultural Excursions* (1990). Published as a separate volume with an index, this work originally appeared in the *Proceeding of the American Philosophical Society*, Vol. 90, No. 3 (July 1946), 163-249.

**3863.** Skinner, James M., ed. *The Cross and the Cinema: The Legion of Decency and the National Office for Motion Pictures, 1933-1970*. Westport, CT: Praeger, 1993.

At the time of this book's publication, Skinner was a professor of history and film at Brandon University in Manitoba and had been vice-chairman of the Manitoba Film Classification Board. This book uses specific motion pictures to examine the work of the Roman Catholic Legion of Decency (later the National Catholic Office for Motion Pictures or NCOMP). Skinner begins by discussing film censorship in the United States before 1933, the creation of the Legion of Decency and the background from which it emerged, its rise to power. Chapter 6-8 discuss the decline of the Legion and later NCOMP.

**3864.** Skinner, Otis. "An Actor's View of the Movie 'Menace'." *North American Review* 212.778 (1920): 387-.

Skinner makes interesting comparisons between the live stage and the moving picture. He notes that "the invasion of the regular theaters by the films" has brought "unparalleled prosperity" to theater owners. (388) There were important differences between stage and film. "The spoken drama is not a picture play; nor the picture play a spoken drama. The film can never oust the dramatist's art; nor can the legitimate drama ever annihilate the movie. And, above all, the film play can never take the place of the acted play. Be it made ever so perfect, it is, in its very last word, the operation of a remarkable machine. **Its story is told by pictures and titles; its characters are shadows. It might be called a kind of vivid and sublimated illustrated story book, wherein the obligation of a reader is imposed upon the spectator.** [my emphasis] To follow and understand it, he must read the titles and explanations. Often he must also read the contents of documents such as wills, deeds, contracts, telegrams, letters, newspaper articles, etc., projected on the screen for a clear understanding of the continuity of the tale. It is well nigh impossible to present upon the screen a scene of argument and mental conflict between two characters. The only thing a director may do is to place them face to face and then 'cut' to the titles which the audience must read; and these characters should not talk much, either, for lip movement is bad for the effect. It is in the art of suggestion that the director finds his best medium -- an attitude, a look, a motion, a bit of pantomime. Sometimes a glove, a gun, an empty chair will tell a story better than action." (389)

Skinner talks about creating special effects in the movies -- the care that goes into creating sets. *A street in Florence* has an illusion so complete that it is difficult to realize that those rutted cobblestones were placed there only yesterday by studio laborers; and when one walks through '*Kismet's*' *Bazaar in Baghdad*, **it is as if a magic carpet had suddenly swept one from California to Arabia.**" (390) [my bold]

Yet the movie is essentially a photograph and the human voice and presence are absent. "And yet -- when author, playwright, artist, actor and camera man have done their all, they have not produced a play, but a photograph. It may be presented in a thousand places simultaneously, and the star it has featured will be there no more than Caruso will be present in a phonograph. The human presence, the human voice, the human touch, the human sympathy, are lacking. I mention this as a fact, not failing, at the same time, to rejoice that thousands of people who are denied the privilege of both seeing and hearing Ethel Barrymore in the spoken drama, and both seeing and hearing Caruso in opera, have pleasurable solace in the counterfeits of cinema and phonograph.... So long as the human relation is preserved between actor and audience, so long will the *acted* drama retain its supremacy in any community." (391) One may enjoy both silent and spoken drama but in the end, "'Words are the only things that live.'" (392)

**3865.** Sklar, Robert, ed. *Movie-Made America: A Social History of American Movies*. New York: Random House, 1975.

This work is a widely cited and influential history of the motion pictures industry in America. Sklar writes: "In the case of movies, the ability to exercise cultural power was shaped not only by the possession of economic, social or political power, but also by such factors as national origin or religious affiliation, not to speak of far more such elusive elements, such as celebrity or personal magnetism. The movies were the first medium of entertainment and cultural information to be controlled by men who did not share the ethnic or religious backgrounds of the traditional cultural elites: that fact has dominated their entire history, engaging them in struggles on many fronts, and sometimes negating the apparent advantage enjoyed by men who otherwise adhered faithfully to the proper capitalist values and conservative political beliefs." In its scope, this work is comparable to another history of the film industry completed in the mid-1970s: Garth Jowett's *Film: The Democratic Art* (1976).

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Sklar traces 100 years in the development of American movies from the beginnings at the end of the nineteenth century to the middle of the 1990s. The movies themselves get much of his attention, though he also relies on several secondary sources. He is concerned to show the symbiotic relationship between American movies and American culture, and how the one influenced and shaped the other. Noting the dominance of the industry by Jewish immigrants dating to the early twentieth century and continuing through the century's end, Sklar finds his principal theme: American movies have not reflected the ethnic or religious backgrounds of the cultural elite, and have proved to be a significant factor in the erosion through the twentieth century of that elite's authority. Sklar suggests an enormous role for the movies in twentieth-century American cultural history perhaps the most influential form of mass communication in the century's first half, and a place second only to television's in the latter half.

--Gordon Jackson

**3866.** Slade, Joseph W. "Eroticism and Technological Regression: The Stag Film." *History and Technology* 22.1 (2006): 27-52.

**3867.** Sloane, Patricia, ed. *Colour: Basic Principles, New Directions*. London and New York: Studio Vista and Reinhold Book Corporation.

During the 1960s, Sloane understood that by creating new colors, technology had made possible "a greater degree of aesthetic freedom in art," and "emotional freedom in life."

**3868.** Slosson, Edwin E. "Creative Chemistry." *The Independent* 92.3601 (1917): 476-82.

This article on cellulose has a section (p. 479) discussing how collodion has "made modern photography possible" as well as moving pictures. The subtitle of this article reads: "A Popular Explanation of Recent Progress in Chemical Industries: Cellulose and What Is Made of It."

**3869.** ---. "Science and Journalism: The Opportunity and the Need for Writers of Popular Science." *The Independent* 74.3360 (1913): 913-18.

This article is the substance of an address that *The Independent's* literary editor, Edwin E. Slosson, delivered to the School of Journalism at Columbia University on April 14, 1913. It is an appeal for journalism students to pay more attention to popular science and science writing. Toward the end of the address, Slosson also comments on

the role that the motion picture is playing in journalism (citing Italy as an example). The camera contributed to the development of "an entirely new form of journalism," Slosson said, one "which discards the printing press and employs the motion picture." (917) For about the same price as a daily newspaper, one could enter a theater and "really see the thing instead of merely reading what has been written about it by some unknown person who may perhaps have 917/918 seen it. One may be a witness of the events that occurred in his own city during the day and in neighboring countries a few days before.... It is a visual instead of verbal journalism," Slosson said. (917-18)

**3870.** Slotten, Hugh R. "Satellite Communications, Globalization, and the Cold War." *Technology and Culture* 43.2 (2002): 315-350.

This thoroughly researched article, grounded in primary sources, examines the role that satellite communication played during the Cold War from the late 1950s into the 1960s. This detailed work is not only highly informative, but offers leads for further research. Satellites aided photo reconnaissance and improved global communication. By 1962, the Telstar satellite, for example, had made transatlantic television broadcasts.

**3871.** Slouka, Mark, ed. *War of the Worlds: Cyberspace and the High-Tech Assault on Reality*. New York: BasicBooks, 1995.

This book attempts to shed light "on an important cultural trend, a trend so pervasive as to be almost invisible: our growing separation from reality. More and more of us, whether we realize it or not, accept the copy as the original," Slouka writes. "Increasingly removed from experience, overdependent on the representations of reality that come to us through television and print media, we seem more and more willing to put our trust in intermediaries who 're-present' the world to us." The danger of this approach, he argues, is that "intermediaries are notoriously unreliable."

The text of Slouka's book runs 152 pages and in addition to an Introduction there are six chapters: "'Reality Is Death': The Spirit of Cyberspace"; "'Springtime for Schizophrenia': The Assault on Identity"; "Virtual World: The Assault on Place"; "Highway to Hive: The Assault on Community"; "Republic of Illusion: The Assault on Reality"; and "The Case for Essentialism." The work has a seven-page Glossary. Notes run from page 161 to 185. There is no Index.

**3872.** Small, James S. "Engineering, Technology and Design: The Post-Second World War Development of Electronic Analogue Computers." *History and Technology* 11.1 (1994): 33-48.

The author writes that this article is divided into two parts: "the first is a brief history of electronic analogue computer development in ... Britain and the USA. Here we can see that military priorities, projects and funding are of central importance and that as a result, post-Second World War analogue computers were in many respects as much military technology as the guided weapons and ICMB's that they helped to develop. Analogue computers were used throughout the hierarchy of engineering design. By following the controversy which arose between advocates of analogue and digital computing it is possible to identify characteristics of engineering practices which differentiate engineering and scientific culture in the post-war period. Part two is a discussion of the analogue versus digital computer controversy and is concerned with the relations between computation, design methods and engineering culture.

This article appears in a special issue of *History and Technology* devoted to "Information Technologies and Socio-Technical Systems." Other authors include **Daniel R. Headrick, Alan Q. Morton, William Aspray, and Hans Dieter Hellige.**

**3873.** Smart, James R., and Jon W. Newsom, ed. *"A Wonderful Invention": A Brief History of the Phonograph from Tinfoil to the LP*. Washington, D. C.: Library of Congress, 1977.

This short (39 pages) introductory history is based on "An Exhibition in the Great Hall of the Library of Congress in Celebration of the 100th Anniversary of the Invention of the Phonograph."

**3874.** Smilgis, Martha , and Thigpen, David E. "Murder Gets an R; Bad Language Gets NC-17." *Time* 144 (1994): 68.

This article observes that violence in motion pictures less likely to get severe ratings (e.g., NC-17) than profane language.

**3875.** Smith, Anthony, ed. *Books to Bytes: Knowledge and Information in the Postmodern Era*. London: British Film Institute, 1993.

This work is a collection of essays and lectures that Smith produced between the mid-1980s and early 1990s. He covers a range of topics and one thread running through these pieces is how new means of communication effect cognition. The work is divided into two parts. Part One considers "Versions of the Self." Chapters include "Information Technology and the Myth of Abundance"; "The Influence of Television"; "On Audio and Visual Technologies: A Future for the Printed Word?" (this lecture includes a discussion of early cinema); "The Public Interest"; "Nations"; and "Revolution and Evolution? The Social Consequences of Technology Convergence."

Part Two is entitled "The Life of Institutions." Among its six chapters are: "Contemporary Knowledge and Contemporary Journalism"; "Books to Bytes: The Computer and the Library"; "Public Service Broadcasting Meets the Social Market"; and "Licences and Liberty."

**3876.** ---, ed. *The Geopolitics of Information: How Western Culture Dominates the World*. New York: Oxford University Press, 1980.

Smith argues that the struggle between "North" and "South," between prosperous nations primarily in the northern hemisphere, and struggling nations mainly in the southern hemisphere and in the equatorial zones, has stolen the international spotlight from the East-West divide of the Cold War. His work addresses issues of information flow and cultural hegemony. Third World nations and several international agencies such as UNESCO, have maintained that prosperous Western nations dominate information through their control of news collecting agencies such as Reuters, Agent France-Press, United Press International, and the Associated Press. Moreover, the Western nations have other powerful advantages resulting from their entertainment industries, advertising agencies, international newspaper chains, and their control of "the electro-magnetic spectrum on which broadcasting, navigation, meteorology and much else depend."

Smith maintains "that the existing information order of the world is a product of and has itself extended the historical relationships between the 'active' and the 'passive' civilizations, the seeing and the seen, imperial and empire, exploring and explored. The prosperous nations of the North have not come to terms with the fact that they are now being obliged to be themselves 'observed' as the relative political status of the great power blocs is beginning to change. They are insisting upon their cultural prowess, even where their economic and political power has been diminished; it is this which has suddenly made developing countries aware of how dependent they have been, causing them to seize upon the news flow issue as a method of taking control of their own world image -- with some success."

Yet Smith is doubtful that Third World nations will be able to produce independently large volumes of information that can compete with the more prosperous nations until the Third World develops a greater respect for and commitment to freedom of the press. "Perhaps the greatest weakness in the list of demands which makes up the New International Information Order has been its lack of conception of the primal value of press freedom (and of intellectual freedom as a whole). In a sense, the order was formulated by the wrong people in the wrong way, although much of the sentiment supporting them has been genuine and even in certain respects liberating; but seldom can the charter of a great political cause have been so mean in spirit, so ungenerous in sentiment, so obsessively petty, so insistent upon the obligations of others and so niggardly in ascribing duties to its own adherents."

**3877.** ---, ed. *Goodbye Gutenberg: The Newspaper Revolution of the 1980's*. New York: Oxford University Press, 1980.

Smith believed that newspapers were in the middle of rapid technological change, and were moving from one era to another. Electronics was driving this change. "The social function of the newspaper is changing, as is the whole culture of journalism and the concept of daily disseminated printed information," he wrote. "For the new electronics offers something quite different from a new production method -- it provides for a series of changes in all of the relationships of which the industry is composed. It alters the demarcations between craftsman and organizer, between investor and regulator, between professional and production worker."

This work looks primarily at American newspapers. "What one can see in the newspaper," Smith said, "is a microcosm of a new social information system, in which computers help information to be stored and circulated in ways profoundly different from those which have been employed since the Renaissance, when printing first established itself in Western societies." Smith attempts to reveal parallels between current changes and early transformation in communication that came with writing and printing. "The computerization of print is truly a third revolution in communications of similar scale and importance, in that it raises comparably fundamental issues -- concerning the social control of information, the nature of the individual creative function, the ways in which information interacts with human memory." In examining the newspaper, one sees "the evolution of the newspaper 'morgue' into an electronic information system, the evolution of the journalist into an information technician."

**3878.** ---, ed. *The Newspaper: An International History*. London: Thames and Hudson, 1979.

This work has six chapters and begins in 1600. Chapter 6, "'The Demon of Sensationalism,' 1880-1980," discusses technological changes in the press. Smith notes that until the 1970s, twentieth-century technological innovations in the press "added only in speed and quantity to the production capacity of the newspaper." Offset printing and photo-composition brought qualitative changes during the 1970s. He says that different types of color printing had been possible since 1910. Rotogravure illustrations (etched on cylinders) began in 1895 in England but were used in American papers only after World War I. Zincography, combining photography and etching in a way that pictures could be reproduced in varying sizes was invented in 1872.

"The real technological revolution in newspaper production of the twentieth century was based on a technique, conceived during a printing strike in 1919 but not developed until after the Second World War," Smith writes, and involved "making a photo-engraving of typewritten material instead of setting a string of line-casting machines." It took many years for such processes to become economical and "even by 1960 they were usable only in small newspapers with small printing runs. Papers with many pages found it cheaper to use conventional stereotypes, but as production costs began to mount with the great inflation of the 1970s, further improvements were made and offset printing became viable for larger and larger publications. Cold type gradually replaced hot metal, and the whole atmosphere of newspaper production changed." The author also notes that during the 1970s, inexpensive computers were introduced into newspaper production.

**3879.** ---, ed. *The Shadow in the Cave: The Broadcaster, His Audience, and the State*. Urbana: University of Illinois Press, 1973.

The title of this work came from Plato's *Republic* (Book VII). Smith begins with Vice President Spiro Agnew's attack on media power on November 13, 1969, and attempts to answer the question of how television acquired such "'ulterior' powers and meanings." Smith makes several observations: 1) "that the actual technical development of broadcasting took directions which were dictated by a new configuration of market forces and social beliefs about the nature of mass society"; 2) "that broadcasting arrived encrusted in the assumption that it was an instrument by which a few voices addressed a multitude, without response"; 3) that broadcasting had reached "such magnitude that it (and its controllers) can steer the course of entire cultures"; 4) that "broadcasters are dominated by their collective assumptions about their own audiences"; and 5) that means must be found "to

steer the various systems of broadcasting in ways which actually relate to the newly identified needs and demands of society."

**3880.** Smith, Anthony, ed., ed. *Television: An International History*. New York: Oxford University Press, 1995.

This work has the following essays: "The invention of television," by Albert Abramson; "The beginnings of American television," by William Boddy; "Television as a public service medium," by Anthony Smith; "Drama and entertainment," by Richard Paterson; "Non-fiction television," by Michael Tracey; "Sport," Steven Barnett; "Political ceremony and instant history," by Daniel Dayan and Elihu Katz; "Television in the home and family," by Susan Briggs; "Taste, decency, and standards," by Colin Shaw; "Terrorism," by Philip Schlesinger; "The American networks," by Les Brow; "Canada," by Marc Raboy; "Japan," by Hidetoshi Kato; "The Arab world," by Douglas Boyd; "The Third World," by Dietrich Berwanger; "South Asia," by Pradip N. Thomas; "Australia," by Elizabeth Jacka and Lesley Johnson; "Scandinavia, Netherlands, and Belgium," by Trine Syvertsen and Eli Skogerbø; "Africa," by Charles Okigbo; "Greater China," by Zhao Bin; "Latin America," by Silvio Waisbord; and "Epilogue : the future," by Richard Paterson and Anthony Smith.

**3881.** Smith, Alvy Ray. "Digital Humans Wait in the Wings: Characters, Scenes and Entire Movies Have Been Crafted Digitally...." *Scientific American* 283.5 (2000): 72-78.

This piece is part of an issue that examined the nature of digital cinema. Here the author discusses digital created characters. Will these characters one day replace humans in motion pictures?

**3882.** Smith, Delbert D. "Communication Satellites from Vision to Reality." *Retrospective Technology Assessment -- 1976*. Ed. Joel A. Tarr, ed. San Francisco: San Francisco Press, Inc., 1977. 131-48.

This paper concludes that "without a continuation of government efforts in satellite communications, little progress will be made in further space technology integration, thus leaving undeveloped many satellite applications of potential value to the public." This paper was given at a conference at Seven Springs Mountain Resort, Champion, PA, Dec. 1-4, 1976.

**3883.** ---, ed. *Communication via Satellite: A Vision in Retrospect*. Leyden; Boston: A. W. Sijthoff, 1976.

**3884.** ---, ed. *The Use of Satellite Communication for National Development, Education and Cultural Exchange*. [Madison, WI]: [EDSAT Center].

This work suggests potential uses of satellite communication. Section II considers "communication satellite system alternatives, drawing distinctions between distribution, community and direct broadcast satellite systems." It also has a brief history broadcasting satellites and how they might aid rural areas. Subsequent sections consider strategies, methodologies, and other topics aimed at helping policymakers concerned with education and national development. The conclusion, Section X, "discusses the intercultural implications of satellite communication."

**3885.** Smith, Geddes. "A Show Window of Civilization." *The Independent* 82.3473 (1915): 534-38.

**3886.** Smith, Greg M., ed., ed. *On a Silver Platter: CD-ROMs and the Promises of a New Technology*. New York: New York University Press, 1999.

This collection of essays asserts that multimedia and CD-ROMs "are *actual* media and are no longer merely *potential* media." It argues that many complex CD-ROMs now exist and that while CD-ROMs may eventually become obsolete in much the same fashion as the Betamax, they deserve serious analysis no less than

movie or literary texts. This work, Greg Smith says, announces a “coming of age” of CD-ROMs as a medium whose commercial, social, and aesthetic impact merits serious study by media scholars.

Like motion pictures and novels, CD-ROMs are carefully designed. However, CD-ROMs allow interactivity and “they significantly differ from those other media, which attempt to prescribe a sequence of narrative events. The distinction between the two is not a strong dichotomy between the older ‘linear’ and the newer ‘nonlinear’ media,” Smith writes in his Introduction. “Rather,... these media differ in the boundaries they establish for the player’s/viewer’s/reader’s interactions with the strongly designed medium.”

Ten essays make up this volume. The first by **Janet Murray and Henry Jenkins**, “Before the Holodeck: Translating *Star Trek* into Digital Media,” discusses the tension between this technology’s interactive potential and commercial forces pushing to target specific audiences. **Smith’s** “To Waste More Time, Please Click Here Again” discusses the differences between the film *Monty Python and the Quest for the Holy Grail* and the CD-ROM version. **Angela Ndalianis’s** “‘Evil Will Walk Once More’: *Phantasmagoria* -- The Stalker Film as Interactive Movies?” examines how this 1995 game borrowed from modern horror movies. **Brian Kelly with Scott Bukatman** in “Busy Box Interface: The Pleasures of Winding,” “discuss the fascination with predigital machinery that characterizes much of digital culture.”

The final six essays focus how CD-ROMs change our understanding of space and time. **Ted Friedman’s** “*Civilization* and Its Discontents: Simulation, Subjectivity, and Space,” examines *Civilization II* which encouraged users to “think like a computer.” But the essay argues that “underlying this radical restructuring of textual interaction is a far-from-radical ideology of nationalism and imperialism....” **Alison Trope’s** “Museum (Dis)Play: Imagining the Museum on CD-ROM” discusses how this technology, which “is not limited by the physical constraints of walls,” has led to rethinking about what constitutes a museum. **Pamela Wilson’s** “Virtual Kinship in a Postmodern World: Computer-Mediated Genealogy Communities” explores how Internet technologies are altering our ideas about the nature of the archive. **Vanessa Gack’s** “Fantasies of Mastery or Masteries of Fantasy? Playing with CD-ROMs in the 5th Dimension” uses an ethnographic approach to examine the experiences of two children who participated in any after-school computer gaming environment called 5th Dimension. **Leslie Jarmon** was one of the first people to have a dissertation accepted in CD-ROM format and “Showing and Telling: Developing CD-ROMs for the Classroom and Research” she discusses her experiences in an academic environment. **Lisa Cartwright’s** essay “Doing Theory in Hypermedia Practice: A Case Study of the HperHistory Video Project” discusses classroom experiences with graduate students who submitted work on hypermedia.

**3887.** Smith, Jeffrey A., ed. *Printers and Press Freedom: The Ideology of Early American Journalism*. New York: Oxford University Press, 1988.

Smith examines the original intent of the framers of the First Amendment and press freedom. He argues that printers were aggressive journalists before the Revolution and that seditious libel had no place in the American political arena. Smith is especially critical of Leonard Levy and his interpretation of this period.

--Karen FASTER

**3888.** Smith, John Talbot. "The Popular Play." *American Catholic Quarterly Review* 28.110 (1903): 339-54.

John Talbot Smith attempts to distinguish between the "stage" and "drama," and he presents a summary of values that, according to Catholics, go into the making of good drama. He notes that "prejudice against the stage is as active as it is inconsistent and ill-informed. Whether one treats the subject as a popular amusement, somewhat regulated by law, and very much regulated by public opinion; or discusses it as a branch of the literary art; or approaches it from the purely commercial and utilitarian side: there is sure to be misunderstanding unless the writer's tone be one of disparagement." (339) Smith goes on to say that "on the whole it may safely be said that distrust of the stage is a commoner sentiment with our natural and official heads than any other. They respect the ban which many traditions in as many countries long ago put upon the stage and the player." (339) Interestingly,



although Church officials denounce the theater, "no fact stands out more clearly in our day than the popularity of the stage and the player from every point of view. With the multitude the player is now a person of distinction, and 339/340 even the children gather about the stage-door after a matinee to see their hero in the familiar light of day." (339-40) Running "side by side with this popular patronage of the stage runs the official distrust and denunciation." (340) Indeed, "audiences are usually indifferent to the moral worth of their actors." (340)

Smith says that "wholesale and sweeping denunciation does not exactly fit the circumstances." (341) A distinction between the "stage" and "drama" is needed. "The two have been confused, and included in the same denunciation. The stage entertainment outside the drama is a commercial affair like the circus, not a matter of literature and art; a mixture of the good and the bad like the saloon, the popular picnic-ground, or the seaside resort." (341) In serious drama, however, "the percentage of cleanness is large enough to demand a finer discrimination in the common denunciation of the stage." (342) Like it or not, "both stage and novel are social and literary facts that have been from the beginning and will be to the end." (339)

Smith discusses (343-49) five values essential to good drama and Christian doctrine. They are: "the existence and providence of God, the truth and beauty of religion in general, the immortality of the soul, the existence and malice of sin and the final triumph of justice; together with their corollaries, the eternal life, judgment, heaven, hell, the need of pardon for sin, and of repentance. No play can secure presentation under ordinary circumstances, on the English-speaking stage, which does not tacitly recognize these doctrines. No playwright can afford to do worse than ignore them." (347) Moreover, there are also two additional conventions that are important to good drama. First, "the popular play demands that the hero and the heroine be exact observers of the Ten Commandments. This rule is absolute for the heroine, admitting only of exceptions that prove its universality; it is not so absolute for the hero, whose past many not have been spotless." (347) Second, there must be a "lofty recognition for the ideal in life." (347)

Smith takes a swipe at the press: "When we reflect how completely modern error has taken possession of the press, it is impossible to withhold credit from the drama for its fidelity to its own conventions." (349)

The author concludes by saying that "one fact with regard to the drama and the stage must be recognized and cheerfully accepted: they are institutions which have come to stay, and which will always be a great factor in public amusement. The over-delicate custom of past times, to run away from such a difficulty as an unclean drama, or to shut it out of society altogether, excommunicate actors and playwrights, and put the play and the players on a level with the bagnio and its promoters, is not suited to our methods and conditions. The play is universal.... A force so powerful with the people, a popular amusement so charming in itself, and so capable of great things, a fact so deeply rooted in the nature and the history of man, is not to be left entirely to the devil...." (353)

**3889.** Smith, Leslie E., Brown, Daniel W., and Lowry, Robert E., eds. *Prediction of Long Term Stability of Polyester-Based Recording Media*. Washington, D. C.: National Bureau of Standards, Department of Commerce, 1986.

This 149-page report on the life expectance of magnetic data tapes was sponsored by the Polymers Division of the National Bureau of Standards. The study tested tapes with magnetic data under several temperatures and relative humidities. It estimated that under "ambient conditions" such tapes could be expected to have a useful lifetime of 20 years. The reported noted, though, lifetimes vary and that documented reports have shown tapes failing after 10 years of storage under normal humidity and temperature.

The reports comments on a huge disparity in the life expectancy of magnetic tape and microfilm. "Photographic film and magnetic tape consist of different active coatings on a film of poly(ethylene terephthalate) (PET). The stability of PET film was previously investigated in this program and it was concluded that it should retain useful properties for over 500 years at 20 [degrees] C and 50% relative humidity."

The text of this report runs 22 pages. The remaining pages are charts and graphs.

**3890.** Smith, Margaret Chase. Margaret Chase Smith Papers.

In June, 1968, Maine Senator Margaret Chase Smith spearheaded a brief Senate hearing on motion picture classification. Smith believed that movies, television program, and their advertising had become too violent and sexual for children. She did not favor censorship but did want some kind of rating system to give parents warning. Smith Papers have a great deal of information about the senator's effort to improve the movies. The Smith Papers are at the Margaret Chase Smith Library, The Northwood Institute, Skowhegan, ME.

**3891.** ---. *Let's Keep Our Children Out of 'Adult' Movies.* Margaret Chase Smith Papers.

In June, 1968, Maine Senator Margaret Chase Smith spearheaded a brief Senate hearing on motion picture classification. Smith believed that movies, television program, and their advertising had become too violent and sexual for children. She did not favor censorship but did want some kind of rating system to give parents warning. In this piece, Smith argues that children should be prevented from seeing "adult" films. A copy of this piece is in the Margaret Chase Smith Library, The Northwood Institute, Skowhegan, ME.

**3892.** ---. *My One Year War for Better Movies.* Margaret Chase Smith Papers.

In June, 1968, Maine Senator Margaret Chase Smith spearheaded a brief Senate hearing on motion picture classification. Smith believed that movies, television program, and their advertising had become too violent and sexual for children. She did not favor censorship but did want some kind of rating system to give parents warning. During the 1960s, Smith heard complaints about drive-in theaters, and she also denounced the spread of adult entertainment from downtown art houses into suburban and neighborhood theaters, which in this piece, she says, amounted to "a dagger in the heart" for mothers and their children. Of movie ads on television, Smith said, they often exclaimed: "More Hideous than Jack the Ripper ... In Bloody Vision and Bloody Color." Children often watched trailers on television unaccompanied by parents. "Often, a Walter Disney movie," Smith claimed, was "accompanied by 20 minutes of rape." A copy of this piece is in the Margaret Chase Smith Papers, Margaret Chase Smith Library, The Northwood Institute, Skowhegan, ME.

**3893.** ---. *[Radio Interview]*. Margaret Chase Smith Papers.

In June, 1968, Maine Senator Margaret Chase Smith spearheaded a brief Senate hearing on motion picture classification. Smith believed that movies, television program, and their advertising had become too violent and sexual for children. She did not favor censorship but did want some kind of rating system to give parents warning. A transcript of this interview is in the Margaret Chase Smith Papers, Margaret Chase Smith Library, The Northwood Institute, Skowhegan, ME.

**3894.** ---. "'Sick Movies' -- A Menace to Children." *Reader's Digest* (1967): 139-42.

In June, 1968, Maine Senator Margaret Chase Smith spearheaded a brief Senate hearing on motion picture classification. Smith believed that movies, television program, and their advertising had become too violent and sexual for children. She did not favor censorship but did want some kind of rating system to give parents warning. In this article, she accused movies of selling "sick cruelty" to children, and providing them with a diet of "sex, violence and sadism."

**3895.** Smith, Michael L. "Recourse of Empire: Landscapes of Progress in Technological America." *Does Technology Drive History? The Dilemma of Technological Determinism*. Ed. Merritt Roe Smith and Leo Marx, eds. Cambridge, MA: MIT Press, 1994. 37-52.

Smith attempts to explain why Americans have fused their personal and national identities with technology. At some level, the idea that technology will inevitably bring social progress is a myth, yet at another level, "the idea of technology as progress gained widespread currency 'precisely because it could be depicted as carving an uncontested, inevitable path.'" Smith argues that public faith in technology is connected to how media represent

it. He compares two "landscapes of progress," one a Currier & Ives lithograph from 1868 and another a Leydenfrost drawing that was reproduced in *Popular Mechanics* in 1952. The former depicted "technological progress as an open-ended source of economic growth and cultural integration; the latter emphasized "innovation, novelty, and power in an unimaginable future" best captured in the phrase "What will they think of next?" Yet as *Popular Mechanics* celebrated this view of progress, atomic energy cast a cloud over the future.

**3896.** Smith, Merritt Roe. "Technological Determinism in American Culture." *Does Technology Drive History? The Dilemma of Technological Determinism*. Ed. Merritt Roe Smith and Leo Marx, eds. Cambridge, MA: MIT Press, 1994. 1-35.

Smith shows how deeply technological determinism is embedded in American culture. Its roots go back at least to the 1780s, and it grew rapidly in strength during the nineteenth century as American industry expanded and the United States emerged as a world power. Smith sees advertisers, artists, historians, and even critics of modern technological society contributing to the belief that technology is a driving force shaping society.

**3897.** Smith, Merritt Roe and Leo Marx, eds., ed. *Does Technology Drive History? The Dilemma of Technological Determinism*. Cambridge, MA: MIT Press, 1994.

Many of the essays in this collection challenge the popular "tendency to create the kind of society that invests technologies with enough power to drive history. If any particular form of human power now has an outstanding claim to that distinction, it probably is technological power. Indeed," the editors write, "one of our chief reasons for collecting these essays is our sense of the increasingly strong hold of that claim on the public imagination. People seem all too willing to believe that innovations in technology embody humanity's choice of its future. Whether that choice is an expression of freedom or an expression of necessity is the dilemma these essays are intended to elucidate."

Essays include: **Merritt Roe Smith's** "Technological Determinism in American Culture"; **Michael L. Smith**, "Recourse of Empire: Landscapes of Progress in Technological America"; **Robert L. Heilbroner**, "Do Machines Make History?"; **Robert Heilbroner**, "Technological Determinism Revisited"; **Bruce Bimber**, "Three Faces of Technological Determinism"; **Thomas P. Huges**, "Technological Momentum"; **Thomas J. Misa**, "Retrieving Sociotechnical Change from Technological Determinism"; **Philip Scranton**, "Determinism and Indeterminacy in the History of Technology"; **Peter C. Perdue**, "Technological Determinism in Agrarian Societies"; **Richard W. Bulliet**, "Determinism and Pre-Industrial Technology"; **Rosalind Williams**, "The Political and Feminist Dimensions of Technological Determinism"; **Leo Marx**, "The Idea of 'Technology' and Postmodern Pessimism"; and **John M. Staudenmaier**, "Rationality versus Contingency in the History of Technology."

**3898.** Smith, Page, ed. *The Historian and History*. New York: Alfred A. Knopf, 1960.

Some commentators during the 1960s believed that changes were underway that if they did not represent a break with history, at least led many to doubt the past's relevance. Historian Page Smith saw urban life with its "prolonged today," symbolized by the modern newspaper, nullifying the past

**3899.** Smith, Ralph Lee, ed. *The Wired Nation: Cable TV: The Electronic Communications Highway*. New York: Harper & Row, 1972.

Much of this work first appeared in *The Nation* (May 18, 1970). The author wrote that "In the 1960s, the nation provided large federal subsidies for a new interstate highway system to facilitate and modernize the flow of automobile traffic in the United States. In the 1970s it should make a similar national commitment for an electronic highway system, to facilitate the exchange of information and ideas."

**3900.** Smith, Terry, ed. *Making the Modern: Industry, Art, and Design in America*. Chicago: University of Chicago Press, 1993.

Smith writes: "My main focus is on the role of visual imagery within the so-called second industrial revolution in the United States, that is, during the rise of mass manufacturing, linked to mass consumption. This revolution marked a new phase in the history of modern societies. Certain parts of the world were dramatically transformed, actually and figuratively. The Ford Motor Company plants in Detroit, Michigan, installed new methods of reproduction on an unprecedented scale, quickly becoming not only striking examples of innovative manufacture but also symbolic models of a desirable kinds of modernization.

"Broadly speaking, a new imagery of modernity evolved during the massive shift from entrepreneurial to monopoly capitalism which began in most industrial countries in the 1880s and came to dominate the social order by the 1920s. There is, however, no simple, deterministic equation between entities such as the Machine Age and Modernism.... Nonetheless, a certain iconography seems fundamental; six images constantly occur, separately or in couplets: industry and workers, cities and crowds, products and consumers."

This work deals with themes also explored by Roland Marchand in his books on advertising and by David Nye in *Image Worlds* (1985).

Barry M. Katz's reviewed Smith's book in *Technology and Culture*, 35 (July 1994), 642-43: "Confining his analysis to the United States, Smith argues that the visual imagery of modernity emerged in the 1920s and 1930s and was more or less securely in place by the beginning of the Second World War. The new iconological 'regime' was the product of a shifting but mutually reinforcing series of alliances among the industrial technologies of mass production, corporate industry, various New Deal federal agencies, art-and-documentary photography, painting, and design. The social setting of this interlocking process is the shift from entrepreneurial to monopolistic capitalism, and its markers are the prevailing depictions of industry and workers, cities and crowds, and products and consumers. The overall effect of this confluence of tendencies is that 'modernity circa 1930 was taking form in domains of representation devoted above all to aestheticizing American industry.' ...

"The body of the book consists of richly detailed case studies of the emergence of a newly 'modern' way of seeing, beginning with the visual symbolism of the Ford Motor Company empire and ending with the New York World's Fair of 1939-40...." Part I looks at Ford's Highland Park plant from 1910-29; Part II examines such publications as *Time*, *Life*, and *Fortune*, the work of social realists photographers, and New Deal agencies; Part III "extends the argument to the commercialism of the nascent industrial design profession, the purist modernism endorsed by the Museum of Modern Art, and the futurism projected by the 1939 New York World's Fair." (Quotations taken from Katz's review.)

**3901.** Smith, Willoughby, ed. *The Rise and Extension of Submarine Telegraphy*. London: J. S. Virtue & Co., Limited, 1891.

This work has a detailed, eight-page Table of Contents. The appendices give excerpts from cable messages over the Atlantic Telegraph in 1865, and the Great Eastern Telegraph in 1866.

**3902.** Smulyan, Susan, ed. *Selling Radio: The Commercialization of American Broadcasting, 1920-1934*. Washington, D. C.: Smithsonian Institution Press, 1994.

Smulyan traces the evolution of radio in its earliest days, from a male hobby to a network system that broadcast advertising and entertainment into most homes in America. She recounts the economic forces that led to the development of the modern broadcast system and details the debate over whether the air waves should be used primarily as a commercial medium. Advertisers dictated the content of commercial radio almost from the very beginning of broadcasting. This drew objections early but the economic interests of nonpublic broadcasting determined the form national broadcasting would take. Broadcast advertising was just one of the options for financing radio before the creation of the network, but once the high cost of a national radio service became

apparent, advertising was seen by the industry as the only way to pay for it. Still, many had to be convinced and the radio industry mounted a public relations campaign to sell the idea of broadcast advertising to the public, the government and the advertising industry itself.

--Phil Glende

**3903.** Smyth, C. A. "Electric Light for the Dark-Room." *American Annual of Photography and Photographic Times Almanac for 1894* (1893): 127-28.

This brief piece gives some insight into the application of electric lighting to photography in 1894. The author recommends that photographers "first get four cells of storage battery (the larger the better), then get eight, or better twelve, cells of primary battery -- Daniels of Gravity, for instance." Instructions follows on how to set up this apparatus.

**3904.** Smythe, Dallas W., Lusk, Parker B., and Lewis, Charles A. "Portrait of an Art-Theater Audience." *Quarterly of Film, Radio and Television* 8 (1953): 28-50.

This article deals with the growth in art houses, or theaters devoted to foreign films and other out-of-the mainstream movie entertainment. During the late 1940s, 1950s, and 1960s, there was a large increase in the number of foreign films that played in the United States. The authors attempt to characterize the people who make of the audiences for these movies.

**3905.** Snow, C. P., ed. *The Two Cultures and the Scientific Revolution: The Reed Lecture, 1959*. Cambridge, Eng.: University Press, 1962.

Snow talked about the widening gulf between scientific and literary culture. He said that "intellectuals, in particular literary intellectuals, are natural Luddites." In Snow's opinion, there was "only one way out of all this: it is, of course, by rethinking our education." Snow delivered this lecture not long after the launching of Sputnik in October, 1957. He compared the U.S., Britain, and USSR.

Snow distinguished between the "industrial revolution" and the "scientific revolution." "By the industrial revolution, I mean the gradual use of machines, the employment of men and women in factories, the change in this country from a population mainly of agricultural laborers to a population mainly engaged in making things in factories and distributing them when they were made.... It is connected...with many of the attitudes to science and aesthetics which have crystallized among us. One can date it roughly from the middle of the eighteenth century to the early twentieth. Out of it grew another change, closely related to the first, but far more deeply scientific, far quicker, and probably far more prodigious in its result. This change comes from the application of real science to industry, no longer hit and miss, no longer the ideas of odd 'inventors', but the real stuff.

"Dating this second change is very largely a matter of taste. Some would prefer to go back to the first large-scale chemical or engineering industries, round about sixty years ago. For myself, I should put it much further on, not earlier than thirty to forty years ago [1918-1928] -- and as a rough definition, I should take the time when atomic particles were first made industrial use of. I believe the industrial society of electronics, atomic energy, automation, is in cardinal respects different in kind from any that has gone before, and will change the world much more. It is this transformation that, in my view, is entitled to the name of 'scientific revolution'.

"This is the material basis of our lives: or more exactly, the social plasma of which we are a part. And we know almost nothing about it."

The scientific revolution was widening the gulf between the industrial nations and non-industrial countries. "On the world scale this is the gap between the rich and the poor," Snow said.

**3906.** Snow, Marcellus S. and Meheroo Jussawalla, comp., ed. *Telecommunication Economics and International Regulatory Policy: An Annotated Bibliography*. Westport, CT: Greenwood Press, 1986.

This annotated bibliography is intended for scholars, policymakers, business people, and government officials. It appeared at a time when deregulation was changing telecommunication. Most of the entries are from the late 1970s to the mid-1980s. The nations most heavily covered in this work are the United States, Japan, West Germany, and Great Britain.

**3907.** Snow, Rachel. "Tourism and American Identity: Kodak's Conspicuous Consumers Abroad." *Journal of American Culture* 31.1 (2008): 7-19.

The author reveals the interrelation among tourism development, Kodak's promotion of snapshot photography and the construction of American identity. Through the analysis of Kodak's advertisement aiming at middle-class tourists, Snow presents not merely how a Kodak camera becomes a part of tourists' identity. In the development of American businesses and consumer society, travel photography which reflects the growth of social and economic power of the U.S. also plays a significant role in the construction of class identity and national identity.

--Huai-Hsuan Chen

**3908.** Sobchack, Vivian, ed., ed. *The Persistence of History: Cinema, Television, and the Modern Event*. New York: Routledge, 1996.

Sobchack sets the tone for this collection of essays by writing: "The complexity of diverse individual trajectories and their nodal coalescence in the massive 'historical events' we see foregrounded as the film's background are ironically revealed as nothing less (while something more) than confusion: that is, notions of both rationality and system are undermined by the visible evidence that 'History' is the concatenated and reified effect of incoherent motives and chance convergences."

In addition to Sobchack's "Introduction: History Happens," this work has twelve essays. In Part I, "The Historical Event," essays include: 1) Hayden White, *The Modernist Event*; 2) Cinematic Shots: The Narration of Violence; 3) Bill Nichols, "Historical Consciousness and the Viewer: *Who Killed Vincent Chin?*"; 4) "I'll See It When I Believe It": Rodney King and the Prison-House Video. In Part II, entitled "Historical Representation and National Identity," essays include: 5) Sumiko Higashi, "Antimodernism as Historical Representation in a Consumer Culture: Cecil B. DeMille's *The Ten Commandments*, 1923, 1956, 1993; 6) Robert Burgoyne, *Modernism and the Narrative of Nation in JFK*; 7) Denise J. Youngblood, *Andrei Rublev: The Medieval Epic as Post-Utopian History*; 8) Thomas Elsaesser, *Subject Positions, Speaking Positions: From Holocaust, Our Hitler, and Heimat to Shoah and Schindler's List*. Part III, entitled "The End(s) of History," essays include: 9) Patrice Petro, *Historical Ennui, Feminist Boredom*; 10) Robert A. Rosenstone, *The Future of the Past: Film and the Beginnings of Postmodern History*; 11) Shawn Rensheim, *Interrotroning History: Errol Morris and the Documentary of the Future*; 12) Dana Polan, "The Professors of History."

**3909.** Society, World Future, ed. *The Future: A Guide to Information Sources*. Washington, DC: The World Future Society, 1979.

**3910.** Soley, Lawrence C., ed. *Radio Warfare: OSS and CIA Subversive Propaganda*. Westport, CT: Praeger, 1989.

Soley's monograph, based on archival records newly available in the late 1980s, was the first detailed study of American subversive broadcasting during World War II and the early years of the Cold War. Subversive broadcasting differs from the more widely analyzed state-sponsored propaganda radio that emerged in the 1930s and subsequently served as "weapon" in war and peace. According to Soley, subversive broadcasting differs in that it is clandestine and attempts to hide or distort its origin and purpose. Subversive broadcasts attempt to

influence public opinion by spreading false information or attempting to convince listeners that a particular belief is popular in their area when in fact it may not be. In World War II, for example, Nazi Germany operated a station that broadcast in English and purported to be based in England when in fact it was based in France and attempted to weaken British morale. Clandestine broadcasting first became widely operational at World War II neared, and remained a tool of American intelligence services, for better or for worse, as late as the 1980s.

*Radio Warfare* offers a useful international approach to understanding the development and utilization of subversive broadcasting. Although the title indicates that the study is to focus on American efforts, the book in fact traces the development of these practices to pre-war Europe and argues that the United States initiated its psywar programs in response to European efforts, imitating the British model in particular. The power of radio as a propaganda tool was widely discussed, and in some ways feared, during the 1930s and 1940s when concerns about internal "fifth-columnists" dominated strategic thinking in many capitals. American policy-makers were reluctant to engage in propaganda broadcasts, which was seen as somehow "un-American" and dishonest, but also believed that it was a necessary course. Subversive broadcasting first fell under the direction of what became the Office of Strategic Services and William "Wild Bill" Donovan. Using American and British government archives and the papers of many individual policy-makers, Soley outlines a wide variety of wartime operations, which met with different kinds of results. Given less attention are post-war efforts on the part of the United States to undermine governments in many Third World nations around the globe.

Ultimately, the book concludes that subversive broadcasting was probably much less effective than its proponents and practitioners believed. Citizens of most nations are unlikely to be deceived or persuaded by radio and "fifth-columns" are difficult to engineer from the outside. It is at best possible to create momentary confusion, but this needs to be followed by other kinds of direct action in order for the desired result to ensue. As Soley discusses in the introduction, the Reagan administration resorted to this tool frequently in the 1980s as it worked to undermine leftists in Latin America, and this book is perhaps a warning, in addition to a smart historical study.

-- Rob Rabe

**3911.** Solomon, Stanley J. "Modern Uses of the Moving Camera." *The Movies As Medium*. Ed. Jacobs, Lewis. New York: Farrar, Straus & Giroux, 1970. 92-102.

This essay appeared in a work, published in 1970, that was a collection of essays by directors and other film makers discussing such topics as the use of cameras, color, and sound. Solomon writes in this piece that "what is happening is not merely a change in technique but an essential transformation in the approach to visual expression." (92) Solomon also maintains that the moving camera gives the audience an enhanced "sense of participation." (93) This piece first appeared in *Film Heritage* (Winter 1965-66).

**3912.** Solomon, William, ed. *Literature, Amusement and Technology in the Great Depression*. New York: Cambridge University Press, 2002.

Solomon writes that he began this book hoping to re-establish "contact with a radical heritage from which I felt quite distanced. I set out to research and write about work and social protest during the 1930s.... Yet I became distracted by the proliferation of grotesque bodies in Depression-era prose. Attending to these figures of physical disfiguration drew my attention to the interaction throughout the decade between American literature and assorted recreational practices. Depictions of torn bodies and mutilated faces turned out to be a means of gaining interpretive access to the radical artist's intense involvement with urban manifestations of the carnival spirit, with the dime museum freak show, Coney Island amusement parks, American burlesque and vaudeville, and slapstick cinema. It then became evident to me that images of corporeal fragmentation had proved indispensable

to dissident writers concerned to contest the ideological effects of the period's mass spectacles: its World's Fairs, Hollywood films, national holidays, and military ceremonies. Left-wing politics turned out to be a laughing matter.

"To the degree that these forms of popular entertainment were mechanized, artistic interest in them led writers into an ambivalent engagement with modern technology. To manage the excitements and anxieties these public attractions produced, as did domestic devices like the phonograph, the predominantly male authorial subjects on whom I concentrate consistently turned to gender. Mass amusements were eroticized and made to embody the thrills and terrors conventionally associated with the feminine. In sum, my scholarly labors gave way to a fascination with the ways in which psychosexual, aesthetic, social, and political tensions were negotiated in the Depression era in relation to collective modes of play."

This book has four chapters: Introduction: Disfigurations; 1) Disinterring Edward Dahlberg; 2) Laughter and Depression: Henry Miller and the Emergence of the Technocarnavalesque; 3) Fascism and Fragmentation in Nathanael West; 4) Militarism and Mutilation in John Dos Passos; and Postface: Discharges.

**3913.** Solomon, William S. and Robert McChesney, eds., ed. *Ruthless Criticism: New Perspectives in U. S. Communication History*. Minneapolis: University of Minnesota Press, 1993.

Among the essays in the anthology are: Linda Steiner, "Nineteenth -Century Suffrage Periodicals: Conceptions of Womanhood and the Press"; Holly Allen, "Gender, the Movement Press, and the Cultural Politics of the Knights of Labor"; John Bekken, "The Working-class Press at the Turn of the Century"; Albert Kreiling, "The Commercialization of the Black Press and the Rise of Race News in Chicago"; and Eileen R. Meeha, "Heads of Household and Ladies of the House: Gender, Genre, and Broadcast Ratings, 1929-1990."

**3914.** Sontag, Susan, ed. *On Photography*. New York: Anchor Books, 1977.

The author of this perceptive book on photography writes that "In teaching us a new visual code photographs alter and enlarge our notions of what is worth looking at and what we have a right to observe. They are a grammar and even more importantly, an ethics of seeing. Finally, the most grandiose result of the photographic enterprise is to give us the sense that we can hold the whole world in our heads – as an anthology of images."

--SV

This volume provides critical insights into the shaping powers of photography upon people's mind and the optical reality. The author who pays attention to the timeless and historical quality of photography explores the interrelation among photographers, the subjects they picture and the viewers of photographs to imply that the invention of this technology changes more than ways of seeing in artistic notion. Sontag argues that "the camera makes everyone a tourist in other people's reality, and eventually in one's own" (p. 57). The production and reproduction of photographic images also make an impact upon, for example, the quality of people's feeling since they are regarded as documents of the reality which convey concrete facts. The term "tourist," in this sense, is used literally and symbolically. Sontag urges us to think beyond the representations of photographic images to reveal the ideologies behind the camera.

--Huai-Hsuan Chen

**3915.** Sorid, Daniel. "Divided Data Can Elude the Censor." *New York Times* July 27, 2000, sec. D: D10.

This article explains "a new publishing system developed by AT&T" that "promises to add permanence to information put on the Internet, assuring protection against censorship, for example, and the unauthorized deletion of material by hackers."



"The system is called Publius, after the pen name adopted by the authors of the Federalist Papers. It dices up messages, encrypts the pieces and spreads them across many computer servers. The pieces, called keys, are designed so that even a small number of them can be assembled into a complete message."

**3916.** Souto, H. Mario Raimondo, ed. *The Technique of the Motion Picture Camera*. New York: Hastings House, Communications Arts Books'; Focal Press Limited, 1967.

This work is useful for understanding camera technology as it existed in 1967. The work contains a Glossary. The author writes: "The increasing development of international co-productions requires many cinematographers to travel abroad where they face equipment with which they have had no experience. Moreover, the mushroom growth of low budget and 'new wave' production units, incorporating a large proportion of new and young blood into the industry, has increased the number of those interested in learning thoroughly the techniques of this branch of the cinema.

"Television, too, has created an enormous demand for filmed material for filling time-gaps and this, in turn, has considerably increased the need for skilled operators. The 16 mm gauge has become professional to such a degree that camera makers have concentrated their attention on this medium and have come out with a succession of new instruments to meet this specific demand."

This book is part of a series, *The Library of Communication Techniques*. Other volumes deal with the technique of film editing, film animation, television production, special effects, and more. This volume has relatively little on the history of motion picture cameras, although it does provide a survey of 35 mm and 16 mm cameras available during the late 1960s. Chapter 4, "Specialized Cameras," covers several formats including 8 mm and 65/70 mm cameras. Chapter 5 offers instruction on how to operate 35 mm and 16 mm cameras and the final chapter, "Shooting Techniques," covers hand-held cameras, zoom lenses, anamorphic systems, and mobile cameras.

**3917.** Spellerberg, James. "CinemaScope and Ideology." *Velvet Light Trap*.21 (1985): 26-34.

Spellerberg sketches "the major sources of an influential theory of the ideology of film technology" set out by the French Marxist philosopher Louis Althusser. He discusses the problems with this theory and suggest an alternant "model to determine the ideological function of CinemaScope."

**3918.** Spencer, Scott. "Lights! Camera! Rapture!: The Christian Thriller Heads for the Cineplex." *New Yorker* (2001): 105-09.

This article deals with efforts to produce motion pictures that reflect Christian themes.

**3919.** Sperling, Godfrey. "Remembering LBJ, the Masterful Schemer." *Christian Science Monitor* March 4, 2002 2002: 9.

This article notes Motion Picture Association of America president Jack Valenti's negative reaction to histories that are critical of his one-time boss, President Lyndon B. Johnson.

**3920.** Spiegel, Irving. "Films Seen Aiding Democratic Idea: Eric Johnston Tells A. J. C. Meeting That Movies Can Convey Goals of U. S." *New York Times* Jan. 22, 1960 1960: 16.

Eric Johnston, president of the MPAA, says that communication is critical in winning the underdeveloped world, the "central battlefield in the global struggle today." American films are also the best way to defeat bigotry.

**3921.** *Saving Private Ryan*. 1998, 1998.

**3922.** Spigel, Lynn, and Michael Curtin, eds., ed. *The Revolution Wasn't Televised: Sixties Television and Social Conflict*. New York and London: Routledge, 1997.

This work contains several interesting essays. Section one deals with "Home Fronts and New Frontiers," and "emphasizes social change through scientific engineering." The authors consider "how the 'science' -- or science fictions -- of child-rearing, female sexuality, dating, domestic science, and even space science influenced (and sometimes was influenced by) the representation of family life." Three chapters in this section analyze programs in the context of controversies over "the new sexuality." Section two examines "Institutions of Culture," revealing how pressure groups, industry, and debates over policy influenced TV watching. A final section deals with "Nation and Citizenship." Included in this work are essays by **William Boddy** on Senate hearings during the early 1960s investigating video violence; **Michael Curtin** on how the Kennedy administration hoped to use global television to extend its leadership of the Free World; and **Thomas Streeter** on how discourse about cable during the late 1960s and early 1970s paralleled later discussions of creating an information superhighway.

--SV

*The Revolution Wasn't Televised* is a collection of research-supported essays that detail particular aspects of the 1960s as it concerned television and social conflict. It outlines how television as a technology and as a media content tool reflected or helped shape the counter-culture ideology.

It starts with an essay about the television program, "The Outer Limits." Although many viewers would label the show as science fiction and leave it at that, Jeffery Sconce discusses it in terms of how it mirrored Americans' growing dependence, and discomfort, with television. Sconce talks of how the show highlighted the fact that Americans enjoy television, but knew little about how the images and pictures appeared on the screen. Humans have had a predilection to fear the unknown and "The Outer Limits" utilized this theme in many episodes.

But the book doesn't stop there. It details the influence of other programs as they navigated the waters between innovative, culturally reflective content and network censorship. Television programs about teenage girls, such as "The Patty Duke Show" for example, were forced to show their protagonists as sweet and responsible. The shows would not allow their main characters to date boys that were seen as rebellious and they were forced to quell any content that dealt with teen sexuality on anything but the most superficial basis. On the other hand, the show "Honey West" tried to capitalize on the new and rebellious sexual freedom that women, breaking free of the stereotypes that women should be homemakers, were starting to practice and enjoy.

More shows played up counter-cultural content that had been ignored previously. "The Smothers Brothers Comedy Hour" contained content meant to attract the very same rebellious teenagers and college-aged students that embodied the counter-culture movement. The show would make liberal use of slang humor, such as using vocabulary commonly associated with marijuana smoking in other contexts, to entertain and avoid direct network censorship. Then the book discussed how certain shows opened up new discussions about social topics, such as child rearing and "Dennis the Menace", and cultural diversity, such as the lack of black characters or positive Native American characters in network programming.

More than the battles between counter-cultural content and network censorship, other events of the 1960s shaped the future of television. Connecticut Sen. Thomas Dodd, father of current Connecticut Sen. Christopher Dodd, started the first congressional hearings to deal with violent content on television. Although his hearings cost millions of dollars and ended with no solid connections between such content and juvenile delinquency, for example, it led to other public and private studies regarding the effects of media violence. Also, cable television came of age in this decade. Originally thought to be a means of providing television content to rural communities, this new content provider brought television from a medium with a few channels to one of several hundred. It was considered to be the "Internet" of its day due to its potentially unlimited capacity for content.

--Patrick Wright

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this new content provider brought television from a medium with a few channels to one of several hundred. It was considered to be the "Internet" of its day due to its potentially unlimited capacity for content.

--Patrick Wright

**3924.** Spognardi, Mark A. and Ruth Hill Bro. "Organizaing Through Cyberspace: Electronic Communication and the National Labor Relations Act." *Employee Relations Law Journal* 23.4 (1998): 141-51.

Spognardi and Bro warn against the use of e-mail for employee communications and argue that e-mail provides an easy method of union organizing unless controlled by employers. "Companies have recognized that e-mail and the Internet are remarkably efficient and effective means of disseminating information. Perhaps no one realizes this better than employees, who are using the Internet and e-mail as finely-honed union organizing tools, as a way to effectively express grievances, and as a means of putting key information at the fingertips of ordinary workers." The authors note that e-mail has accelerated the pace of organizing, making it possible that "union organizing that once took years of tedious and painstaking cultivation can now be successfully accomplished in substantially less time." They cite as example the unionization of Borders bookstore employees in New York City using e-mail to organize. In addition, a "casual surf of the World Wide Web offers a staggering array of union and labor-related Web sites, where employees can gather invaluable information and establish key contacts with professional organizers." Spognardi and Bro briefly describe a 1997 National Labor Relations Board decision involving protected employee communications. They argue that employers should prohibit all e-mail communications that are not related to work. "Absent adequate controls, one disgruntled employee who either is already a union members or who seeks to organize a union or at least encourage collective action can quickly gain hundreds of supporters by sending a single message over the company e-mail system."

--Phil Glende

**3925.** Spring, Joel, ed. *Educating the Consumer-Citizen: A History of the Marriage of Schools, Advertising, and Media*. Mahwah, NJ: Lawrence Erlbaum, 2003.

In *Educating the Consumer-Citizen*, Joel Spring analyzes the ways in which Americans have been turned to the ideology of consumerism. Spring makes a historical argument to explain how schools, advertising, and media have together created a consumerist ideology that is central in American life and the driving force of the global economy. Spring stretches his analysis of the causes back to the late-nineteenth century when goods were produced in greater numbers, due to the Industrial Revolution, and the beginnings of a middle class began to form. He then addresses the rise of the movie and radio industries, television and the Red Scare and Cold War. Lastly he focuses on the current state of consumerist ideology.

While Spring does focus on education, as the title suggests, he spends more time discussing others aspects of entertainment/education. For instance, he spends a large portion of one chapter discussing the movie and radio industries and the way in which they were viewed by the public, the debates of morality, and their eventual self-censorship. When Spring does discuss education, particularly later in the book, censorship is often the main focus. However, I don't feel he does a good job of tying together the Red Scare with Americans consuming more goods. Overall the book has interesting parts but they don't mesh well together. Spring includes more information than is necessary and spreads himself too thin.

--Ryder Kouba

**3926.** Sproule, J. Michael. "Progressive Propaganda Critics and the Magic Bullet Myth." *Critical Studies in Mass Communication* 6.3 (1989): 225-42.

After examining the magic bullet theory of propaganda, Sproule writes: "With American scholars now taking a fresh look at issues raised by the propaganda critics, it may be time to revive the term 'propaganda' as a paradigmatic center for American media criticism. Renewed attention to progressive assumptions about

democracy will aid in the shift from narrow questions of whether media have negative 'effects' and help raise the wider issue of whether, in principle, mass media make acceptable contributions to democratic life."

**3927.** ---, ed. *Propaganda and Democracy: The American Experience of Media and Mass Persuasion*. New York: Cambridge University Press, 1997.

Sproule looks at the history of the study of propaganda in the United States from the early 1920s to the 1960s. He discusses two major methods of study -- qualitative and quantitative -- and attempts to explain why propaganda research shifted from qualitative methods in the early 1940s to quantitative methods thereafter. Sproule associates qualitative research between world wars with a "progressive critique" of propaganda. This critique, he said, was driven by the belief that exposure of the existence and methods of propaganda would make the targets of propaganda better able to mitigate its influence. Ultimately, he said, citizen understanding of the techniques of propaganda was essential to democracy. Within this field of study were those who were critical of all forms of propaganda, without regard to whether it served a good cause, and those who saw value to using propaganda to help shape beneficial outcomes. This movement in the study of propaganda died as the United States entered World War II and several political, social and scientific factors came together to rapidly establish the pre-eminence of quantitative propaganda research during and after the war. Propaganda research that led to a critical assessment of U.S. government was considered unpatriotic, un-American and perhaps even pro-Communist. Universities concerned about private money chose to emphasize the kind of research that foundations wanted, and foundations wanted apolitical "scientific" research. The U.S. government, particularly the military, during the war valued research on specific issues of opinion and persuasion. This type of research survived after the war because it was considered to have value without being value-laden.

--Phil Glende

**3928.** Stafford, Charles. "Pope Reminds the Media to Bear Good, Evil in Mind." *St. Petersburg Times* Sept. 16, 1987 1987, sec. A: 1A.

This is an account of Pope John Paul II's address to entertainment leaders at Universal Studios in Hollywood. He talked about the moral influence in motion pictures, music, and other forms of entertainment. This account quotes Jack Valenti, president of the Motion Picture Association of America, as saying that the primary motive for movie makers would always be money. "You have to make movies that people want to see, or soon you'll be out of the movie business," Valenti said.

**3929.** Stam, Robert. "Television News and Its Spectator." *Regarding Television: Critical Approaches-- An Anthology*. Los Angeles: American Film Institute, 1983.

Stam's article begins with this assumption: "Let us take as our point of departure something so obvious that it is often taken for granted, but something which in reality should astonish us: the fact that television news is *pleasurable*. No matter ... how 'badly' the newscasters or their presentations might offend our individual sensitivities or ideological predilections, watching the news is pleasurable."

**3930.** Stammer, Larry B. , and Fox, David J. "Mahony Urges "Human Values" in Films, TV." *Los Angeles Times* Oct. 1, 1992 1992, sec. 1: 1.

This article reports that Cardinal Roger M. Mahony of Los Angeles has backed away from his earlier suggestion for a new moral code for movies and television programs. "Because I reject censorship, I do not propose a (production) code to govern what filmmakers may create, nor do I wish to dictate what intelligent viewers may see," Mahony is reported to have said.

**3931.** Stamps, Judith, ed. *Unthinking Modernity: Innis, McLuhan, and the Frankfurt School*. Montreal and Kingston: McGill-Queen's University Press, 1995.

This book grew out of a doctoral thesis at the University of Toronto. It compares the thought of Canadians Harold A. Innis and Marshall McLuhan with theories of Theodor Adorno and Walter Benjamin. The author attempts to read Innis and McLuhan “as philosophers and neo-dialecticians, even though they have rarely been read this way,” and to compare them to two theorists who had similar interests: “deep dissatisfaction with Western rationality, understanding of the West as a culture that privileges spatial over temporal concerns, and an attempt to rethink dialectic by retrieving its oral origins.”

This work attempts to demonstrate that Innis and McLuhan “were critics of modernity,” and that they were “critics of a specific kind.” The author argues that they “invented a uniquely Canadian version of critical theory – a fusion of critical political economy and of the critical rationality associated with the early Frankfurt School and its followers. But Innis and McLuhan are not yet identified widely as theorists of modernity, critical or otherwise,” Stamps maintains. “They are still too often read as crude empiricists, and hence as examples of modernity.” The author hopes her work will lead to a reinterpretation of these two Canadians.

The work – the text runs 167 pages – is based largely on published sources with a few references from Innis’s papers at the University of Toronto Archives.

**3932.** Standage, Tom, ed. *The Victorian Internet: The Remarkable Story of the Telegraph and the Nineteenth Century's On-Line Pioneers*. New York: Berkeley Books, 1998.

This book traces the development of the telegraph, making comparisons to the development of the Internet in the late 1990s. Standage intended this book as an introduction to telegraphy, particularly for a general audience. The author was struck by several similarities between the telegraph and the telegraphic community in the middle of the nineteenth century and the Internet and on-line community of the late twentieth century.

Standage briefly discusses precursors to the telegraph, particularly the optical telegraph of the French inventor Chappe. He puts forth a reasonably clear picture of the design and operation of the optical telegraph in France, and a briefer one of the shutter telegraph in Britain, but he omits mention of other systems such as the one in Sweden. He briefly attempts to explain the workings and codes of these systems and describes some of the uses to which they were put.

The men generally credited with the invention of the telegraph, Wheatstone and Cooke in Britain and Morse in the United States, are given a simplistic treatment as men not fully able to execute their ideas and struggling against governmental entities and commercial rivals. On both sides of the Atlantic private and government sponsorship was crucial, and in both cases the initial telegraphic line was instrumental in the capture of a few criminals, demonstrating its value to law enforcement and then the military. Commercial use of the telegraph escalated in the 1850s as telegraphic lines from large cities and financial centers radiated toward most of the other important cities or lines. Oddly enough, France, the first nation to develop an optical telegraph, resisted the electric telegraph, preferring to rely on their optical networks well into the 1850s.

The most interesting section of this book is where Standage constructs the Victorian Internet. Major telegraph offices were nineteenth-century information centers with thousands of messages moving into, through and out of the office at a rapid speed. By the early 1870s, “telegraph networks, submarine cables, pneumatic tube systems and messengers combined to deliver messages with in hours over a vast area of the globe.” Telegraph operators worked “on-line” and often developed friendships (and occasionally romances—telegraph operator was an occupation open to single women) with operators at the end of a distant line, constituting an on-line community of thousands. During slow periods, they exchanged jokes and gossip, played chess or checkers and listened to other conversations, which Standage likens to an on-line chat room today.

Included are sections on codes, which consists of little more than long strings of encoded messages, and criminal uses of the telegraph, mostly unattributed anecdotes. The lack of anything more than a general and sometimes vague system of attribution seriously undermines the value this book could have for scholars and

hobbyists. So does the sometimes simplistic analysis, forced analogies and generalizations that Standage all too often relies upon. However, for a general audience of non-specialists this book offers an exciting glimpse into a nineteenth century network of communication.

--David Henning

**3933.** Stang, Joanne. "Do Any Road Lead Away from 'Rome'?" *New York Times* Dec. 3, 1967 1967: 187.

Writing about contemporary movies and in particular the film *Tony Rome*, this author says: "They arrive at your neighborhood movie houses in glorious Technicolor, and are consumed by the children with the afternoon popcorn. They are the films whose usual protagonist or 'hero' is completely amoral, who either inflicts pain and degradation upon people or stands aside detached and watches while it is inflicted.... Besides, how can they tell any more what is real or unreal, or what is right and what is wrong? Their parents endorse it all by their silence." The author goes on to quote Margaret Mead about how "a maimed generation" of children are being created.

Stang wrote: "Dr Margaret Mead feels we are rearing 'a maimed generation.' 'We are giving them prescriptions for murder, rape, and every imaginable form of cruelty,' she says. 'The people in these pictures have the outward appearance of their parents, relatives and teachers. They dress the same, drive the same cars and the people on the screen seem to have the approval of the community. How can the children distinguish? They are being maimed in their ability to empathize sympathetically, or face reality in themselves and others.'"

**3934.** Stange, Maren, ed. *Symbols of Ideal Life: Social Documentary Photography in America, 1890-1950*. New York and Cambridge: Cambridge University Press, 1989.

Maren Stange looks at photographs that were produced for the exclusive purpose of social reform campaigns, and examines them within the context of reform publicity as well as in the multiple media in which they appeared. By analyzing the photographs of documentary photographers Jacob Riis, Lewis Hine, and Farm Security Administration photographers Dorothea Lange, Ben Shahn, and Russell Lee, Stange contends that the bureaucratic leaders, or "technicians of reform," manipulated the photographs through the use of different contexts to achieve political objectives, and to mold the nation according to their agendas.

-Michele Kroll

**3935.** Stanley, Robert H., ed. *The Celluloid Empire: A History of the American Movie Industry*. New York: Hastings House, 1978.

This work offers a history of the motion picture industry.

**3936.** Starr, Frederick. "The World Before Your Eyes." *Chicago Daily Tribune* Feb. 7, 1909 1909, sec. F: 5.

Professor Frederick Starr says that "The moving picture is not a makeshift, but the highest type of entertainment in the history of the world. It stands for a better Americanism because it is attracting millions of the masses to an uplifting, drawing them an improving as well as an amusing feature of city life."

**3937.** Starr, Mark. "Trade Union Education Survey." *Labor and Nation* 7.4 (1951): 55-80.

Starr summarizes a survey of labor union educational practices in 1951. Forty-four labor unions or bodies, seven independent labor education organizations and 20 universities responded to the survey, which was conducted by the American Labor Education Service. In general, the survey found a wide range of educational activities, from weekend institutes and conferences to the production of films and filmstrips for general audience distribution. Starr found "rather extensive use of the film and filmstrip and, to a lesser extent, the radio" for worker education. Starr notes that the Workers Education Bureau of the AFL, the CIO's Research and Education

Department, the UAW, TWUA, ACWA, and ILGWU all maintained film libraries available to local unions and others. He notes that the U.S. State Department obtained 80 copies of *With These Hands*, a full-length film produced by the garment workers' union, and translated it into at least four languages to be shown in more than a dozen countries. In addition, "our survey noted songbooks and record albums used by labor unions and some scattered use of labor plays, musical revues, and skits. The article includes a detailed summary of the response of each survey participant, including specific information on publications, film and filmstrip production and showings, and broadcast activities.

-- Phil Glende

**3938.** . Proceedings of the Attorney General's Conference on Crime, Held December 10-13, 1934. Dec. 10-13, 1934 [1934?] 1934. [Government Printing Office?].

Contains Mortimer J. Adler's testimony on causes of crime. Adler, and others, doubted that motion pictures were a leading cause of crime.

**3939.** Stearns, Richard. "The Drama's Tendency toward the Unintellectual." *Cosmopolitan* 32.1 (1901): 65-74.

The author here speculates on the causes of the decline of drama and the theater, and he blames theater managers and young theater "stars." Theater managers sell the American public short by giving them performances that they believe will make the most money. The young stars are to blame because while they have name recognition and people come to see them, they have little experience or understanding of great drama and are thus incapable of giving insightful performances. Of theater managers and acting "stars," and of the role of advertising and the press, Stearns writes: "It has been very well said that if you got together seven theatrical 'stars' of the present day, the only constellation they would resemble would be the Little Dipper. In my opinion, this overdoing of the star is largely responsible for the present decadence of the American drama. Here again the manager is showing himself limited in his views of dramatic requirements by the box-office. He has found that the public likes a name. Like the newsboys who cannot read the headlines, but can make out the word 'extra,' so he thinks the public may not be able to make out a play but can recognize a name. Therefore the newspapers are constantly issuing extras and the theatrical managers constantly getting out stars. In former years the appearance of a star was an event of great importance. Now we have half a dozen every year. The result of this constant making of new stars is that an actor becomes a star long before he has had the requisite experience, has gained the necessary elasticity, or has risen to those heights in his art which in former days actors were obliged to attain before the could become stars. He is immature and utterly unable too tackle the finer and larger products of dramatic art. Consequently these stars have a lot of plays written for them, much as a tailor would make a suit of clothes. The playwright sizes up his man or woman, constructs a play to suit the little idiosyncrasies of the person in question. There is a lot of advertising and puffing, a great flourish of trumpets, and what the newspapers in their clumsy way are so fond of calling the 'stellar debut' is accomplished. But take the star and put him in a really fine play and he would be hopelessly lost." (68) The modern actors is too inclined to emphasize the sensational. "It seemed as if the actors themselves were doubtful of their ability to carry through the enterprise as a purely dramatic one, and therefore appealed to the public on the spectacular side." (69) Theater managers "appear to proceed upon the theory that clothes make the man and scenery the play. Perhaps they do with our present-day 'stars.'" (70)

Stearns traces some of the moral decadence of the theater to French plays. "One manager has for several years past been bringing out a string of salacious French farces, always turning somehow or other upon the supposed Gallic disregard of the Seventh Commandment. Marital infidelity, treated in a wholly flippant and supposedly humorous way, has been the constant, ever-recurring theme of these farces. The manager in question engaged a special theater for their production and a special company of clever comedians. Of all the long list of plays of this kind which he has produced, only one has made a hit..." (66) According to the author, Americans deserve better entertainment. "The American theatrical public is neither vicious nor depraved. This country is altogether too



optimistic, too well aware of its own greatness and consequently altogether too overflowing with vitality, for any exhibition of decadent taste." (67)

**3940.** ---. "Picture Photography." *Cosmopolitan* 32.3 (1902): 257-66.

This article begins by claiming that "photography still holds a middle ground between art and applied chemistry," and that "it still is second to the individual work of the artist with brush and pencil." Stearns says that "probably nothing worse can be said of a painting or drawing than that 'it look just like a photography.'" (257) The author notes that photography will not be used for official pictures of the coronation of King Edward VII in England.

"Nowhere has photography made a more rapid advance" than in the United States, the author observes. This "is largely due to the enthusiasm of the amateur...." (258) Stearns does acknowledge that "it often has been pointed out that, next to printing, photography has done more for the intellectual advancement of mankind than any other invention." (261) He draws a contrast between the artist who renders a picture of beautiful woman and who interprets his subject and the photographer who merely takes a picture of her exact likeness. Often family and friends prefer the latter. "They do not want a fact artistically interpreted; they want it in facsimile." (266)

This article is illustrated with many pictures of paintings of women.

**3941.** Stedman, Arthur. "Black's New Picture Play." *Los Angeles Times* Aug. 26, 1894 1894: 14.

This article begins by mentioning Edward Bellamy's *Looking Backward* and its account of home entertainment in the year 2000, and then moves to efforts to project motion through pictures and the work of Alexander Black, who was then literary editor of the *Brooklyn Times*. Four or five years earlier Black attempted to create "nothing less than the complete illustration of a story to be presented with the stereopticon, while the story itself is being read by the author or another. In a lecture entitled 'Ourselves as Others See Us,' delivered in a number of cities during the year 1889 and later, Mr. Black experimented with pictures from life to illustrate fictitious narrative. A brief narrative of the career of a tramp was illustrated with views of the tramp standing up asleep, to avoid the suspicion of a policeman at the Battery in New York, the same tramp being hustled into a prison van, and again, actually in jail, all taken from real life."

The article then discusses Black's picture play "Miss Jerry" which required about 250 negatives. It used professional actors and its performance ran about one hour and twenty minutes. The article covers the technical difficulties. Black estimated to use the kinetograph would cost perhaps \$400,000 excluding the costs of presentation. Although "Miss Jerry" would be presented in black-and-white pictures, Black speculated that it would be possible to use color pictures although "Present methods of coloring are not sufficiently naturalistic to be desirably used." (quotation from Stedman, paraphrasing Black)

The last paragraph gives a brief biography of Black and his earlier works.

**3942.** Steele, Janet E. "The 19th Century *World* versus the *Sun*." *Journalism Quarterly* 67 (1991): 592-600.

The author argues that "It was not Pulitzer versus Hearst that ushered in a new era in American journalism, but rather Joseph Pulitzer versus Charles A. Dana, the editor of the New York *Sun*. At stake in this circulation war was the very definition of the reading public. Pulitzer's victory over Dana marked the creation of a consumer society; it signified the erosion of traditional American values such as hard work, thrift and self sacrifice, and the emergence of a value system that increasingly celebrated consumption, leisure, and self-indulgence."

**3943.** Stefik, Mark, ed. *Internet Dreams: Archetypes, Myths, and Metaphors*. Cambridge, MA: MIT Press, 1996.

**3944.** ---. "Strategic computing at DARPA: overview and assessment." *Communication of the ACM [Association for Computing Machinery]* 28.7 (1985): 690-704.

"Strategic Computing, a 10-year initiative to build faster and more intelligent systems, is ambitious, flawed by overscheduling perhaps and problems of definition, but basically sound." (from Abstract for this article) DARPA's strategic computing program sought to exploit recent advances in computer science, microprocessing, and AI. The article reports that "silicon technology, which is mature and accessible, will be DARPA's main choice for experiments with new chip designs. However, the plan relies on commercial developments and includes no major plans for developing silicon technology. The major provisions are for research in three areas -- gallium arsenide, memory technology, and high-performance technology." (695) The main military application will be for conventional weaponry and there are "no projects involving nuclear weapons." (697) The article also notes that strategic computing has come under criticism from Computer Professional for Social Responsibility (CPSR).

**3945.** Stein, Harry H. "American Muckrakers and Muckraking: The 50-year Scholarship." *Journalism Quarterly* 56 (1979): 9-17?

The author asserts that "this article assesses the entire 50-year scholarly effort, not individual works." He analyzes "the main issues, interpretations, treatments, and trends in the scholarship. It also identifies all books, book chapters, articles and unpublished masters and doctoral theses devoted significantly to individuals as muckrakers and to muckraking in all periods."

**3946.** Steinem, Gloria. "Pornography -- Not Sex but the Obscene Use of Power." *Ms.* 6.2 (1977): 1, 43-44.

This article was among the many attacks that feminists made on child pornography, and more generally on all pornography, during the late 1970s. Steinem argues that child pornography is "one logical, inevitable result of raising boys to believe they must control or conquer others as a measure of manhood, and producing men who may continue to believe that success or even functioning -- in sex as in other areas of life -- depends on subservience, surrender, or some clear tribute to their superiority."

**3947.** Stephens, Mitchell, ed. *The Rise of the Image the Fall of the Word [sic]*. New York: Oxford University Press, 1998.

At some point during the latter half of the twentieth century, "for perhaps the first time in human history," Stephens believes, "it began to seem as if images would gain the upper hand over words." In his view, "video remains the communications revolution of our time." It is "humankind's third major communications revolution," the other two being writing and print. Stephens sees the video revolution as an essentially positive development, and argues that we are still very early in this transformation and that humans have not learned to exploit fully these new media.

Stephens opening two chapters deal with the changes brought by writing, and then by the invention of paper and the printing press. He turns to television and other media that use images, noting that throughout history images have provoked intense and hostile reactions. "This fury was unleashed, always, by partisans of the word-- written or (for Plato) spoken. Behind it was a multifaceted fear: [1] fear, to begin with, *for* the word. Images -- easy to understand, fun to look at -- inevitably threatened to turn the populace away from the deeper, more cerebral rewards of sacred writings or philosophic discourse.

"[2] There was fear too of the magic that seems to lurk in images. They steal likenesses. They do what only gods should be able to do: They recreate the living and preserve the dead. It is hard not to see this as black magic. Images allow us actually to look in on (not just hear about) the familiar from another perspective, an external perspective, often a disorienting perspective -- to see ourselves, for example. They are, in this way, inherently unnatural -- further evidence of magic.

"[3] There is the persistent 'reality' issue. Images look real but are fake. They pretend to be what they are not. They lie. The portrait is a mute, lifeless substitute for the person; the idol, a primitive and superficial knockoff of the god. But that idol is also attractive and easy to see. It can distract from the more profound but

more amorphous glories of the god. A painter, Plato warned, can deceive 'children and fools' with mere 'imitation of appearance,' instead of 'truth' or 'real things.' Images can entrance.

"[4] Worse, in imitating 'real things,' images tend to devalue them. This is what the French theorist Jean Baudrillard called 'the murderous capacity of images.' Once we begin to lose ourselves in this world of illusions, it can begin to seem as if 'truth' and 'reality' are just further illusions (deserving of quotation marks). Images, on this level, are, as Baudrillard put it, 'murderers of the real, murderers of their own model.' The person is now seen as if posing for a portrait. The god is perceived as if just another idol."

But, Stephens says, images have advantages and words limitations. Among images' advantages are: 1) they "are marvelously (though never perfectly) accessible." The "unlettered" can learn from them. 2) Their concision is "a significant advantage for drivers speeding by or on a crowded computer screen." 3) They "can wield great power -- religious, tribal, romantic, pedagogic." 4) As Aquinas said, they could be used to "excite the emotions, which are more effectively aroused by things seen than by things heard." (Aquinas quoted) 5) "There are also understandings, sometimes deep understandings, that can be put into images -- accessibly, concisely, powerfully -- but are difficult to put into words. The study of botany, zoology, anatomy, geography and astronomy were all advanced during or after the Renaissance by more precise depictions, models, representations and diagrams. 'Primates are visual animals,'" Stephen Jay Gould, the scientist and science writer, has asserted, 'and we think best in pictorial or geometric terms. Words are an evolutionary afterthought.'"

Writing has several limitations: 1) It is abstract. 2) It "ignores our ability to find spatial and temporal connections between objects in the world." If "the measure is *direct* stimulation to our senses, a page of print makes a few moments of television look like a five-course French meal." 3) According to Richard A. Lanham, who has written on Renaissance rhetoric and modern computers, "printed prose is 'an act of extraordinary stylization, of remarkable, expressive self-denial'"

**3948.** Sterling, Bruce. "The Dead Media Manifesto". Nov. 7, 2005. <[http://www.alamut.com/subj/artiface/deadMedia/dM\\_Manifesto.html](http://www.alamut.com/subj/artiface/deadMedia/dM_Manifesto.html)>.

Sterling is interested in the way new technologies come into our culture and also often fail to take root and become obsolete or dead media. "Our culture is experiencing a profound radiation of new species of media. The centralized, dinosaurian one-to-many media that roared and trampled through the 20th century are poorly adapted to the postmodern technological environment. The new media environment is aswarm with lumbering toothy digital mammals. It's all lynxes here, and gophers there, plus big fat venomous webcrawlers, appearing in Pleistocene profusion." In addition to this manifesto, this web site contains a fascinating list of once new technologies, but long discarded and forgotten. This is part of the "The DEAD MEDIA Project: A Modest Proposal and a Public Appeal."

**3949.** ---. "Dead Media Project". Nov. 7, 2005. <<http://www.deadmedia.org/>>.

This website explains that "The Dead Media Project consists of a database of field Notes written and researched by members of the Project's mailing list. The Dead Media List consists of occasional email to that stout band of souls who have declared some willingness to engage in this recherche field of study. For more information on the purpose of the project, please read Bruce Sterling's Dead Media Manifesto. For more information on the mailing list, including how to join, please read the 'Frequently asked questions'" section of this website. See also: <http://www.chriswaltrip.com/sterling/dedmed.html>

**3950.** ---, ed. *The Hacker Crackdown: Law and Disorder on the Electronic Frontier*. New York: Bantam Books, 1992.

The early pages of this work (1-60) have interesting information on the telephone.

**3951.** Sterling, Christopher H. and John M. Kittross, ed. *Stay Tuned: A Concise History of American Broadcasting*. Belmont, CA: Wadsworth Publishing Company, 1978.

This work, which in an earlier time would surely have been a good text for broadcasting courses, covers radio and television and is a solid survey that gives a good overview of its subjects. The opening of each chapter deals with new technology for the period under consideration.

**3952.** Sterling, Christopher H. and Timothy R. Haight, ed. *The Mass Media: Aspen Institute Guide to Communication Industry Trends*. New York: Praeger Publishers, 1978.

The goal of this volume is to provide a statistical reference for the most important trends since 1900 in the American communication industry. The work offers 300 tables of data and interpretative text that accompany them. The media categories used include: 1) general background data describing two or more media; 2) books; 3) newspapers; 4) magazines; 5) recordings; 6) motion pictures; 7) broadcasting in general; 8) radio; 9) television; and 10) cable television. The authors also discuss the reliability of the data they present.

**3953.** Sterngold, James. "A Preview of Coming Attractions; Digital Projectors Could Bring Drastic Changes to Movie Industry." *New York Times* Feb. 22, 1999, sec. C (Business Day): C1, C2.

This article discusses the major changes that digital projection can bring to the movies -- higher quality pictures, cheaper distribution, etc. It notes that the cost of upgrading theaters is a major obstacle to this technology.

**3954.** Stevens, John D., ed. *Sensationalism and the New York Press*. New York: Columbia University Press, 1991.

In this account of sensationalism in the nineteenth-century New York press, Stevens notes that new communication technologies played a significant part in this kind of journalism. He notes that "Linotype machines speeded type setting presses grew larger and faster and paper made from wood pulp cut the cost of that essential by nearly 90 percent. New processes allowed multicolumn headlines and illustrations. Big drawings changed the look of front pages. Newspapers were on the verge of color printing. The half tone photographs would follow. But those who produced the words got some help too-- from the fountain pen, the typewriter, and the telephone.."

The telegraph and Atlantic cable were also significant. "The telegraph had been around for decades, but newspapers made much greater use of it. The Atlantic Cable had reduced from days to minutes the time it took to receive messages from Europe. By the 1880s the Associated Press was the dominant American news agency, thanks mostly to its exclusive arrangement with Western Union. The AP, in turn, was dominated by its member papers in New York City."

Photography made an impact on the manner in which the press presented information. "An article in *Scientific American* in 1878 praised photography as a new way to see. Photography was not really that new, but it was finally out of the laboratory and into the public arena. Photo portrait studios sprang up everywhere, but newspapers held back. The photos of the Crimean War carried in a British publication are probably the first spot news photos, but they had to be translated by artisans into woodcuts. The *New York Daily Graphic* was the first American newspaper to print a photo without that intermediate step in 1880. Although by 1890 newspapers had at their command the technology to publish photos, they were slow to utilize the dry plates, flash, and improved lens."

**3955.** ---. "The Social Utility of Sensational News: Murder and Divorce in the 1920s." *Journalism Quarterly* 62 (1985): 53-58.

In this study of sensationalism in 1920s news, Stevens writes that the mass media played "a vital role in increasing the range of the vicarious participation to those far beyond the courtroom walls. In this view, the mass media perform a valuable function in publicizing the moral dilemmas, and wide attention by the public can be interpreted as a sign of health public involvement.... Perhaps this is no more than an accident of history, but it is nevertheless true that newspapers (and now radio and television) offer their readers the same kind of entertainment once supplied by public hangings or the use of stocks and pillories."

**3956.** *Private Property*. 1960, 1960.

During the late 1950s, film makers in both the United States and Europe began trying to treat the topic of homosexuality, even though the subject was forbidden by Hollywood Production Code. Eventually, in 1961, the Motion Picture Association of America relaxed its rules to allow treatment of the subject in a limited way. This low-budget movies, however, played in the United States before the MPAA's code was revised. The Production Code Administration rejected the film and the Roman Catholic Legion of Decency condemned it.

Plot summary from American Film Institute Catalog: "In Southern California, handsome beatnik Duke and his young friend Boots terrorize a gas station attendant and then hitch a ride with salesman Ed Hogate. When Ed stops at a service station, the boys spot pretty Ann Carlyle. Duke, who guesses that Boots is homosexual, decides to seduce Ann in order to let the naïve Boots have his way with her. Holding Ed at knifepoint, Duke demands he follow Ann's car to her neighborhood, where the two young men break into the empty house next door. Upon discerning that Ann's husband Roger ignores her, Duke poses as a gardener in order to gain access to Ann's daily life. He soon befriends her and, after convincing her to invite Boots over, plies her with alcohol. The lonely, drunken Ann responds to Duke's sexual overtures, after which he carries her to the neighbor's bed for Boots to ravish. Boots, however, cannot go through with the act and races out of the house, where a furious Duke punches him. The two fall into the pool, fighting, and during the brawl Duke stabs Boots to death. Just then, Roger returns home and fights Duke. Roger has almost lost the fight when Ann appears with a gun drawn. She shoots Duke three times, killing him."

The production company for this film was Kana Productions, Inc.; Daystar Productions. It opened in New York City, April 24, 1960.

**Note:** No print of this film could be located. The above information was gleaned from contemporary reviews, news items and press materials. Although the Har review cites the film's title as Private Property!, no other source included the exclamation point. Private Property was the first film for producer Stanley Colbert and writer-director Leslie Stevens. The partners had previously written the stage play *The Marriage-Go-Round*, which Stevens produced and directed for Twentieth Century-Fox later in 1960. Kate Manx was Stevens' wife.

According to several reviews, *Private Property* was produced for only \$59,000 and was shot mainly at Stevens' home in Los Angeles. Before its release, the film was denied a Production Code seal and given a "C," or condemned, rating by the National Catholic Legion of Decency for "highly suggestive sequences, dialogue and music." However, as noted in a 17 Feb 1960 HR news item, the New York State Board of Censors passed the picture without edits.

Press materials refer to Stevens as an "American New Wave" director, in reference to the French New Wave filmmakers who were earning acclaim at the time. A publicity line called the film "The most cussed and discussed film of our generation." Many reviews stated that although *Private Property's* subject matter was prurient, the filmmaking was excellent. Although Stevens was hailed as a rising young talent, he made only two more feature films."

Source citations:

Variety 13 Apr 60, p. 20.

Motion Picture Herald Product Digest 30 Apr 60, p. 675.

New York Times 25 Apr 60, p. 40.

Hollywood Reporter 8 Apr 60, p. 3.

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Hollywood Reporter 17 Feb 1960, p. 2.

Hollywood Reporter 12 May 1960, p. 2.

Filmfacts 27 May 1960, pp. 97-99.

Hollywood Reporter 21 Aug 1959, p. 16.

**3957.** *To the Ends of the Earth (aka The Twenty Seventh Day, Assigned to Treasury)*. 1948, 1948.

In the 1930 motion picture Production Code, drug addiction and trafficking could not be shown. That prohibition was loosened to permit Columbia Pictures to produce a movie called *To the Ends of the Earth* (1948), starring Dick Powell, about international drug smuggling. The MPAA amended the Code's restrictions on drugs to read: "The illegal drug traffic must not be portrayed in such a way as to stimulate curiosity concerning the use of, or traffic in, such drugs; nor such scenes be approved which show the use of illegal drugs, or their effects, in detail." After the movie, though, the MPAA repealed this amendment and reinstated the total ban. In 1956, the MPAA again tried to eliminate its "flat prohibition" of the topic but in a way that would not encourage the use of illegal narcotics.

Plot Summary from American Institute Catalogue: "In the year 1935, following a United Nations-sponsored meeting of the World Narcotics Commission, the U.S. Treasury Department, Bureau of Narcotics undertakes a crackdown on the worldwide opium trade. Assigned to the investigation is Treasury Department agent Mike Barrows, who is head of the department's San Francisco bureau. Mike is familiar with the ruthless ways of the drug traffickers, having witnessed an unmarked Japanese freighter jettison one hundred Chinese slaves off the San Francisco coast to gain enough speed to outrun a U.S. Coast Guard patrol. A life preserver bearing the name Kira Maru, and a view of the offending captain, as seen through binoculars, are the only clues Mike has to go on as he begins his investigation in Shanghai. There the captain of the ship is tried in absentia and is sentenced to only thirty days in prison if found, angering Mike. Following Mike out of the courtroom is Lum Chi Chow, the Chinese Commissioner of Narcotics, who later plays a recording for Mike of a man talking about the Kira Maru and the 200 slaves it transported to Egypt to plant poppies. Although the exact location of the Egyptian poppy field is unknown to investigators, Lum believes that it will be learned when the flowers are harvested, which must occur five days after the petals fall. Later, while searching notorious drug dealer Nicolas Sokim's rickshaw garage, Mike meets Ann Grant, the widow of an American engineer, who is about to send her young Chinese ward, Shu Pan Wu, to San Francisco. After Sokim fails in his attempt to throw Mike off his trail, he kills himself by ingesting poison. As it is unlikely that the drugs will reach Shanghai now that Sokim, the Chinese contact man, is dead, Lum sends Mike to Egypt, where the poppies are now ready for harvest. There Mike discovers a trail of evidence pointing to Ann's complicity in the elaborate drug smuggling operation. The already harvested opium, it is learned, is being transported across the desert in a camel caravan to Beirut, with \$1,000,000 in narcotics hidden in the stomachs of the camels. Mike follows the packages containing the drugs to Havana, where the opium is to be refined before it

is sent to the United States. Ann's connection with the smuggling operation appears certain when Mike discovers her and Shu Pan in Havana, but he decides to follow the drugs to their final destination before making any arrests. After watching the opium, which is now packed into butter cartons, being loaded onto a ship, Mike boards the ship for the journey to New York. En route, a fire is set in the ship's galley as a diversion, and the packages containing the drugs are thrown overboard with weights attached to them. When Mike discovers evidence that the drugs were ejected from the ship, he notifies the U.S. Coast Guard, which sends a patrol boat out to meet the ship. Mike forces Ann and Shu Pan to accompany him to the dumping site, where they discover a fishing boat already there to pick up the drugs. A gun battle ensues, during which Shu Pan makes a grab for Mike's gun, thereby revealing herself to be the head of the drug smuggling ring. The revelation does not surprise Mike, however, who has known the truth about Shu Pan ever since he witnessed her strange behavior during the shipboard fire. As Mike anticipated that Shu Pan would grab his gun, he loaded it with blanks, thus foiling her attempts to shoot him. With Shu Pan's arrest, Mike brings to an end a worldwide drug smuggling operation."

**Note:** Working titles for this film, which was presented in a semi-documentary style with occasional voice-over narration, were Assigned to Treasury and The 27th Day. The film contains the following written onscreen dedication: "A story based on actual incidents from the files of the United States Department of Treasury, to whom this picture is gratefully dedicated." According to 14 May 1947 HR news item, producer Sidney Buchman took over direction of the picture when Robert Stevenson fell ill, and when Stevenson left for London to fulfill a prior commitment to Alexander Korda. A Jan 1947 Box article indicates that the film was made with the approval of Treasury Department Narcotics Commissioner Harry J. Anslinger, who portrayed himself in the film.

"According to an Aug 1946 LAT news item, business tycoon Jay Richard Kennedy sold his original story to Columbia for \$100,000. A 13 Oct 1946 LAT article notes that Kennedy was inspired to write his story after learning about the international drug trade from Harry J. Anslinger. Contemporary news items noted that, in an unprecedented action, the PCA amended clauses prohibiting the detailed portrayal of drugs in film to accommodate this picture. The LAT article credits Kennedy and other "highly placed persons in the government" with having persuaded the PCA to amend its restrictions on such a picture.

"According to the file for the film in the MPAA/PCA Collection at the AMPAS Library, the Production Code's provision concerning drugs, which stipulated that "illegal drug traffic must never be presented," was later amended to allow "the illegal drug traffic to be presented provided it does not stimulate curiosity concerning the use of or traffic in such drugs and provided that there shall be no scenes approved which show the use of illegal drugs or their effects in detail."

"To the Ends of the Earth marked the film debut of Maylia, formerly known as Gloria Chinn, who was the wife of Chinese actor Benson Fong. Although a studio publicity item dated 4 Aug 1947 reported that Dick Powell's personal houseboy, Dick Watanabe, was set for a role in the picture, his appearance in the released film has not been confirmed. Some background footage was filmed in Shanghai, Cairo, Havana and New York. Studio publicity material indicates that the scene in which one hundred Chinese slaves are sent to their deaths in the Pacific Ocean was filmed in the Santa Catalina Island Channel, off the coast of southern California. Publicity material also notes that the marine gun fight sequence, which was directed by Larry Butler, was filmed in the Los Angeles Harbor. The *Variety* review indicates that the final cost of the film was approximately \$2,000,000. Although studio records indicate that filming was completed on 19 Feb 1947, HR production charts suggest that production lasted until 23 May. Dick Powell and Signe Hasso recreated their roles for a Lux Radio Theatre broadcast of the story on 23 May 1949."

Source citations:

Box Office 11 Jan 1947.

Box Office 24 Jan 1948.

Daily Variety 19 Jan 48, p. 3.

Film Daily 19 Jan 48, p. 3.

Hollywood Reporter 18 Nov 46, p. 8.

Hollywood Reporter 29 Nov 46, p. 14.

Hollywood Reporter 28 Mar 47, p. 8.

Hollywood Reporter 14 May 47, p. 11.

Hollywood Reporter 23 May 47, p. 16.

Hollywood Reporter 19 Jan 48, p. 3, 12

Hollywood Reporter 17 Feb 48, p. 6.

Los Angeles Times 5 Aug 1946.

Motion Picture Herald Product Digest 10 Jan 48, p. 4010.

Motion Picture Herald Product Digest 24 Jan 48, p. 4030.

New York Times 13 Feb 48, p. 26.

Variety 21 Jan 48, p. 8.

**3958.** Stewart, Doug. "Skylines of Fabric." *The Materials Revolution: Superconductors, New Materials, and the Japanese Challenge*. Ed. Tom Forester, ed. Cambridge, MA: MIT Press, 1988. 230-37.

This article deals with how high-tech fabrics are transforming the construction industry. Translucent Teflon-coated weaves of fiberglass strands, for example, are reviving the construction of durable tents. This author once edited *Technology Illustrated*. This piece appeared first in *Technology Review* (Jan. 1987).

**3959.** Stieglitz, Alfred. "Art in Photography." *Friends' Intelligencer* 56.44 (1899): 838.

In this abbreviated article, Stieglitz says that the sharp distinct often drawn between amateur and professional photographers, and the association of amateur with "immature" work are misleading. Amateurs often are doing the best work because "nearly all the greatest work is being, and has always been done, by those who are following photography for the love of it, and not merely for financial reasons."

A longer version of this piece most likely is Alfred Stieglitz, "Pictorial Photography," *Scribner's*, XXVI (Nov. 1899), 528-37.

**3960.** Stillman, W. J. "Detective Cameras." *American Annual of Photography and Photographic Times: Almanac for 1888* (1887): 87-90.

The author comments on his changing opinion of detective cameras and the most important characteristics that make them successful. "The first impression which the description of the Detective Camera and its performances gave me was that it was a toy, good for the amusement of grown-up children, but never likely to accomplish any actual work worth keeping. More recent experiences have modified very greatly this impression, and I am now disposed to rank it as the most important recent development in out-of-door



photography.... The essential of the Detective Camera is that it shall not attract attention, but be capable of working, when favorable subjects offer, without the object being aware that he is being photographed....

“The primary requisite then for a good Detective Camera is that it shall not be noticeable as a camera....”

**3961.** Stillson, Richard T. "Golden Words: Communications and Information Dispersal in the California Godl Rush." Johns Hopkins University, 2003.

Abstract from UMI ProQuest Digital Dissertations: "This study is about how Americans from the East who went to California overland for the gold rush in 1849 - 1851 obtained and used information. I focus on the process of information assessment in the gold rush and show how the sources and markers of credibility changed with location, time, and the experience of the goldrushers. I begin with the information sources available to goldrushers from December 1848 through June 1849. Chapter one is an introduction explaining my approach and methodology. Chapter two is about information available through newspapers, and chapter three is about guidebooks and maps. My narrative continues by following a sample of gold rush companies to California. Chapter four takes the companies to the trailheads, and chapter five along the trail to California. As the emigrants traveled farther into unknown territory, their trust in printed material, mainly guidebooks and maps, declined, and the credibility of handwritten, oral, and unverified information increased. Sources of credibility changed from official information to local expertise. Chapter six focuses on the informational and communications problems of the goldrushers after they reached California. I describe how express companies quickly filled a communications gap left by the inadequacies of the Post Office in California in 1849 - 1851. These descriptions show that the private endeavors, along with the Post Office, formed an unplanned network of communications and information dispersal. Chapter seven describes and analyses the content and influence of communications from California and the implications of these informational flows on the gold rush of 1850. In an 'Epilog and Conclusion,' I discuss the aftermath of the communications and information problems of the gold rush, particularly as they affected future migrations to California and the development of the American communications infrastructure. Finally, I review the analytical conclusions of the study within the context of other scholarly literature concerning communications and information dispersal."

**3962.** Stine, W. M. "The Historical Development of Electricity [book review]." *The Dial* 20.231 (1896): 69-71.

W. M. Stine reviews Park Benjamin's book, *The Intellectual Rise in Electricity* (New York: D. Appleton & Co., 1896). Stine writes that "Electricity in its manifold applications is the dominant scientific feature of the age; and yet to the large body of thoughtful readers the subject is one shrouded with an air of mystery, because so little understood." (69) Stine says that Benjamin's book "marks the beginning of a new epoch in the literature of electricity, and shows that the science has far transcended the supposed period of its infancy...." (69)

**3963.** Stockert, Hank. "Is Filming Technology Losing Ground?" *American Cinematography* 46.4 (1965): 226-28.

The author notes that the movie industry is still often using cameras and other technology from the 1930s. "It would be difficult to find another American industry using equipment designed and perhaps manufactured before World War II," he says. (226) He suggests the film industry would be much different if only a small fraction of profits were put back into research and development. He says that other industries are using much more advanced technology in 1965. He discusses possible improvements -- cinematographers using a high resolution monitor during filming with immediate videotape playback, for example. (228) Stockert says the industry should not fear using videotape, although he notes that "silver emulsions have a far higher theoretical and practical information content ability than magnetic tape," (228) something that computer manufacturers already knew.

**3964.** Stoffle, Carla J. , and Williams, Karen. "The Instructional Program and Responsibilities of the Teaching Library." *New Directions for Higher Education*.90 (1995): 63-75.

The authors argue that in the twentieth-first century, "successful libraries will become teaching libraries that equip students with lifelong learning skills." Stoffle was then Dean of Libraries at the University of Arizona and Williams was in the social sciences at the same university.

**3965.** Stone, Oliver. "Stone Responds: On Seven Films." *Oliver Stone's USA: Film, History, and Controversy*. Ed. Robert Brent Toplin, ed. Lawrence, KS: University Press of Kansas, 2000. 217-98.

This book is devoted to assessing the motion pictures of Oliver Stone. Here Stone responds to critics who say that he exploits violence and distorts history.

**3966.** *Wall Street*. 1987, 1987.

**3967.** Stopes, Marie, ed. *Married Love*. New York: Oxford University Press, 1918.

When it was first published in 1918, copies of *Married Love* sold as quickly as they could be published. Six editions were published by 1919. Clearly there was a need for Marie Stopes' marriage manual. Knowledge of sexual functioning was not too strong at the turn of the century. Her book is dedicated "to young husbands and all that are betrothed in love." At the time, of course, sex outside marriage could not be promoted, most people did not admit that this was occurring.

Stopes' stated goal in writing this book was to "increase the joys of marriage, and to show how much sorrow may be avoided." (p.9) Her solution to increase joy was to increase the pleasure in sex, and she explains that she feels strongly about this because "In my own marriage I paid such a terrible price for sex-ignorance that I feel that knowledge gained at such a cost should be placed at the service of humanity." (p.11) She states firmly that the book is for "normal" people, meaning those "who are married or about to be married, and hope, but do not know how, to make their marriages beautiful and happy." (p.10)

Even marriages that appear happy to outsiders, are, according to Stopes, unhappy, because the partners have lost the enthusiasm for sex that they once had, or they never had good sex lives to begin with. She blames the city as one of the reasons for a lackluster love life, with "its tubes and cinema shows" (p.26) that allow less time for romantic encounters than the peacefulness of the countryside.

She derides the fact that many women come into marriage with little knowledge of sex or their own bodies, and her book is somewhat a corrective to that. She also puts some blame on men whose only experiences of sex before marriage are with prostitutes who fake orgasm with the men.

Stopes is an advocate for the female orgasm. In 1918, many doctors did not even believe that women had orgasms or received pleasure from sex.

Married couples should have sex for three or four days in a row, followed by ten days of abstinence, according to Stopes. This advice is based on her study of "Periodicity of Recurrence of natural desire" in women, of which she provides two charts in the book (one of a normal woman's desire and one of a fatigued woman's desire). If sex spontaneously arises at other moments, Stopes believes that couples should indulge.

She sets up the unrealistic goal of mutual orgasm during sexual intercourse and instructs men that women may need ten to twenty minutes of sex before they have an orgasm, whereas men sometimes only require two minutes.

Coitus interruptus should be avoided, she says, because women should absorb a man's ejaculate in order to remain healthy. She is pro-contraception, a fact that made her book controversial with the Catholic church. She offers little advice on the best methods for contraception, however.

Her strongest argument for a successful marriage is that men should continue to woo their wives and be romantic and women should not always submit to the wooing but should allow their husbands to enjoy "chasing" them. More controversial is her argument that women should learn from the prostitute and when having sex with her husband include an "element of charm and mutual gaiety of pleasure." (p.99)

This edition of *Married Love* also includes notes and an introduction by Ross McKibben.

--Hallie Lieberman

**3968.** Story, Alfred T., ed. New York: McClure, Phillips & Co., 1904.

This book provides an interesting account of the state of photography at the turn of the 20th century. Chapters 11 through 18 deal with the following themes: 11) Photographic Printing Processes; 12) Photography and Letterpress Printing; 13) Photo-Block Printing; 14) Recent Discoveries and Applications; 15) Color Photography; 16) The Telegraph and Photography; 17) Photograph and Art; and 18) Photography and Art -- continued.

Story says that "more marvels... have been the result of the penetrating eye of photography than perhaps of all the sciences combined during the previous hundred years." (124) Among these marvels has been the x-ray and a picture of a hand with a needle embedded in it is shown. (129) The author comments on the Kinetoscope and notes that moving picture often suffer from jerkiness and vibrations. But, the "possibilities that this form of photography opens up are almost endless, and we may ere long expect the 'living picture' to be rendered useful not merely in providing popular amusement and entertainment, but for instruction in schools and in numberless other ways." (131) As for color photography, Story says that "in reality, up to the present time, there is no such thing. Whether there ever will be is another question." (137)

The author discusses sending photographs and telegraph and an inventor in Cleveland named Amstutz. "The transmission of drawings, and especially of photographs, by means of the telegraph, so that a friend could at the same time transmit his 'counterfeit presentment,' in order, as it were, to stamp and verify his communication, has long been an end aimed at by inventors, and we have from time to time heard of partial success obtained." (143) Amstutz's device, the artograph which has been patented, costs about \$75 and weighs less than 16 pounds. (144) The inventor saw possibilities for using this device to transmit photographs to newspapers and also police photos of criminals. After a brief account of how the artograph works, Story writes that "It will be seen from the above that the inventor regards the artograph as chiefly useful for newspaper portrait work, although he has his eye on the wrong-doer as well." (147) A criminal's picture could be sent to "police in any city in the country." (147)

This work was originally copyrighted in 1898 and 1902 by D. Appleton and Company.

**3969.** Stott, William, ed. *Documentary Expression in Thirties America*. New York: Oxford University Press, 1973.

Stott's book is partly a literary analysis and partly a cultural history. "As literary analysis," he writes, "this book seeks to prove that documentary – whether film, photograph, writing, broadcast, or art – is a genre as distinct as tragedy, epic, or satire, but a genre unlike these traditional ones in that its content is, or is assumed to be, actually true.

"As cultural history, this book surveys the documentary expression of the 1930s and early 1940s, and suggests not only that a documentary movement existed then but that recognition of it is essential to an understanding of American life at the time." Stott argues that documentary aims at the emotions and that those who made documentaries intuitively realized that "emotion counted more than fact." He notes the connection between social documentary and propaganda.

**3970.** Stowe, David W., ed. *Swing Changes: Big Band Jazz in New Deal America*. Cambridge, MA: Harvard University Press, 1994.

This work examines swing music and jazz during the New Deal. Swing's "jazz-oriented dance music was the leading (though certainly not the only) form of popular music during those years. Large numbers of teenagers and young adults listened and danced to it. Swing was part catalyst, part product of the electronic mass culture industry coalescing during those years. At the same time, many others speculated about swing, seeking to explain its popularity and social significance. Swing was widely thought to express, for better or worse, a certain spirit of the age."

**3971.** Strasser, Susan, ed. *Satisfaction Guaranteed: The Making of the American Market*. New York: Pantheon, 1989.

Strasser traces the evolution of the mass market from the mid-nineteenth century to the early twentieth century, arguing that the market was created by mass manufacturers who discovered a need to create reliable and markets for the goods they were able to produce in large quantities. The mass market system at first depended on wholesalers and salesmen but later became more dependent on advertising and promotions as manufacturers discovered they could bypass middlemen and create a demand to which retailers would be forced to respond. American culture was fundamentally altered to focus more on manufactured objects as citizens were transformed from customers buying locally produced goods to consumers attempting to satisfy the demands created by national advertising and promotion. Modern communication technologies made possible the rise of national advertising.

--Phil Glende

**3972.** Streeter, Thomas. "Blue Skies and Strange Bedfellows: The Discourse of Cable Television." *The Revolution Wasn't Televised: Sixties Television and Social Conflict*. Ed. Lynn Spigel and Michael Curtin, eds. New York and London: Routledge, 1997. 221-42.

Streeter examines parallels between the discourse used in promoting cable during the late 1960s and early 1970s with contemporary talk of an information superhighway. He examines what he calls "'the discourse of the new technologies,' a pattern of talk common in the policymaking arena in the late 1960s and early 1970s and remarkably similar to much of the recent talk about the information superhighway. This discourse flowed from an odd alliance of groups: 1960s media activists, traditional liberal groups, industry lobbyists, and Republican technocrats all made their contributions. As a result, government television policy was subtly transformed, and beginning in 1970, the Federal Communications Commission (FCC) reversed its attitude towards cable, turning the industry from a regulatory outcast into a protected element of the media system."

**3973.** Streitmatter, Rodger. "Origins of the American Labor Press." *Journalism History* 25.3 (1999): 99-106.

Streitmatter reviews three early labor papers and considers the effect those papers had on early public policy involving the working class. He notes by the 1830s there were already some 50 labor weeklies, mainly in the industrializing Northeast. Streitmatter examined the *Mechanic's Free Press*, founded in Philadelphia in 1828 and lasting three years; the *Free Enquirer*, founded in New York City in 1828 and published until 1835; and the *Working Man's Advocate*, which published from 1829 to 1849. Streitmatter noted that the "early Labor Movement leaders recognized the importance of distributing their words to a larger audience through an alternative communication network." Streitmatter noted that the rise of the dissident press coincided with the rise of Jacksonian democracy. "Because many workers were illiterate, men and women with some education read the papers out loud on street corners and in churches, town halls, and other gathering places to crowds that often numbered 100 or more. Indeed, the fact that laborers came together to hear what the various editors had to say served to stimulate a sense of fraternity among the workers." The labor papers championed the reduction of the number of hours worked in factories, rules to limit the use of child labor, education for the children of the working class, elimination of the debtors prison, and a role for labor in American politics, according to Streitmatter. He argues that the labor press influenced the future of all of these issues. "One of the most important legacies of the *Mechanic's Free Press*, *Free Enquirer*, and *Working Man's Advocate*, then, was their role in helping to transform measures that were

unpopular in the 1820s into key elements in the nation's progress toward increased democracy during the 1830s and beyond."

--Phil Glende

**3974.** Stubbs, Katherine. "Telegraphy's Corporeal Fictions." *New Media, 1740-1915*. Ed. Lisa Gitelman and Geoffrey B. Pingree, eds. Cambridge, MA: MIT Press, 2003. 91-111.

Stubbs writes that "in order to gain perspective on what lies beneath contemporary dreams about media technology, we might find instructive the case of an earlier communication technology, the telegraph. Although at first glance it does not appear to share many features with the internet, the telegraph did in fact raise remarkably similar issues regarding the status of the body and personal identity in relation to technology. A telegraph operator was a member of a community; as many as ten or twelve operators might work on the same telegraph circuit, rapidly transmitting and receiving messages using Morse code. The wire was akin to a party line, as every message transmitted over the wire could be read by all the operators. On certain less-trafficked rural lines, in the intervals when no official telegraph messages were being sent, operators would routinely have personal conversations with each other over the wire. Given the nature of the technology, it was impossible to know for certain from which station a given message originated. The operators on the line were supposed to identify themselves at the beginning of each message, but there was no way to verify definitively the identity of a given sender. The result was a form of anonymity analogous to that enabled by the internet: On the telegraph circuit, it was theoretically possible to misrepresent oneself, to engage in a cover form of masquerade, trying on a new body and a new social identity." (92) Still, the author warns not to take the parallels between the telegraph and internet too far.

Stubbs' essay appears in a volume that is part of a larger series on new media technologies entitled *Media In Transition*. This volume offers a historical and comparative perspective on its subject in a way that is accessible to a wide audience of humanists, social scientists, and policymakers. These ten essays examine media that were new in the eighteenth, nineteenth, and early twentieth centuries. The essays explore "moments of transition when each new medium was not yet fully defined, its significance in flux..." They attempt to put these media into their "specific material and historical environment" and explain the "ways in which habits and structures of communication are naturalized or normalized." (viii)

**3975.** Styles, George. "Electrical Development." *Gunton's Magazine* (1901): 151-55.

This article surveys the rapid spread of electricity in the United States during the last quarter of the nineteenth century. "Outside of the telegraph the history of what we may call applied electricity is practically only twenty-five years old." In 1901, about one million people were employed in endeavors that depended on electricity. A decade earlier, "there were only two or three electric power and light companies here. Today we have 10,000 of them representing a capital of \$500,000,000." (151) Fifteen years earlier there were no fully operational electric roads but now in the U. S. there are 15,000 miles of them. (151)

It is possible now to send picture by telegraph. "By means of electricity one's handwriting may be sent by telegraph, and half-tone picture reproduced many miles away from the subject. We can crowd a wire with seventy simultaneous messages, and by touching a button in Washington one can in a moment alter clocks all over the United States to the true time. (153)

"There is no form of machine but what may be run by this current, from the ponderous engine down to the churn in the dairy; and when we have turned in wonder from the motions of the mighty crank that moves and stops in obedience to the hand that presses the lever we can turn the fluid's sparkling current to account to enable us to see every bone, sinew and muscle in that hand." (153)

Syles concludes by saying that "Franklin's key and kite have evolved the mightiest force of nature as a servant to man, tireless, resting neither night nor day." (155)

**3976.** Su, Hou-Chang. "An Examination of the Internet History from the Perspective of Political Economy: The Experience of The U.S. and Taiwan (Wangji wanglu lishi de chengchin fenhsi: Meikuo yu Taiwan jingyan)." Master's Thesis, National Jiaotong University (Kuoli Jiaotong ta hsue), 1999.

Political economists believe that the development of technologies cannot be isolated from their social, economic, and political environments, so the status quo of any technology comes from a long process of interactions between technology, economic situations, and the political environment. Based on the perspective of political economy, this unpublished Master's thesis examines the history of the Internet in the United States and Taiwan. It investigates how economic and political conditions shaped the development of the Internet. This study found that the economic and political environment did play important roles in shaping the Internet in both nations. Furthermore, this study also discovered that the development of the Internet of the U.S. and that of Taiwan were less similar than different due to the large differences existing between the political and economic environments of these two countries.

--Amy Chu

**3977.** Suggitt, Mark. "Living with Plastics." *Early Plastics: Perspectives, 1850-1950*. Ed. Susan Mossman, ed. London and Washington, D. C.: Leicester University Press, 1997. 113-36.

Mark Suggitt's chapter, "Living with Plastics." has a brief mention of celluloid film and movies, as well as inexpensive Kodak cameras and celluloid roll film which by the late 1930s was "becoming the medium of modern memory." Suggitt, a social historian, concentrates on Great Britain's early celluloid industry.

**3978.** Suid, Lawrence, ed. *Gut and Glory: Great American War Movies*. Reading, MA: Addison-Wesley, 1978.

**3979.** ---, ed. *Sailing on the Silver Screen: Hollywood and the U. S. Navy*. Annapolis, MD: U. S. Naval Institute Press, 1996.

Suid discusses the U. S. Navy's influence on American cinema from before World War I into the post-Cold War era. He discusses numerous feature films as well as documentaries and made-for-TV movies.

**3980.** Suid, Lawrence H., ed. *Film and Propaganda in America: A Documentary History: Volume IV: 1945 and After*. Vol. 4. Westport, CT: Greenwood Press, 1991.

This is the last of four volumes that offer primary documents about the connection between the U. S. Department of Defense and the American movie industry. Suid, the author of *Gut and Glory* (about the military-Hollywood connection) collected many of these documents. This volume is divided into eight chapters: 1) The *Why We Fight* Series for Cold War Audiences; 2) American Film Policy in Occupied Germany; 3) The Atomic/Soviet Threat, 1950; 4) Cold War Recruiting Films; 5) Military Support for Hollywood Feature Films; 6) Film Censorship and Film's Impact in the 1950s; 7) John Kennedy, *PT-109*, and the USIA; 8) Hollywood, Pentagon, and Vietnam.

In Chapter 5, for example, are documents establishing a postwar relationship between filmmaker and TV producers agreeing to submit scripts to the Department of Defense on entertainment that used military personnel, equipment, and/or bases. It lists 145 film and about 25 TV series between 1949 and 1970 in which the DOD rendered help to commercial motion pictures.

**3981.** Sukonthapan, Pisawat, ed. *The Impact of Contemporary Copying Technologies on Copyrighted Works: Problems Arising from Photocopying in Libraries and Appropriate Solutions Thereto*. Ann Arbor, MI: UMI Press, 1990.

This 1990 Stanford University doctoral thesis (School of Law) examines copyright issues relating to photocopying and other duplicating technologies. The work emphasizes Thailand and the United States. The work details photocopying practices by libraries in these two countries.

**3982.** Sulzberger, C. L. "Foreign Affairs: America Seen Through a Glass, Darkly." *New York Times* April 13, 1955 1955: 28.

Sulzberger reports that in 1953, the U. S. State Department warned the Production Code Administration that films too often portrayed Americans favoring violence over reason when it came to settling disputes. He writes here that the main impression of Americans "conveyed to the foreign mind" by the movies was "thoughtlessness and brutality." It was said that the Soviet Union exhibited such American films as *The Grapes of Wrath* (1939) to show the devastation of American life. Yet as Sulzberger notes, most U. S. embassies around the world reported the typical audience reaction was "In America even the tramps have cars."

**3983.** Sumner, John S. "Thrill Addicts and the Theatre." *North American Review* 224.835 (1927): 241-51.

This article focuses on "the public of low ideals" and attempts to explain why a "part of the public ... pays handsomely for lewd and bawdy entertainment without regard to the power of example." It asks "what innovation in the social development of the nation has created this type of moron?" (243) It argues that it has only been during the previous 15 years that "the elements going to make up a situation congenial to the Thrill Addict have come upon us...." (244) It starts by noting that only in the late-18th century, perhaps around 1794, that "theatrical entertainments were an infant industry," and says that in the last 153 years "the public stage" has become "a firmly established enterprise, but, unfortunately, commercialized to an extent which seems to preclude the possibility of its ever assuming its rightful status as a branch of pure art." (241) It then offers examples of modern critics and concludes that "the unusual spectacle is presented of an agreement by the pulpit, the theatre and the laity that the New York stage and therefore the American stage is in a deplorable condition." (242)

Sumner says that there are about 65 legitimate theaters in New York, and that businessmen and commercial interests are ruining the live stage. However, there is no lack of audiences. "If must be, therefore, that the class who will patronize and tolerate vile stage performances has greatly increased within a comparatively brief space of time. The common statement today that the public is responsible for vulgar plays is very 242/243 largely true, for if such plays were not supported financially by the theatre-going public, they could not endure. There is a joint responsibility for the display of nastiness upon the public stage:..." (242-43) The other culprits are the "vile producer"; the "actor, who participates in lascivious drama and who utters foul words in public, lowering standards of common decency and making a stench of what should be a temple of art" (243); the "writer, who prostitutes his ability at the behest of some scabrous unprofessional producer" (243); and "diffident and dilatory public officials, who close their eyes to such infamy." (243) Beyond these specific factors, the author sees other causes: 1) modern appliances and the home which frees women from housework and increases leisure time; 2) the rise of urban living -- for the first time, he says, more people live in urban areas than in rural areas; 3) new child-rearing practices and the decline of parental influence; 4) trade unionism; 5) other scientific and technological advances that decrease physical labor and make life more effortless. "The leisure brought to humanity by science has been ill employed." (249) 6) Freudian theories about "the dire consequences of repression of the sex instinct."

The author expands on psychoanalysis as "expounded by Freud and exploited by the mauve intelligentsia." (247) "There is more dirt in the Austrian brand, and dirt has a sort of fascination, a novelty, for those who have been reared in clean surroundings. And so dirt in the psychoanalytical fiction fascinated the adolescent element and the superficial, and created a curiosity for more dirt, more assuagement of the thirst for knowledge of the newly excavated and exploited antique 'isms.'" As the two dollar book of fiction was not accessible to all, the 247/248 benevolent publishers of twenty cent magazines (with cash in view) in turn took up the pleasant and profitable task of supplying unclean literature to a larger public. These magazine publications, published serially,

found that the demand for the original fare was waning, and so they had to increase the dose of 'naked souls' and bodies as well. It went over with a bang." (247-48)

The art magazines contributed to the problem. "The specious pleas of art and beauty were resorted to, and, presto! the art magazine, devoted of course to one genre, the nude female figure." (248) The author notes that "Corner newsstands blossomed forth, creating neighborhood displays of idealized photography and the most vivid examples of the nude by independent artists. Art in its most thrilling aspect was now being carried to the schoolboy and the schoolgirl, to the toddler on the sidewalk and the infant in arms." (248) Advertisements in these magazines suggested that "art lovers were assumed to be particularly in need of such commodities as self-massaging belts, lotions for reducing thick lips, ... sex secrets, marriage guides, ... and the like." (248)

Showing his fondness for alliteration, the author points a finger at motion pictures. "The films have had their full share in creating artificially the 248/249 steady demand from an appreciable part of the population for a thrill, or continuous thrills, in every reel. Mental Meals for Morons would correctly characterize much of the product of this industry. Lustful images at lachrymose ladies lured and locked in by leering libertines, prettily describes innumerable cinema scenes to whet the appetites and the ardors of the sex-awakened, the sex-hungry and the sex-starved; and to make the baby ask: 'Mama, why does the man want to hurt the lady?' Yes, the movies have done much, entirely too much, to create and pander to the Thrill Addict." (248-49)

Sumner blames "the literary underworld" for the tabloid press for creating some of this public and for corrupting children. Like the criminal who "sells narcotized candies to children," the "tabloid, with exceptions," is doing much the same thing. "Under more respectable auspices," it "is doing to the mind of the child just what the drug panderer on an infinitely smaller scale is doing to its body. It appeals to immature and subnormal mentalities and keeps them so. By lewd, criminal and gruesome pictures it illustrates graphically the news of lust and crime and brutality presented in words of one syllable." (249)

Such were there factors leading to the modern stage which, especially since about 1919, has featured "realism and life in the raw. Blasphemy and profanity..., the harlot ... as ... heroine," (250) and finally, "degeneracy." (251) The tone of the stage needs to be elevated, Sumner argues, even if it means using the "policeman's club." (251)

**3984.** Suro, Roberto. "The Papal Visit; Pope Preaches Sanctity of Truth in a City of Illusions." *New York Times* Sept. 16, 1987 1987: A24.

This is an account of Pope John Paul II's address to entertainment leaders at Universal Studios in Hollywood. He talked about the moral influence in motion pictures, music, and other forms of entertainment.

**3985.** Susman, Warren I., ed. *Culture as History: The Transformation of American Society in the Twentieth Century*. New York: Pantheon Books, 1973.

This excerpt from Warren Susman commenting on movies and personality, is in the chapter entitled "'Personality' and the Making of Twentieth Century Culture." (p. 282) "The test of the general approach proposed in this paper would be a more specific analysis of the cultural forms of our century to see whether they in fact share the characteristics of a culture of personality, whether they can be examined as manifestations of the working out of the basic ideas central to this vision of self. Investigations have convinced me that most cultural forms studied to date reveal a kinship in the culture of personality. Comic strips, radio programs, even beauty pageants have yielded evidence of significant dependence on these ideas. For purposes of this paper, however, I want to offer only one example. I am convinced that the nature and form of the modern motion picture as it developed as a middle-class popular art between 1910 and 1915 clearly shows its participation in the culture of personality. Technically, the film, most especially in the hands of its major developer as a middle-class art, D. W. Griffith, and those who followed him, depended on two major modes and used them dramatically in startling juxtaposition. The first was the handling of vast groups of people. Vachel Lindsey in his brilliant 1915 book on film speaks of the role of what he calls 'crowd splendor' in motion pictures. (16) Films are not only a mass medium,



they also represent one of the major ways in which a mass society can examine itself as mass. There was from the start of serious motion pictures an intimate relationship between it and the portraying of the role of crowds. To the depiction of the crowd, and often in striking contrast to it, Griffith added the extraordinary form of the 'close-up.' Almost as if following the teachings of Shaler, the face, bigger than life and abstracted from it, provides a brilliant expression of self, of an individual. The importance of this contrast the mass and the isolated individual apart from the mass to the development of film, and thus of film's role in the culture of personality, cannot be exaggerated.

"Up to 1910, motion picture studios generally concealed the identity of most screen players. In 1910, however, the idea of the movie star was born. The creation of the star changed the nature of the role of motion pictures in our society. It brought into even more prominent use the press agent and modern advertising." (282)

**3986.** Susskind, Charles, ed. *Heinrich Hertz: A Short Life*. San Francisco: San Francisco Press, 1995.

**3987.** Svetkey, Benjamin. "Sex, Violence and Movie Ratings: Why the System Doesn't Work." *Entertainment Weekly* Nov. 25, 1994 1994: 28.

This article is one of several that appeared shortly after Richard Mosk replaced Richard Heffner as chair of the Classification and Rating System that were critical of the way movies were classified.

**3988.** Swan, H. E., ed. *It Might Be: A Story of the Future Progress of the Sciences the Wonderful Advancement in the Methods of Government and the Happy State of the People*. Stafford, KS: H. E. Swan, 1896.

This work talks about a machine that shows scenes of Niagara Falls, the Alps, or Yellowstone -- all in one's home thus making it unnecessary to undertake time-consuming and often uncomfortable travel.

**3989.** Swann, Paul. "The Little State Department: Hollywood and the State Department in the Postwar World." *American Studies International* 29.1 (1991): 2-19.

This work discusses the cooperation between U. S. Department of State and the motion picture industry in the post-World War II era.

**3990.** Sweeney, Hart. "Magnetic Sound Recording Film: Some Technical Information of Value to Cinematographers." *American Cinematographer* 45.6 (1964): 322, 340, 342, 344.

Sweeney, who worked in the Motion Picture Engineering Department of Eastman Kodak Company, notes that Eastman Kodak not only was a major supplier of motion picture film but "also an important supplier of magnetic tape and film. During the Fall of 1962, the company marketed its first magnetic film for professional sound recording. This film was designed to achieve the same exacting quality in sound recording as in the photographing of motion pictures. In fact, the same staff and field engineers who service the professional motion picture industry for Eastman Kodak have been trained to work with sound recording engineering to attain the highest possible performance from magnetic sound film. The first actual entertainment industry application of Eastman sound recording film occurred during the final months of the production of MGM's 'Mutiny on the Bounty' (1962), which starred Marlon Brando.

**3991.** Sweet, J. C. *Moving Picture World* 6.23 (1910): 987.

This short article gives advice on how to use advertising in movie theaters -- e.g., using news, ads, and photographs in the lobby.

**3992.** Swinehart, James W. , and McLeod, Jack M. "News About Science: Channels, Audiences, and Effects." *Public Opinion Quarterly* 24 (1960): 583-89.

In the aftermath of the Soviet Union's launch of Sputnik, the U. S. Defense Department recommended involving the American public in the space race by "increasing their acceptance of the value of basic research, convincing them that universities deserve more support in training scientists, and giving them a more favorable picture of scientific work and the people who do it." (583)

The article was first presented to the American Sociological Society in Chicago in 1959. The Survey Research Center at the University of Michigan interviewed 1,547 people in an effort to determine the "extent and accuracy of satellite information, patterns of news intake, and attitudes toward science and scientists." (583)

This survey concluded that "wide circulation of news about science is not likely to have much effect on reading habits, attitudes toward scientific topics, or use of a scientific frame of reference in interpreting news events. In order for a greater flow of news to increasing public understanding as well as awareness of scientific work, a knowledge of the distribution of attitudes, information, and media-usage habits in the population must be used in channeling science news by appropriate means to specific audiences." (589)

**3993.** Swinton, A. A. Campbell. "Distant Electric Vision." *Nature* 78 (1908): 151.

**3994.** Swinton, John. "'Newspaper Notoriety'." *The Independent* 53.2721 (1901): 211-13.

Swinton begins by saying that "The growth of the distemper in our time has been stimulated by the extravagant increase in the number of newspapers, the vast enlargement of the hordes of their readers and the extension of their influence. It has been stimulated also by the immeasurable development of egotism in this age. I must say, too, that it has been stimulated by the unquestionable fact that persons often derive benefit or profit from it." (211) The author goes on to say that "newspaper notoriety is sometimes the beginning of fame, or runs into it, or is the germ of it." Witness the recent attention giving to professional prize fighters. (211)

Actors have benefited from this development. "To play-actors, newspaper puffery is better than the applause of the galleries. It fills the house; it affects the manager; it is a means of securing engagements; it is printed on the play bills; it is intoxicating." (212)

Swinton acknowledges that many people seek newspaper notoriety. "It is sought for by a good many worldly persons in this age because it is advantageous to them, as things go." (213)

**3995.** Swords, Sean S., ed. *Technical Report MEE1: A Technical History of the Beginnings of Radar*. Dublin, Ireland: Department of Microelectronics and Electrical Engineering, Trinity College, 1983.

This informative work "purposely confines itself to the pre-cavity - magnetron era of radar," examining the emergence of the technology in the United Kingdom, the United States, Italy, Germany, France, Japan, Russia, Hungary, and Holland. With the exception of the latter two nations, an annotated bibliography is provided for each country. "After a short discussion of what radar is, the physical principles underlying pulse radar systems are discussed in some detail. The principal forerunners of radar, from Tesla's concept in 1900 of a method for detecting the presence and movement of distant objects to Chester Rice's experiments with microwaves in the 1930's, are treated in chronological order." The author treats developments in the United Kingdom in more detail than radar in other countries. "The emergence of the resonant-cavity-magnetron was a turning point in radar history," Swords writes. "The story of its origin, prefaced by an account of earlier types of magnetron, is told."

**3996.** Swords-Isherwood, Nuala and Peter Senker. "Management Resistance to the New Technology." *The Microelectronics Revolution: The Complete Guide to the New Technology and Its Impact on Society*. Ed. Tom Forester, ed. and intro. Oxford, Eng.; and Cambridge, MA: Basil Blackwell Publisher; and MIT Press, 1980. 408-13.

The main source of resistance to new technology was not trade unions or the socialists, but rather uninformed and uncreative management. The primary reason that jobs were lost was the failure to embrace new techniques needed to keep up with international competition.

**3997.** Symes, Colin, ed. *Setting the Record Straight: A Material History of Classical Recording*. Middletown, CT: Wesleyan University Press, 2004.

Symes writes that the "facsimile culture" that was made possible, first by the camera and then by phonograph, is important for several reasons: first, it enabled the most ephemeral parts of experience to be preserved; second, it allowed them to be replicated almost without end; and third, it enabled a range of cultural forms -- and recordings of classical music are cases in point -- to be privatized and embodied. Moreover, as the technology involved has undergone progressive refinements, it has led to forms of reproduction whose verisimilitude competes favorably with, and in some instances surpasses, that of the original," (1) which raise significant ethical and artistic questions. "The new technologies of communication and reproduction, among which the phonograph is one of the most significant," the author says, "have played an important role in decentering culture, rendering its core elements accessible from a distance and enabling the periphery to act, as never before, on the artistic center." (2) Symes believes that music is the area that has been the most changed by the invent of recording. Edison was, he argues, "the Gutenberg of sound." (2)

This book has several black-and-white pictures of advertisements and jacket covers relating to recorded classical music. Indeed, chapter 4 is entitled "Creating the Right Impression: An Iconography of Record Covers." Other chapters deal with "The Best Seat in the House: The Domestication of the Concert Hall," "Just for the Record: The Narrative Architecture of Gramophone Magazines," "Keeping Records in Their Place: Collections, Catalogs, Libraries, and Societies," and more. This work also has a good bibliography.

**3998.** Tabori, Paul, ed. *The Humor and Technology of Sex*. New York: Julian Press, 1969.

Tabori's *The Humor and Technology of Sex* is divided into three books. I only focused on the third book, "The Toys of Love." The other two books are "Erotic Humor in Literature" and "The Many Colors of the Blue Joke." Lumping sex toys in with blue jokes is appropriate in the sense that dildos are inherently humorous to many people. A prolific author who's written several novels and nonfiction books (including *The Natural Science of Stupidity*), Tabori writes about the history of sex toys in the world from Greek civilization to 1969. He argues that there is a "universal human desire to heighten and vary sexual pleasure" (p. 283) and that this desire can be demonstrated throughout progressive civilizations as well as underdeveloped ones. Since so little writing has been dedicated to the history of sex toys, this is argument enough, but he also has a broader goal with the writing of this book. He believes that "guilt and inhibition, ignorance and fear should be banished from the land of Eros." (p.xxi)

"Toys of love," according to Tabori, include aphrodisiacs, dildos/sex toys, rubber and latex (for the fetishists), and condoms (with a focus on those with ticklers). He begins with the Greeks, from which the word "aphrodisiac," originated Aphrodite served as the inspiration, she being the "foam-born, laughter-loving goddess" (p.271)

and moves on to discuss sex technology in the Eastern and Western cultures.

He details the various types of aphrodisiacs mentioned in Greek plays (*Medea* and the plays of Aristophanes) and medical treatises (Galen). The aphrodisiacs included such varied items as snails, onions, peas, mushrooms, Parmesan cheese, and crabs. The Greeks also crafted dildos (which they called *olisbos*) from leather "wood, clay, glass and other materials." (p.278).

Each culture had their unique approach to sex products. The Chinese distributed "Bride's Books" (sex manuals) to newly married women. The Indians had their *Kamasutra*, a book of sexual poses and sexual tenets, which was actually very progressive because its author, Vatsyayana believed that women could experience more pleasure from sex than men. The Japanese had the pillow-book, a book filled with sexy illustrations and stories. Dildos were

also popular and the first writings about them appeared in 769 A.D. The Arabs were partial to Spanish fly, which was supposed to function as an aphrodisiac.

In the Western world, sex products were just as popular. Dildos were prevalent during the Italian renaissance, and nuns had special glass dildos made. In England, dildos were popping up in brothels in the mid-1800s. Rubber fetishism seems to have been especially popular in England, Germany, and the United States up to the 1960s, and they spawned a number of magazines, yet fetishists still feel isolated in their desires.

A section on German sex toy store founder Beate Uhse, rounds out the book. She started out writing a book about contraception (the rhythm method) in 1950. Sales were tremendous so she opened a sex supermarket in 1962, which carried anti-impotence devices, sex gags (pin-up key chains), books on birth control, and other sex-related items. It is still in operation today.

#### --Hallie Liberman

**3999.** Taft, Robert, ed. *Photography and the American Scene: A Social History, 1839-1889*. New York: Dover Publications (originally Macmillan Company), 1938.

This book is a classic treatment of its subject.

**4000.** Talbot, Frederick A., ed. *Moving Pictures: How They Are Made and Worked*. Philadelphia: J. B. Lippincott Company, 1912.

This 331-page book provides a decent account of movie making as it existed in 1912. An early chapter covers initial efforts to make moving pictures. Two chapters deal with celluloid, the "search" for it and how it is made. Another chapter is devoted to the kinoscope, the animatograph, and the cinematographe. In all there are 29 chapters. Other chapters include: "The Story of the Perforation Gauge," how the movie camera is made and operated, "Developing and Printing the Pictures," "How the Pictures Are Shown on the Screen," the movie studio, recording "topical events" and "scenic films," "Motion Pictures of Microbes," "Pictures that Move, Talk, and Sing," films dealing with popular science, six chapters on "trick" pictures or special effects, the "Electric Spark Cinematography," the "'Animated' Newspaper," "Animation in Natural Colours," "Moving Pictures in the Home," educational films, and recent developments and current trends in cinema.

This book notes the appearance of the animated newspaper or early newsreels shown in movie theaters. "Although the animated newspaper has been amongst us for only a few months, yet it has already developed into an institution. Many people would as soon think of missing the 'newspaper' item as they would think of overlooking an opportunity to see the Derby re-run upon the screen." (278)

There is an assumption that films record the truth of events. "There is one feature in which the man with the camera holds an undisputed advantage over his *confrere* armed with notebook and pencil," the author writes. "He gives a truthful pictorial account of what takes place, not the garbled product of a vivid imagination. As a result the editor of the animated picture newspaper is spared the menace which hangs always over the head of the newspaper director. He is immune from the pains and penalties of the libel law!" (279) The author says that "Seeing that the length of the film newspaper is limited to between 500 and 650 feet, and is built up of from ten to seventeen subjects which vary in length according to their respective importance, careful discrimination is necessary." (282)

The author reports an early example of what might a century later be called a "citizen reporter" using amateur camera equipment. "For instance, the dramatic manner of Bleriot's flight across the Channel caught the professional cinematographers by surprise. Elaborate arrangements had been made to secure pictorial records of this journey, but only one man, a wide-awake amateur, obtained a film of the embarkation. Although his film was deficient in technique and photographic quality, it commanded a high price; and the enterprising photographer never had occasion to regret his enterprise, for his initial expense was recouped several times over." (301) The

author says, though, that the "cost of the camera and the expense of the film are the chief drawbacks to the popularisation of cinematography; the bulkiness of the apparatus has also militated against its adoption by the amateur. Recently, however, these admitted drawbacks have been overcome, and by methods which claim the distinct merit of ingenuity and resource.

"About 1886 a novel device known as the 'Kineograph' appeared. It was an anticipation of the 'Mutoscope,' which made such a bold bid for public appreciation in the early 'nineties and, like the Kineograph itself, failed to make its mark. A number of instantaneous photographs were printed and mounted upon separate leaves. The pictures were placed in consecutive order and bound at one side to form a kind of book. When the leaves were turned over rapidly, giving fleeting though distinct glimpses of the successive pictures, the idea was conveyed that motion was being represented.

"Recently this idea has been revived in the 'Kinora' motion photography system. This likewise made its first appearance some years ago, but failed of success, although it was distinctly ingenious. It offered to the home in pictures just what the phonograph provides in regard to sound -- the capture of a particular incident to be reproduced at leisure. In a highly improved form the same device has recently reappeared, and its reception augurs well for its future.

"The amateur is provided with facilities for taking his own photographs, a special camera having been evolved for the purpose of simple design and operation. In general appearance it resembles the ordinary hand-camera, measuring 9 1/8 inches in length by 6 5/8 inches wide by 7 5/8 inches deep. When loaded it does not weigh more than 7 1/4 pounds. Externally it possesses few fittings...." (302) Talbot goes on to say that "Endless pleasure can be obtained with this instrument in the home. Pretty little incidents of domestic life, such as children playing, animals gamboling, and so forth, can be photographed and reproduced upon the reel!" (305) Regrettably, the author says that the Kinora system was "valueless" for the amateur at the present time. (306) For example, recording one's travels abroad and then showing them at home would be difficult. "Unfortunately, such an achievement is impossible under existing conditions. The apparatus, both recording and projecting, is expensive; the film is costly; while the problem incidental to the illuminant is not easily solved in the average home." (306)

Talbot then describes another system. "At first sight it seems an almost impossible quest to secure all these essentials in a single stroke. But it has been accomplished, and what is more, with absolute perfection. To-day the amateur can take moving pictures and project them upon a screen at will, for the edification of his friends, more easily and cheaply than he can 'Kodak' and project snapshots by lantern-slides. Moreover, the results thus obtained and shown are far superior to those obtainable with the methods and apparatus now in vogue.

"This revolutionary achievement has been attained through the effort of an indefatigable Italian worker, M. Gianni Bettini...." (306) The chapter then discusses Bettini's work. "The possibilities of the Bettini *cinema-a-plaque* system, therefore, are obvious. The invention brings the art of cinematography within reach of the amateur; introduces moving pictures to the drawing-room as completely and cheaply as the phonograph conveys sound to the fireside; provides the photographer with a far more fascinating hobby; while its professional applications are illimitable." (311)

**4001.** Talbot, Stephen L. "NetFuture: Technology and Human Responsibility". 1995. (1995-). Nov. 7, 2005.

*Netfuture* is an e-mail publication that examines the negative, often unintended, consequences of technology. It carries articles and book reviews that explore "the ripple effects of technology, like how people's lives have changed as tasks are automated and how communities have fared since the dawn of the automobile." Peter J. Denning, a professor of computer science at George Mason University, called *Netfuture* "a largely undiscovered national treasure." (quoted in *New York Times*, Nov. 25, 1999, p. D7) Stephen L. Talbot began publishing *Netfuture* in 1995, and does a good deal of the reviewing and writing for this newsletter. He is a former technical writer and computer software programmer. This is a publication of The Nature Institute (<http://natureinstitute.org/>).

**4002.** Talese, Gay, ed. *Thy Neighbor's Wife*. New York: HarperCollins, 1980.

A work of participant-observation, mixed with historical analysis, Gay Talese's *Thy Neighbor's Wife* was controversial when it first came out in 1980 mainly due to the fact that the married Talese participated in group sex sessions and massage parlor sexual shenanigans and remains important to this day because he historically contextualizes the sea changes that occurred in the world of sexuality in the 1960's and 1970's. As the back of the book jacket says, the book was written before the advent of AIDS (and genital herpes), when swinging was hip and *Deep Throat* was a movie event that men took their wives to. Talese profiles a number of the big players of the 70's: John and Barbara Williamson, founders of utopic sexual colony Sandstone; Hugh Hefner, founder of *Playboy*; Samuel Roth, seller of pornography (and famous for the Supreme Court Case in 1957 that he lost; it established a new test for obscenity); Al Goldstein, founder of *Screw* magazine, and many others.

Because Talese participated in sexcapades at Sandstone, he could not be "objective" in describing the goings-on, but this is beside the point, because very few people (participants or not) can be objective when describing a swingers' colony. What he learns in his journey to Sandstone, is that the colony's success is due in no small measure to their charismatic leader, John Williamson, a seductive man who plays mind games with his followers (daring one to drive into the desert alone, with minimal supplies, and daring his wife to listen to her husband have sex with someone else). He connects Sandstone to the Oneida community, a free-love society founded in the 1800s by a charismatic leader John Humphrey Noyes.

Talese says that this book was inspired by "America's new openness about sex, its expanding erotic consumerism, and the quiet rebellion that he sensed within the middle class against the censors and clerics that had been an inhibiting force since the founding of the Puritan republic." (p.524) He argues that American society has become more open and accepting about sexuality, a change brought about by a number of occurrences, including the introduction of *Playboy* in 1953, the proliferation of "full-service" massage parlors, and the existence of several communities founded on sexual freedom (Esalen, and Sandstone, as the most prominent examples). This openness with sex, he sees as mainly a positive development. In an afterward, he notes that his marriage survived the infidelities he engaged in while writing this book and hints that it may have been strengthened by his personal exploration of sexuality.

--Hallie Lieberman

**4003.** Talmadge, Candace, and Sharkey, Betsy. "Universal Drops L&H Amid Movie Flap." *Adweek* (1988).

This article reports that Universal Pictures fired the ad agency Levenson & Hill because it refused to place local radio and print publicity for Martin Scorsese's controversial movie *The Last Temptation of Christ* (1988). Universal hired Moroch & Associates.

**4004.** Talmeyer, Maurice. "The Age of the Poster [translated from the French]." *The Chautauquan* 24.4 (1897): 457-66.

This article provides an interesting commentary on the poster and its relation to modern life in 1897. "The illustrated poster of disputatious coloring, crazy design, and fantastic character, advertising everything, on thousands of papers that other thousands of papers will cover the next day, an oil, a soup, a petroleum -- **what can be more violently modern?**" this article begins. (457) (emphasis added) The article calls Jules Chéret the "creator of the poster." (457)

The modern art poster was of fairly recent origins. "The art post, although not dating from more than thirty years ago, has already been propagated in numerous countries and M. Octave Uzanne, one of its best-informed historians, shows it to be diffused through almost the entire world..." (459)

The poster, even more than the modern press, is a reflection of modern life, according to Talmeyer. "**These pictures of a day or of an hour, washed off by the rains, charcoaled by the urchins, burned by the sun, covered**

over by others sometimes to a more intense degree than the press the rapid, jolting, multitudinous life that bears us along. Of this life the poster is a continual reflection. It mingles with it while reproducing it and reproduces it while mingling with it, as the instability of the water reproduces the trembling of the leaves while adding to their trembling. It stores up not only the rapidity, but also the acuteness and the cruelty of life, to reproduce them in strange cries with the deformities of the phonograph. It gives back by its indefinable colors, its perverse tone, its strangeness, all that that life in its brevity contains and gives of disturbing joltings, of intense vanities, of ephemeral frenzies, of sickly efforts toward the sun and victory, destined for the sorry mud of the gutter. The life of the past was strong and slow; its natural expression was found in architecture, in the great things in stone that required the pick and the fire to destroy them; the present life is feverish and disconnected, reflecting many colors, and is summed up in the poster, put up in the morning, torn down in the evening, destined for the street cleaner's cart, and yet embodying a concentrated art." (461) (emphasis added)

The author contrasts the ephemeral nature of posters with the more weighted influence of the church and state. "The church cried out to you the eternity of religion; the palace, the splendor of the prince; and the individual, the subject, thus felt himself crushed beneath the weight of a divine or a royal interest in the presence of which his own did not exist. (462)

"The poster, on the contrary, speaks to us only of ourselves, our pleasures, our tastes, our interests, our food, our health, our life. It does not say to us, 'Pray, obey, sacrifice thyself, adore God, fear thy master, respect thy king.' It whispers to us, 'Amuse yourself, take care of yourself, feed yourself, go to the concert, read romances, buy good soap, eat good chocolate, take a hand at the carnival, keep yourself fresh, handsome, strong, good humored, paint yourself, comb yourself, perfume yourself, take care of your linen, your clothes, your teeth, your hands, and take pills if you have a cold.'" (462)

"Is not this what the art poster, from the top to the bottom of the walls, and from the windows of all shops, repeats to us in all tones, in all colors, by all its fantasmagoria and by all its goddesses of fame with golden hair, freely scattering their glances and holding trumpets to their mouths?" (462-63)

The author sees the poster as a form of degenerate art and not unlike the kinoscope or moving pictures. **"The necessary result of this nimble and degenerate art, as may easily be imagined, is a special mechanical demoralization, like that of the swift pictures of the kinoscope. Turn over the leaves of its posters in collections, examine well those of the streets, and you will never find, either on a wall or at a collector's, a fine moral poster whose effect is the exaltation of noble sentiment. ((463) (emphasis added)**

**"The scandalous character of the poster has often been spoken of. The young girl in many attitudes is its special subject. Whether a man wants to make us buy his paste for removing superfluous hair, or his tonic, he always advertises by means of the young girl. She entices us to the shop, and we do not even know what is sold there." (463) (emphasis added)**

The author sees a difference in the immorality of the modern poster and earlier murals. **"An enormous difference exists, ... between the mural immorality of other times and that of our day. When the ancient bas-relief is obscene it is crudely so, with something of the natural, the barbaric, and the mythological. It is an immodest fantasy displayed in all its nakedness, but going no further than fantasy for fantasy's sake and nudity for nudity's sake. It is animal immodesty interpreted by artists' immodesty. The poster is quite a different thing. Its immodesty is wise, systematic, calculated, commercial. It is a professional immodesty, governed and measured according to the demands and the tricks of a trade." (464) (emphasis added)**

Unlike a book or art work, one cannot avoid seeing a poster. It exists because of the effect it produces. **"It is a strange condition of imagination and a strange moral atmosphere in which the poster thus holds us. The masses of people and those especially whose impressions are liveliest, the woman, the child, the young girl, have continual visions of concert halls and night gardens. It is not worship of physical beauty such as existed among the ancients under Phidias or Apelles, nor is it the great high tide of art such as Italy's at the age of Titian or of**

Raphael, but it is simply a custom of equivocation, of scandal, of double meanings, and of vice. And what here again distinguishes the poster is that it does not propose all this to us more or less persuasively, but it imposes it upon us. I read a book if I want to; I go and see a picture if I feel like it; I do not buy a newspaper in spite of myself; but the poster I see, even if I do not want to see it; whether it irritates me or suits me I must endure it. Does it outrage my delicacy, my convictions, my religion, my taste? It ridicules them, and forces itself into my eyes. It is this that I am obliged to breathe, and it is forced into my blood, and not only into mine, but into my wife's, into the young lady's, into that of the child who is learning its letters and reads as yet nothing but pictures.

"The excuse of the poster is that it is itself an effect. It is like those flowers of insalubrious countries which cause fever by exhaling what they have drawn from the soil. A poster gives back to society what it receives therefrom. What an original 464/465 art, truly and spontaneously modern! A morbid art, a perverse art, pestilential, miasmatic, but all all the same; quite contrary to the literary pornography that we have seen growing by the side of it, whose fetid eccentricities and unspeakable affectations have never been anything but false art. But in the poster I am sensible of a vigor and a sincerity; it has let loose upon the world a winged horde of incendiaries of joy and of vice. It is truly a flame of perdition. I truly see in it the very art of Gomorrah.

The conclusion is self-evident. From the point of view of permanent morality and of self-preservation the poster, such as it flourishes to-day upon our walls, is a terrible agent of perversion. It exalts all that is frivolous and sensual, dissolves every high idea and every strong sentiment...." (464-65) (emphasis added)

At the end of this article, the Editor of *The Chautauquan* takes several paragraphs to refute Talmeyer's argument. He writes: "One may well question, and especially in America, the conclusions reached by M. Talmeyer in this article. They represent views which, even in France, and more so in England and the United States, cannot be permitted to pass for long without protest. While the modern poster flaunts itself everywhere, in the most astounding colors, and not infrequently appeals more or less directly to the sensuous in nature, it is not entirely a thing of perversion.... Posters, like newspapers, reflect human life in the various degrees of its intensity and activity, but it is not by any means to be set down as a fact that the modern poster, even in France, the place of its nativity, is entirely concerned with the abnormal, the sensuous in life. To be sure, posters are oftentimes freighted with offense, but if so they leave without disguise the character of the very things whose index they are." (466)

The Editor comments on theatrical posters. "Who can say also that the theatrical poster has not improved ..., and that if some posters of this class are shockingly immoral it is not primarily the fault of the poster but more particularly of the play which it is called upon to represent in advance?" (466) The Editor says that the illustration used in this article shows "that much of good in morals as in art may come from the modern poster." (466)

**4005.** Tankard, James W., Jr. "The Origins of Public Access Cable Television, 1966-1972." *Journalism Monographs* 123 (1990): 1-47.

Tankard writes that "public access programming on cable television appeared as a new form of North American journalism and noncommercial television during the late 1960s and early 1970s. "Public access" refers to any form of noncommercial cable television including "community programming on free cable channels reserved for the public, educational and social service agencies, and government-- known collectively as access channels."

**4006.** Tarr, Joel A., ed., ed. *Retrospective Technology Assessment -- 1976*. San Francisco: San Francisco Press, Inc., 1977.

The essays in this book came out of a conference held December 1-4, 1976, sponsored by Carnegie-Mellon University's Department of Engineering and Public Policy, and the National Science Foundation. Its purpose was to consider the role of history in technology assessment. The idea for the conference came from Lynn White, Jr.'s 1973 American Historical Association presidential address in which White said that more study was needed of the often unintended and indirect social and other influences of technology. The papers in this volume attempt "to



use history to shed light on some important areas of the interaction between technology and society, as well as the evolution of technology policy."

The book is divided into three parts. Part 1 is an introductory statement by **Daniel De Simone**, from the Office of Technology Assessment, entitled "**Technology assessment: Where we have been.**" Part 2 has four essays by **Mary R. Hamilton** ("**The Use of Historical Records to Inform Prospective Technology Assessments**") Michael S. Baram, Alan L. Porter, and Frederick A. Rossini on methodology. The bulk of the book is then given over to case studies that make up Part 3. Papers relating to communication technology include:

Roberta Balstad Miller, "Transportation innovation and regional development in 19th Century New York: The case of the Erie Canal"; Henry Bain, "Origins and impacts of BART, the San Francisco Bay Area's newest travel mode"; **Henry H. Hitchcock & Thomas F. Jaras**, "**The impact of the Atlantic Cable on diplomacy: Implications for forecasting**"; **Delbert D. Smith**, "**Communications satellites: From vision to reality**"; **Terry Kay Rockefeller**, "**The Failure of Planning for Electrical Power Supply: The Case of the Electrical Engineers and 'Superpower,' 1915-1924**"; **Jerome E. Milch**, "**Coping with Technological Change: Political Responses to the Evolution of the Airport**"; **George Wise**, "**Past Efforts at Technology Assessment and Prediction, 1890-1940**"; **Jon D. Miller**, "**The Impact of Two Decades of Space Exploration on the Development of American Attitudes Toward Science and Technology**"; and a concluding statement by **Joshua Menkes**, "**Is There a Future in History: The Applicability of Historical Analysis to Policy Research.**"

**4007.** Tasini, Jonathan. "Lost in the Margins: Labor and the Media." *Extra!* 3.7 (1990): 2-10.

Tasini argues that the concentration of media ownership in the 1980s led to a dramatic drop in the amount of labor news reported in print and on network broadcasts. "The monopolization of the media has had a direct influence on labor reporting." Tasini reports on content studies conducted using computer databases for newspaper coverage and Vanderbilt Television News Archives abstracts for nightly network news broadcasts. Among the findings reported by Tasini: In 1989, a little over 2 percent of air time on the three nightly newscasts was devoted to all worker issues, and only half involved U.S. unions. Nearly twice as much time was devoted to business and economic reporting. "In the absence of a strike, stories about the campaigns of workers and their unions have, with few exceptions, disappeared from the printed page and TV screen. ... The labor beat, once a respected assignment, no longer exists at most large- to medium-sized U.S. newspapers." Tasini includes a summary of a questionnaire sent to 100 major newspapers and case studies of coverage of specific labor news. In addition, the article is followed by Tasini's list of major labor issues missed by the media and a look at labor and public broadcasting.

--Phil Glende

**4008.** Tassin, Algernon. "F. A. Talbot's 'Moving Pictures: How they Are Made and Worked' [review]." *The Bookman* 35.3 (1912): 306-09.

This is a review of Frederick A. Talbot's book *Moving Pictures* (1912), and for a longer account of that work see under Talbot's name. This review, however, makes some interesting observations about the state of photography and motion pictures in 1912. The exposure time needed to take a photograph had been drastically reduced Daguerre's time. "In our days of the snap-shot, it seems incredible that an exposure of six hours was at first required to secure a recognisable impression of an object. **The problem which confronted the pioneers of instantaneous photography was the reduction of the period of exposure from twenty thousand seconds to a thousandth part of one second.** In the end it was the chemist who solved it by preparing a surface of exquisite sensitiveness to light." [my emphasis] (307) The reviewer also says that "**extremely rapid motion in all its details may now be studied at leisure, since it can be recorded at one-ten millionth part of a second.**" (308) (emphasis added) For example, a bullet can be shown entering a soap bubble. (308) The camera was by then also being used to show what was seen through the microscope. "As a vehicle for popularizing science, the film is still its infancy,"

the review maintains, "for up to the present time it has been extremely difficult to humanize the lessons sufficiently." (308)

On the significance of celluloid: "As long as glass plates had to be used, investigators were thwarted at every turn; but after trying many substances through fifty years of experiment, they finally discovered in celluloid a film which made animated photography a commercial practicability." (307) This review notes that in 1912, six million feet of film were being used every week by the movie industry. One second of a movie required 12 inches of film. (307)

With regard to movie acting, were required to "look the part" and "every muscle of the body must be called into coherent use to an extent that the real stage does not demand." (307)

This review also comments on the changing nature of moving pictures from early films that simply showed scenes of real life to more complex narrative story-lines. By 1912, elaborate religion films were being made. It also acknowledge the competition from French films.

The reviewer comments on "stop-motion" photography, "trick" pictures, and "magic effects" in moving pictures.

The early use of what later became known as newsreels is discussed. The first "topical picture" was introduced in Great Britain in 1896. It was a horse race that "excited more attention than the actual race." (308) By 1912, "**a subject can be thrown on the screen within four hours after its occurrence.**" (308) (emphasis added) The coronation festivities of King George V were shown in moving pictures in color. However, topical films not common because they were "speculative to a degree" and many production companies were reluctant to gamble on them. Still, the "moving-picture newspaper," as Talbot called it, was "beginning to rival the illustrated weekly" and it could soon also compete with daily publications. Moving pictures were also "competing with the kodak for home use." (309)

As for education, the reviewer believed that soon moving pictures in the school room would "impart more definite knowledge in one minute than book and blackboard" could "in hours of hammering." (309) One celluloid is made non-flammable, it will be possible for "a great current event" to "be preserved for an unborn generation." (309)

**4009.** Tate, Vernon D., ed., ed. *Images in Action: Proceedings of the Seventeenth Annual Meeting and Convention*. Annapolis, MD: National Microfilm Association, 1968.

This collection of papers dealing with microfilm and microform were presented at the seventeenth annual convention of the National Microfilm Association in 1968. A specific session on May 22 deal with "Technology," but several papers deal with technologically related issues. The Introduction to this volume is entitled "Microfilm's Role in Meeting the Mass Information Challenge." One of the most important characteristics of microfilm was that it provided "a method of compacting written and graphic material for efficient and easy storage in an era of ever-diminishing space." While printed materials had expanded enormously, microfilm was a kind of publishing "implosion" that brought "information and knowledge back to manageable proportions." Many people involved with the conference saw microfilm "as an element in an information system rather than an information system itself," and their goal was to "provide higher density information to help individuals do their jobs better." Yet, this work acknowledges a drawback to microfilm: "There is no question that there is little relaxation and enjoyment in staring into the bright light of a viewer."

**4010.** Taub, Eric A. "Shooting 'Star Wars,' Bit by Bit." *New York Times* May 23, 2002 2002, sec. E (Circuits): E8.

This article discusses the making of the digital movie, *Star Wars-- Attack of the Clones* (2002).

**4011.** Taubman, Philip, ed. *Secret Empire: Eisenhower, the CIA, and the Hidden Story of America's Space Espionage*. New York: Simon & Schuster, 2003.

This 441-page book, written by a *New York Times* editorial page editor, is a lucid account of the aerial and satellite reconnaissance under the Dwight D. Eisenhower administration. Eisenhower emerges from this work as “a visionary leader with a high tolerance for risk” in matters involving military and intelligence technology. The author credits the development of new espionage technologies during this period, which led to far more accurate information about the Soviet Union’s military capabilities, for saving the United States from “debilitating” expenditures on defense which would have damaged the American economy and led to a “garrison state.” The author argues that “unfortunately, the gusher of espionage innovation during the Eisenhower years, and another burst of creativity in the 1960s and 1970s, were not followed by a similar period of technological advancement in the 1990s,” and as a result, the United States was unprepared for the kind of terrorist attacks that occurred on September 11, 2001. The book contains notes and a bibliography, and is based on interviews, oral histories, archival collections, and secondary sources.

**4012.** Tavis, Carol. "The Illogic of Linking Porn and Rape: Meese Commission Overlooks Proper Reasoning in Findings." *Los Angeles Times* July 7, 1986 1986, sec. 2 (Metro Section): 5.

This article criticizes the Meese Commission for drawing conclusions about the harmful effects of pornography that go well beyond the evidence. It notes critics of the Commission who say that the panel's evidence was heavily skewed toward the violent and degrading, and that little effort was made to hear testimony from those who enjoyed pornography and were not harmed by it. The article reports that the Commission members "didn't even agree on what pornography is."

**4013.** Taylor, Dark E. III. "Labor and the Democratic Party: A Report on the 1998 Elections." *Journal of Labor Research* 21.4 (2000): 627-40.

Taylor examines the efforts of organized labor to influence the outcome of the 1998 national elections. Taylor provides a detailed account of labor’s coordinated campaigns to mobilize voters in congressional races. The union switched from a strategy employing television advertising and big campaign contributions in 1996 to one using personnel making personal contacts with union supporters. The AFL-CIO and its affiliated unions hired nearly 400 organizers who helped register a half million voters in elected congressional districts. Other communications techniques involved 9.5 million pieces of mail to union households, the distribution of union flyers at thousands of workplaces, and placing 5.5 million personal telephone calls, including hundreds of thousands on election day itself. “In the weeks leading up to the 1998 election, union volunteers went door-to-door, distributed leaflets, and organized phone-banks and rallies to inform other union members about important union issues and candidates' positions.” The AFL-CIO estimated it spent \$15 million on these efforts, and \$5 million on television advertising. Taylor provides more detailed accounts of campaigns in California, North Carolina, and Oregon. Taylor noted that Democrats did much better than expected at the polls, and that organized labor, which apparently mobilized union voters with its low-tech communications campaign, received and readily accepted credit for the victories.

--Phil Glende

**4014.** Taylor, George Rogers, ed. *The Transportation Revolution: 1815-1860*. New York: Rinehart & Company, Inc., 1951.

This book was Volume 4 in *The Economic History of the United States*. Taylor deals with "Improved Communications" on pages 149-52 -- namely the postal service, newspapers, and the magnetic telegraph. "In an age of revolutionary developments in transportation and communication, perhaps the most drastic change resulted from the magnetic telegraph," he argued.

**4015.** Taylor, P. M., ed. *War and the Media: Propaganda and Persuasion in the Gulf War*. New York: Manchester University Press, 1992.

The Gulf War in 1991 presented both the Allied Coalition (The U.S., Great Britain, France, etc.) as well as the Iraqi forces led by Saddam Hussein with an interesting scenario: a large part of the war would be “fought” over the airwaves of television. As Taylor points out, a great amount of positioning by both sides took place before troops were ever deployed to the Gulf region. Each side went to great lengths to portray their own side as “good” as preparations for the impending conflict moved forward.

Aware of the great power of television, the military leaders of the United States and the Coalition members feared losing the war in their own homelands by losing public support for the battle. Many worried about a repeat of what they perceived had happened in Vietnam – a loss of domestic support for a war being fought many miles from home. As a result, the military leaders went to lengths to ensure that footage detrimental to pro-war sentiment would not be shown. This led to a compromise, of sorts, between the media, which wanted to exercise its first amendment rights, and the military, which wanted to protect its objectives.

The most interesting aspect of this text is how each of the parties involved in the Gulf War demonstrated their media savvy. Taylor gives good accounts of the simultaneous feelings of power and helplessness felt by those in charge when confronted with the media. Using excerpts from interviews and news stories, Taylor gives examples that help to strengthen his points such as demonstrating General Norman Schwarzkopf’s simultaneous feelings of his ability to use the media while also feeling that he was at their mercy. He believed they must be fed information or otherwise they would turn on him. The author is critical of CNN and other news agencies for allowing themselves to become part of the coalition’s propaganda effort.

--Michael Boyle

**4016.** Taylor, Timothy, ed. *The Prehistory of Sex: Four Million Years of Human Sexual Culture*. New York: Bantam Book, 1996.

Taylor, a “lecturer in archeology at the University of Bradford,” makes several arguments in this book. His main argument is that since the beginning of time, sex has been “intertwined with culture (p.4).” That is, there was never a period of time when human sexuality existed in a “pure” form, where all sexual practices were directly related to reproduction. There has always been a power component to sex, and sex has always been distinct from gender. Clothing became a signifier of gender, with culture codes dictating what garments are appropriate for each sex.

Another argument he presents is that the invention of baby slings (1.8 million years ago) led to language development in humans because babies’ brains were able to develop for longer periods of time. Because the pelvises of humans are so small that a big head could not fit through them, the only way that babies could develop big heads would be if their head kept growing after the babies were born, and the only way this could be facilitated would be through easing the process of caretaking for the mothers. Baby slings allowed women to provide attentive childcare while continuing to do work. Also, a baby in a sling is calm which enables the baby “to thrive, with its energy directed into physical and behavioral development.” (p.48) And being carried stimulated the babies’ balance.

A key argument is that in intelligent mammals, sex has evolved beyond reproduction, and it became “a source both of pleasure and power as ends in themselves (p.74).” He uses the behavior of the bonobo chimpanzees (a frequently cited example in books on sexuality) as evidence that other primates engage in sex simply for pleasure, and he argues that scientists have misinterpreted bonobo males as trading sex for food, when in fact their partners (the bonobo females) are enjoying the sex just as much as the males, so really they’re sharing two pleasurable items: sex *and* food.

Ice age batonsphallus-shaped tools that have been interpreted as “arrow- or spear-straighteners (p.128) have probably been misinterpreted, Taylor argues, and may have been used for masturbation. They may, in fact, be the first dildoes, or they could have been used to deflower young women.

Taylor also argues that the switch from hunting and gathering to farming led to sexual relations morphing from being mutually pleasurable to “voyeuristic, repressive, homophobic, and focused on reproduction (p.143).” Sex was more private during the hunter-gatherer times because couples could venture into the woods to have sex in private; whereas, when people lived in houses, the sex occurred in the small living quarters that had “peep-through...partitioned rooms (p.165),” making the sex less private. Homophobia came about, he says, because sex was viewed as something that should lead to reproduction, just like it did on the farm.

In addition, he argues that the importance of gender increased “from the end of the Neolithic onward, with the growth of political complexity in Europe (p.194).” Codes of dress (signifying gender) went hand and hand with codes of rank (signifying class). If gender differences were normalized and seen as natural, then class differences would also be naturalized.

He also dates the start of the sex industry to ancient Rome, relying on brothel tokens as evidence that a strong industry had been built up. The tokens depicted different sex acts on them; fellatio was cheaper than vaginal intercourse.

He argues that there are a few sexual activities that are banned or frowned upon by all human societies: incest, necrophilia, pedophilia, and bestiality. However, attitudes to most sex acts vary across the world and are not universally sanctioned (for example: fellatio, lesbianism, cunnilingus, group sex, anal sex, transvestitism).

Taylor ends the book by arguing that sexual morality should no longer be “based on reproduction (p.268)” and that continuing to base it on reproduction could exacerbate population problems.

Most of the research included in the book is not original; however, his interpretations frequently are. This book is important because it is one of the few books to collect all the information we have on prehistoric sexuality. He does draw upon his own excavations. He relies upon a variety of sources, including: scientific books and articles from archeologists, Darwin’s books and theories, ethnographers’ accounts, Freudian psychology, anthropologists’ works, and neuropsychological theories.

--Hallie Lieberman

**4017.** Tebbel, John, ed. *The American Magazine: A Compact History*. New York: Hawthorn Books, Inc., 1969.

**4018.** ---, ed. *David Sarnoff: Putting Electrons to Work*. Chicago: Encyclopedia Britannica Press, 1963.

**4019.** ---. "The Quiet Offset Revolution." *Saturday Review* (1961): 60-61.

Offset printing had brought a “quiet revolution” to newspaper offices “which may well have far-reaching and not wholly predictable consequences for the communications industry,” Tebbel said. For \$10,000 a talented person could be a “successful publisher.” In 1961, more than 400 weeklies and 40 small dailies were using the process.

**4020.** Tebbel, John, and Zuckerman, Mary Ellen, eds. *The Magazine in America: 1741-1990*. New York: Oxford University Press, 1991.

This work is an informative history of American magazines. The authors do consider the impact of technology on publishing. A wide range of topics is covered -- photography and photojournalism, the use of color, offset

printing, lithography, science fiction, nudity. Printed material was more readily available than ever during the mid-twentieth century. Between 1940 and 1960 scientific and technical articles more than doubled each year until by 1960 one to two million articles were appearing worldwide in perhaps 100,000 publications. New techniques of printing and book manufacturing lowered costs to one-fourth or less. The number of paperback books sold between 1947 and 1953 increased from 96 million to 292 million. By mid-century, magazines were using color more often. By 1949 the *Saturday Evening Post* employed color on more than 5,400 pages, including 1,600 full-page ads. During the same period the *Ladies Home Journal* used color on 2,100 pages. The time-consuming processing required by color film had limited use in news photography. By the late 1940s, though, processing had been speeded and not only news publications but other magazines began using color photography more often.

**4021.** Technology, Program of Policy Studies in Science and, ed. *Readings in Technology Assessment: Selections from the Publications of the Program of Policy Studies in Science and Technology*. Washington, D. C.: Program of Policy Studies in Science and Technology, George Washington University, 1975.

This collection of papers covers a range of topics relating to technology assessment. Some of the essays include: **Melvin Kranzberg**, "Historical Aspects of Technology Assessment" (Aug. 1969); **Vary T. Coates and Bernard S. Finn**, "Proposal to the National Science Foundation for a Retrospective Technology Assessment: Submarine Telegraphy" (Nov. 1974); and **Mark S. Frankel**, "Genetic Technology: Promises and Problems" (March 1973). Frankel's case study discusses gene therapy and also abortion.

**4022.** Telotte, J. P. "Introduction: Film and/as Technology: Assessing a Bargain." *Journal of Popular Film & Television* 28.4 (2001): 146-49.

This entire issue is devoted to "Film and/as Technology." Telotte, who is guest editor, notes that enjoying such technologies such as film we enter into an "unspoken" arrangement with that technology. Film's technological underpinning often go unexamined. This raises important issues "especially to the impact of digital technology and its capacity to reproduce convincingly practically any image."

Articles in this issue include: David Lavery, "From Cinescape to Cyberspace: Zionists and Agents, Realists and Gamers in *The Matrix* and *eXistenZ*"; J. Robert Craig, "Establishing New Boundaries for Special Effects: Robert Zemeckis's *Contact* and Computer-Generated Imagery"; Kelly Ritter, "Spectacle at the Disco: *Boogie Nights*, Soundtrack, and the New American Musical"; Susan A. George, "Not Exactly 'of Woman Born': Procreation and Creation in Recent Science Fiction Films"; and J. P. Telotte, "The Sounds of Blackmail: Hitchcock and Sound Aesthetic."

**4023.** ---. "The Sounds of Blackmail: Hitchcock and Sound Aesthetic." *Journal of Popular Film & Television* 28.4 (2001): 177-91.

This article is part of an entire issue is devoted to "Film and/as Technology." Telotte, who is guest editor, notes that enjoying such technologies such as film we enter into an "unspoken" arrangement with that technology. Film's technological underpinning often go unexamined. This raises important issues "especially to the impact of digital technology and its capacity to reproduce convincingly practically any image."

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**4024.** Tennant, John A., ed., ed. *The American Annual of Photography: 1908*. Vol. 22. New York: Tennant and Ward, 1907.

This work includes many short articles on the state of photography in 1907-08. For example, Catharine Weed Ward writes on "Press Photography" (97-103) and J. Ellsworth Gross discusses "Illustrating a Story" (137-39).

**4025.** ---, ed. *The American Annual of Photography: 1910*. Vol. 24. New York: Tennant & Ward, 1910.

This work, which appeared annually, has several short articles on the state of photography in 1910. For example, Jere Montague writes about the "Transportation of Photographs" (46-48).

**4026.** Tenner, Edward, ed. *Why Things Bit Back: Technology and the Revenge of Unintended Consequences*. New York: Alfred A. Knopf, 1996.

Tenner says that while there are many works dealing with irony and paradox in the history of technology, relatively little has been written that focus "explicitly on unintended consequences." Several chapters in this book are devoted to medicine, the environment, plant and animal life. More directly related to communication are chapters 8 and 9 which deal with "The Computerized Office." Two chapters also deal with sport. Little has been written on the technology of sport.

**4027.** Tesla, Nikola, and Childress, David H., eds. *The Fantastic Inventions of Nikola Tesla*. Stelle, IL: Adventures Unlimited, 1993.

This work begins with a chapter entitled "Original 1890's Biographical Sketch" of Tesla. Chapters 2 and 4 deal with Tesla's patents from 1886-1888 and 1889-1890 respectively. Chapter 3 deals with Tesla's experiments with alternate current in 1891. Chapter 5 deals with the "Transmission of Electric Energy Without Wire (1904)." Chapter 6 is about "Tesla's Amazing Death-Ray" (247-58) followed by illustrations and reprints of newspaper articles (259-72). One article of note that is reprinted is James Coates, "Was Edison's Adversary father of 'Star War'?" *Chicago Tribune*, Aug. 10, 1986 (Sunday).

Chapter 7 deals with Tesla's "Most Unusual Inventions" and Chapter 8 covers Tesla's "Last Patents (1913 to 1928)." Chapter 9 is on "Tesla & the Pyramids of Mars." An Appendix is on the "Supreme Court documents on The Dismantling of Wardencllyffe Tower." A bibliography of Tesla's works follows.

**4028.** Thackery, Ellis "Bud". "High-Speed Color Film Opens Up New Dramatic Possibilities." *American Cinematographer* 45.4 (1964): 212-14, 222.

This article, written by a film photographer for television, talks about the use of new, high-speed color film used by Robert Altman for a TV program. "The surprising quality of the new color film was most noticeable in an interior scene that took place in a night club featuring exotic dancers." (214)

**4029.** Theisen, Earl. "The History of the Animated Cartoon." *A Technological History of Motion Pictures and Television*. Ed. Raymond Fielding, ed. Berkeley: University of California Press, 1967. 84-85.

This piece appeared originally in *Journal of the Society of Motion Picture Engineers*, 21 (Sept. 1933).

**4030.** Theiss, Lewis Edwin. "The Man Behind the Camera." *Outlook* (1914): 466.

This article discusses the growing use of picture in news reporting. "Photographs are like figures: they never lie. Moreover, they give us in one quick, comprehensive glance an accurate idea of a situation that columns of words cannot convey, thus adding accuracy to the saving of time. Hence in this busy modern world of news gathering and news reading, the picture's the thing. So our most progressive journals have supplemented the linotype with the half-tone." (467) The author wants the reader to appreciate the work of camera men who work hard to produce the hundreds of pictures seen in magazines and daily newspapers which are then cast aside. (473)

Theiss comments on the cameraman. "An interesting chap is this knight of the kodak.... Like the reporter, the camera man must know news.... Like the soldiers of the centurion, a news photographer must go when he is sent,

and come when he is bidden." (467) More mobile camera equipment is helpful in this job. What the camera man "sees himself he endeavors to bring back for the rest of us on his little glass plates," the author writes. "To do this his equipment must be large. The newspaper photographer who never get far from his office needs only his camera and a few extra plates. But the traveling commercial photographer, who gathers for us likenesses of foreign parts and strange events, must have an outfit like an explorer's...." (467) Theiss proceeds to give examples and talks about war photographers, those who photograph animals, and those who take pictures at sea (470-71). While it may be true that "pictures ... never lie," he acknowledges, "they can be made to lie." (473)

**4031.** Thiel, Paul. "Gray & Co. Hired to Rebut Meese Panel." *Washington Post* July 28, 1986 1986, sec. Washington Business: 5.

Critics attempted to discredit the Meese Commission by portraying it as a group of "self-appointed censors and moral vigilantes." *Playboy* and *Penthouse* joined with the ACLU, the American Booksellers, the Association of American Publishers, and the Association of University Presses and announced in July, 1986, that they had hired one of Washington's most influential lobbying firms, Gray & Company, to assist them. The group formed an association known as Americans for Constitutional Freedom (ACF). Part of Gray & Company's plan was to convince President Ronald Reagan, Attorney General Edwin Meese, and leaders in both political parties that the Commission's work was "so flawed, so controversial, so contested and so biased that they should shy away from publicly endorsing the document." (Indeed, Meese did try to distance himself from the Commission's *Final Report*.) The other goal was to convince the American public, as this article explains, that the Commission's "self-appointed censors" had "a wider agenda on their minds," and that their efforts were not simply be confined to boycotting magazines.

**4032.** Thomas, Christopher. "Spectrum: The White House versus Penthouse." *The Times (London)* July 14, 1986 1986.

This article says that the Meese Commission's conclusion that "there is a direct link between violence-oriented pornography and rape ... is the very antithesis of most previous authoritative finding in Britain, Canada and the United States. But the article notes not mention studies to support this assertion. It says that parts of the Commission's report "read like the fervid rantings of a Southern fundamentalist preacher."

In February, 1986, well before the Meese Commission released its findings on pornography, the Commission's Executive Director Alan Sears wrote a letter – without informing Commission members – to twenty-six companies that sold such magazines as *Playboy* and *Penthouse* stating that the Commission had heard testimony that their enterprise was "involved in the sale or distribution of pornography." The twenty-six firms included 7-Eleven, Rite-Aid, Thrifty, and Dart.

**4033.** Thomas, D. B., ed. *The First color Motion Pictures*. London: Her Majesty's Stationery Office, 1969.

This 44-page monograph on Kinemacolor has interesting pictures of advertisements and machinery. The work focuses mainly on the early 1910s. It is informative on the history of color photography and it gives examples of early films that used color.

**4034.** ---, ed. *The First Colour Motion Pictures*. London: Her Majesty's Stationery Office, 1969.

This 44-page monograph on Kinemacolor has interesting pictures of advertisements and of the machinery. The work focuses mainly on the early 1910s. It is informative on the history of color photography and it gives examples of early films that used color.

**4035.** Thompson, Bill, ed. *Soft Core: Moral Crusades against Pornography in Britain and America*. London: Cassell, 1994.



The author argues that research shows that "there is long-established evidence which demonstrates that explicit soft-core pornography, much of which is illegal in Britain, causes no behavioural harm at all." (150) Chapter four is entitled "Pornography Effects Studies" (116-51)

Chapter five is "British and European Pornographic Magazine Content" (152-80). Chapter six, "Ideological Evidence," examines the Meese Commission in the U. S. and the Surgeon's General Report (181-218).

**4036.** Thompson, Emily, ed. *The Soundscape of Modernity: Architectural Acoustics and the Culture of Listening in America, 1900-1933*. Cambridge, MA: MIT Press, 2002.

This book examines the history aural culture in the United States during the first third of the twentieth century. It details the major changes in what people listened to and the ways in which they experienced sound. "What they heard was a new kind of sound that was the product of modern technology," Thompson writes. "They listened in ways that acknowledged this fact, as critical consumers of aural communities. By examining the technologies that produced those sounds, as well as the culture that consumed them, we can begin to recover more fully the texture of an era known as 'The Machine Age,' and we can comprehend more completely the experience of change, particularly technological change, that characterized this era."

Thompson's book builds on the insights of Murray Schafer, whose earlier works include *The New Soundscape* (1969), *The Book of Noise* (1970), and *The Soundscape: Our Sonic Environment and the Tuning of the World* (1994). Schafer, Thompson notes, "defined a soundscape as a sonic environment, a definition that reflected his engagement with the environmental movements of the 1970s and emphasized his ecologically based concern about the 'polluted' nature of the soundscape of that era." Thompson uses the concept of soundscape in a different way. She follows "the work of Alain Corbin," she explains, and defines "soundscape as an auditory or aural landscape. Like a landscape, a soundscape is simultaneously a physical environment and a way of perceiving that environment; it is both a world and a culture constructed to make sense of that world." (p. 1) (Corbin's works include *Village Bells: Sound and Meaning in the 19<sup>th</sup>-Century Countryside* (1998).

Thompson deals with the 1900-1933 period from four perspectives in chapters 3-6. Chapter 3 examines scientists who studied sound and the way people behaved in architectural areas. Chapter 4 considers the ways in which jazz musicians and avant-garde artists "redefined the meaning of sound and the distinction between music and noise." (p. 6) Chapter 5 covers the acoustical materials industry. Chapter 6 looks at how public address systems, microphones, loudspeakers, and talking motion pictures used electroacoustic products to create a new soundscape.

This work is based on research in more than two dozen archives and it has a substantial bibliography of secondary literature.

**-SV**

Thompson traces turn of the century events through the lens of acoustic developments, from the science that made Boston's Symphony Hall possible in 1900, to the culture that raved over and then immediately rejected Rockefeller Center's Radio City Music Hall in 1930. Her story line is the creation of the modern sound -- one that fits into early 1900s ideals of scientifically understood and controlled efficiency, and one that quickly became a commercial product in all its aspects: first as aural performance, then as a concept of environmental quiet and control, and finally as the distinct sound of radio and film. Since the early decades of the twentieth century, our acoustic tastes and practices have changed; by recreating and understanding the acoustic preferences of another era, Thompson argues, we can better understand both the past and our present choices.

The kind of sounds we hear and the ways in which we listen to them have changed dramatically over time, and were doing so especially in the early 1900s. A better understanding of this evolution enhances our understanding of the radical technological and cultural changes that have brought us to today.

Thompson writes: "The physical aspects of a soundscape consist not only of the sounds themselves, the waves of acoustical energy permeating the atmosphere in which people live, but also the material objects that create, and sometimes destroy, those sounds. A soundscape's cultural aspects incorporate scientific and aesthetic ways of listening, a listener's relationship to their [*sic*] environment, and the social circumstances 1/2 that dictate who gets to hear what. A soundscape, like a landscape, ultimately has more to do with civilization than with nature, and as such, it is constantly under construction and always undergoing change. The American soundscape underwent a particularly dramatic transformation in the years after 1900. By 1933, both the nature of sound and the culture of listening were unlike anything that had come before. (1-2)

"The sounds themselves were increasingly the result of technological mediation. Scientists and engineers discovered ways to manipulate traditional materials of architectural construction in order to control the behavior of sound in space. New kinds of materials specifically designed to control sound were developed, and were soon followed by new electroacoustic devices that effected even greater results by converting sounds into electrical signals. Some of the sounds that resulted from these mediations were objects of scientific scrutiny; others were the unintended consequences the noises of an ever-more mechanized society; others, like musical concerts, radio broadcasts, and motion picture sound tracks, were commodities consumed by an acoustically ravenous public. The contours of change were the same for all.

"Accompanying these changes in the nature of sound were equally new trends in the culture of listening. A fundamental compulsion to control the behavior of sound drove technological developments in architectural acoustics, and this imperative stimulated auditors to listen more critically, to determine whether that control had been accomplished." (2)

#### -Dale Erlandson

**4037.** Thompson, Gordon B. "Future Mass Media." *Report of The Royal Commission on Violence in the Communications Industry: Volume 7: The Media Industries: From Here to Where?* Toronto, Ontario: Royal Commission on Violence in the Communications Industry. 185-206.

In Canada, American movies and television programs dominated the market – more than 90 percent of the films for which Canadian paid rental fees came from the United States. In 1977, Ontario's Commission on Violence in the Communications Industry concluded that the "great weight of research into the effects of violent media contents indicates potential harm to society." In Volume 1, this Report concluded that Canadians – including children – were watching increasing amounts of American-made TV which had "much higher levels of violence" than programs produced in Canada or elsewhere, and television's "escalation of violence" was "drawing other sections of the media along like the tail of a comet."

This essay appears in Volume 7 of the Royal Commission's *Report*. It discusses future new media in Canada and violence. It says that the "technology that is likely to produce the most significant long-term social and economic impacts is the large-scale integration of semi-conductor circuits, especially the inexpensive microprocessor chip. Dramatic cuts in both size and costs of very complex electrical circuitry have been achieved."

**4038.** ---, ed. *Memo from Mercury: Information Technology Is Different*. Montreal, Quebec: Institute for Research on Public Policy, 1979.

This work is "Occasional Paper No. 10."

**4039.** Thompson, Howard. "'Adventures of Moll Flanders' Arrives on Capitol Screen." *New York Times* May 27, 1965: 28.

This British-made film opened in the United States in May, 1965, and starred actress Kim Novak as a "hard-breathing, fully-endowed ... cooperative lass." The movie was something of a female-version of *Tom Jones*, another British film that starred Albert Finney in 1963.

**4040.** ---. "Newcomers to 16 MM. Film Field." *New York Times* Oct. 7, 1956 1956: 131.

This article lists and briefly describes nine 16mm films, some in color, that are of high quality. Some of the topics included a World Health Organization animated film on health care, documentaries on the Suez crisis and Helen Keller, and a film on the Oregon Trail.

**4041.** Thompson, Kristin. "Implications of the Cel Animation Technique." *The Cinema Apparatus*. Ed. Teresa De Lauretis and Stephen Heath, eds. New York: St. Martin's Press, 1980. 106-20.

In this paper, delivered in February, 1978 at a conference at UW-Milwaukee, Thompson says that it is hard to know when "critics, historians and audiences began to recognize animated cartoons as a distinct mode. By about 1913, these films started to show up fairly regularly on theatre programmes." Pages 108-12 deal with "The Ideology of Hollywood Cel Animation."

Thompson concludes: "The fact that cel animation lends itself so readily to disruptive formal strategies suggests one reason why the conservative Hollywood ideology of cartoons developed as it did (making it difficult to break away from its system without going to an opposite extreme.) Since disruption unmotivated by narrative is unwelcome in the classical system, Hollywood needed to tame the technology. Trivialization provided the means. While the classical Hollywood system as a whole may have been a relatively limited definition of cinema, the animated films made within that system had even narrower boundaries."

**4042.** Thompson, Maurice. "The Magnetic Story." *The Independent* 52.2669 (1900): 241-43.

This article attacks the lessons taught by modern literature. "The story is the main thing in fiction, even when the purpose, like the sting of a wasp, darts out of the extremity with didactic venom on its point. Venom is the right word; for seldom, indeed do we find a story, professedly loaded with a great moral lesson, that does not in reality teach an immoral lesson. The evil done by the novels of Tolstoi and the plays of Ibsen are of sufficient gravity to lead some thoughtful and observant minds to doubt the desirability of fiction and the drama as elements of popular instruction. I do not go to such a length; but I see clearly the force of the argument. The fact that two such masters of the art of debauchery are hailed as masters of fiction and the drama is a pretty broad foundation for a sweeping condemnation of fiction and the drama in general." (241) Thompson writes that "You inevitably destroy a means of physical or mental recreation the moment that you sophisticate it." (241)

The author says that "Fiction writing and fiction reading are like pudding making and pudding eating. We do not poison a pudding in order to teach our guests how deadly arsenic is. But Ibsen and Tolstoi, and Flaubert, and Zola think differently. They poison every dish at their table, from soup to coffee, for morality's sake. And yet, in all my travels, searching diligently, I have never found a single reader of those authors' books who has been saved from sin or shame thereby!" (241)

Thompson says that "We are just now witnessing a grand revival of the story-teller's art -- the telling of stories for the sake of the stories themselves -- and this return to the true area and atmosphere of fiction has suddenly purified public taste, or rather awakened a dormant purity already existing." (242)

**4043.** Thompson, Tracy. "Part of Child Pornography Law Struck Down." *Washington Post* May 17, 1989 1989, sec. A: A19.

This article notes that a federal judge "struck down key provisions of the 1988 Child Protection and Obscenity Enforcement Act, ruling that the record-keeping requirements of a law designed to thwart sellers of child pornography violated the First Amendment rights of film producers, photographers and writers." This law had

required anyone who produced "books, magazines, films or videotapes that depict explicit sexual scenes, irrespective of the ages of the actors, ... to keep records of the names of the performers depicted and their ages and nicknames. The record-keeping requirements also applied to anyone who copied the book, film or videotape for distribution later on, even if it was years after the original work had been created."

**4044.** Thomson, Elihu. "Personal Recollections of the Development of the Electrical Industry." *The Engineering Magazine* 29.4 (1905): 563-72.

These are interesting recollections of what the early world of electricity was like. During the 1876 Centennial Exposition in Philadelphia, "no buildings were kept open at night; there was no means of lighting such buildings at night with any kind of ease or safety....There was a railway running through the grounds; of course it was a steam road. Nothing else could have been thought of -- nothing in the way of trolley cars; nothing in the way of electric railways.

"Now, what did we find there in the way of electrical display? There were exhibits chiefly of telegraph instruments, and a small exhibit of telephones, but nobody believed that such an instrument was of any account, although it was used for the first time during the Centennial Exposition to transmit articulate speech over a line...."

Thomson describes the Paris Exposition in 1878 and the lighting of one street (the Avenue de l'Opera and the Place de l'Opera) by a beautiful but expensive "system called the Jablochkoff."

The author also tells of a fire in which firemen were amazed that their hoses could not extinguish the electric lights in the building that was ablaze.

**4045.** Thomson, Ellen Mazur, ed. *The Origins of Graphic Design in America: 1870-1920*. New Haven: Yale University Press, 1997.

Thomson "examines the evolution of professional graphic design [the author notes that term first appeared in 1922] practice in the United States." Her study starts in 1870, "at a time when the technological changes we associate with the Industrial Revolution were beginning to transform American society, and it concludes fifty years later, in 1920, when World War I had ended but before the advent of Modernism. As an investigation of origins, this book is not a full-fledged history of late nineteenth- and early twentieth-century graphic design -- it contends that graphic design practice evolved at the intersection of printing, typography, advertising, and illustration in the span of these fifty years. When people in these fields began to think self-consciously about designing for mass audiences and faced new design problems, they began to identify themselves with a new profession. What designers did -- in printing, advertising, illustration, and publishing -- how they learned to do it, what they called themselves, and how they organized themselves and their work forms the subject of this book." Thomson "describes when and how these workers recognized a common interest and how they redefined themselves to create a new professional identity. In other words, why did illustrators, typographers, photographers, advertising artists, printers, cartoonists, art directors and advertising art managers, layout men, and lettering men come to believe that they shared more than the methods of reproduction technology?" Thomson writes that the "relation between technology and American attitudes toward the visual arts forms the background" that helps to explain why "by 1920 representatives of separate professional practices: printers, typographers, illustrators, art directors, photographers, calligraphers, engravers, and lithographers found a community in the same professional association."

Among themes covered in this book are chapter 4 on "Professionalism"; chapter 5, entitled "The Great Divide"; chapter 6, on women; and the last chapter, chapter 7, "At the End of the 'Mechanical Revolution'." The author makes interesting observations along the way. For example, she writes that "the use of pictures to enhance or even replace text challenged the supremacy of the written word and, by extension, intellectual authority." A couple pages later, she says that "Posters in a new style, smaller in size and intensely colored, became the preferred advertising medium for the burgeoning magazine industry, book publishers, the Sunday supplements of

newspapers, the new bicycle industry, and manufacturers of health products.” The chapter on the “Great Divide” is good on posters and advertising and how these changed the visual landscape at the turn-of-the-century.

The last chapter talks about an article in 1922 in the *Boston Evening Transcript* by W. A. Dwiggins, a supplement to the Graphic Arts Exposition. “In many ways Dwiggins’s article sums up themes covered in this book: the tremendous advances in printing and reproduction technology and its effect on the printing industry, the growth of a powerful advertising industry and mass media, and the recognition of a new profession facing new opportunities.”

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Thomson traces the history of printing from the mid-1800s through the turn of the century, detailing developments in type and image printing as well as innovations in paper, labor distribution in the industry and the rise newspapers, magazines and mass advertising. She examines the function of designers and artists in the printing/publishing industry, taking an overview of the issues and developments of the field from the related trade journals of the day. She details the functions of an art director at the turn of the century, and delves into individual career paths and the histories of professional associations to demonstrate the variety of activities in which anyone associated with the title graphic designer would have had a hand in. Somewhat as side notes to her main narrative, Thomson then addresses both the conflict that arose (and still rages) between high and low (i.e., commercial, industrial, popular) art, and she examines the absence of women in most relevant histories.

The term ‘graphic design’ has been both contested and fluid since it was coined. What, exactly, a graphic designer does and how that employment should be classified has long been unclear.

Thomson writes: “The terms used to describe graphic design activities during this period and for many years thereafter were used loosely and interchangeably. Art historians early in the nineteenth century used the word *design* in two ways: in the broad sense of ‘planning’ or ‘conceiving’ and in the narrow sense of ‘drawing.’ The first American art history text, written by William Dunlap in 1834, was entitled *A History of the Rise and Progress of the Arts of Design in the United States*. In his introduction, Dunlap defined design ‘in its broadest signification’ as ‘the plan of the whole.’ Design included visual art, ‘the art of representing form’ that is, sculpture, painting, engraving, and architecture. Dunlap further distinguished two meanings of the word *graphic*: the first referred to letter forms in printing, and the second, of more recent usage, referred to pictorial forms in reproducing images -- that is, to engraving.

“To complicate matters, the phrase ‘graphic arts’ was commonly used but its meaning seems to have been elastic. It continues to plague graphic designers today: witness the recent debate over renaming the American Institute of Graphic Arts (AIGA). ‘Graphic Arts’ in contemporary literature has retained its 3/4 dual associations with graphics; it is used to describe the printing crafts, especially production processes, and to describe fine art printmaking, prints made in limited editions by artists. Graphic design as a profession existed before [William Addison Dwiggins coined it in a 1922 article] and the terminology used during the period under study is inexact, so I use ‘graphic design here as the founders of the AIGA did when they defined their profession in 1913. Graphic design and graphic designers refer to the profession and the professionals involved in ‘*all arts and crafts intended to make ideas visible.*’” (3-4) (emphasis in original text)

**-Dale Erlandson**

**4046.** Thorburn, Daniel. "Prophetic Peasants and Bourgeois Pamphleteers: The Camisards Represented in Print, 1685-1710." *Rethinking Media Change: The Aesthetics of Transition*. Ed. David Thorburn and Henry Jenkins, eds. Cambridge, MA: MIT Press, 2003. 163-89.

"This essay examines a hot news item in the northern European press at the end of the seventeenth and beginning of the eighteenth centuries. The story deals with the religious revival of a group of peasants from southern France, and throughout this discussion," Thorburn writes, "I will be interested less in the Camisards themselves, as these peasants came to be known, than in the experiences and arguments of the literate consumers of print media. The episode of the Camisards and the public controversy that followed offer an interesting lens through which to view media in transitions, and should inform any contemporary discussion of media change. The debates about the Camisards demonstrate the coexistence of older forms of oral culture and newer forms of printed discourse over two hundred and fifty years after the advent of the printing press. We do, nonetheless, see early political uses of print media at a time when such debates were technically illegal. And, in fact, the relative merits of print and oral culture were themselves the subject of the debates." (163)

Thorburn's essay is one of twenty-two chapters by different authors that attempt to improve our "understanding of emerging communication technologies." This volume, which part of a larger series on new media technologies entitled *Media In Transition*, tries to offer a historical and comparative perspective on it subject in a way that is accessible to a wide audience of humanists, social scientists, and policymakers. The editors of this volume describe the chapters in this work as follows: "Challenging the assumption that new technologies displace older systems with decisive suddenness and have a revolutionary impact on society, the essays in this book see media change as an accretive, graduate process, always a mix of tradition and innovation, in which emerging and established systems interact, shift, and collude with one another.

**4047.** Thorburn, David. "Web of Paradox." *Rethinking Media Change: The Aesthetics of Transition*. Ed. David Thorburn and Henry Jenkins, eds. Cambridge, MA: MIT Press, 2003. 19-22.

Thorburn says that the "World Wide Web is more than technology, more than modems, bandwidth, computers. It is a thing made of language and of history, a Web of Metaphor.

Many of these metaphors "are especially American and capitalist metaphors, carrying an undersong of adventure, of risk and speed and danger, of entrepreneurs or Starfleet commanders or homesteaders braving the wilderness" and are unlike "the early popular Nintendo computer games, discussed in a 1995 essay by Henry Jenkins and Mary Fuller" whose "figures implicitly celebrate motion, activity, acquisition, the conquest of space. Odd at first thought, but deeply instructive on reflection: that such swashbuckling metaphors should define the essentially sedentary experience of sitting at a computer terminal with mouse and keyboard at the ready." (19)

This volume in which Thorburn's chapters appears is part of a larger series on new media technologies entitled *Media In Transition*. The volume offers a historical and comparative perspective on it subject in a way that is accessible to a wide audience of humanists, social scientists, and policymakers. The editors of this volume describe the chapters in this work as follows: "Challenging the assumption that new technologies displace older systems with decisive suddenness and have a revolutionary impact on society, the essays in this book see media change as an accretive, graduate process, always a mix of tradition and innovation, in which emerging and established systems interact, shift, and collude with one another.

"The editors' introduction sketches an aesthetics of media transition, patterns of development and social dispersion that may operate across era, media forms, and cultures. Some of the essays that follow are case studies of such earlier technologies as the printed book, the phonograph, early cinema, and television, while other examine contemporary digital forms and explore something of their promise and strangeness. A final section probes aspects of visual culture in such environments as the evolving museum, movie spectacles, and 'the virtual window.'" (ix-x)

**4048.** Thorburn, David , and Jenkins, Henry, eds. *Rethinking Media Change: The Aesthetics of Transition*. Cambridge, MA: MIT Press, 2003.

This 404-page book contains twenty-two chapters by different authors that attempt to improve our "understanding of emerging communication technologies." This volume, which part of a larger series on new media technologies entitled *Media In Transition*, tries to offer a historical and comparative perspective on it subject in a way that is accessible to a wide audience of humanists, social scientists, and policymakers. The editors of this volume describe the chapters in this work as follows: "Challenging the assumption that new technologies displace older systems with decisive suddenness and have a revolutionary impact on society, the essays in this book see media change as an accretive, graduate process, always a mix of tradition and innovation, in which emerging and established systems interact, shift, and collude with one another.

"The editors' introduction sketches an aesthetics of media transition, patterns of development and social dispersion that may operate across era, media forms, and cultures. Some of the essays that follow are case studies of such earlier technologies as the printed book, the phonograph, early cinema, and television, while other examine contemporary digital forms and explore something of their promise and strangeness. A final section probes aspects of visual culture in such environments as the evolving museum, movie spectaculars, and 'the virtual window.'" (ix-x)

The authors contributing to this volume include David Thorburn, William Uricchio, Tom Gunning, Lisa Gitelman, Priscilla Coit Murphy, Paul Erickson, Gregory Crane, Oz Frankel, Daniel Thorburn, William Boddy, William J. Mitchell, Luis O. Arata, Michael Joyce, Shelley Jackson, Peter Donaldson, Sharon Cumberland, Henry Jenkins, Constance Balides, Anne Friedberg, Angela Ndalians, and Alison Griffiths.

Other volumes in the *Media In Transition* series include: Lisa Gitelman and Geoffrey B. Pingree, eds., *New Media, 1740-1915* (2003); and Henry Jenkins and David Thorburn, eds., *Democracy and New Media* (2003).

**4049.** Thornburg, Dick, and eds., Herbert S. Lin, eds. *Youth, Pornography and the Internet*. Washington, D. C.: National Academy Press, 2002.

This work points out that by using the Internet, the digital movie maker could send a movie directly to the home bypassing theaters, cable and satellite providers, and rental stores. The Internet offered largely unfettered and anonymous access to an incredibly varied array of entertainment, including pornography. By the end of the twentieth century, there were perhaps 400,000 pornographic web sites, three quarters of which originated from outside the United States. Many offered movies. This work appears in the series *Committee to Study Tools and Strategies for Protecting Kids from Pornography and Their Applicability to Other Inappropriate Internet Content, Computer Science and Telecommunications Board, National Research Council*.

**4050.** Tietge, David J., ed. *Flash Effect: Science and the Rhetorical Origins of Cold War America*. Athens, OH: Ohio University Press, 2002.

Building on Thomas Kuhn's seminal work, *The Structure of Scientific Revolutions* (1962), David J. Tietge's *Flash Effect* examines Cold War American science as a rhetorically-constructed phenomenon that promoted advancements such as atomic power while simultaneously placating the public's anxieties about such technologies. Through close analysis of the media outlets with which 1950s scientists presented themselves to the public, Tietge shows that scientists were portrayed in the media as avuncular figures very much in control of new technologies and aware of their potential impact on American living. As Tietge argues in his introduction: "And if we accept the premise that science is a form of secular religion, then media vehicles such as television, radio, and the Internet are the technological pulpits from which popular science is preached. Science, then, becomes the new opiate of the masses in that it retains the qualities of a religious hierarchy, but it also functions, from a public point of view, as a doctrine of Truth--it has the capacity to salvage the waning soul of humanity because it can capitalize on the rational, pragmatic certainty that we crave to provide order." (xiv)

Indeed, the basic argument of Tietge's study depends that the reader accept this initial premise that "science is a form of secular religion." As Tietge develops his argument, however, and analyzes specific accounts of science and scientists in print media such as *Life* and *Scientific American*, his first premise seems increasingly viable and his argument is on the whole convincing.

After Tietge lays out some theoretical perspectives on the rhetoric of science in chapters 1 and 2, he begins to apply these rhetorical theories to test the premise that science is indeed a type of secularized religion. Tietge argues that in the years immediately following World War II, American mass media created an "Iconographic Mythos" of the scientist, a phenomenon that he sees as tied to anxieties about Soviet domination in space. In a section entitled "The Popular Press, the Popular Scientist, and the Solubility Ethos," Tietge shows that the "popular press" not only constructed a rational, sober, and all-knowing aura around American scientists, but that many of the scientific community's "high priests" also courted media attention "prominent figures such as Oppenheimer, Teller, and Dyson frequently spoke to the public in a . . . high-profile manner. These scientists were not only extremely capable physicists; they were highly effective speakers and rhetoricians, giving science a public relations dimension that was relatively new." (66) It is science's new "public relations dimension" that Tietge is interested in exploring for much of his book; he is particularly insightful when he analyzes the presentation of the Hydrogen Bomb to the public in *Scientific American* in 1950. Tietge demonstrates that the scientists who wrote each installment of the Hydrogen Bomb series constructed himself as technically knowledgeable but morally reticent to create a weapon of such mass destruction, a construction that would have assured the American public that they were first in both technology and ethics.

In addition to this series, Tietge also examines articles and advertisements from publications such as *Life* magazine, many of which were designed to allay American fears about nuclear attack by offering rational solutions in the event of nuclear war. One such solution, offered by Ralph E. Lapp, was a design for a strip-like city miles long but no more than two miles wide. Such a design, argued Lapp, would decentralize a population in the event of a nuclear attack, thereby minimizing casualties. Despite the utter impracticality of plans like Lapps, Tietge argues that they serve an important rhetorical function; namely, to suggest to the American public that scientists had everything under control, that they were aware not only of the technical aspects of bomb-making, but also of the human side, and that they were doing everything within their power to protect the United States from harm. Tietge is indeed at his best when he reads Cold War relics for their rhetorical significance. Of the object that symbolically started the Space Race, for instance, he writes: "From a Soviet perspective, *Sputnik* was a rhetorical mechanism its only apparent function was to remind the United States, with its incessant beeping, that their technology had slipped past us." (85) The value of Tietge's study, then, is his ability to demonstrate the rhetorical underpinnings of objects such as *Sputnik* or mass media features such as *Scientific Americans* Hydrogen Bomb series to show how they are embedded with political meaning.

In the end, *Flash Effect* is a successful book that forces us to consider scientific pronouncements as just that not objective and detached facts, but rather rhetorical constructs designed to achieve a calculated social effect.

--Steve Belletto

**4051.** Tiffany, Louis C. "Color and Its Kindship to Sound." *The Art World* 2 (1917): 142-43.

This reprints Tiffany's address to the Rembrandt Club of Brooklyn. Tiffany, who discusses his work with glass, notes that when he first traveled to the East "where the people and the buildings also are clad in beautiful hues, the pre-eminence of color in the world was brought forcibly to my attention." (142) He notes that northern Europeans and Americans have trouble enjoying color the way it is experienced in the East. "This reluctance to enjoy what is natural and beneficent, which is found among most of the northern Europeans and Americans, makes it hard to introduce any warmth among us . . ." (142)



Tiffany notes that at Laurelton Hall near Oyster Bay on Long Island he had made a "nude figure in glass which has no surface paint or etched parts to express the flesh, while the garments of other figures of the same composition are rendered by the artful adjustment of glass in different thicknesses." (142) He maintains that "this is one of the most important advances in modern colored windows." (142)

With regard to color and Nature, Tiffany told his audience: "'Nature is always right' -- that is a saying we often hear from the past; and here is another: 'Nature is always beautiful ... but when some one dares to say that on the contrary 'Nature is rarely right -- and to such an extent even, that it almost might be said that Nature is usually wrong' then the people who love Nature and are striving to follow her lead become disgusted and more than angry." (142) He goes on to say: "We read a great deal, and we hear it supported in the present, to the effect that all that is in 142/143 Nature, all that we see and feel, is expressed to our senses by form or by lines. These discriminators between color and line put color in the background to play the second fiddle. They stoutly maintain that it is false doctrine to say that color is superior to line, a doctrine set up and defended by certain men of the early nineteenth century who are called the Romantics. Nay, some go so far as to say the doctrine of the superiority of color to form is one concern which you have to laugh -- in order not to weep! (142-43)

As a "believer in Color," Tiffany put forward his own views. "It is curious, is it not, that line and form disappear at a short distance, while color remains visible at a much longer? It is fairly certain ... that the eyes of children at first see only colored surfaces -- the breast and face of the mother, the hair of the father..... Color and movement, *not* form, are our earliest impressions when babies." (143)

"The Orientals have been teaching the Occidentals how to use colors for the past 10,000 years or so.... The men of the East who supplied barbarians with rugs and figured textiles considered color first, and form only incidentally.... We have to discover, as they did, what marvelous power one color has over another, and what the relative size of each different tract of color means to the result -- what the mass of each different color means for the effect of the design as a whole.!" (143)

Tiffany notes that in the painting of stained glass in the 13th century and in the painting of flowers, color is most important and that in regard to flowers, "their form is distinctly a secondary consideration...." (143)

"**The sovereign importance of Color is only beginning to be realized in modern times,**" Tiffany said. (143) (my emphasis) He says "Let us consider now, whether those reasoners are correct who allot a secondary play to Color." (143)

**4052.** Tiltman, Ronald F., ed. *Baird of Television: The Life Story of John Logie Baird*. 1933. London; and New York: Seeley Service and Co.; and Arno Press, 1974.

**4053.** Tilton-Durfee, Deanne. "Statement of Deanne Tilton-Durfee." *Final Report of the Attorney General's Commission on Pornography*. Nashville, TN: Rutledge Hill Press, 1986. 536-40.

Meese Commission member Deanne Tilton-Durfee, who began her career as a social worker in Los Angeles and was president of the California Consortium of Child Abuse Councils, was concerned about pornography's effects on children.

**4054.** Timmer, Joel Thomas. "The Uses of Social Science in Policy Debates on Television Violence." Indiana University, Bloomington, 2002.

From the Abstract for this Ph. D. thesis from UMI ProQuest Digital Dissertations: "Television violence and its effects on children have been a longstanding concern of policymakers. From the early 1950s through the present day, various congressional committees and subcommittees have periodically held hearings on the issue of television violence and its impact on children. Despite all its attention to the issue, Congress took little action to

address the perceived problems, other than to pressure the industry to voluntarily reduce the amount of violence on television. This was so until the mid-1980s, when Senator Paul Simon was eventually able to see enacted into law the first piece of legislation addressing television violence: a three-year antitrust exemption to allow the industry to work collectively to reduce television violence. The antitrust exemption, however, failed to produce significant improvement in the levels of violence on television, leading Congress to return to the issue on a number of occasions throughout the 1990s. In 1996, the V-chip requirement was enacted into law. Nevertheless, Congress continued to revisit the issue, most recently with a focus on the marketing of violent entertainment to children. From the earliest congressional investigations into television violence, Congress has regularly called on social scientists to present findings on the effects of television violence on children. In fact, social scientists appear in nearly every round of hearings held on the issue. Social scientific effects research has been used by parties to these policy debates to argue both that television violence does and does not have negative effects on children exposed to it. This dissertation examines the uses to which social scientific effects research has been put in the policy debates on television violence, focusing on congressional hearings held leading up to the passage of the 1990 industry antitrust exemption, the enactment of the V-chip requirement and its associated ratings system, and in response to the Federal Trade Commission's 2000 report that found that entertainment companies routinely marketed violent entertainment to children. In doing so, it analyzes how social scientific effects research has been presented in these hearings and how various parties to the debate -- including policymakers and industry -- have used social scientific effects research."

**4055.** Tinee, Mae. "'Solomon' -- Old Style Bible Epic." *Chicago Daily Tribune* Dec. 31, 1959 1959: N8.

This review of the biblical epic *Solomon and Sheba* (1959), says that it is "long and lavish, and includes all the old stanbys which help to mix sex with sanctity -- Gina Lollobrigida in her bath and a ridiculous wild orgy."

**4056.** Toffler, Alvin. "Coping with Future Shock." *Playboy* 17.3 (1970): 88-90, 96, 174-75.

Toffler published his best-selling book entitled *Future Shock* in 1970. Material from this work appeared in issues of *Playboy* during that year. See under this book for longer explanation of Toffler's work.

**4057.** ---. "Future Shock." *Playboy* 17.2 (1970): 94-98, 202-04, 206, 208.

Toffler published his best-selling book entitled *Future Shock* in 1970. Material from this work appeared in issues of *Playboy* during that year. See under this book for longer explanation of Toffler's work.

**4058.** ---, ed. *Future Shock*. New York: Random House, 1970.

There are a number of perceptive observation in this book which received wide circulation when it first appeared. Toffler argued that the age in which he wrote was a time dramatically different from any other, that there had been a "break with the past." To support this view, he marshaled quotations from economist Kenneth Boulding, philosopher Sir Herbert Read, automation expert John Diebold, and others. Toffler saw the pace of life -- indeed the pace of change itself -- accelerating in large part because of new technology. This view that life had quickened was a widely held assumption during the late 1960s and early 1970s. New communication had much to do with the development. Toffler wrote about the "deterioration of hierarchy" in factories, businesses and other institutions that depended on a chain-of-command organization. It had become easier for the average worker to communicate with the person needed to solve a specific problem than had been the case earlier. Toffler discussed the "blizzard of best sellers" and other popular literature. Pictures of nude women had become known as "playmates" whereas before they had been known as "pin-ups." He was interesting also in commenting on the impact of movies and other media.

Where many writers saw motion pictures and television creating a homogenized national culture (breaking down regionalism and localism), Toffler argued that the new media of the 1960s could create diversity. More television and radio stations were coming into existence, and they could fit their programming to more

specialized audiences than before. Smaller movies theaters attracted more specialized audiences. The 16mm cameras and projection systems made it easier to make and show films. The hand-held camera and video-tape equipment were “revolutionizing the ground rules of cinema. New technology ... put camera and film into the hands of thousands of students and amateurs, and the underground movie -- crude, colorful, perverse, highly individualized and localized” -- was flourishing.

Toffler observed, too, that the photocopy machine and tape recorder were empower ordinary people. “The rocketing number of periodicals that land on one’s desk is dramatic testimony to the ease of publication,” he wrote. Even high school students could “finance publication of their underground press with pocket money.” Contrary to 1960s radicals who argued that communication had been captured by an elite, Toffler maintained that new technology would not restrict individuality but would “multiple our choices -- and our freedom -- exponentially.”

Toffler’s bibliography is of interest. For example, he has about four pages devoted to “Future Studies,” works that attempted to forecast or anticipate the future.

**4059.** ---, ed. *Powershift: Knowledge, Wealth, and Violence at the Edge of the 21st Century*. New York: Bantam Books, 1990.

This work is the third in a trilogy by Toffler. It follows *Future Shock* (1970) and *The Third Wave* (1980). Taken together, these three books examine a 75-year period from the mid-1950s until about 2025, what Toffler calls “the hinge of history.” The focus in *Powershift* is “on the rise of a new power system replacing that of the industrial past.” Put even more dramatically, Toffler believed in 1990 that he was living at the dawn of a new era. “We live at the moment when the entire structure of power that held the world together is now disintegrating. A radically different structure of power is taking form. And this is happening at every level of human society.” Toffler wrote as the Soviet Union was in the process of collapsing. It was already apparent that the USSR’s empire was coming unglued and that power vacuums were opening throughout the world, especially in Eastern Europe.

**4060.** ---, ed. *The Third Wave*. New York: William Morrow and Company, Inc., 1980.

This book is the second in a trilogy by Toffler. It follows his *Future Shock* (1970), and precedes *Power Shift* (1990). *The Third Wave* deals with “the death of industrialism and the rise of a new civilization.” Toffler considered these books to be complementary but also thought *The Third Wave* to be “radically different from *Future Shock* in both form and focus.” Where in *Future Shock* he focused on the acceleration of change, in this book he attempted to explain “the destinations toward which change is carrying us.” Toffler sees three great waves sweeping through history. The first wave was that of Agricultural Revolution. The second, the Industrial Revolution. The third, the coming of a post-Industrial society. “So profoundly revolutionary is this new civilization that it challenges all our old assumptions. Old ways of thinking, old formulas, dogmas, and ideologies, no matter how cherished or how useful in the past, no longer fit the facts.” Although Toffler wrote in a period of economic decline, rising inflation (stagflation), unlike many intellectuals of the late 1970s whom he felt were fashionably pessimistic, he is optimistic about the future.

Toffler believed that new communication technologies were important agents bringing about these revolutionary changes. Chapter Thirteen, for example, discusses “De-Massifying the Media,” and argues that the old mass media of television, large-circulation newspapers and magazines, radio, and moving pictures is being replaced by more personalized media: cable television, video games, video cassette players and recorders, satellite broadcasting. These new media help to explain “why opinion on everything from pop music to politics are becoming less uniform.”

Chapter Fourteen, “The Intelligent Environment,” talks about home computers (at the time -- 1980 -- he estimated there were about 300,000), and more generally about the spread of machine intelligence with the

coming of microprocessors and microcomputers. This chapter contains an interesting discussion of how such advances affect our social memory.

Chapter Twenty-Two, "The Crack-up of the Nation," considers the tremendous pressures changes, especially in communications, are placing on the nation-state. While he says that "it is difficult for us to imagine the actual breakup of, say, the Soviet Union," he does predict that great pressures will be put on virtually all nations from below by regional, local, social, ethnic, and religious groups, and from above by an expanding global communications network in which interest groups (e.g., environmentalists) will find support well beyond national borders. He also devotes several pages to the growing presence of multinational corporations whose total assets already dwarfed those of the United Nations and many smaller countries.

**4061.** Tolchin, Martin. "Censoring Mass Media Called a Job for Parents." *New York Times* March 22, 1960: 33.

Eric Johnston, president of the MPAA, said that parents who called for government censorship of movies were advocating turning over to the state "the most significant job of parenthood." It was the duty of parents for them to help their children to judge motion pictures. Johnston opposed government censorship and also voluntary classification of films according to the pictures' appropriateness for different age groups.

**4062.** Tolman, Henry L. "The Detective Camera for Newspaper Photography." *American Annual of Photography and Photographic Times: Almanac for 1888* (1887): 192-94.

The author notes that "one of the most important directions in which photography is now beginning to make itself useful is in the way of newspaper illustration. Undoubtedly the newspaper of the future will be illustrated, not with a few scattering outline cuts like a schoolboy's first attempts at drawing, but with pictures containing all the detail and half-tones of a photograph. These will be sent by wire the same as messages and put into a stereotype without redrawing." The author then discusses the Scovill Detective camera which he believes in the future will be "an almost indispensable adjunct in a newspaper office." He offers recommendations on how to improve the camera.

**4063.** Toong, Hoo-min and Amar Gupta. "Personal Computers." *The Information Technology Revolution*. Ed. Tom Forester, ed. and intro. Cambridge, MA: MIT Press, 1985. 169-81.

The increased use of personal computers came as a major surprise to many who followed the information technology revolution during the early 1980s. By 1983, it was possible to have powerful, low-cost computers in homes, schools, and offices. The authors consider the personal computer to be a building block in the creation of the information society. At the time this piece appeared in *Technology Review* (Jan. 1983), the authors were computer scientists with the Sloan School of Management at MIT.

**4064.** Toong, Hoo-Min D. "Microprocessors." *Scientific American* 237.3 (1977): 146-61.

This article explains that the "microprocessor is a computer central processing unit on a single chip. Currently [1977] it is associated with other chips in a microcomputing system." But Toong notes, "complete computer systems on a single chip" are now emerging.

**4065.** Toplin, Robert Brent, ed., ed. *Oliver Stone's USA: Film, History, and Controversy*. Lawrence, KS: University Press of Kansas, 2000.

Robert Brent Toplin, a historian, is interested in the way in which motion pictures portray history. This book evaluates the films of Oliver Stone. Stone has offered controversial interpretations of history in such movies as *Salvador* (1986), *Born on the Fourth of July* (1989), *JFK* (1991), *Nixon* (1995), and others.

**4066.** Touraine, Alain. "The Crisis of 'Progress'." *Resistance to new technology: nuclear power, information technology and biotechnology*. Ed. Martin Bauer, ed. New York: Cambridge University Press, 1995. 45-55.

Touraine begins by saying that "it would be misleading to speak of an anti-scientific mood in public opinion today. Most people support advanced technology or scientific medicine, but it is true that criticism of economic modernization or hospital life is growing. Science is not widely criticized, but the idea of a scientific society is often rejected by science-educated people. We still believe in science, but no longer in progress." He then looks at why faith in progress has declined. He concludes that "If we try to maintain the eighteenth and nineteenth centuries' trust in a global progress, if we keep believing in a rationalized society, we can only accelerate the rupture between powerful systems and powerless actors which destroys the creative capacity of individuals and societies."

**4067.** Townsend, Anthony M. "Solidarity.com? Class and Collective Action in the Electronic Village." *Journal of Labor Research* 21.3 (2000): 393-405.

Townsend argues that the Internet might affect the way people view themselves and their work status and that those changes could also lead to new class awareness and new forms of collective action. "Since individuals are no longer bounded by the physical and cultural realities of their neighborhoods, they may well abandon their old self-definitions, philosophical conventions, and class loyalties." In addition, workers are much more likely to work with their heads and are paid for performance more than by job category and seniority. Townsend argues that unions face two major challenges in the electronic village: The organization of work eliminates the power once concentrated in the hands of workers able to band together locally for a strike, and the decline of the smokestack town has eliminated the common experience that contributed to class consciousness. Townsend sees the National Education Association as a viable model for the future of unions. "The strength of the NEA lies in its ability to identify enough issues that have common meaning to its members to activate them politically, which gives the NEA tremendous influence politically, ostensibly for the benefit of its members." Unions, Townsend argues, might be replaced in the future as small political coalitions with specific class interests. The unions of the future, he asserts, might be "defined more by commonly held political and social beliefs than by specific workplace issues."

--Phil Glende

**4068.** Traber, Michael, ed., ed. *The Myth of the Information Revolution: Social and Ethical Implications of Communication Technology*. London / Beverly Hills and Newbury Park: SAGE Publications, 1986.

This book's nine essays question whether a genuine information revolution, brought by cable television, video recorders, and satellite communication was actually underway in 1986. "If anything, the communication revolution is turning out to be an exercise in consolidating the military, economic and political powers of the elite," writes Michael Traber in the Introduction. (3) The central argument in this volume is that "there is a need for a genuine rather than a phoney revolution, a communication revolution from below." (4) Many of the ideas for this book came from the World Association for Christian Communication (WACC), based in London, then claiming 600 member worldwide.

The authors in the volume come from several countries. Mina Ramirez of the Philippines, has a chapter entitled "Communication as if people matter: the challenge of alternative communication." Moema Viezzer, from Brazil, writes about "Alternative communication for women's movements in Latin America." Paul Ansah, of Ghana, considers "The struggle for rights and values in communication."

Other essays in this volume include:

Herbert I. Schiller, "The erosion of national sovereignty by the world business system."

Donna A. Demac, "Communication satellites and the Third World."

James D. Halloran, "The social implications of technological innovations in communication."

Usha V. Reddi, "Leapfrogging the industrial revolution."

William F. Fore, "Communication and religion in the technological era."

**4069.** Tracy, Virginia. "Acting for the Camera: The Experiences of a Woman in the Motion-Picture Studios." *Century* 94.5 (1917): 641-56.

This article presents an interesting account of the day-to-day work of a typical film actress named Edna, a woman who was "half the time ... an extra" and "half the time ... a more and more established actress, one of the first persons whom directors sent for when a small part was important." (654) It describes the often cramped, dingy working conditions, the long hours of standing around waiting for one's scene to be filmed, and the uncertain and often dangerous circumstances under which actors were expected to operate. Edna "came to know moving-pictures as deserts of unregulated tedium, as yawns from six to sixteen hours. They existed in artificially lighted studios, that were only refashioned skating-rinks, churches, and garages, often large enough for only one picture at a time, fusty, airless, as well as unheated through the long winter, with the corpse-like reflections of the yellow accessories falling dispiritedly through the mustard-tinted atmosphere on everybody's skin." (649)

There was by this time a stark difference between the stars and the ordinary actors. "Edna had never known conditions so unequal. Here, if ever, the rich were richer and the poor poorer. The world revolved around the stars and poured into their laps fortunes which the most distinguished careers could not have earned upon the stage in a long life, while the rank and file had less than the stage had ever given them in money, in security, in consideration. It was the increasingly crippling tendency of all modern theatrical conditions, but here twenty times intensified; for here there were no gradations, no strong class of Magna Carta barons to stand between the people and the crown. There were the stars, and there was, so to speak, the cannon-fodder. Either one mattered supremely or one didn't matter at all; one was everything or nothing...." (654)

The author describes the filming of a movie which proceeded in fits and starts. Scenes were not filmed in chronological order or in the order they appeared in the script. The scenes were filmed often according to the setting. Once the scenes from a particular setting were finished, the crew moved on to another setting. The filming "was not consecutive.... It was taken in tiny scenes, 'flashes' of half a minute, of a few seconds, like little, separate eddies in an invisible stream; they would be run together later when the flowing stream, the whole picture, was 'assembled and cut.'" (643) "In this confused and casual chaos one could hardly tell a rehearsal from a performance. Nothing seemed to have any beginning or end...." (642) Moving pictures were "like nothing on earth but a dress-rehearsal that never comes to a final curtain." (642)

This article makes keen observations about the close-up in movie making. Tracy writes of an actress portraying a scene (p. 646): "...The description took root deep down in her eyes, and as it crept to the surface it grew into the emotion of the scene, and flowered there. Terror, caution, the bewilderment of a small, spoiled princess, the desperate courage of little, hunted things -- it was truth that all these not so much crossed her face as grew into it. **For the 'close-up,' like all real motion -picture acting, is not an assumption of feeling, but its revelation.** [emphasis added] The thing is not that something is done, but that, an X-ray being provided, something is shown. Edna could not make out how the star achieved this effect except by an exercise of pure imagination. The outsider remembered a line from an old poet that ever afterward remained for her the essential description of motion-picture acting:

'Her pure and eloquent blood

Spoke in her veins, and so distinctly wrought

That you had almost said her body though.'

Only , as Edna came to know, it mustn't think too violently." (646)

This article points out that very subtle expressions and movements are greatly enlarged by the camera and the screen, unlike in the theater. **"What the theater diminishes the camera enlarges. Every motion, taken on strips of celluloid an inch long, is magnified several thousand times before it is thrown on the screen. In consequence, any but the slightest quiver of the lids or twitch of the brows will loom like a thunderstorm. So much as one's action must be slowed down before the camera, so much must it be lightly touched in.** [emphasis added] Afterward, when Edna heard glib gabble about the 'necessary exaggeration' of moving-picture acting, it made her laugh." (648)

The author, Virginia Tracy, had previously written "The Handicap of Beauty," *Century*, 90 (July 1915), 401-07.

**4070.** Tree, Herbert. "The Worthy Cinema." *New York Times* Jan. 30, 1916 1916, sec. X: 8.

Actor Sir Herbert Tree on difference between live stage and movies and now the latter projects personality: "Besides, I am an eclectic person. In art I am a socialist. I want whatever gift of art I have to belong to the multitude. And is not posterity a multitude?"

"The actor hitherto has lived but for his generation. The cinema has given him the enfranchisement of posterity. This is once a spur and a warning to ambition. We can no longer live on our reputations, but, on the other hand, we can speak to millions where before we could reach only thousands. This is an inestimable privilege that I would be the last to belittle...."

"We may like to read the speech of an orator, but we like also to hear and to see the orator himself. Humanity is incorrigible in its desire for the actual physical presence before it of its heroes. The newspaper has not yet nor ever will take the place of oratory, and the cinema, much as it has to give that cannot be given otherwise, is not a humanly sufficient substitute for the man and his voice. It is something else."

"The drama and the photoplay, therefore, are not opposed. They are twin sisters, just as are painting and sculpture, and they are differentiated chiefly by the fact that they drama is built with words, the photoplay virtually without them."

On film and recreating history he says: "...By the painstaking research of the student and the constructive imagination of the artists we can reproduce with remarkable accuracy upon the screen many of the crucial events of history, thus revivifying them for the eager eyes of the children that are to come. This is an undertaking as stimulating as it is worthy, and is occupying more and more of the attention of big-minded producers."

"It is but a step from this type of picture to the historical drama, but it is a step from recording to creative art. True, the narrative of record may be the inspired work of an artist, but the true drama woven on a solid framework of history is likely to have a power of impression far deeper and therefore to be of incalculable value in education."

**4071.** Tree, Herbert Beerbohm. "Impressions of America: 'Not Bad for a Young Country'." *The Times [London]* Sept. 8, 1916 1916: 11.

In this article, Herbert Tree discusses his impressions of America, including its fascination with moving pictures. D. W. Griffith is mentioned.

**4072.** Trend, David. "Merchants of Death: Media Violence and American Empire." *Harvard Educational Review* 73.3 (2003): 285-308.

Trend criticizes media effects research, and defends the conclusions of other critics of this research such as Jonathan Freedman. Trend says that this work amounts to an "academic Tower of Babel." He writes: "Media violence literature has become a jumble of unrelated excursions into empirical science, narrative analysis, and

communication studies.... Nothing could be further from scientific research than the disciplines of film and communication studies." The author discusses several different approaches to media effects -- laboratory studies, cultivation research, content analysis. He rejects the idea that there is a consensus in this literature about the effects of media violence. Trend acknowledges, though, that catharsis theory "has been largely disproved in research studies." He takes issue with those who argue that "violence in the media is becoming increasingly graphic and 'real'," arguing that "in fact the opposite is taking place" as special effects technology provides an "aestheticization of violence" that "makes it tolerable and enjoyable." Theoretically, Trend cites Michel Foucault and Vicki Goldberg.

The author does acknowledge that mass media and popular culture are saturated with violent images. "The profitability of violence drives movie production, television programming, and most computer games, as media corporations compete in developing the most engaging stains of hyper-violence." If this violence in mass media "really isn't hurting anyone that much, at least not directly," he says, it is "doing something much more pernicious." It is "wasting an enormous resource that might otherwise be capable of tremendous public good" and it is doing "something much worse than teaching people to become aggressive. It tells them to do nothing."

**4073.** Trento, Susan B., ed. *The Power House: Robert Keith Gray and the Selling of Access and Influence in Washington*. New York: St. Martin's Press, 1992.

Opponents attempted to discredit the Meese Commission, created by the Reagan administration to combat pornography, by portraying it as a group of "self-appointed censors and moral vigilantes." *Playboy* and *Penthouse* joined with the ACLU, the American Booksellers, the Association of American Publishers, and the Association of University Presses and announced in July, 1986, that they had hired one of Washington's most influential lobbying firms, Gray & Company, to assist them. The group formed an association known as Americans for Constitutional Freedom (ACF). One Gray & Company executive recounted how they arrived at the name: "You sit down with a sheet of paper and some very smart, crazy, creative people, and you play with words. You try to come up with an organization whose name will be as attractive to as many people as possible and sounds like something you'd like to be involved in and support.... You register the name. Register with Congress, if you're going to lobby."

Gray & Company, which was in the process of being acquired by Hill & Knowlton (then the second largest public relations corporation in the world), had acted as lobbyists for the communist-led government in Angola, for Turkey, and for Canada, and also had clout in the White House. Its founder, Robert Keith Gray, had been vice chairman of Hill & Knowlton, director of communications for the 1980 Reagan campaign, and co-chair for the President's inauguration. Gray was one of Attorney General Edwin Meese's friends but he was not adverse to working against causes supported by Meese and the President. Part of Gray & Company's plan was to convince Reagan, Meese, and leaders in both political parties that the Commission's work was so poorly done that they should back away from endorsing it publicly. (Indeed, Meese did try to distance himself from the Commission's *Final Report*.) The other goal was to convince the American public that these self-righteous censors had a broader agenda than just magazines.

**4074.** Trojan, Judith, comp. "Selected Bibliography [16mm distribution]." *16mm Distribution*. Ed. Judith Trojan and Nadine Covert, comp. New York: Educational Film Library Association, Inc., 1977. 137-48.

This annotated bibliography, prepared in 1977, has more than 140 entries that deal with various aspects of 16mm filmmaking and distribution.

**4075.** Trojan, Judith and Nadine Covert, ed. *16mm Distribution*. New York: Educational Film Library Association, Inc., 1977.

The fifteen essays in this volume resulted from a conference on 16mm film distribution held in February, 1976, and sponsored by the Educational Film Library Association and International Film Seminars. Participants in the conference noted that in "most schools, instruction ends once the film is in the can. The process of distribution --



what happens to the film after it is finished -- seems to be ignored." The purpose of the conference and of this volume "was to present basic information about the various distribution alternatives so that filmmakers who attended would be in a better position to determine the best method for them." (iii) This work contains an annotated bibliography (137-48).

**4076.** Troland, Leonard T. "The Absence of the Purkinje Phenomenon in the Fovea." *Journal of the Franklin Institute* (1916): 111-12.

The reprint is collected in *Collected Papers of Leonard T. Toland Papers, Vol. I: 1913-1919* in the Cushing/Whitney Medical Library, Yale University.

**4077.** ---. "Adaptation and the Chemical Theory of Sensory Response." *American Journal of Psychology* 25 (1914): 500-27.

This reprint is collected in *Collected Papers of Leonard T. Toland Papers, Vol. I: 1913-1919* in the Cushing/Whitney Medical Library, Yale University.

**4078.** Troland, Leonard Thompson. "The 'All or None' Law in Visual Response." *Journal of the Optical Society of America* (1920): 161-86.

This reprint is in *Collected Papers of Leonard T. Toland Papers, Vol. II: 1920-1928* in Cushing/Whitney Medical Library, Yale University.

**4079.** ---. "Apparent Brightness; Its Conditions and Properties." *Transactions of the Illuminating Engineering Society*.9 (1916).

The reprint is collected in *Collected Papers of Leonard T. Toland Papers, Vol. I: 1913-1919* in the Cushing/Whitney Medical Library, Yale University.

**4080.** ---. "Biological Enigmas and the Theory of Enzyme Action." *American Naturalist* 51 (1917): 321-50.

This reprint is collected in *Collected Papers of Leonard T. Toland Papers, Vol. I: 1913-1919* in the Cushing/Whitney Medical Library, Yale University.

**4081.** Troland, Leonard T. "Brilliance and Chroma in Relation to Zone Theories of Vision." *Journal of the Optical Society of America and Review of Scientific Instruments* 6.1 (1922): 3-26.

This reprint is in *Collected Papers of Leonard T. Toland Papers, Vol. II: 1920-1928* in Cushing/Whitney Medical Library, Yale University.

**4082.** Troland, Leonard Thompson, ed. *The Chemical Origin and Regulation of Life*. Chicago and London: The Open Court Publishing Co., 1914.

This 42-page monograph was originally published in *The Monist* (Jan., 1914). The reprint is collected in *Collected Papers of Leonard T. Toland Papers, Vol. I: 1913-1919* in the Cushing/Whitney Medical Library, Yale University.

**4083.** ---. "The Colors Produced by Equilibrium Photopic Adaptation." *Journal of Experimental Psychology* 4.5 (1921): 344-90.

This reprint is in *Collected Papers of Leonard T. Toland Papers, Vol. II: 1920-1928* in Cushing/Whitney Medical Library, Yale University.

**4084.** Troland, Leonard T. "A Definite Physico-Chemical Hypothesis to Explain Visual Response." *American Journal of Physiology* 32.8-40 (1913).

This reprint is in *Collected Papers of Leonard T. Toland Papers, Vol. I: 1913-1919* in the Cushing/Whitney Medical Library, Yale University. Troland is here associated with the Biological Laboratories, MIT.

**4085.** Troland, Leonard Thompson. "Eminent Psychologist Says Patients Fear Eyesight Examinations." *Wellsworth Merchandiser* 12.10 (1927): 10.

This reprint is in *Collected Papers of Leonard T. Toland Papers, Vol. II: 1920-1928* in Cushing/Whitney Medical Library, Yale University.

**4086.** ---. "The Enigma of Color Vision." *American Journal of Physiological Optics* 1 and 2.4 and 1 (1920): 2-44.

In this article, Troland comments on the mysterious nature of color vision. He writes: "In the present paper, it has been my aim to discuss the problems of color vision mainly from the point of view of neurology, considering how the facts relate themselves to the principles of action of the nerve conductors and centers. The point of view most frequently adopted is that of the sense-organ or receptor process...." (41)

Troland says that "I possess, in my catalogue of visual literature, references to more than sixty different theories of the mechanism of visual response. Out of this large number of more or less independently conceived hypotheses, however, only three have proven sufficiently valuable to be discussed in the text books of psychology, physiology or physics. The three theories in question are those of Young (and Helmholtz), Hering, and Ladd-Franklin. The Young-Helmholtz theory is preferred by physicists because it lays emphasis primarily upon the stimuli to vision, while the Hering theory receives more attention at the hands of the psychologists because its fundamental conceptions are derived from introspective analysis. It is gratifying to note, however, that in a number of recent psychological texts the theory of Mrs. Ladd-Franklin has supplanted the other two theories as a pedagogical instrument, since it takes into account both sets of fundamental facts which the other theories were respectively designed to explain." (8)

After wading through these theories, Troland concludes that the "essential mystery of the nature of the mechanism, however, still remains unsolved; we certainly cannot rest content with an analysis of the color function in abstract units like the three 'sensations' of the traditional theory. We must endeavor to penetrate the reality of the process and to find out exactly how the action of different wave-lengths upon the retina varies, and how the results of this selective stimulation are propagated to the brain...." (32)

This article is reprinted from the *American Journal of Physiological Optics* (Vol. 1, No. 4 and Vol. 2, No. 1). This reprint is in *Collected Papers of Leonard T. Toland Papers, Vol. II: 1920-1928* in Cushing/Whitney Medical Library, Yale University.

**4087.** Troland, Leonard T. "The Enzyme Theory of Life." *Cleveland Medical Journal* 15 (1916): 1-11.

The reprint is collected in *Collected Papers of Leonard T. Toland Papers, Vol. I: 1913-1919* in the Cushing/Whitney Medical Library, Yale University.

**4088.** ---. "The Freudian Psychology and the Psychical Research." *Journal of Abnormal Psychology* 8 (1913): 405-28.

This article was apparently published shortly after Leonard Troland graduated from MIT (he listed as "Leonard T. Troland, B.S."). It reveals Troland's interest in spiritism and psychic phenomenon, and also his familiarity with the work of Sigmund Freud and his theory about the subconscious. Troland writes that "Common sense assumes that the world of space and of thought or memory is perceived as it actually exists, but if we accept the Freudian theory of repression, we must admit that to a certain extent we see and remember the world *not as it is or was but as we would desire it to be.*" We have all a powerful tendency not to perceive, and to fail to recall, incidents and things which are offensive to our own peculiar dispositions." (406) (emphasis in original text).

Later he writes about "The Animal Cleverness and Keeness of the Subconscious" and maintains that "*The subconscious is not only morally unreliable; it is wonderfully crafty; it possesses physical sources of perception, and powers of inference and adaptation of an automatic character, which are quite foreign to the introspective mind. We shall point out the significance for mediumistic experiments of two or three such repressed faculties in our discussion of clairvoyance and spirit message. If we accept the Freudian hypothesis with all its implications we must 409/410 admit that the faculties of the subconscious mind are more commensurate with those of dumb animals than with the powers and limitations which we ordinarily recognize as human.*" (409-10) (emphasis in original text).

Troland goes on to discuss telepathy, the work of the medium, and "The Visual Function of the Subconscious." This latter topic is covered on pages 425-26. "Since the retinal 'rods' are more primitive in their function than are the 'cones,' we should expect the subconscious to possess a twilight vision more acute than that of the upper level, the 'rods' being, as is well known, the organs of 'night vision.' This aids us in understanding the physical basis of that cleverness of manipulation of instruments in darkened rooms which we must suppose to be characteristic of such mediums as (say) Eusapia Palladino." (426)

The reprint is collected in *Collected Papers of Leonard T. Toland Papers, Vol. I: 1913-1919* in the Cushing/Whitney Medical Library, Yale University. The reprint says that it appear in the Feb.-March, 1914 issue of *Journal of Abnormal Psychology*. The reprint pagination is 3-26.

**4089.** Troland, Leonard Thompson. "Helmholtz's Contributions to Physiological Optics." *Journal of the Optical Society of America and Review of Scientific Instruments* 6.4 (1922): 327-35.

This reprint is in *Collected Papers of Leonard T. Toland Papers, Vol. II: 1920-1928* in Cushing/Whitney Medical Library, Yale University.

**4090.** ---. "Henri Pieron on the Physiological Principles Underlying the Study of Light." *Transactions of the Illuminating Engineering Society* 16.3 (1921): 44-50.

This reprint is in *Collected Papers of Leonard T. Toland Papers, Vol. II: 1920-1928* in Cushing/Whitney Medical Library, Yale University.

**4091.** Troland, Leonard T. "The Heterochromatic Brightness Discrimination Threshold." *Journal of the Franklin Institute* (1916): 113-14.

The reprint is collected in *Collected Papers of Leonard T. Toland Papers, Vol. I: 1913-1919* in the Cushing/Whitney Medical Library, Yale University.

**4092.** Troland, Leonard Thompson. "The Heterochromatic Differential Threshold for Brightness: I. Experimental." *Psychological Review* 25.4 (1918): 305-29.

The reprint is collected in *Collected Papers of Leonard T. Toland Papers, Vol. I: 1913-1919* in the Cushing/Whitney Medical Library, Yale University.

**4093.** ---. "The Heterochromatic Differential Threshold for Brightness: Theoretical." *Psychological Review* 15.5 (1918): 359-77.

The reprint is collected in *Collected Papers of Leonard T. Toland Papers, Vol. I: 1913-1919* in the Cushing/Whitney Medical Library, Yale University.

**4094.** Troland, Leonard T., ed. *The Mystery of Mind*. New York: D. Van Nostrand Company, 1926.

This book is written for non-specialists in modern psychology, Troland writes. Readers who might be interested in learning more about Troland's thinking about color will find some discussion here (e.g., 75, 205) but nothing on his work with Technicolor during the 1920s. This 253-page book has 15 chapters and an index.

**4095.** Troland, Leonard Thompson. "The Nature of the Visual Receptor Process." *Journal of the Optical Society of America* 1.1 (1917): 3-15.

The reprint is collected in *Collected Papers of Leonard T. Toland Papers, Vol. I: 1913-1919* in the Cushing/Whitney Medical Library, Yale University.

**4096.** Troland, Leonard T. "Notes on Flicker Photometry: Flicker-Photometer Frequency as a Function of the Color of the Standard, and of the Measured Light." *Journal of the Franklin Institute* (1916): 853-55.

The reprint is collected in *Collected Papers of Leonard T. Toland Papers, Vol. I: 1913-1919* in the Cushing/Whitney Medical Library, Yale University.

**4097.** ---. "On the Measurement of Visual Stimulation Intensities." *Journal of Experimental Psychology* 2.2 (1917): 1-33.

This reprint is collected in *Collected Papers of Leonard T. Toland Papers, Vol. I: 1913-1919* in the Cushing/Whitney Medical Library, Yale University.

**4098.** Troland, Leonard Thompson. "Philosophy and the World's Peace." *Journal of Philosophy, Psychology and Scientific Method* 13.16 (1916): 421-37.

In this article, Leonard Troland, a psychology professor at Harvard who was also noted for his work in optics and as a co-inventor of Technicolor, reveals his interest in ethics and metaphysics. Written during the early year of World War I (before the United States entered the war), Troland says that Christianity and other religions have either failed or are in decline, especially "since the outbreak of Europe's 'international lunacy'...." (425) "Christianity," he asserts, "can not even claim the credit of having given man's mind the intellectual freedom required for the prosecution of scientific studies." (425) Although Christianity is the "religion of our people and of the most enlightened and successful people," (426) it "and all of the world religions have a fatal and inevitable weakness. It consists in their lack of respect for knowledge." (429)

Troland also expresses reservations about technology and science. Technology "has made our twentieth-century civilization powerful and distinctive," but it also "sad to say, threatens now to annihilate it with an efficiency surpassing that with which it was constructed." (429) Troland calls for a new "philosophy." It would not ignore the world's religions. "Whatever they contain of truth would necessarily be embraced also by a universal system of knowledge, to which we apply the name 'philosophy.' Such a system, when brought to completion, would possess all of the important characteristics of a religion...." (436) Such "a system of knowledge is not only possible, but is absolutely essential to the world's progress and peace. Science alone can not save us; alone, it may even prove our ruin," he argues. "Existing religions, full of valuable truths as they are, are yet too shallow to command lasting respect. What we need is a system of thought, filling the place now occupied by religion, but possessing the strength of science...." (436)

This reprint is collected in *Collected Papers of Leonard T. Toland Papers, Vol. I: 1913-1919* in the Cushing/Whitney Medical Library, Yale University.

**4099.** ---. "The Physical Basis of Nerve Functions." *Psychological Review* 27.5 (1920): 323-50.

This reprint is in *Collected Papers of Leonard T. Toland Papers, Vol. II: 1920-1928* in Cushing/Whitney Medical Library, Yale University.

**4100.** ---. "The Present Status of Visual Science." *Bulletin of the National Research Council* 5, Part 2.27 (1922): 1-120.

In this 120-page monograph, Troland, who was a psychologist at Harvard and a co-inventor of Technicolor, surveys the state of research on visual science. The work begins with Troland offering a historical perspective on the position of visual optics among the sciences. He discusses color vision in Chapter V ("The Salient Problems of Visual Psychophysiology") under the heading "Chromatic Vision" (84-90). This work is written for other scientists and psychologists working in this area of research.

**4101.** ---. "The Progress of Visual Science in 1919." *American Journal of Physiological Optics* 2.3 (1921): 232-68.

This reprint is in *Collected Papers of Leonard T. Toland Papers, Vol. I: 1913-1919* in the Cushing/Whitney Medical Library, Yale University.

**4102.** ---. "The Progress of Visual Science in 1920." *American Journal of Physiological Optics* 3.4 (1922): 316-91.

This reprint is in *Collected Papers of Leonard T. Toland Papers, Vol. II: 1920-1928* in Cushing/Whitney Medical Library, Yale University.

**4103.** ---. "The Psychology of Color -- I: Color as a Form of Consciousness." *Scientific American Supplement No. 2225* 86 (1918): 114-15.

This article is aimed at lighting (or illuminating) engineers. Troland begins by explaining that "The word 'color,' as it is used in popular, as well as in psychological discussions, refers to one of the fundamental qualities out of which our every day experience or consciousness is made up; it is the basic stuff o substance of our visual awareness." (114) Yet, he says, "In several respects color vision is one of the most mysterious processes of which nature affords us an example." (115)

Troland discusses the problems of color and artificial lighting. "Perhaps the most pervasive, if not the most fundamental principle of psychology is that of association, and it has been clearly shown that the workings of this principle can not only modify our imaginations, but can alter the quality of our perceptions and sensations. Long and constant experience has caused us to add to the actual physical data of evening vision a certain amount of blueness, which is subjective in its manufacture but which nevertheless forms an integral part of ur visual consciousness. To a certain extent it may be true that simply because we are aware that it is evening, we subtract yellow and add blue to every color which we see, just as we subtract red from a snowy mountain peak illuminated by the setting sun, and thus see it still as white and not as pink snow. (114)

"This adaptational and associate blue of evening may then be a factor which should always be taken into definite color aims in view. Psychologically, the distribution curve of daylight from an artificial illuminant, may fall to reproduce the color world of daytime experience. Even under the most favorable conditions of contrast and adaptation, such a stimulus may continue to give us a cold and unnatural feeling. For this reason it is quite likely that the common 'daylight' lamp, which is a compromise between true daylight and efficiency, may in fact come closer to the reproduction of actual daylight experience than would the strict photometric daylight." (114)

Troland says that "I wish ... to recommend to illuminating engineers who are intersted in the problems of color, that they give some attention to the system of the chromatic qualities which Hering and his followers have developed. The purpose of 'color in lighting' lies in the visual consciousness; Hering's analysis is based upon a direct study of the elements of this consciousness." (115) Hering's position, Troland says, he superior to early students who have studied the problems of color.

A note indicates that this piece was taken from the *Transactions of the Illuminating Engineering Society*, although no date is give is from Feb. 11, 1918, Vol. 13, pp. 21-37. The article ends with "To Be Continued."

**4104.** ---. "The Psychology of Color in Relation to Illumination." *Transactions of the Illuminating Engineering Society* 13.1 (1918): 21-37.

Troland begins this article by saying that the "word 'color,' as it is used in popular, as well as in psychological discussions, refers to one of the fundamental qualities out of which our every-day experience or consciousness is made up; it is the basic stuff or substance of our visual awareness. The world of seen space, out into which we look, presents itself to us at each moment, as a pattern of colors and luminosities, arranged in three dimensions. This world of immediate visual consciousness, freed of the physical interpretations which our laboratory science thrusts upon it, is a subject matter of psychology, and only in this experimental world, so far as we know, does color exist." (21)

Troland notes the difficulty of using "daylight" lamps to recreate day light at night and says "it is certain that we cannot always accomplish this result by supplying radiation identical in wave-length composition to sunlight. A show window illuminated by strict artificial daylight, if set in an environment of ordinary 'tungsten' or even 'nitrogen tungsten' light appears distinctly bluish and cold...." (22)

Color is elusive and resists theoretical explanation, he says. "In several respects color vision is one of the most mysterious processes of which nature affords us an example. Even when we lay to one side the fundamental mystery of the relation between consciousness and matter, there are a number of aspects of the process which have proven themselves singularly baffling," he writes. (27)

Troland discusses the biological and sexual significance of color. "Another unresolved mystery of color is that of its evolutionary origin and its biological significance. To the layman it may seem absurd to ask 'What is the use of color vision?' because there are so many practically important discriminations in our every-day life which depend upon, or at least are aided by a perception of color. However, the pertinency of the question increases when we consider, first, that nearly all of these practical situations have been created in the course of social development, because color vision already existed; and, second, that even in our complex colorific civilization the color-blind persons get along with very little difficulty, so that he may never become aware of his defect until he is carefully tested in the laboratory. (31)

**"Some reasons exist for believing that originally color vision was developed as an adjunct of the reproductive function, and should be considered virtually as a 'secondary sexual character.' Color blindness appears in heredity to be a 'sex-linked character,' as it occurs some forty times more frequently in the male than in the female. The females of many species are drab, for protection, while the males are highly colored. It is not improbable that this may have been the case with the fur-coated progenitors of the human species, and that color vision is in reality a vestige of by-gone evolutionary conditions, which has now been distorted from its primitive function, the recognition of a mate. [my emphasis] (31)**

A more plausible view is possibly to be found in the consideration that, although practically every judgment which we make on the basis of color can be made also on a basis of luminosity or shape, color discrimination greatly increases the speed with which such judgments can be delivered. The visual discriminative reactions of the color-blind individual are often slow and hesitant...." (31)

Drawing on the work of S. L. Pressey at Harvard ("The Influence of Color Upon Mental and Motor Efficiency"), Troland says that the "problem of the *higher psychology of color* [emphasis in original text] may be subdivided into the problems of color preferences, and of the influence of color on mental efficiency. Both of these factors may be supposed to involve the influence of affective tone, *i.e.*, the pleasantness or unpleasantness of the color experience; or the emotional effect...." (32) Troland notes that different people prefer different colors. "Statistically, the literature makes no statements; one color appears to be almost as good as another for any purpose, except that of actually copying the aspects of nature. There is some agreement that brightness and redness have a 'stimulating effects,' but even this is very indefinite." (32-33) Troland says that Pressey's research

"does establish a strong presumption that the higher psychological influence of color in illumination -- if it exists -- is of very minor importance." (35)

Troland says that the impact that color has on people is unstable. He says that pleasure is often associated with novelty and that colors are a great source of novelty and pleasure because they can be combined into an infinite number of different arrangements. **"It is very important to recognize that 'affective values' are by nature unstable, and difficult to attach to definite forms of stimulation. The law of affective adaptation tends to reduce the pleasantness and unpleasantness of any stimulus to a neutral level, with repetition or continuation. Only those stimuli which arouse fundamental instinctive tendencies, such as those of sex, hunger and fear, can be relied upon to yield anything approaching re- 36/37 liable affective results.** [my emphasis] Dr. Pressey found this principle of affective adaptation was much in evidence in the introspective reports of his subjects. (36-37)

**"On the other hand, the law of adaptation itself implies another principle, which is of great practical importance in the control of the affective life. This is the principle of *novelty*. Outside of the major instinctive emotions, and also to a marked extent within them, most of the pleasures of life are referable to novelty, to the achievement of new experiences. The old scenes and the old melodies pall upon us with repetition, and we look for new. We travel in order to get a change; we stage a new drama; we may even declare war in order to relieve monotony.** [my emphasis] (37)

**"What a remarkable medium for the production of novelty we possess in color, with its infinitude of tones, saturations, shades and contrasts! It may not be the function of illuminating engineering to light our streets with green in order to inhibit robbers and gun-men, or to flood our dining rooms with red to stimulate digestion. On the other hand, to provide us with an infinite variety of colors, which we can choose according to the passing fancy of the hour, may be a real service not only for the pleasure of the instant, but indirectly for our mental and moral efficiency, as it is governed by our satisfaction in living."** (37) [my emphasis]

The reprint of this piece is collected in *Collected Papers of Leonard T. Toland Papers, Vol. I: 1913-1919* in the Cushing/Whitney Medical Library, Yale University.

**4105.** ---. "Psychophysics as the Key to the Mysteries of Physics and of Metaphysics." *Journal of the Washington Academy of Sciences* 12.6 (1922): 141-62.

This reprint is in *Collected Papers of Leonard T. Toland Papers, Vol. II: 1920-1928* in Cushing/Whitney Medical Library, Yale University.

**4106.** Troland, L. T. "Report of Committee on Colorimetry for 1920-21." *Journal of the Optical Society of America and Review of Scientific Instruments* 6.6 (1922): 527-92ff.

This reports begins by saying "That the nomenclature and standards of color science are in an extremely unsatisfactory condition is manifest to practically all workers in this field. It is the purpose of the present report to take an initial step towards remedying this state of affairs. That the result cannot be final as regards either nomenclature or standards is a natural consequence of the pioneer character of the effort." (530)

**4107.** Troland, Leonard Thompson. *Report on the Contents of Extant Physiological and Psychological Literature with Respect to Psycho-Physiological Processes Especially Important in Motion Picture Exhibitions.*

This 93-page paper, most likely unpublished, is located library at Dartmouth University. It was written two years after Troland graduated from MIT and probably while he was a graduate student at Harvard. Troland examines problems associated with showing motion pictures, especially the flickering and jumpy quality of early films. Here he says that "Regarded on 2/3 the sensory level alone the pictures are extremely crude, a fact which one does not always realize until he abstracts from the more subjective factors." (2-3) He summarized "the imperfections in existing [1914] motion picture projection" that "have an hygienic significance" as follows: "We may classify the derangements produced by these imperfections under two general heads, as affective and as functional.. The first

includes the temporary unpleasantness of the flicker, the jerkiness of the movements, the dancing of the pictures upon the screen, etc., the second, those more permanent disorders which continue after exhibition is over. The latter are all to be regarded as effects of eye-strain, produced under the influence of the primary unpleasantness." (59)

Although this is a technical paper written most likely for specialists in physics and psychology, occasionally Troland steps back and offers an assessment of motion pictures and purposes behind them. The primary goal of creating movies, he said, was largely psychological and hedonistic. "It is the purpose of the manufacture and projection of motion-pictures to produce a certain state of consciousness in the minds of the audience. The aim is wholly psychological. Moreover, it is primarily hedonistic: the best moving-picture is the one which gives the greatest pleasure to the greatest number." (14)

Moving pictures have the best psychological effects the closer they come to mimicking reality, he argues. "It seems safe to assume that for any given objective action that representation will be psychologically most satisfactory which most closely resembles reality. The perceptual mechanism of consciousness is very efficient in minimizing the conscious effects of unnaturalnesses [sic] in the stimulus given by the projection, and eliminating artifacts, and in filling up gaps; but the greater the strain which is placed upon the perceptual process in this way the less are, so to speak, the 'affective chances' of the picture." (14) He goes on to say that "The involuntary effort of the witness to adjust himself to 'flicker,' for example, results in eye-strain, headache, and other disorders." (15) At the present time (1914), he says, "It is practically impossible to produce an artificial stimulus which shall exactly duplicate that provided in the original action...." (15)

Later in this paper, Troland says that "it is the purpose of improvements in cinematography to reduce the artificialities involved to sub-liminal dimensions. At the present time one of the most disagreeable features in the projection is the dancing of the image upon the screen, due to lack of register in successive series of film-pictures. It would be impossible to eliminate this dancing entirely, but if it could be reduced so as to fall below the distance threshold for motion, or the velocity threshold, the result would be equally satisfactory. An angular displacement of less than 20" would not be noticed, nor would one which occurred at a rate less than 1' per second." (56)

**4108.** Troland, Leonard T. "The Retinal Visibility Function." *Bulletin of the Physical Laboratory of the National Electric Lamp Association: Abstract 77 1.3: 378-82.*

This paper was presented before the Illuminating Engineering Society, Sept., 1916. This reprint is collected in *Collected Papers of Leonard T. Toland Papers, Vol. I: 1913-1919* in the Cushing/Whitney Medical Library, Yale University. In this reprint, see also Abstracts 78, 79, 80, 81, and 84.

**4109.** Troland, Leonard Thompson. "The Significance of Psychical Monism for Psychological Theory." *Psychological Review* 29.3 (1922): 201-11.

This reprint is in *Collected Papers of Leonard T. Toland Papers, Vol. II: 1920-1928* in Cushing/Whitney Medical Library, Yale University.

**4110.** Troland, L. T. "Some Psychological Aspects of Natural Color Motion Pictures." *Transactions of the Society of Motion Picture Engineers* 11.32 (1927): 680-98.

L. T. Troland (1889-1932) taught psychology at Harvard University and was also a co-inventor of Technicolor movies. In this article (680-94) he discusses the psychological reaction to color motion pictures. He notes that in 1927 there were three processes in development that were making motion pictures more realistic, that would allow movies to shed "their peculiar movie characteristics and become identical in effect with reality or the best in drama: talking films; "three-dimensional plasticity"; and the use of natural colors. (681) Troland's focus is on color.



Troland begins by commenting on movies from the viewpoint of the director for whom their "basis is obviously almost wholly psychological. The function of motion pictures appears to be to stimulate the emotions of an audience, and the director is successful in so far as he accomplishes this result in a not too disagreeable manner." The "average motion picture patron," he assumes has "a mental age of approximately twelve years." (680)

Troland examines and attempts to refute assumptions then current about color movies -- that "color interferes with the appreciation of dramatic action" and that the cost is prohibitive. (682) He asks "*To what extent is the story-telling capacity of the picture impoverished by the absence of natural color?*" (683) (emphasis in original text) He notes that novelists attempt to use color extensively in their works. (683-84) He argues that "the story-telling power of a film is distinctly and unpleasantly curtailed by the absence of color...." (684)

Color enhances realism and gives the movie an advantage over the book. "The picture is far more convincing than the written story because it approximates more closely the actual objects and events to which the story refers. The associative processes by which we pass from symbolism to meanings are greatly reduced.... The actual experiences of every day life are usually entirely convincing because they are direct appeals to sense, whereas the majority of the things which we read or hear about are unimpressive because we always doubt their existence to 684/685 some extent. The same reaction applies, of course, to pictures but to a less degree according as the pictures become more and more faithful to our conception of the reality. Thus a photograph is much more convincing than an artist's drawing," Troland argues. (684-85)

Troland notes the unsatisfactory nature of black-and-white pictures. "After view a sequence of scenes in color, the black and white pictures give an impression of unnaturalness and weirdness which is highly disagreeable. The loss of reality constitutes a very definite step-down of interest and emotion appeal." (685) The use of color in story telling great increases realism and dramatic impact. In most cases, the use of color is not likely to distract from the story being told. (685) To be sure, though, color is entertaining and "inherently pleasing to look at." (688) The use of color is certainly likely to improve musicals or other elaborate stage revues. (690)

The author maintains that color great enhances ambiance. "The effect ... varies with the character of the scene, but certain types of scenes are enhanced in a startling manner by the 686/687 use of natural color. An element of *atmosphere* may be introduced which is unobtainable in any other way." (686-87) (emphasis in original text)

The use of natural colors greatly increases the screen's ability to project sexuality. Color is particularly significant in presenting flesh tones. "**The black and white picture is powerless to show the significant difference between deep bronze tan or a rough outdoor character and the delicate bloom of the ideal heroine's cheeks,**" Troland says. (687) "**Undoubtedly the greatest 'kick' of color, at least for the male members of an audience, consists in the value which it adds to the delineation of feminine beauty. All pretty girls in black and white are pale and consumptive. In the color film they look as we like to see 687/688 them in every day life or, even better, on the stage. I do not know to what extent it is moral to advocate the cause of colored motion pictures on the ground that color adds to 'sex appeal.' However, there is a considerable use of this sort of appeal in motion pictures; to such an extent that I believe the appeal in question has been designated as 'it' in this domain.**" (687-88) Clara Bow is a good example, Troland says. "One well known director hails the advent of commercial colored motion pictures by saying that they 'bring sex into the movies,' which seems to imply that this factor was absent hitherto. I cannot vouch for the truth of this implication, but at any rate it is evident that natural flesh values are of tremendous assistance in this particular matter. Of course, the censors might frown upon the advocacy of color on this basis, but as a psychologist I feel quite sure that the point is a very important one, because all experts admit that the basic appeal of motion pictures must be through primitive emotions, among which eroticism is not the least." (688) (emphasis added)

Troland discusses the importance and use of lighting in using Technicolor. (689) He notes that producers have left the research in color technology to experts and says that it is doubtful they really understand this research. (689-90)

The use of color, Troland explains, can improve "advertising, educational, and scientific films" just as it has enhanced billboards and ads in magazines. (691) To those people who would question the importance of using color, Troland asks: "Why, then are all billposters advertising motion picture productions uniformly printed in full color? Why do the distributors go to the expense of getting out lobby posters in color? Why does the national advertising of certain producers in the trade magazines utilize so much color? It is true that color interferes with the appreciation of comedy, why do all Sunday papers insist on the use of elaborate colors in their comic strips?" (691)

In this piece, Troland is advocating the two-color process more than the three-color process. In the panel discussion that follows, at least one of the panelists, Dr. Hickman, says he prefers the three-color process. (694) C. E. K. Mees argues that the "two-color process is satisfactory." (695)

Following this article is a discussion (694-98) with Troland, Dr. Hickman, C.E.K. Mees, Mr. Richardson, Mr. Kellogg, and Mr. Greene. There is a discussion here with Richardson about the most effective lighting to use in projecting color movies. (696-97) Troland argues that a Mazda lamp is the best way to project two-color pictures. (697) Kellogg comments on his reaction to seeing talking black-and-white films: "When viewing the talking movies I have been struck at once by the fact that when a person begins to talk, his ghostly appearance become more impressive. Education may overcome this little barrier," he speculates. (697) Troland agrees saying that "we have frequently heard the comment which has been offered by Mr. Kellogg concerning the unnaturalness of the black and white image when it begins to speak; and I believe the combination of color with sound will strengthen the total effect by producing a more harmonious relationship between the screen and the sound reproducer. We have already made numerous tests on the combination of color with a number of talking movie systems." (698)

Troland argues that Technicolor color film poses far less of a fire hazard than does the usual black-and-white film. **In his article he says that because "it contains no silver it is much less liable than black and white to catch fire in the projector when any accident happens." (689) He elaborates on this topic in the discussion section in response to a question from Greene: "Regarding the relative non-inflammability of Technicolor positive, this is due to the fact that the film contains no metallic silver to absorb the heat rays and raise its temperature to the ignition point. The coloring materials which are used are almost wholly transparent to infra-red radiation, and they have about the same absorption as gelatin or film base. Of course, the nitrocellulose base is just as inflammable as ever, but the heat passes through instead of being taken up by the film. We have found it possible with a Mazda lamp source to stop the film in the gate indefinitely without it being ignited. However, this is not recommended with a high intensity or other arc lamp." (698) (emphasis added)**

**4111.** Troland, Leonard Thompson. "Studies in the Theory of Visual Response." MIT, 1912.

This undergraduate thesis written in 1912 for the Bachelor of Science at MIT in the Department of Biology and Public Health, reveals Leonard Troland's early interest in studying visual sensation and also color. The work, which runs about 485 pages, and carries the rather unweildy subtitle: "An Attempt to Reconstruct current Hypotheses of the Neural Mechanism Underlying Visual Sensation by the Use of Modern Physical, Chemical and Biological Conceptions."

**4112.** ---. "A System of Explaining Affective Phenomena." *Journal of Abnormal Psychology* (1920): 376-87.

This reprint is in *Collected Papers of Leonard T. Toland Papers, Vol. II: 1920-1928* in Cushing/Whitney Medical Library, Yale University.

**4113.** ---, ed. *A Technique for the Experimental Study of Telepathy and Other Alleged Clairvoyant Processes*. Cambridge, MA: Harvard University, 1917.

On the cover of the 26-page report is: "A Report on the Work Done in 1916-17 at the Harvard Psychological Laboratory, Under the Gift of Mrs. John Wallace Riddle and the Hodgson Fund. The reprint is collected in *Collected Papers of Leonard T. Toland Papers, Vol. I: 1913-1919* in the Cushing/Whitney Medical Library, Yale University.

**4114.** Toland, Leonard T. "The Theory and Practise of the Artificial Pupil." *Psychological Review* 22.3 (1915): 167-76.

This reprint is collected in *Collected Papers of Leonard T. Toland Papers, Vol. I: 1913-1919* in the Cushing/Whitney Medical Library, Yale University.

**4115.** Toland, Leonard Thompson. "Vision -- General Phenomena." *Psychological Bulletin* 17.7 (1920): 201-28.

This reprint is in *Collected Papers of Leonard T. Toland Papers, Vol. II: 1920-1928* in Cushing/Whitney Medical Library, Yale University.

**4116.** ---. "Vision -- General Phenomena." *Psychological Bulletin* 15.3 (1918): 65-75.

The reprint of this survey of research literature is collected in *Collected Papers of Leonard T. Toland Papers, Vol. I: 1913-1919* in the Cushing/Whitney Medical Library, Yale University.

**4117.** Trumpbour, John, ed. *Selling Hollywood to the World: U. S. and European Struggles for Mastery of the Global Film Industry, 1920-1950*. New York: Cambridge University Press, 2002.

This book is divided into three parts. Part I deals with the United States, foreign policy, and cinema, primarily under the leadership of Will H. Hays. Attention is also given to Hays' successor, Eric A. Johnston. Hays saw movies as a way to "sell America" to the rest of the world. Many in Great Britain and on the European continent resented the dominance of American films, however, and Trumpbour discusses the part movies played in the creation of anti-American sentiment. Part II deals with Great Britain and the efforts there to compete with American films. Chapter 6, "The Age of Rank," is interesting on the role of J. Arthur Rank, a devout Methodist, in British motion picture censorship. Part III examines two case studies from the continent, France and Belgium. Here European Catholicism, and the Catholic international film movement, was influential.

This book examines cinema from several perspectives in each country: state intervention, the organization of each nation's movie industry, the international role of religion in regulation efforts, and the tension between mainstream industrial production of films and artisanal movie production. It is based on research in American, British, French, and Belgian archives.

This book appears in the *Cambridge Studies in the History of Mass Communications* series.

**4118.** Tsai, Hui-Ju. "A Study on Books and Printing at Hangzhou in Sung China (960-1279) (Sungdai Hangzhou dichu tushu chuban shiyeh yenchiou)." Master's Thesis, National Taiwan University (Kuoli Taiwan ta hsue), 1998.

In Ancient China, Sung Dynasty is regarded as the "golden period" and a period when block printing was in a fully developed stage. Printing in the Hangzhou area had developed a solid foundation during the Five Dynasties (907-959 A.D.), and when it reached Sung Dynasty (Northern and Southern), block printing became the most pervasive technique for publication. Many local government-subsidized and private printing and book shops started to emerge, and they reached a high level of production in terms of both number and quality. This master thesis concentrates at Hangzhou area during the Sung Dynasty and adopts historical and analytical approaches to examine such sources as chronicles of the imperial court and local courts, private literary collections, printing indexes, and various secondary sources. This research investigates the publication enterprises, and such factors as

historical background and origins. It also looks at the characteristics and content of publications during this period, and their historical significance.

-- Amy Chu

**4119.** Tsivian, Yuri. "The Rorschach Test for Cultures: On Some Parallels between Early Film Reception in Russia and the United States." *Yale Journal of Criticism* 7.2 (1994): 177-88.

This article compares the reception of early motion pictures in two countries, the United States and the Soviet Union. Tsivian writes that "commonly, the impact of film on culture is measured according to what it adds to older arts. However, as far as early films are concerned, such impact is better described in terms of the stereotypical responses that moving pictures elicited in the press. Rather than adding to the edifice of culture, early cinema worked as a Rorschach blot, screening the features intrinsic to national culture(s)."

**4120.** Tuchman, Gaye, ed. *Making News: A Study in the Construction of Reality*. New York: Free Press, 1978.

Tuchman describes the purpose of this work as follows: "I reasoned that the news media set the frame in which citizens discuss public events and that the quality of civic debate necessarily depends on the information available. Accordingly, I wanted to find out how newsmen decide what news is, why they cover some items but not others, and how they decide what I and others want to know. In short, I sought to uncover what sociologists now call the latent structure of news.... theme that the act of making news is the act of constructing reality itself rather than a picture of reality runs through this book. Newswork transforms occurrences into news events."

**4121.** Tupper, James W. "The American Newspaper Drama." *The Dial* 51.609 (1911): 334-36.

This review of Montrose J. Moses's book *The American Dramatist* (Boston: Little, Brown & Co., 1911), argues that the modern drama is essentially taken from the newspapers. Moses develops "the conception that the drama to-day is the newspaper dramatized. The modern dramatist has largely been bred in the newspaper office, and partly on that account, but more because Americans are a newspaper-reading nation *par excellence*, the modern drama is like the newspaper. 'Newspaper condition, *i.e.*, as the American newspaper sees American condition,' says Mr. Moses, 'is the one original note in our theatre.' The trouble, of course, lies in the fact that the dramatist is satisfied to present in dramatic form -- so called -- what is paraded in the Sunday papers or in the ten-cent magazines, and the public are gratified to have the muck-raking visualized on the stage. The stage has never been far removed from the newspaper, for both appeal immediately and directly to the crowd.... It is not that the drama is closely related to the newspaper, -- it cannot be otherwise and be vital, -- but it is vastly more. There must be in it that which transcends contemporaneity and has a kind of eternity; it must deal primarily with human passions that are the same for all people and for all times. And yet to do so it must be native to the soil...." (334)

Tupper concludes by saying that "there is no literary form from which more can be hoped in this country than from the drama. the theatre is the meeting-place for people from all parts of the nation, and in no other way can the writers come into such close contact with the great public. The dramatist, as he follows the progress of his play over the country, comes to know the common mind and heart as the novelist cannot...." (336)

**4122.** Turan, Kenneth , and Zito, Stephen F., eds. *Sinema: American Pornographic Films and the People Who Make Them*. New York: Praeger, 1974.

While this work is primarily as history of sexually explicit films and the people who make them, it also has information about camera technology used in these adult movies. The Panaflex weighed thirty-four pounds when loaded with a 500-foot magazine. During the early 1970s, pornographic film makers also sometimes used a hand-held 35 mm Aeroflex camera. Some of the better financed pictures used a Mitchell 35 mm BNC reflex camera, reportedly costing \$30,000.

**4123.** Turim, Maureen, ed. *Flashbacks in Film: Memory & History*. New York and London: Routledge, 1989.

This is a work of both history and theory. The author's six chapters are devoted to the following themes: 1) "Definition and Theory of the Flashback"; 2) "Flashbacks in American Silent Cinema"; 3) "European and Japanese Experimentation with Flashbacks in Silent Films"; 4) "The Subjectivity of History in Hollywood Sound Films"; 5) "Flashbacks and the Psyche in Melodrama and Film Noir"; and 6) "Disjunction in the Modernist Flashback."

**4124.** Turing, A. M. "Computing Machinery and Intelligence." *Mind: A Quarterly Review of Psychology and Philosophy* 59.236 (1950): 433-60.

In this important essay in 1950 on artificial intelligence, Turing began by saying: "I propose to consider the question, 'Can machines think?'" (433) He concludes by writing: "We may hope that machines will eventually compete with men in all purely intellectual fields. But which are the best ones to start with? Even this is a difficult question. Many people think that a very abstract activity, like the playing of chess would be best. It can also be maintained that it is best to provide the machine with the best sense organs that money can buy, and then teach it to understand and speak English. This process could follow the normal teaching of a child. Things would be pointed out and named, etc. Again I do not know what the right answer is, but I think both approaches should be tried.

"We can only see a short distance ahead, but we can see plenty there that needs to be done." (460)

**4125.** Turkle, Sherry. "How Computers Change the Way We Think." *Chronicle of Higher Education: Section B: The Chronicle Review: Information Technology* (2004): B26-B28.

Turkle, whose books included *The Second Self: Computers and the Human Spirit* (1984) and *Life on the Screen: Identity in the Age of the Internet* (1995), is an ethnographer and psychologist who is interested in not only understanding what computers do for us but also what they are "doing to us," including how they the way we think of ourselves and our identity. In this short piece, Turkle suggests several ways in which computers are changing the way we think. These include 1) privacy because "unlike past generations of Americans who grew up with the notion that the privacy of their mail was sacrosanct, our children are accustomed to electronic surveillance as part of their daily lives." (B26) 2) Turkle argues that by assuming different identities online, some people "may find it harder to develop authentic selves." (B26) 3) In an age of PowerPoint, "presentation becomes its own powerful idea" and takes precedence over critical thinking about important ideas. "Indeed, the culture in which our children are raised is increasingly a culture of presentation, a corporate culture in which appearance is often more important than reality." (B27) 4) Word processing, which the computer facilitates, often takes priority over careful thinking about what is being written. 5) Even though computers have become more sophisticated and have given us the power to make things work for efficiently, few computer users now understand how the computer itself works. "Today, when people say that something is transparent, they mean that they can see how to make it work, not that they know how it works. In other words, transparency means epistemic opacity." (B27) 6) Computer simulations may allow "their users to think about complex phenomena as dynamic, evolving systems. But they also accustom us to manipulating systems whose core assumptions we may not understand and that may not be true." (B28) Over the next decade, simulations will increase exponentially in our daily lives.

Turkle urges the development of "a new form of media literacy: readership skills for the culture of simulation." (B28)

**4126.** ---, ed. *Life on the Screen: Identity in the Age of the Internet*. New York: Simon & Schuster, 1995.

**4127.** ---. "The Psychology of Personal Computers." *The Information Technology Revolution*. Ed. Tom Forester, ed. and intro. Cambridge, MA: MIT Press, 1985. 182-201.

This article, which looks at "first-generation computer hobbyists," maintains that "what people do with computers affects the way they see the world. Working with computers can also be a way of 'working through' powerful feelings in a completely safe and controllable microworld." The author at the time this piece in *Social Studies of Science*, Vol. 12 (1982), was a sociologist in the Science, Technology, and Society Program at MIT. The article is taken from her book *The Second Self: Computers and the Human Spirit* (1984).

**4128.** ---, ed. *The Second Self: Computers and the Human Spirit*. New York: Simon and Schuster, 1984.

This examines "first-generation computer hobbyists" and maintains that "what people do with computers affects the way they see the world. Working with computers can also be a way of 'working through' powerful feelings in a completely safe and controllable microworld." The author at the time this book was a sociologist in the Science, Technology, and Society Program at MIT.

**4129.** Turner, Fred, ed. *From Counterculture to Cyberculture: Stewart Brand, the Whole Earth Network, and the Rise of Digital Utopianism*. Chicago: University of Chicago Press, 2006.

**4130.** Turner, Peter, ed. *History of Photography*. New York: Exeter Books, 1987.

To present the complex process of the development of photography, the volume interweaves a history of photography by means of 11 themes about the relationship and ideas of the subject. While thinking of the notion of photography as an art, the authors attempt to contextualize the development of photography and illustrate how the technology of photography affects people's aesthetic ways of seeing. In particular, the chapter of "Travelers with a Camera" reveals how European traveling photographers as early as 1840s contribute to an understanding of the imagination and construction of landscape in relation to the growth of commerce and nationalism. With abundant and valuable photographs, the book thus demonstrates the changing ways of seeing within the notion of photography.

--Huai-Hsuan Chen

**4131.** Tye, Larry, ed. *The Father of Spin: Edward L. Bernays and the Birth of Public Relations*. New York: Crown Publishers, Inc., 1998.

Biographer Larry Tye presents a balanced view of the life and importance of Edward Bernays, considered by many to be the foremost pioneers of public relations. Tye traces Bernays' long life from his early work before World War I, his heyday in private and public press work in the 1920s-1950s, and his long retirement into the early 1990s. Bernays was Sigmund Freud's nephew (by marriage), and Bernays was taken with his uncle's theories. Tye's work is based on Bernays's personal papers, donated to the Library of Congress, along with various historians of public relations. Tye offers both negative and positive aspects of Bernays' career, exploring his underlying theories and beliefs, as well as weighing his importance in history.

--Nicholas Wolf

**4132.** Tyne, Gerald F. J., ed. *Saga of the Vacuum Tube*. Indianapolis: Howard W. Sams & Co., Inc., 1977.

The author says that he has tried "to record the history of the evolution of thermionic vacuum tube, to trace its complex genealogy, and to present essential facts to assist in the identification of such tubes made prior to 1930." The book covers developments in the United States, Great Britain, France, Germany, Russia, other European nations, and Japan. Several chapters are devoted to military demands for this technology. The concluding eight chapters look at the early days of broadcasting (the 1920s) in various countries.

**4133.** Udelson, Joseph H., ed. *The Great Television Race: A History of the American Television Industry, 1925-1941*. Tuscaloosa: University of Alabama Press, 1982.

**4134.** Ullman, Sharon R., ed. *Sex Seen: The Emergence of Modern Sexuality in America*. Berkeley: University of California Press, 1997.

This book grew out of a doctoral thesis, directed by Mary Ryan, at the University of California, Berkeley. The work is short -- the text runs 140, plus notes -- but it is not well written. The book attempts to provide "a complex and intriguing account of the changes in the social construction of sexuality in America during the past century. Focusing on Sacramento, California, at the dawn of the twentieth century," the author "juxtaposes early cinema, vaudeville performances, and popular newspapers and magazines with insights drawn from transcripts of Sacramento court cases." Ullman tries to demonstrate "how attitudes that emerged in the popular media -- ideas about gender roles, female desire, prostitution, divorce, and homosexuality -- often found complicated and contradictory expression in the courts. As judges, prosecutors, defense attorneys, and juries all weighed in with differing opinions, the courtroom itself became a stage where the community attempted to make sense of a growing sexual chaos.

"...Instead of telling the familiar story of steadily increasing liberation," Ullman examines "the trouble confusions and intricate negotiations of an increasingly public sexual universe..."

"We leave our story on the eve of World War I. Sexual culture in the war years and after is a tale well told by others. We have often credited our sexual mores to the events of this later time. Yet the cultural contests that helped introduce codes of public heterosexuality into the society at large had raged for at least some twenty years before the Great War. The sexual 'innovations' of postwar America were but expansions of earlier cultural footholds."

**4135.** Umble, Diane Zimmerman. "Sinful Network or Divine Service: Competing Meanings of the Telephone in Amish Country." *New Media, 1740-1915*. Ed. Lisa Gitilman and Geoffrey B. Pingree, eds. Cambridge, MA: MIT Press, 2003. 139-56.

"Divine service," as journalists referred to the coming of the telephone, or "a sinful network," as Old Order Mennonite and Amish residents in Lancaster County, PA, referred to it, "suggest that the meaning of telephony was disputed in the early years of the twentieth century," at least within that particular region of the United States. (139)

Umble's essay appears in a volume that is part of a larger series on new media technologies entitled *Media In Transition*. This volume offers a historical and comparative perspective on it subject in a way that is accessible to a wide audience of humanists, social scientists, and policymakers. These ten essays examine media that were new in the eighteenth, nineteenth, and early twentieth centuries. The explore "moments of transition when each new medium was not yet fully defined, its significance in flux...." They attempt to put these media into their "specific material and historical environment" and explain the "ways in which habits and structures of communication are naturalized or normalized." (viii)

**4136.** UNESCO [United Nations Educational, Scientific and Cultural Organization], ed. *Communication in the Space Age: The Use of Satellites by the Mass Media*. Paris: Place de Fontenoy, 1968.

This volume contains papers presented in December, 1965, by experts in a wide range of fields. UNESCO asked these people to provide advice on a program for the long-range uses of space communication to improve education, cultural exchanges, and the free flow of information. The work consists of nine sections, each usually with two or three authors. The section topics include: 1) "Social Implications of the Space Age," with essays by **Wilbur Schramm** and **Arthur Clarke**. 2) "The Flow of News," including **Ivor Ray's** discussion of "telecommunications and the transmission of news." 3) "Education by Satellite." 4) "Cultural Opportunities." 5) "New Dimensions for Radio and Television Broadcasting," which an essay by Georges C. Straschnov on legal

ramifications of television broadcasting by satellite. 6) "Perspectives for the Developing Countries." 7) "The State of the Art: Technical Capabilities." 8) "Building an International Framework." 9) "Suggestions for UNESCO's Programme in Space Communication."

**4137.** Union, American Civil Liberties.

The American Civil Liberties Union condemned the motion picture industry's rating system, calling it an effort to "homogenize the content" of media and "a private combination of power" that limited "the marketplace of ideas in film."

**4138.** Urban, Charles, ed. *The Cinematograph in Science, Education, and Matters of State*. np: np, 1908.

In this brief 52-page monography, entrepreneur Charles Urban who promoted Kinemacolor argues that "the Cinematograph has become, not -- as some people imagine it to be -- a showman's plaything, but a vital necessity for every barracks, ship, college, school, institute, hospital, laboratory, academy and museum; for every traveller, explorer and missionary. In every department of State, science and education, in fact, animated photography is of the greatest importance, and one of the chief and coming means of imparting knowledge." (52) Urban devotes brief sections to discussing the various areas in which moving pictures can play an important role. This work is undated, although surely was published after 1903.

**4139.** Uricchio, William. "Historicizing Media in Transition." *Rethinking Media Change: The Aesthetics of Transition*. Ed. David Thorburn and Henry Jenkins, eds. Cambridge, MA: MIT Press, 2003. 23-38.

William Uricchio writes that the "comments that follow are built around two central points: the first concerns a very brief and somewhat biased history of how we got to the present point in writing media histories...; and the second concerns an even more biased set of thoughts on the current construction of media history," predominantly in "the Anglo-American world." (24) "The processes of digitization and convergence" have challenged "long-held certainties" and "de-centered... knowledge frameworks," the author says. "At this profoundly transitional moment in media development, the working agenda for historians can quite productively make use of those earlier transition moments when related forms of instability threw into question media ontologies (and with them, issues of epistemology, perception, and memory)." (35)

Uricchio chapters is part of a 404-page book containing twenty-two chapters by different authors that attempt to improve our "understanding of emerging communication technologies." This volume, which part of a larger series on new media technologies entitled *Media In Transition*, tries to offer a historical and comparative perspective on it subject in a way that is accessible to a wide audience of humanists, social scientists, and policymakers. The editors of this volume describe the chapters in this work as follows: "Challenging the assumption that new technologies displace older systems with decisive suddenness and have a revolutionary impact on society, the essays in this book see media change as an accretive, graduate process, always a mix of tradition and innovation, in which emerging and established systems interact, shift, and collude with one another.

**4140.** Urquhart, M. C., ed., ed. *Historical Statistics of Canada*. Toronto: Macmillan Company of Canada Ltd, 1965.

Of particular interest are Sections P (Electric Power) and S (Transportation and Communication). The latter section has data on railroads, canals, roads, civil aviation, postal service, telephones, and the telegraph.

**4141.** Urry, John, ed. *The Tourist Gaze: Leisure and Travel in Contemporary Societies*. London: Newbury Park: Sage Publications, 1990.

In this critical and influential book, Urry traces "how in different societies and especially within different social groups in diverse historical periods the tourist gaze has changed and developed" (p. 1). He interrogates the visual nature of the tourism experience embodied by various social discourses which are operated by professionals with different media. The author argues that "travel is a strategy for the accumulation of photographs and hence for



the commodification and privatization of personal and especially of family memories" (p. 128-29). Seeing the gazing as the centre of tourism practices, Urry further makes a distinction between 'romantic' and 'collective' tourist gazes and illustrates how the tourist objectifies and interprets the place in their experience.

--Huai-Hsuan Chen

**4142.** Vacche, Angela Dalle , and Brian Price, eds., eds. *Color, the Film Reader*. New York and London: Routledge, 2006.

This reader seeks to draw attention to and stimulate research on the use of color in motion pictures. Price notes in the General Introduction of this book the "radical subjectivity of color vision" and that and the "even more vexing problem of color naming" which is complicated by differences in cultures. (5) "The problem of color naming is likewise a problem of meaning and interpretation," they write. "Even those scholars especially sensitive to questions of style have attempted to sidestep questions about the meaning of color." (5) As David Batchelor has written in his book *Chromophobia* (2000), there are long-standing cultural prejudices against the use of color. The editors of this volume write that "the relegation of color to the category of excess is a convenient critical move, insofar as it frees us from having to consider what a color might mean and how it might produce nonliteral meanings that are not so easily found or confirmed." (6)

Price argues that scholars need to pay more systematic attention to the uses and meanings of color and he draws a parallel to the study of sound in motion pictures. "Over the past twenty years, film studies has become attentive to other elements of style in an effort to detail the complexities of film as a medium, to move beyond simple *images* of analyses that engage a particular content -- whether literal or nonliteral -- without respect to how that content is determined by matters of style or form. Witness, for example, the rise of sound studies in the 1980s around the publication of Rick Altman's pioneering special issue on sound in the *Yale French Review* (no. 60, spring 1980), Elisabeth Weis and John Belton's anthology *Film Sound: Theory and Practice* (Columbia University Press) in 1982, and Claudia Gorbman's influential study of the film score *Unheard Melodies: Narrative Film Music* (Indiana University Press), in 1988. It is a field that continued to gain momentum through the mid-1990s....2/3 The goal of the sound theorist has been to move sound out from the periphery and toward a more complex center, to the space formerly occupied by the performer and the word." (2-3)

"The same must be said of color. Where sound in film was once inaudible, color was once invisible, despite its overwhelming significance as a meaning-making structure of a film," Price writes. "And yet, where is our vocabulary for color? As sound scholars have already noticed, without even a rudimentary vocabulary, color will remain invisible." (3)

The selections in this book are organized into four parts. "Part One: Color Technology and Visual Style" has the following essays: 1) Steve Neale, "Technicolor"; 2) Natalie M. Kalmus, "Color Consciousness"; 3) J. P. Telotte, "Minor Hazards: Disney and the Color Adventure"; and 4) Dudley Andrew, "The Post-War Struggle for Colour."

The following selections are in "Part Two: Color Theory": 5) Rudolf Arnheim, "Remarks on Color Film"; 6) André Bazin, "A Bergsonian Film: *The Picasso Mystery*"; 7) David Batchelor, "*Chromophobia*"; 8) Brian Price, "Color, the Formless, and Cinematic Eros"; and 9) Trond Lundemo, "The Colors of Haptic Space: Black, Blue and White in Moving Images."

In "Part Three: The Filmmaker as Color Theorist" are: 10) Sergei Eisenstein, "On Colour"; 11) Nagisa Oshima, "Banishing Green"; 12) Eric Rohmer, "Reflections on Color"; 13) Eric Rohmer, "Of Taste and Colors"; and 14) Stan Brakhage, "Painting Film."

In "Part Four: Case Studies" are: 15) Richard Allen, "Hitchcock's Color Designs"; 16) Mary Beth Haralovich, "*All That Heaven Allows*: Color, Narrative Space, and Melodrama"; 17) Scott Higgins, "Demonstrating Three-Strip Technicolor"; 18) Marshall Deutelbaum, "Costuming and the Color System of *Leave Her to Heaven*"; 19) Edward

Branigan, "The Articulation of Color in a Filmic System: *Deux ou trois choses que je sais d'elle*"; 20) Angela Dalle Vacche, "Machelangelo Antonioni's *Red Desert*: Painting as Ventriloquism and Color as Movement (Architecture and Painting)"; and 21) Peter Wollen, "*Blue*."

**4143.** Vadim, Roger, ed. *Bardot, Deneuve, Fonda*. New York: Simon and Schuster, 1986.

By the late 1950s, the sex had clearly become more overt. Roger Vadim's *Et ...Dieu créa la Femme (And God Created Woman)* (1956, 1957), featured Brigitte Bardot, and caused a sensation. Nude photographs in American magazines became part of the film's publicity. The movie played in many U. S. theaters and drive-ins. In Chicago, police initially cut twelve minutes from *And God Created Woman*, only to restore them after Frank Sinatra introduced Vadim to a city police chief, who liked the director so much that he took him to local strip club. The movie got perhaps even wider exposure in New York, where by early 1958, the city had become "a Bardot festival." The initials BB quickly became synonymous with sex, and the movie became the most successful money maker of any foreign production to that time. Distributors rushed to import Bardot's earlier films.

Movie makers instinctively understood that color and lighting could enhance sensuality. But during the 1950s, many of them found that using CinemaScope and color film posed daunting technical problems. Vadim was an exception. They "stimulated" his imagination when he began shooting his first movie, *And God Created Woman* and he used them to accentuate Brigitte Bardot's sexuality and create an international sensation.

**4144.** ---, ed. *Memoirs of the Devil*. London: Hutchison of London, 1975.

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**4145.** Valenti, Jack.

In this report, Jack Valenti, president of the Motion Picture Association of America, discusses the extent of movie piracy worldwide and notes that increasingly such illegal activity was using videotape. Video piracy seemed especially egregious in areas where there was a certain level of wealth, poor local TV service, and few other recreational opportunities. It was common in the Middle East, South Africa, areas in the South China Sea region and in the Caribbean, Colombia and Venezuela. American and European hotels, Italian television stations, and Malaysian coffee houses openly showed pirated videotaped films. To make matters worse, local authorities abroad were often reluctant to act against the culprits and generally regarded video piracy as a "necessary evil," Valenti told studio executives.

**4146.** ---. "Art, Smut and Movie Ratings: We Don't Need a New Category between R and X." *Washington Post* May 6, 1990 1990, sec. B: 7B.

Valenti, president of the Motion Picture Association of America, argues that the industry does not need a new rating for adult-oriented non-pornographic films.

**4147.** ---. "A Badge of Honor." *The 1969 Film Daily Year Book of Motion Pictures*. 51st ed. New York: Film and Television Daily, 1969. 78.

Valenti here defends acting as an honorable profession. There was, of course, a long-standing antitheatrical prejudice that still existed, although surely on the decline by the late 1960s.

**4148.** ---. "The Case for a Six-Year Presidency." *Saturday Review* 51 (1968): 13, 32.

Valenti argues for a single-term presidency, one that would run for six, rather than four, years.

**4149.** ---. "Critics Maul TV Rating System, Ignore Its Virtues of Simplicity." *The Capital Times (Madison, WI)* Jan. 8, 1997 1997, sec. A: 11A.

Critics called for more detailed information about why ratings were given to motion pictures, and they also wanted a rating system for television programs. Valenti, president of the Motion Picture Association of America, argues that the present system works fine and that its success has been a result, in part, of its simplicity. Adding additional information would make the system too cumbersome.

**4150.** ---. "Film-Making Behind the Iron Curtain: The Motion Picture Bridge Between East and West." *Saturday Review* 50 (1967): 8-9, 39-40.

Jack Valenti, president of the Motion Picture Association of America, discusses the role of motion pictures in improving relations between the West and the communist-bloc nations.

**4151.** ---. "Francis Bacon -- The Glory and the Shame." *Saturday Review* 51 (1968): 22-23.

Jack Valenti, president of the Motion Picture Association of America, liked to think of himself as a student of history and also of oratory. He sometimes quoted Francis Bacon -- and Shakespeare and Voltaire -- in his writings and speeches.

**4152.** ---. "In Today's Politics, a Seasoned Ham Brings Home the Bacon." *Los Angeles Times* Jan. 19, 1989 1989, sec. Part 2 (Op-Ed): 7.

Jack Valenti, president of the Motion Picture Association of America, admired President Ronald Reagan's gift for storytelling, and thought that Reagan had redefined the politician's role. No longer was it "enough to know. Now one must present one's self interestingly."

**4153.** ---. "It's Lights, Camera, Politics; The Two Parties Have Merged with Hollywood to Give Audiences (Voters) the Most Favorable Take on Their Stars." *Los Angeles Times* Sept. 6, 1996 1996: 9.

Jack Valenti, president of the Motion Picture Association of America, here considers the role of movie stars in American politics. Valenti was astute politically and cultivated close relationships with political leaders.

**4154.** ---. "Movie Rating System Is Working Fine [Guest Column]." *USA Today* July 26, 1990 1990, sec. News.

Jack Valenti defends the movie industry's rating system, saying that 74 percent of the nation's parents approve of it, and that the system keeps motion pictures free of government interference or any other obstacle that might hinder the creativity of movie makers.

**4155.** ---. "The Nation: Why Assault after Assault Can't Kill Rating System." *Los Angeles Times* Nov. 20, 1994 1994: 2.

As several movie makers attacked the rating system -- some calling for its demise -- Jack Valenti, president of the Motion Picture Association of America, defended it. Valenti argued that movie makers, distributors, and the trade papers used the rating system as a "marketing punching bag, trashing it to gain free publicity," and predicted that without the ratings, state and local censors would move in to fill the vacuum.

**4156.** ---. *Oral History Interview of Jack Valenti: I (interviewed by T. H. Baker)*. Oral History Collection, Lyndon Baines Johnson Library, Austin, TX.

Valenti was special assistant to President Lyndon Johnson from November, 1963 until 1966, when he left the White House to become president of the Motion Picture Association of America. In this 29-page interview, Valenti recounts his early association with LBJ from the first time he saw Johnson in 1957, through Johnson vice-presidency. Valenti worked for the Kennedy-Johnson ticket in 1960 in Texas, but did not begin to become intimate with Johnson until the fall of 1961. By then Valenti was dating Johnson's secretary, Mary Margaret Wiley, and was invited to the Texas ranch. From that point on, Valenti developed a closer association with Johnson.

**4157.** ---. *Oral History Interview of Jack Valenti: II (interviewed by Joe B. Frantz)*. Oral History Collection, Lyndon Baines Johnson Library, Austin, TX.

This 46-page interview took place in Valenti's home in Washington, D. C. Valenti was special assistant to President Lyndon Johnson from November, 1963 until 1966, when he left the White House to become president of the Motion Picture Association of America. Valenti is interviewed by historian Joe B. Frantz.

In this interview, Valenti discusses John Kennedy's assassination. Lyndon Johnson had asked Valenti to come to Texas to help with a dinner on November 21 in Houston and to prepare a program for Austin which followed Kennedy's visit to Dallas. Valenti was in the motorcade on November 22. Also in this interview, Valenti discusses the early months of the Johnson administration, the friction with such Kennedy staff as Theodore Sorensen, the first State of the Union message, and Johnson's efforts to move Kennedy's legislation through Congress. Valenti describes his approach to dealing with members of Congress -- his effort to treat each member with respect. The interview ends with Valenti discussing the selection of Hubert Humphrey to run with Johnson in 1964 and the presidential campaign that year.

**4158.** ---. *Oral History Interview of Jack Valenti: III (interviewed by Joe B. Frantz)*. Oral History Collection, Lyndon Baines Johnson Library, Austin, TX.

This 12-page interview took place in Valenti's Washington, D. C. office. Valenti was special assistant to President Lyndon Johnson from November, 1963 until 1966, when he left the White House to become president of the Motion Picture Association of America.

**4159.** ---. *Oral History Interview of Jack Valenti: IV (interviewed by Joe B. Frantz)*. Oral History Collection, Lyndon Baines Johnson Library, Austin, TX.

This 33-page interview took place in Valenti's Washington, D. C. office. Valenti was special assistant to President Lyndon Johnson from November, 1963 until 1966, when he left the White House to become president of the Motion Picture Association of America.

**4160.** ---. *Oral History Interview of Jack Valenti: V (interviewed by Joe B. Frantz)*. Oral History Collection, Lyndon Baines Johnson Library, Austin, TX.

This 35-page interview took place in Valenti's Washington, D. C. office. Valenti was special assistant to President Lyndon Johnson from November, 1963 until 1966, when he left the White House to become president of the Motion Picture Association of America.

**4161.** ---. "Perspective on Violence in Films: An Open Letter to Bob Dole Indicting the Industry for the Excesses of a Few Is Like Indicting All Public Servants for the Few Who Break the Public Trust." *Los Angeles Times* June 6, 1995 1995, sec. B: 7B.

During the 1996 presidential campaign, Republican nominee, Senator Robert Dole, criticized Hollywood for producing violent and sexually permissive entertainment. Jack Valenti, president of the Motion Picture Association, defended the movie industry and said that its contributions should not be judged by the work of a few, no more than all politicians should be judged by the few who break the law.

**4162.** ---. "The Simpler the Better." *USA Today* Dec. 20, 1996 1996, sec. A: 22A.

Jack Valenti, president of the Motion Picture Association of America, responds to critics of the movie rating system. Critics wanted more detailed information given on why ratings were issued. Valenti says the rating system worked because of its simplicity and that to add more information would make it too cumbersome.

**4163.** ---. "Statement before the National Commission on the Causes and Prevention of Violence, Dec. 19, 1968." *Screening Violence*. Ed. Stephen Prince, ed. New Brunswick, N. J.: Rutgers University Press, 1968. 62-75.

Jack Valenti, president of the Motion Picture Association of America, hear defends artistic freedom and the rights of filmmakers. There was "no way to have a flourishing creativity," he said, "if you are going to put fetters on the creative man." No one had the wisdom to tell the artist where to "draw the line." Valenti made these remarks as Congress considered whether mass media was a cause of real violence in society.

**4164.** ---. "The Television Ratings System Is Simple and User-Friendly; TV: More Complex Categories Would Have Discouraged Parents from Using the Guidelines and Newspapers." *Los Angeles Times* Jan. 3, 1997 1997, sec. B: 9B.

Jack Valenti, president of the Motion Picture Association of America, responds to critics of the movie rating system. Critics wanted more detailed information given on why ratings were issued. Valenti says the rating system worked because of its simplicity and that to add more information would make it too cumbersome.

**4165.** ---. "Traveling That Sweet Road that Leads to Success: A Compass Course Heading". 2001. (March 6, 2001). Nov. 7, 2005. <[http://www.mpa.org/jack/2001/2001\\_03\\_06b.htm](http://www.mpa.org/jack/2001/2001_03_06b.htm)>.

Jack Valenti, president of the Motion Picture Association of America, discusses the state of the motion picture industry in an age of computers and Internet piracy. The title may also have the following subtitle: "Address to His Friends and Colleagues at ShoWest, Las Vegas, Nevada, March 6, 2001."

**4166.** ---. "TV Ratings Are Easy, Efficient." *Plain Dealer [Cleveland]* Feb. 26, 1997 1997, sec. B: 11B.

Under the television rating system, networks and distributors rated their own shows. The magnitude of the job was daunting, to be sure. Jack Valenti estimated that each day there was about 2,000 hours of programming to be classified – the equivalent of 1,000 motion pictures (compared to two or three movies per day at CARA). A Monitoring Board oversaw rating appeals in an effort to ensure that the TV Parental Guidelines were applied fairly and consistently. The TV Parental Guidelines Monitoring Board was tilted heavily in favor of the television industry's interests. The Board had 24 members, a half dozen each from the TV and cable industries, six representing those of produced the programs, and "five non-industry members from the advocacy community" who were chosen by the chair.

**4167.** ---, ed. *A Very Human President*. New York: W. W. Norton & Company, Inc., 1975.

This well-written memoir deals with Valenti's years with Lyndon B. Johnson. Valenti was one of Johnson's great admirers and most ardent defenders. The opening chapter covers Valenti's early association with Johnson and the events leading up to and involving the assassination of John F. Kennedy. Valenti devotes only a few pages to the new job he assumed in 1966 as president of the Motion Picture Association of America. He devotes but a handful of paragraphs to such figures as Lew Wasserman, Arthur Krim, and Edwin L. Weisl, men who were important figures in both the Democratic Party and in Hollywood.

**4168.** ---. "Voltaire's Timeless Eminence." *Saturday Review* 50 (1967): 27, 138-39.

Jack Valenti, president of the Motion Picture Association of America, liked to think of himself as a student of history and also of oratory. He sometimes quoted Voltaire -- and Shakespeare and Francis Bacon -- in his writings and speeches.

**4169.** ---. "Wishful Thinking?" *Columbian [Vancouver, British Columbia]* April 2, 1995 1995: 1.

Jack Valenti, president of the Motion Picture Association of America, discusses criticism of the movie industry's rating system.

**4170.** Valéry, Paul, ed. *Aesthetics*. New York: Pantheon Books, 1964.

Observations about communication can be found in Valéry's chapter entitled "The Conquest of Ubiquity." He writes that for "the last twenty years neither matter nor space nor time has been what it was from time immemorial." He continues: "Just as water, gas, and electricity are brought into our houses from far off to satisfy our needs in response to a minimal effort, so we shall be supplied with visual or auditory images, which will appear and disappear at a simple movement of the hand, hardly more than a sign." He observed that the reproduction of music was at the time (1964) more advanced than the reproduction of pictures. Recent progress, he says, had solved a couple of technical problems:

1) "To make a piece of music instantly audible at any point on the earth, regardless of where it is performed."

2) "To reproduce a piece of music at will, anywhere on the globe and at any time."

However, Valéry said in 1964, "we are still far from having controlled visual phenomena to the same degree. Color and relief are still rather resistant. A sunset on the Pacific, a Titian in Madrid cannot yet be enjoyed in our living room with the same force of illusion as a symphony."

This work was translated by Ralph Manheim.

**4171.** Valéry, Paul (translated by Denise Folliot and Jackson Mathews), ed. *History and Politics*. London: Routledge & Kegan Paul, 1962.

Valéry makes a few comments in this work related to communication. He discusses the importance of electricity in history, which when it first appeared, seemed relatively unimportant. Yet it gradually became "obvious that this general *energizing* of the world is more pregnant with consequences, more capable of transforming life in the immediate future than all the 'political' events from the time of Ampère to the present day." Valéry believed that around 1800, "the discovery of the electric current, by means of that admirable invention the battery, opened up the era of new facts that were to change the face of the world."

Elsewhere he writes about modernity, novelty, and history. "We hardly think about it without getting lost. So it is useless to try, on the basis of a knowledge of history, to conjecture what will be the sequel to our state of general bewilderment. I have already said that the extraordinary number of novelties introduced into man's world in so few years has very nearly abolished all possibility of comparing what happened a hundred and fifty years ago with what is happening today. We have introduced new forces, invented new means, and formed entirely different and unexpected habits. We have canceled values, dissociated ideas, destroyed sentiments that seemed unshakable, having survived twenty centuries of vicissitudes; and to talk about such a novel situation we have only age-old notions.

"In short, we are faced with confusion in the social system ... conditions that are intellectual in origin, quite artificial, and moreover essentially unstable, for they are directly dependent on further and ever more numerous creation of the intellect."

He goes on to write that "every day the dogma of inequality of races becomes more and more dangerous in politics. It will be fatal to Europe. Technology is spreading like the plague."

This edition has Preface by François Valéry and an Introduction by Salvador de Madariaga.

**4172.** Valéry, Paul [trans. by Denise Folliot and Jackson Mathews, and Jackson Mathews, ed.], eds. *The Outlook for Intelligence*. New York: Harper Torchbooks / Bollingen Library (Harper & Row), 1962.

In the Foreword (written in 1931) to the collection of essays, Valéry writes: "An event that takes place over a century does not figure in any document or any collection of memoirs. For example, the immense and singular role of the city of Paris after the Revolution. Or the discovery of electricity and the conquest of the earth by its different uses. The latter events, unequaled in human history, appear in it, when they do, less prominent than some other affair more *scenic*, more in conformity (this especially) with what traditional history customarily reports. In Napoleon's time electricity had about the same importance as Christianity at the time of Tiberius. It is gradually becoming obvious that this general *energizing* of the world is more pregnant with consequences, more capable of transforming life in the immediate future than all the 'political' events from the time of Ampère to the present day." (from "Foreword [1931]," p. 10)

**4173.** Van Lente, Dick. "Innovation in Paper Making: The Netherlands, 1750-1850." *History and Technology* 14.3 (1998): 201-24.

Dutch paper makers were leaders in the international paper market until the mid-eighteenth century. After 1700, their leadership declined and this decline accelerated after 1780. Slowly, new machinery and processes arrived from Great Britain and eventually the Dutch paper industry regained status in the international market. "This article attempts to explain the technological aspects of this development in ... light of theories about the economic and technological history of the Netherlands in the eighteenth and nineteenth centuries."

**4174.** VanDerBeek, Stan. "Culture: Intercom an Expanded Cinema: A Proposal and Manifesto." *Film Culture*.40 (1966): 15-18.

VanDerBeek, who experimented with videotape and computers for movie making during the 1960s, says in this piece that "we are on the verge of a new world/new technology/a new art." (15) It was imperative, he said, that "the world's artists ... invent a new world language ... that we invent a non-verbal international picture-language." (16)

**4175.** Vasey, Ruth, ed. *The World According to Hollywood, 1918-1939*. Madison: University of Wisconsin Press, 1997.

In Chapter 2, "The Open Door: The Industry's Public Relations," Vasey discusses Will Hays and the MPPDA's public relations endeavors. The author focuses on the MPPDA's appeal to parent and civic organizations, its efforts project the American image abroad, Jason Joy's work with such ploys as the "Don'ts and Be Carefuls," and effort to channel "foreign influences into production." This chapter does not discuss the attempts to develop community ties with local opinion makers, local businesses, and law enforcement. Nor does it discuss Hays as an advocate of new media, the MPPDA's efforts to discredit the Payne Fund Studies, or Joseph Breen's work in public relations.

Chapter 3, "Sound Effects: Technology and Adaptation," examines silent movies in America, the adaptation of silent films for the foreign market, the Studio Relations Committee as the silent era ends, industry regulation and sound technology, "foreign agents," sound films and the foreign market, what influence sound technology had on foreign legislation, language problems, and how English-language films were adapted abroad.

**4176.** Vaughn, Stephen, ed. *Freedom and Entertainment: Rating the Movies in an Age of New Media*. New York: Cambridge University Press, 2005.

This book examines the history of the motion picture industry and the movie rating system within several contexts: the so-called "cultural wars" of the late 20th century, legal decision involving censorship, media effects research, the history of advertising and public relations, and finally, cinema and new media technologies. Among the technological changes discussed are video recording, cable and satellite television, computers, improved film and cameras that transformed special effects, and digital movie making. The book is based in large part on the

Richard D. Heffner's Oral History and related papers at Columbia University. Heffner headed the Classification and Rating Administration (CARA) from 1974 to 1994. This book offers the first behind-the-scenes look at the Motion Picture Association of America under Jack Valenti's leadership.

**4177.** ---, ed. *Holding Fast the Inner Lines: Democracy, Nationalism, and the Committee on Public Information*. Chapel Hill: University of North Carolina Press, 1980.

This study of the United States government's first large-scale propaganda agency, the so-called Creel Committee (after its chairman George Creel), is grounded in several archival collections. A significant portion of the book deals with the work of print journalists and scholars (historians, political scientists, economists, etc.) who relied on the written word. But the Creel committee also exploited the new media of the late-nineteenth century - photography, motion pictures, the phonograph, electricity, the telephone -- that revolutionized communication. Chapter 8 deals with the work of professional advertisers and artists. The Creel committee used poster art extensively and this book has many examples of this form of propaganda.

**4178.** ---, ed. *Morality and Entertainment: Cinema and Censorship, 1907-1968*. (book manuscript, in press).

This book examines movie censorship in the United States from the establishment of the first local censorship board in Chicago in 1907 until the creation of the motion pictures rating system in 1968. Chapter 1 discusses the elements about cinema that worried critics -- the movie theater, sensational advertising that emphasized sex and violence, the content of films, the status of actors whom many considered to be "false leaders." Chapter 2 examines the work of Will H. Hays as head of the Motion Pictures Association of America (MPPDA). Chapter 3 looks at the work of censor Joseph I. Breen, the "decency dictator." The final three chapters deal with the post-World War II era and the breakdown of the 1930 Production Code. Chapter 4 looks at the work of Eric A. Johnston, who replaced Hays as president of the Motion Picture Association of America (MPAA), as the MPPDA became known after 1945. Chapter 5 examines the changes in home entertainment with the coming of TV, magnetic recording, home movie cameras, and more. Chapter 6, "Lights, Color, Action," deals with changes in movie-making technology that was more mobile and made greater use of color and action.

**4179.** ---. "Morality and Entertainment: The Origins of the Motion Picture Production Code." *Journal of American History* 77.1 (1990): 39-65.

Vaughn argues that "few new technologies have affected communications and society more profoundly than motion pictures." This article is an account of efforts to regulate this medium during the late 1920s and early 1930s. The result was the Production Code of 1930, which after the creation of the Production Code Administration (PCA) and the Roman Catholic Legion of Decency in 1934, was enforced rigorously. Joseph I. Breen, a Catholic layman and former newspaper reporter and press agent, headed the PCA. Daniel A. Lord, a Jesuit priest, was the person most responsible for the philosophical and moral tone of the Code. This article is a detailed account of the negotiations leading up to the Code and the aftermath following the Code's adoption. It is based on extensive research in several primary collections including Lord's Papers, as well as those of Will H. Hays, the president of the Motion Picture Producers and Distributors Association.

**4180.** ---, ed. *Ronald Reagan in Hollywood: Movies and Politics*. New York: Cambridge University Press, 1994.

This work is not only about Ronald Reagan's career up to 1952, it is also about the way in which the motion picture industry and American politics became joined during the middle third of the twentieth century. Chapters deal with how films were used to promote military preparedness before Pearl Harbor; how the government used moving pictures for propaganda to win World War II and build a large air force, and how Hollywood and Washington cooperated during the early years of the Cold War in a global ideological struggle against communism. The book is based on research in about 150 archival collections, including the massive Warner Bros. Archives and in extensive collections relating to motion picture censorship.



**4181.** ---. "Spies, National Security, and the Inertia Projector: The Secret Service Films of Ronald Reagan." *American Quarterly* 39 (1987): 355-80.

This article examines the 1940 Warner Bros. movie *Murder in the Air*, in which Ronald Reagan played secret service agent Brass Bancroft and was assigned to project a new weapon, the Inertia Projector, that could use an electromagnetic beam to shoot down airplanes and stop internal combustion engines. It was portrayed as a weapon that would make America "invincible" in war and would become the "greatest force for world peace" ever invented. Evidence suggests the idea for the story came from newspaper headlines indicating that the Italian inventor Marconi had tested such a weapon in Italy and that Mussolini had used it in Ethiopia.

**4182.** Vaughn, Stephen, and Evensen, Bruce. "Democracy's Guardians: Hollywood's Portrait of Reporters, 1930-1945." *Journalism Quarterly* 68.4 (1991): 829-38.

Analyzes 35 Hollywood films and uses several primary collections, including the Production Code Administration Files and the Will H. Hays Papers, to show that the movie industry attempted to portray journalists in a favorable light during the Great Depression and World War II.

**4183.** Venegas, Cristina. "Will the Internet Spoil Fidel Castro's Cuba." *Democracy and New Media*. Ed. Henry Jenkins and David Thorburn, eds. Cambridge, MA: MIT Press, 2003. 179-201.

Venegas considers the impact of the Internet and other new media on Fidel Castro's Cuba. The volume in which Venegas's chapter appears is part of a larger series on new media technologies entitled *Media In Transition*. The volume tries to offer a historical and comparative perspective on its subject in a way that is accessible to a wide audience of humanists, social scientists, and policymakers. As the editors explain, the "essays in this volume capture something of the complexity and disagreement in current discourse about the politics of cyberspace. Some contributors offer us front-line perspectives on the impact of emerging technologies on politics, journalism, and civic experience. What happens when we reduce the transaction cost for civic participation, or increase access to information, or expand the arena of free speech? Other contributors place our shifting understanding of citizenship in historical context, suggesting that notions of cyberdemocracy and online community must grow out of older models of civic life. Still others expand this conversation to consider the global flow of information and to test our American conceptions of cyberdemocracy against developments in other parts of the world. How, for example, do new media operate in Castro's Cuba, or in post-apartheid South Africa, or in the context of multicultural debates on the Pacific Rim? Some contributors examine specific sites and practices, describing new forms of journalism or community organizing. Some voices here are deeply skeptical; others are optimistic. For some writers the new technologies endanger our political culture; for others, they promise civic renewal.

"Most of the papers on which these chapters are based originated in series of public forums and conferences hosted by MIT from 1998 to 2000 under the title 'Media in Transition.' Funded by the John and Mary R. Markle Foundation and organized by the MIT Communications Forum, these events aimed to nourish a broad civic conversation about the political impact of new media technologies. The essays have been revised for this book."

**4184.** Venning, Philip. "Microcomputers in the Classroom." *The Microelectronics Revolution: The Complete Guide to the New Technology and Its Impact on Society*. Ed. Tom Forester, ed. and intro. Oxford, Eng.; and Cambridge, MA: Basil Blackwell Publisher; and MIT Press, 1980. 152-58.

"Early attempts to introduce computerized technology into the classroom met with little success, but the cheaper, and more reliable and more versatile microelectronic gadgetry stands a much better chance," although Venning says "it seems unlikely that many teachers will lose their jobs over it." This article appeared originally in *The Times Educational Supplement* (Oct. 20, 1978).

**4185.** Verhagen, Marus. "The Poster in *Fin-de-Siecle* Paris: 'That Mobile and Degenerate Art'." *Cinema and the Invention of Modern Life*. Ed. Leo Charney and Vanessa R. Schwartz, eds. Berkeley: University of California Press, 1985. 103-29.

This stimulating essay is about the transformation of the visual landscape during the late nineteenth century. It also provides good context on motion picture advertising and why this phenomenon was so troubling to many people early in the twentieth century.

Verhagen writes that "during the last quarter of the nineteenth century, ... color posters became an integral part of the Parisian environment. In the early 1870s, Cheret and the Choubrac brothers, Leon and Alfred, introduced technical improvements that reduced the costs of color lithography and made it doubly attractive as a means of promotion. The liberal laws of 1881 eased the state's control of the media and so paved the way for a large increase in the production and dissemination of advertisements. In 1884 the city council announced that surfaces belonging to the municipality would be available for rent. Other surfaces were created. By the turn of the century, the boulevards were studded with Morris columns (circular pasting boards); and the trams that carried passengers out to far-flung areas of the city from 1874 also sported advertisements. By 1886 Cheret alone had created almost one thousand designs. With varying degrees of enthusiasm, journalists noted that posters were appearing everywhere, clamoring for attention and transforming the urban landscape with the jaunty images and glaring colors."

Posters used color and exploited sex. They were reminders "of the celebrations of carnival." The movie industry quickly exploited posters. Verhagen's says that "moralistic responses to the poster's popularity echoed both early objections to the cinema and the generally fearful reactions to new forms of a consumer culture 'whose market mechanisms threatened to wear away the foundations of which class society was built.'"

**4186.** Verhagen, Marcus. "The Poster in *Fin-de-Siecle* Paris: 'That Mobile and Degenerate Art'." *Cinema and the Invention of Modern Life*. Ed. Leo Charney and Vanessa R. Schwartz, eds. Berkeley: University of California Press, 1985. 103-29.

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**4187.** Verne, Jules. "In the Year 2889." *The Forum* 6 (1888): 662-77.

In this fascinating piece, Verne talks about collecting energy from the sun, electric lighting and heating, "telephonic journalism," news conveyed by phonograph and other voice transmitters, sending "images by means of sensitive mirrors connected by wires," "electric computers" (in which as many as thirty scientists might work on their "transcendental calculations"), advertising reflected on clouds, travel by "air-coach," color photography, a home entertainment center that would allow one to listen to concert music, and a "Piano-Electro-Reckoner" which performs "the most complex calculations ... in a few seconds."

**4188.** Verry, H R [sic -- for Herbert Richard], ed. *Document Copying and Reproduction Processes*. London: Fountain Press, 1958.

This book provides insight into reproduction processes available during the late 1950s. The work contains pictures at the end of copiers available during this period. Chapter one is entitled "Document Reproduction: A Brief Survey." The book has a helpful bibliography (298-306), and a "Glossary of Reproduction Terms" used during the 1950s.

**4189.** Vertov, Dziga, ed. *Kino-Eye: The Writings of Dziga Vertov*. Berkeley: University of California Press, 1984.

Russian theorist and filmmaker Dziga Vertov offers a view of film technology in an essay in this work ("Kino-Eye," 60-67) which suggests that cinema may be used to fulfill a utopian vision. Using the Futurist and Cubist movements in art, as well as the Constructivist movement in Russian society (which believed that art could be used to advance social and intellectual development), Vertov treats the movie camera as a tool which can be used in a manner that surpasses human vision. His thesis is that the 'camera-eye' (or film lens) can be used in coordination with other elements of cinema, such as editing and special effects, to show the world in a way that reveals the relationship between man and society -- something that the unassisted human eye is incapable of seeing. As a key artistic figure in 1920s post-Revolutionary Russian society, Vertov was responsible for many documentary works in which he applied his theoretical ideas to film (e.g. in *The Man With a Movie Camera*). His view of technology as a driving force that could change society is consistent with his Marxism, and anticipate leftist political thought during the 1960s. This work was translated by Kevin O'Brien, and in a series edited by Annette Michelson.

--Matt Lavine

**4190.** Virilio, Paul (translated by Patrick Camiller), ed. *War and Cinema: The Logistics of Perception*. London: Verso, 1984.

Virilio writes about "the crucial importance" of a "'logistics of perception' and of the secrecy that surrounds its. A war of pictures and sounds is replacing the war of objects (projectiles and missiles). In a technician's version of an all-seeing Divinity, ever ruling out accident and surprise, the drive is on for a general system of illumination that will allow everything to be seen and known, at every moment and in every place." This work has a Preface and seven chapters: Preface to the English Edition: The Sight Machine; 1) Military Force Is Based upon Deception; 2) Cinema Isn't I See, It's I Fly; 3) Abandon All Hope, Ye Who Enter the Hell of Images; 4) The Imposture of Immediacy; 5) The 'Fern Andra' Cinema; 6) Sicut Prior est Tempore ita quo Potior lure'; 7) A Traveling Shot over Eighty Years.

At the beginning of the twentieth century, Virilio writes, "cinema and aviation seemed to form a single moment. By 1914, aviation was ceasing to be strictly a means of flying and breaking records...; it was becoming one way, or perhaps even the ultimate way, of *seeing*." This book was translated from the French by Patrick Camiller.

**4191.** *Rocco and His Brothers (aka Rocco et ses frères; Rocco e i suoi fratelli)*. 1961, 1961.

This movie opened in New York City on June 27, 1961, and was one of several foreign films that dealt with themes that were outside Hollywood's Production Code as it was written in 1930. For example, prostitution and homosexuality were subjects that had been permitted with qualifications when the Code was revised in 1956 and 1961 respectively.

Plot summary from American Film Institute Catalog: "Searching for a better life, Rosaria Parondi and her sons [H]Rocco, Simone, Ciro, and Luca, arrive in Milan from their impoverished farm in southern Italy. Recently widowed, Rosaria has come uninvited to join her oldest son, Vincenzo. Although not steadily employed, Vincenzo is engaged to Ginetta, the daughter of a middle-class family, but the engagement causes a rift with Rosaria, and Vincenzo leaves Milan with his fiancée. The Parondis move into a working-class section of the city and begin to experience the difficulties of city life and the pressure of unemployment. Simone, the most ambitious of the brothers, makes a name for himself as a prizefighter and takes Nadia, a disillusioned prostitute, as his mistress; but when he becomes possessive, Nadia tires of him and leaves. Eventually, Rocco is called into military service, and one day he sees Nadia, recently released from prison; the gentleness of Rocco awakens a new hope in her, and she promises to begin a new life. Upon returning to Milan, they find that Ciro has started to work at the Alfa Romeo auto factory and is supporting the family, while Vincenzo and Ginetta have returned to the city. Simone, who has turned to petty crime, learns that Rocco and Nadia are lovers and decides to take revenge. He brutally rapes Nadia while a group of fellow hoodlums forces Rocco to watch. Blaming himself for his brother's despair, Rocco persuades Nadia to return to Simone. Rocco, unable to find employment, enters professional boxing and goes to live with Vincenzo and Ginetta. Simone, evicted from his hotel, goes back to his mother, taking Nadia with him, but Nadia has returned to her former ways, and Rosaria soon throws her out. At the depths of despair, Simone cajoles money from his brothers and cavorts with his homosexual boxing patron, whom he robs. Rocco then signs a 10-year boxing contract in order to repay Simone's patron. The same day that Rocco wins his first fight, Simone finds Nadia, and when she rejects him again, he stabs her to death. At the family celebration of Rocco's victory, Simone confesses to Nadia's murder. The family, though shocked and grief-stricken, tries to protect Simone, but Ciro turns him over to the police. Luca, the youngest brother, cannot understand this act of betrayal; Ciro, now ostracized by the family, explains that Simone was doomed and that all of them were responsible. As he leaves his little brother, Ciro hopes that Luca, the only one still uncorrupted by city life, will return to the country where the Parondis' roots still lie."

The movie was filmed on location in Milan and Rome. Opened in Rome in Oct 1960 as *Rocco e i suoi fratelli*; running time: 180 min; in Paris in Mar 1961 as *Rocco et ses frères*; running time: 165 min. One French source lists a 120 min version. Cocinor, a French production company affiliated with Marceau, is credited as co-producer in French sources. The production company was Titanus; Les Films Marceau.

**4192.** Vizzard, Jack, ed. *See No Evil: Life Inside a Hollywood Censor*. New York: Simon and Schuster, 1970.

For member of the Production Code Administration Jack Vizzard produced one of the best Hollywood memoirs. It is witty, irreverent, and informative about movie censorship and the breakdown of the Production Code. Vizzard's personality sketches of individuals -- Joseph Breen, Geoffrey Shurlock, and many others -- are crisply drawn.

**4193.** Vogel, Amos. "The Censor Always Loses." *New York Times* Sept. 15, 1968 1968: D19-D20.

The author was then director of the New York Film Festival at Lincoln Center. He notes that in film, the "final taboo" was showing actual sexual intercourse, and that conquering of this taboo was "an undeniable goal in film art today." (20)

**4194.** Volkmer, Ingrid. "Beyond the Global and the Local: Media Systems and Journalism in the Global Network Paradigm." *Democracy and New Media*. Ed. Henry Jenkins and David Thorburn, eds. Cambridge, MA: MIT Press, 2003. 309-30.

The author notes that at the time of this chapter, there were 407 million people worldwide who used the Internet. "One step toward understanding this new global communication architecture could be to replace the conceptual framework of modern international (i.e., between nations) communication with a new globalized perspective that permits construction of new communication formats in the global context of interrelated communication structures." (310)

The volume in which Volkmer's chapter appears is part of a larger series on new media technologies entitled *Media In Transition*. The volume tries to offer a historical and comparative perspective on its subject in a way that is accessible to a wide audience of humanists, social scientists, and policymakers. As the editors explain, the "essays in this volume capture something of the complexity and disagreement in current discourse about the politics of cyberspace. Some contributors offer us front-line perspectives on the impact of emerging technologies on politics, journalism, and civic experience. What happens when we reduce the transaction cost for civic participation, or increase access to information, or expand the arena of free speech? Other contributors place our shifting understanding of citizenship in historical context, suggesting that notions of cyberdemocracy and online community must grow out of older models of civic life. Still others expand this conversation to consider the global flow of information and to test our American conceptions of cyberdemocracy against developments in other parts of the world. How, for example, do new media operate in Castro's Cuba, or in post-apartheid South Africa, or in the context of multicultural debates on the Pacific Rim? Some contributors examine specific sites and practices, describing new forms of journalism or community organizing. Some voices here are deeply skeptical; others are optimistic. For some writers the new technologies endanger our political culture; for others, they promise civic renewal.

"Most of the papers on which these chapters are based originated in series of public forums and conferences hosted by MIT from 1998 to 2000 under the title 'Media in Transition.' Funded by the John and Mary R. Markle Foundation and organized by the MIT Communications Forum, these events aimed to nourish a broad civic conversation about the political impact of new media technologies. The essays have been revised for this book."

**4195.** Vorse, Mary Heaton. "Some Picture Show Audiences." *Outlook* 98.8 (1911): 441-47.

This article the social activist journalist, suffragist, novelist, and theater patron Mary Heaton Vorse discusses the importance of motion pictures in the lives of people who live in small, isolated villages, and for people who may be uneducated and illiterate. "By an ingenious invention all the wonderful things that happened in the diverse world outside their simple lives could come to them. They had no pictures or papers; few of them could read; and yet they sat there at home and watched the inflating of great balloons and saw them rise and soar and go away into the blue, and watched again the strange Oriental crowd walking through the holy streets of Jerusalem. It is hard to understand what a sudden widening of their horizon that meant for them. It is the door of escape, for a few cents, from the realities of life. 441/ 442 It is drama, and it is travel, and it is even beauty, all in one." (441-42)

The author defends movies against unreasonable censorship and the view that going to films is an unhealthy experience. This, she says, "is an unjust idea." (442)

The article comments on movie audiences in a small Tuscan village and also in large cities such as New York. It talks about audiences that often included women and in the United States especially, many recent immigrants. In entering the movie theater, "They had found the door of escape." (445) "And for the moment they were permitted to drink deep of oblivion of all the trouble in the world." (445)

Vorse observes that for many people the travel film was a major attraction. "You see what it means to them; it means Opportunity -- a chance to glimpse the beautiful and strange things in the world that you haven't in your life; the gratification of the higher side of your nature; opportunity which, except for the big moving picture book, would be forever closed to you. You understand still more how much it means opportunity if you happen to live in a little country place where the whole town goes to every change of films and where the new films are gravely discussed. Down here it is that you find people who agree with my friend of the Bowery -- and 'travel films is de real t'ing.' For those people who would like to travel they make films of pilgrims going to Mecca; films of the great religious processions in the holy city of Jerusalem; of walrus fights in the far North...." (447)

The article is littered with ethnic stereotypes: Jews who were "swarthy little men, most them, looking undersized according to the Anglo-Saxon standard" (442); native Americans as "painted savages" (445); and in the Bowery, the "dago show." (446)

**4196.** Waddell, Mike. "Cinema Verite and the Documentary Film." *American Cinematographer* 49.10 (1968): 754, 788-89,797-98.

This article comments that "the real truth of a documentary film depends as much upon the honesty of the visual style as upon the integrity of its subject matter." (754) It notes that 16mm cameras offer great freedom and flexibility in this kind of film making. "The method makes use of the almost unlimited flexibility of the new 16mm self-blinded cameras, the easily-portable, high-quality sound recording equipment, the high-intensity, light-weight lighting equipment and the new high-speed black and white and color film stocks that are running a close second in quality to the slower emulsions we have been used to. The flexibility and freedom permitted by these improved cameras, recorders, lights and film emulsions naturally gave rise to more sound shooting on location and especially more first-hand coverage of events as they happened. The cameraman discovered that by being able to be on the scene and not be restricted by heavy, hard-to-move equipment, he was able to photograph the scene differently from the way he had in the past. He was able to capture those spontaneous occurrences of the moment. Nature photographers and many others have been doing this for years only they didn't know what to call it...." (788-89) The author notes the impact not only on cinema verite but also on sports.

**4197.** Wade, Elizabeth Flint. "Photography: Its Marvels." *St. Nicholas: An Illustrated Magazine for Young Folks* 25.11 (1898): 952-59.

This article surveys developments in photography, noting that early pictures could not capture motion (e.g., a street scene might show only a man shoes that were being shined because they were the only stationary object). The first photographic portrait was taken in America. It took Miss. Catherine Draper's brother, professor John Draper, 30 minutes to take the picture. The article discusses how the camera can now be combined with either the telescope or microscope to give images never before possible. "Microphotography is also used in sending long messages which must occupy a small space. During the siege of Paris, Dagron, the inventor of microphotography, made on thin film tiny photographic copies of messages, and 954/955 sent them daily from the city by carrier-pigeons. So minute was this work that five thousand messages weighed but little over an ounce, and could be carried by a single bird.

"Microphotography is now used in all studies which require the use of a microscope, and enlarged subjects being photographed, and the pictures studied at leisure." (954-55)

The article discusses moving referred to as "chronophotography." (955) The machines for exhibiting them were called "kinescope, biograph, vitascope, teatrograph, cinematograph, etc." (955) Wade also covers X-rays and color photography. Color photos were made by what was called "triple heliochromy." (957) The use of photography for military purposes by the army and navy is also examined (957-58). Other uses included: "Photogrammetry -- the art of measuring by photograph" which was "now a part of the education of the surveyor," (958) and "receiving cable messages." (958)

Wade concludes: "If the past serves as a prophet for future possibilities, no limit can be placed to the powers of photography. There is a tiny magic key, the persistent use of which has opened the door into many marvelous places." (959) Photography may open more wonderful worlds some day.

**4198.** Wagner, Paul A. "What's Past Is Prologue..." *Sixty Years of 16mm Film, 1923-1983: A Symposium*. Ed. America, Film Council of. Des Plaines, IL: Film Council of America (Evanston, IL), 1954. 9-18.

The years following World War II saw nothing less than an explosion in the availability and use of 16mm equipment. Prior to the war there were only about 500 general-interest 16mm films and about 10,000 sound projectors in operation. During the first seven years after the war no less than 25,000 16mm movies were made. By 1954, about 4,000,000 feet of new 16mm film and about 5,000 new titles were being made available per year to projection owners. The number of 16mm projectors in the United States was then estimated to be between

250,000 and 400,000. Schools, public libraries, churches, community organizations, and the government all made use of this technology.

**4199.** Wagnleitner, Reinhold, and eds., Elaine Tyler May, eds. *'Here, There and Everywhere': The Foreign Politics of American Popular Culture*. Hanover and London: University Press of New England, 2000.

This book originated at a Salzburg Seminar session entitled "The Globalization of American Popular Culture." The editors of this volume, Reinhold Wagnleitner and Elaine Tyler May, approach their subject from different titles. Wagnleitner, an Austrian historian and bass guitarist, is a student of American popular culture in Europe. May, an American historian, has long studied American popular culture in the United States and how America's involvement in other countries has influenced domestic culture. Although the title of this book is taken from a Beatles song, the editors argue that "without the global diffusion of American popular culture, there would have been no Beatles." (p. 1)

The work is divided into five parts. Part I deals with the historical background of American popular culture abroad and contains essays by John G. Blair ("First Steps toward Globalization: Nineteenth-Century Exports of American Entertainment Forms"), James T. Campbell ("The Americanization of South Africa"), and Oliver Schmidt ("No Innocents Abroad: The Salzburg Impetus and American Studies in Europe").

Part II, "The World of Hollywood," contains chapters by Theodore A. Wilson ("Selling America via the Silver Screen? Efforts to Manage the Projection of American Culture Abroad, 1942-1947"), Aurora Bosch and M. Fernanda del Rincón ("Dreams in a Dictatorship: Hollywood and Franco's Spain, 1939-1956"), Giuliana Muscio ("Invasion and Counterattack: Italian and American Film Relations in the Postwar Period"), and Nosa Owen-Ibie ("Programmed for Domination: U. S. Television Broadcasting and Its Effects on Nigerian Culture").

In Part III, "Rock, Rap, and All That Jazz," there are essays by Elizabeth Vihlen ("Jammin' on the Champs-Élysée: Jazz, France, and the 1950s"), Penny M. Von Eschen ("Satchmo Blows Up the World': Jazz, Race, and Empire during the Cold War"), Michael May ("Swingin' under Stalin: Russian Jazz during the Cold War and Beyond"), Thomas Fuchs ("Rock 'n' Roll in the German Democratic Republic, 1949-1961"), and Christoph Ribbat ("How Hip Hop Hit Heidelberg: German Rappers, Rhymes, and Rhythms").

Part IV, "The Empire Strikes Back," has chapters by Masako Notoji ("Cultural Transformation of John Philip Sousa and Disneyland in Japan"), Myles Dungan and David Gray ("Consumption of American Pop Culture in Ireland and England"), Gülriz Büken ("Backlash: An Argument against the Spread of American Popular Culture in Turkey"), and Michael Ermarth ("German Unification as Self-Inflicted Americanization: Critical Views on the Course of Contemporary German Development").

Part V, "Contemporary Issues," includes Rob Kroes ("Advertising: The Commodification of American Icons of Freedom"), J. Michael Jaffe and Gabriel Weimann ("New Lords of the Global Village? Theories of Media Domination in the Internet Era"), and Reinhold Wagnleitner ("Encartaification of Emancipation: The Internet as the New American Frontier?").

**4200.** Waldrop, Mitchell M., ed. *The Dream Machine: J. C. R. Licklider and the Revolution that Made Computing Personal*. New York: Penguin Books, 2001.

*The Dream Machine* tells the inside story of the development of the computer and the computing industry loosely following computer pioneer J.C.R. Licklider from his pre-WWII computer days to his passing in 1990. Waldrop sees Licklider, or "Lick" as he was known, as the main catalyst of what ultimately became computing as we now know it. Although not always at the center of the developments or innovations, Licklider's inspiration, vision, and personality were often the driving force behind computer advancement. Beginning with the early days at the Harvard labs before moving to a basement in MIT, Lick and other pioneers of the computing world worked tirelessly to develop computers for military use, academic use, and personal use. Although, roughly

470 pages of text, it is an enjoyable read as Waldrop puts a personal touch on many of the "nameless" inventions that have led us to where we are today.

--Michael Boyle

**4201.** Waldrop, M. Mitchell, ed. *Man-Made Minds: The Promise of Artificial Intelligence*. Walker and Company, 1987.

This work is an attempt to explain developments underway during the 1980s pertaining to artificial intelligence. The book's eleven chapters are divided into three parts. Part I, "Thinking about Thinking," discusses the origins of cognitive science and cybernetics. Subsequent chapters deal with "The Necessity of Knowledge," "Language and Understanding," "Vision and Reality," "Intelligence in Parallel," and "Can a Machine Think?"

Part II is entitled "Visions of a New Generation," and chapters cover "Metamorphosis" (the discovery of AI and the growth of knowledge-based systems), and "The Fifth Generation" (which discusses the challenge posed by Japan's fifth generation computers and the American response which included the Strategic Computing Initiative).

Part III is "The Shape of the Future," with chapters on "The Relationship of Man and Machine," "A New Way of Working," and "A Question of Responsibility."

At the time of this book's publication, Waldrop was a senior writer for *Science*, a journal of the American Association for the Advancement of Science. He has a doctorate in elementary particle physics. The book is based largely on published sources and has a brief, two-page bibliography.

**4202.** Waldrop, Frank and Joseph Borkin, ed. *Television: A Struggle for Power*. New York: William Morrow and Co., 1938.

**4203.** Waldstreicher, David, ed. *In the Midst of Perpetual Fetes*. Chapel Hill: University of North Carolina Press for the Omohundro Institute of Early American History and Culture, 1997.

Waldstreicher's subject of historical inquiry is the early American celebration: Fourth of July parties, elections celebrations, and other traditional fetes. He argues that far from innocent events, these activities were the means by which people participated in politics in the aftermath of the Revolution and in the early National/Federal period. Thus, the celebration became a means of expressing revolutionary patriotism, weighing in on the Federal vs. Anti-Federal debates, and in essence contributing to the creation of a national, political identity. Waldstreicher utilizes printed pieces, contemporary descriptions, and ephemera to come to terms with these events. Of particular note for the study of mass communication is his treatment of print culture. An essential part of these celebrations, he argues, was their coverage in the press. The newspapers' involvement in describing these events and disseminating them to a wider audience was every bit a part of the overall element of celebration as the actual participation. The notes below concentrate mostly on his treatment of the press as part of this phenomenon.

--Nicholas Wolf

**4204.** ---. "Rites of Rebellion, Rites of Assent: Celebrations, Print Culture, and the Origins of American Nationalism." *Journal of American History* 82.1 (1995): 37-61.

This article examines the way that public celebrations, opposition to colonial rule, and print culture contributed to the origins of American nationalism. The practices of nationalism provided a way to create unity, even though the acts of celebration themselves often exposed class and regional differences among the Patriots. Those differences would frustrate staunch nationalists in the decades to come.



"The relationships among ideology and practice, celebration and print, help explain why an abstract nationalism could earn the assent of revolutionaries without guaranteeing a national state or much more than a vague commitment to popular sovereignty," the author writes. "The invention of the American nation involved the mixing of rites of assent with apparently rebellious rituals of opposition, a mixing that would enable Americans to engage in local divisive politics while celebrating their unified nationhood."

--Amy Chu

**4205.** Walker, Alexander, ed. *The Shattered Silents: How the Talkies Came to Stay*. London: Elm Tree Books, 1978.

This work looks at the late 1920s when silent film gave way to the talkies. This transition, notable says Walker as "a lightning retooling of an entire industry" unlike any that had previously been seen, was not a particularly edifying episode, in his view. It was characterized by confusion, stupidity, ambition, and greed. This technological transformation also had a significant effect on the content of movies. Since social class distinctions became all the more apparent with the advent of talkies, a European sensibility was lost to American movies forever, Walker argues, and replaced by a focus on American society. This focus at first resulted in a

Cinema of realism, but with the realism came hypocrisy, the Hays Office, and a withdrawal of American movies into fantasy or phony uplift.

--Gordon Jackson

**4206.** Walker, Terry. "Colour and the Modern Artist." *Colour 73: Survey Lectures and Abstracts of the Papers Presented at the Second Congress of the International Colour Association, University of York, 2-6 July 1973*. New York: John Wiley & Sons (a Halsted Press Book), 1973. 505-07.

Walker notes that the artists Kandinski saw analogies between color and color and believed that color allowed the artist to "release 'inner necessities' and invoke 'vibrations of the spirit.'" He concludes by says that to some degree, "the development of freedom in the use of colour and the degree of aesthetic freedom in art has paralleled the development of a greater degree of emotional freedom in our own lives." (507)

**4207.** Wallace, Amy. "Mahony Urges Film Industry to Accept Code." *Los Angeles Times* Feb. 2, 1992 1992, sec. A.

This article begins: "Cardinal Roger M. Mahony said Saturday that 'perhaps the time is ripe' for a new moral code to govern the content of motion pictures and television programs, but he stopped short of calling for mandatory compliance by the entertainment industry." Mahony is quoted also as saying that graphic movie images has helped bring a "breakdown of our social fabric." This article also discusses Ted Baehr, who was chair of the Christian Film and Television Commission, based in Atlanta.

In another edition of the *Los Angeles Times* on this date, this article is entitled "Mahony Urges Restrictive Code on Films, TV." It quotes Mahony telling an audience at the Hollywood Roosevelt Hotel that "regrettably, the distinction between outright pornography and many of today's films and television productions has become blurred."

**4208.** Wallace, James M. "A New Means for Liberals: Liberal Response to Adult and Worker Education in the 1920s." *Labor Studies Journal* 11.1 (1986): 16-41.

Wallace argues that American liberals during the early 1920s sought to develop worker education that trained laborers to be leaders in unions and in the community. Worker education had traditionally focused on apprenticeship and vocational training. But as the adult education movement grew after World War I, education for workers came to be considered a "meaningful strategy for social and industrial progress. In 1921 alone, the Workers' Education Bureau, Brookwood Labor College, and the Bryn Mawr Summer School for Women Workers were founded, and the Labor Temple in New York City began classes for workmen. Liberals supported worker

education for "union leadership, for social and political effectiveness, and for individual cultural development." Wallace measures liberal support by examining the work of individuals connected with two leading liberal journals: the *New Republic* and the *Nation*. Herbert Croly, progressive and founder of the *New Republic*, and Oswald G. Villard, editor of the *Nation*, both were disenchanted with the major political parties and "turned to labor as the growing edge of social progress."

--Phil Glende

**4209.** Waller, Gregory A., ed. *Main Street Amusements: Movies and Commercial Entertainment in a Southern City, 1896-1930*. Washington, D. C. and London: Smithsonian Institution Press, 1995.

This book is about "the history of film and commercial entertainment in America during the silent era from the bottom up" in Lexington, Kentucky. Unlike other studies of movie audiences in the Lower East Side of Manhattan, Chicago, or Worcester, Mass., Lexington (e.g., see Roy Rosenzweig, *Eight Hours for What We Will*) this work examines "a small city with little heavy industry, few first-generation immigrants, a substantial African-American community, a preponderance of native Kentuckians, and a sense of itself as being southern." It is unclear how many, if any, of the films Waller discusses he has actually seen. He relies to a large degree on newspaper and other printed accounts of the films.

Chapter 6: "Reform and Regulation" is good on movies during the Progressive era, and discusses such themes as "Regulating Theater Safety," "The Problem of Amusement," "Sabbatarian Campaigns," "The Fear of Offense," "Local Censorship in Action," and "Naming, Counting, Describing the Audience." There are also several pages devoted to the controversy over showing "The Birth of a Nation."

Chapter 7 ("Another Audience: Black Moviegoing from 1907 to 1916"), chapter 8 ("Movies on the Homefront") are good as is chapter 9 ("Movies and Something More: Film Exhibition from 1919 to 1927") on the role of movie theaters in Lexington. Chapter 10 deals with "Movies, Culture, and the 'Jazz Environment'," and chapter 11 is on "The Coming of Sound and the Restructuring of Local Film Exhibition." Appendix 1 is "Local Films and Local Filming." Appendix 2 is "City Ordinances and State Legislation."

**4210.** Walsh, Frank, ed. *Sin and Censorship: The Catholic Church and the Motion Picture Industry*. New Haven: Yale University Press, 1996.

Frank Walsh's *Sin and Censorship* is strong study of the Catholic Church and its efforts to regulation the motion picture industry, more balanced in its assessment of the Church's position than Gregory Black's two volume study of movie censorship. Black tends to be more critical of the Church and its leaders.

**4211.** Walsh, George Ethelbert. "The Inventor's World of Marvels." *Gunton's Magazine* (1902): 235-42.

This article surveys some of the work of such great inventors as Thomas Edison, Nikola Tesla, Elihu Thomson, and others. It quotes Michael Faraday on the significance of electricity: "Faraday, the great scientist and inventor, himself confessed that the fortuitous discovery made by rubbing a piece of amber released 'an invisible agent which has done for mankind far more wonderful things than the genie of Aladdin did or could have done for him.'...." (236)

**4212.** ---. "Moving Picture Drama for the Multitude." *The Independent* 64.3088 (1908): 306-10.

This article discusses the significance of motion pictures in 1908. "The effect of this new form of pictorial drama on the public is without parallel in modern history, for it more graphically illustrates the panorama of life than the photographs and text of the daily newspaper and intrudes upon the legitimate theater thru the actual dramatization of plays that have had a good run. The moving picture drama is for the multitude, attracting thousands who never go to the theater, and particularly appealing to the children. In the poorer sections of the

cities where innumerable foreigners congregate, the so-called 'nickelodeon' has held pre-eminent sway for the last year." (306)

Walsh notes that during the past two years moving pictures have shown "in nearly every town and village in the country." (306) Moving pictures have brought "great changes in our cheap entertainment halls" and film companies "have invaded nearly every department of life to secure interesting photographs." (307) Projecting moving pictures on a screen, sometimes "enlarged 200 times," involves deceiving the eye. (307) Walsh also discusses "remarkable tricks" that "can be played by the camera." (307) Moving pictures can reproduce passion plays as well as scenes from real life. (308)

Walsh reports that France has been successful in coloring their films, but that these moving pictures are much more expensive, cost about 50 cents. (309-10) He discusses experiments combining the phonograph and moving pictures to bring sound films (309) and says that soon talking pictures will be available. Such developments will bring "grand opera in a way down to the level of the poorest, and when we consider the perfect reproduction of the voices in the modern phonograph and graphophone, there seems to be little left to be desired." (310)

**4213.** Walsh, Peter. "That Withered Paradigm: The Web, the Expert, and the Information Hegemony." *Democracy and New Media*. Ed. Henry Jenkins and David Thorburn, eds. Cambridge, MA: MIT Press, 2003. 365-72.

Walsh writes that "there is something about the Web that makes the idea of the expert seem withered, even disreputable and laughable. But why does this happen? And what exactly is the 'expert paradigm'?" (365)

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**4214.** Walter, Dave, comp. and intro., ed. *Today Then: America's Best Minds Look 100 Years into the Future on the Occasion of the 1893 World's Columbia Exposition*. Helena, MT: American & World Geographic Publishing, 1992.

This work has more than fifty speculations made in 1893 about what the coming century would hold. Improvements in electricity, sound recording, transportation, the theaters were among the topics covered. As Mary E. Lease predicted, there would be "improvements so extraordinary the world will shudder."

**4215.** Walters, J. Hopkins. "Selenium." *Nature* 7 (1873): 361.

**4216.** Ward, Catharine Weed. "Press Photography." *The American Annual of Photography: 1908*. Ed. John A. Tennant, ed. Vol. 22. New York: Tennant and Ward, 1907. 97-103.

This article notes that "For some years past the trend of press and book illustration has been towards the use of the camera, and this is rather increasing than diminishing." Critics have complained "that true art is being injured by 'machine-made' pictures, that pencil and brush are being displaced by screws and buttons...." One cause for this trend "is the multiplicity of cheap cameras which certainly require little brain effort, and the results often are much the same as if a dabbler in painting used impure colors and bad brushes...." (97)

The author contrasts book illustrations with illustrations in the press. "With book illustration there is opportunity for careful thought and study, but with events which may be forgotten in a few hours the work must be done quickly. This should presuppose practical experience, and training of eye and brain to see and think rapidly." (98) The author urges photographers to study the magazines first to see which pictures are preferred before they submit their own to editors. (101)

The author, a woman, offers advice to other women: "A woman never should, where it is a question of public decency and purity, forget her womanhood or do any photographic work which will lower that in the eyes of the world no matter how great the pecuniary reward. This holds good whether she photographs or is photographed...." (102)

**4217.** Warner, Harry. "Harry Warner Tells Story of Birth of Sound Pictures," *Speech to League of American Penwomen*.

**4218.** Warren, Earl. Papers of Earl Warren.

Former Chief Justice of the U. S. Supreme Court Earl Warren's Papers cover many subjects including cases involving obscenity and First Amendment issues relating to motion pictures and other mass media. With regard to sex and obscenity, the heart of the problem, Chief Justice Warren was told by one of his advisers in 1957, was that "no community conscience on the subject of sex" existed. "There is instead a vast range of personal views from the extreme sophisticate to innocent and immature." In the *Roth* case that year, Warren dissented, rejecting the idea of a national standard for obscenity, and saying that when *Roth* said "community standards" should be the basis for judgment, it meant just that. This material is in Containers 552 and 579, Papers of Earl Warren, Library of Congress, Washington, D. C.

**4219.** Warren, Samuel D. and Louis D. Brandeis. "The Right to Privacy." *Harvard Law Review* 4.5 (1891): 193-220.

Brandeis and Warren argue that advances in photography have made it possible "to take pictures surreptitiously." Before the technological advances of the 1880s which made photography much more available to the public, a person generally had to consent to having a photographic portrait made. With the invention of celluloid and George Eastman's innovations making cameras more portable, citizens lost the control over who could reproduce their image. The authors discuss earlier cases such as *Pollard v. Photographic Co.* (1888) and *Tuck v. Priestler* (1887) involving photography and privacy. In the authors' view, the law needs to take into account advancing technology when considering privacy.

**4220.** Wasko, Janet, ed. *Hollywood in the Information Age: Beyond the Silver Screen*. Austin, TX: University of Texas Press, 1994.

This book assesses changes in the movie industry in a time of unprecedented technological change. For audiences, the new technology have meant changes in special effects. "With their bag of technological tricks, special effects experts now can create new worlds, alien creatures and previously dangerous or impossible actions on film. One visual effect supervisor had notes that "now virtually anything can be done visually. If you can

describe it, you can do it." She notes that while electronic media promise to bring great changes to film making, as of 1994 "the electronic process of video has yet to replace the chemically based process of film for the production of feature films and dramatic television programs. Some of the resistance have to do with traditional 'film people' simply refusing to change. But other reasons have to do with technical differences and economic advantages."

**4221.** ---, ed. *Movies and Money: Financing the American Film Industry*. Norwood, NJ: Ablex Publishing Corporation, 1982.

Wasko examines the relationship between the motion picture industry and the financial community – investment bankers, venture capitalists, banks, insurance companies. These financial interests have exercised significant control over the movie industry's structure and the way it has done business.

Wasko's opening chapter discusses the early connections between movie making and banking. Chapter 2 examines the period from 1919 until the introduction of sound around 1926, and looks at a case study involving D. W. Griffith. Chapter 3, "The Introduction of Sound and Financial Control (1927-1939), studies involving AT&T, Fox Film and Theater Corporation, and RKO. Chapter 4 looks at the period from 1940 to 1960 and is entitled "The Transitional Period and the Growth of Independent Production." Chapter 5, "The Film Industry and Commercial Banks in the 1970s," examines several topics including Walt Disney Production, Warner Communications, Inc., MCA Inc./Universal Pictures, Paramount (Gulf & Western Industries, Inc.), Columbia Pictures, and Hollywood banks during this decade.

This work is based on research in several film archives and research centers as well as on interviews with industry and banking people and on oral histories. The work has a useful bibliography that includes government and legal documents, court cases, and unpublished material.

**4222.** ---. "Trade Unions and Broadcasting: A Case Study of the National Association of Broadcast Employees and Technicians." *The Critical Communications Review, Vol. 1: Labor, the Working Class, and the Media*. Ed. Vicent Mosco and Janet Wasko, eds. Norwood, NJ: Ablex Publishing, 1983. 85-113.

Wasko provides a brief history of unionism in broadcasting, beginning with the American Federation of Musicians' efforts to represent workers at radio stations in the early 1920s. Broadcast technicians at a St. Louis radio station joined the IBEW in 1926, and IBEW continued to organize in radio stations, especially in the Midwest. In 1934, the Association of Technical Employees was created at NBC. The union became the NABET in 1940. Wasko details the organizational history of the NABET in radio and early television, outlining labor disputes and membership claims. "While others in the broadcasting industry, such as actors, producers, directors, and writers, are recognized as 'creative' or 'artistic' elements in this process, technicians generally seem to adopt a more functional attitude toward their work, and consequently they may be more susceptible to the effects of job alienation and self-estrangement in work situations." She concludes that broadcast trade unions suffer from an imbalance of power in the labor-management relationship due to three factors: the lack of unity among labor unions and guilds, the weak economic position of labor organizations, and the narrow goals of labor groups.

--Phil Glende

**4223.** Wasserman, Lew. *Oral History Interview of Lew Wasserman: II (interviewed by Joe B. Frantz)*. Oral History Collection, Lyndon Baines Johnson Library.

In this 36-page interview, conducted by historian Joe B. Franz, Lew Wasserman discusses his fund raising efforts for John Kennedy and Lyndon Johnson and more generally his association with LBJ. He also briefly discusses Jack Valenti and his selection to head the Motion Picture Association of America. Johnson doubted that Valenti "could cut it" in Hollywood.

**4224.** Wasserman, Neil H., ed. *From Invention to Innovation: Long-Distance Telephone Transmission at the Turn of the Century*. Baltimore: The Johns Hopkins University Press, 1985.

Wasserman examines "the circumstances surrounding the invention and implementation of a particular innovation, the loading of telephone lines, which had a profound effect on the operation of the telephone industry at the turn of the century. The examination of this method for improving the transmission characteristics of long-distance telephone lines serves three principal purposes. First, I use the invention of loading as a test case to study the general process of innovation. By developing a simple model of the process of innovation (outlined in this introduction), I am able to compare the specific case of loading with an ideal type of the innovative process. Such an approach helps me identify crucial aspects of the process of innovation and provides a framework for analyzing the specific history of the invention and implementation of loading. The second purpose of the study is to understand better the evolution of technology in the telephone industry and the effect of AT&T's experience with loading on the manner in which technological innovation was subsequently handled within the company. Finally, the study presents the detailed history of the invention and implementation of loading, an innovation that represented the first application of contemporary scientific theory to the problems of telephone transmission.

This work is based on company archives: For the years before 1907, "when AT&T's research organization was moved from Boston to New York City, the research records contained in the Boston files provide extensive documentation of research and development in this firm. These materials are now located in the AT&T Bell Laboratories Archives, Murray Hills, New Jersey, and are accessible through them. In addition, the executive files of Frank Jewett and J. J. Carty, also in AT&T Bell Laboratories Archives, contain important information concerning the evolution of research and development organizations at AT&T."

The Introduction provides a clear explanation of loading and its importance in the development of long-distance transmission. This book seems designed for historians of business and technology, especially those interested in the relation between scientific theory and technological development. It may also have served as a model for researchers at Bell Labs. Wasserman's concluding chapter is entitled "Innovation and Economics in the Bell System."

**4225.** Watson, Alexander John, ed. *Marginal Man: The Dark Vision of Harold Innis*. Toronto: University of Toronto Press, 2006.

The author writes that by using Innis's works on communication "as a window into his intellectual biography," he hopes to have written "a book that leads to a more profound understanding of Innis himself." (4) Watson goes on to write that "Innis was never a nationalist in the parochial sense. He believed that the continued vitality of Western civilization depended on the efforts of individual thinkers whose marginal position in relation to the great centres of that civilization allowed them to develop new critical perspectives. The intellectual synthesis produced by these marginal men from generation to generation represented the lifestream of Western culture. When Innis, as a marginal intellectual, found himself unable to complete and disseminate his new critical synthesis -- his communications work -- he was led to consider a radical new possibility: the final failure of Western civilization itself." (23)

This well-researched 525-page book, which began as the author's doctoral thesis, is based on the Innis Papers at the University of Toronto as well as on other archival material.

**4226.** Watts, Stephen, ed., ed. *Behind the Screen: How Films Are Made*. London: Arthur Barker, Ltd., 1938.

This work is a collection of essays on most aspects of film making in 1938, from the work of producers, directors, public relations people, and actors, to the significance of sound and color. A different author discusses each subject. Watts provides a brief introduction to each essay. For example, before Natalie M. Kalmus's piece on "Colour" (116-27), Watts wrote: **"The history of the cinema -- itself the direct result of the revolution of photography which made animated pictures possible -- has twice been changed by revolutionary inventions. The first was sound. It came suddenly -- and stayed. The second revolution was (and is) colour. Opinions differ about colour's place in the cinema. Its transformation of the finished article of film production has not been so much like a clap of thunder as was the coming of sound. It has been more like the gradual appearance of a**

**rainbow, creeping steadily across the sky, until its arc is complete.** There are still black-and-white films showing and being made, but the proportion of films being made in colour shows such a steady increase that to deny the approach of the day when the black-and-white film will be an anachronism is to ally oneself dangerously with the people who, ten years ago and less, were saying that nothing could ever supersede the silent film." (114) [emphasis added]

**4227.** Watts, Steven, ed. *The Magic Kingdom: Walt Disney and the American Way of Life*. Boston and New York: Houghton Mifflin Company, 1997.

This exceptionally well-researched book deals with the life of Walt Disney and the impact that Disney entertainment has had on American culture. Disney was not only an entertainer, Watts argues, but also "a historical mediator. His creations helped Americans come to terms with the unsettling transformation of the twentieth century. This role was unintentional but decisive." In addition, Watts writes, "Disney's creative work marked a clear arc as it blazed across the American cultural sky in the middle decades of the century. In its early stages, studio productions often carried a charge of social criticism. Although immersed in fantasy and sentimentalism, Disney's animated films often playfully provoked, pricked, and probed the conventional. They stood both inside and outside the cultural mythos of modern America, accepting its essential values while gently satirizing its weaknesses or excesses. Not coincidentally, this critical instinct flourished alongside the daring aesthetics of the 'golden age' of the Disney Studio. Over the next twenty years, however, critiques of the social order gradually gave way to a powerful preservationist impulse. By the 1950s, the studio's work lost its edge even as it gained huge new popularity. Moving completely inside the mainstream culture, Disney now defined American traditions, built a cultural embankment around them, and assumed a defensive position. Yet here too it mirrored mainstream America." (p. xvi)

**4228.** ---. "Walt Disney: Art and Politics in the American Century." *Journal of American History* 82.2 (1995): 84-110.

This article is based on research in the Disney archives and is expanded in Watt's book, *The Magic Kingdom*. Watts writes that "Walt Disney has been, arguably, the most influential American of the twentieth century." He tries to place Disney's life and work into a cultural context. "Two cultural trends in modern American life--modernism and populism--suggest useful ways of making sense of the artistic and political impulses in Disney's work." The author's acknowledges the influence on Warren Susman on his approach to studying Disney and popular culture.

**4229.** Waxman, Sharon. "An Old Washington Hand To Succeed Valenti in Hollywood." *New York Times* July 2, 2004 2004, sec. C: C1, C3.

This article reports that Dan Glickman, a former Democratic congressman from Kansas and Secretary of Agriculture under President Clinton, will replace Jack Valenti as president of the Motion Picture Association of America. Glickman was at the time of this article head of the John F. Kennedy School of Government at Harvard University. The article notes that one of Glickman's challenges will be redefining the MPAA in an age when many movie studios are owned by larger corporations such as General Electric, Viacom, and Time Warner. Other candidates considered for this job were Victoria Clarke, a spokesperson for the Pentagon under the George W. Bush administration; Pat Mitchell, president of the Public Broadcasting Service; and Alan D. Bersin, a school superintendent in San Diego.

**4230.** Weare, Eugene [Joseph I. Breen]. "Enter: The 'Hick-Town' Parish." *America* 42 (1929): 59-61 (?).

Joseph I. Breen, who would become head of the movie industry's Production Code Administration in 1934, often wrote under the name Eugene Weare to discuss a wide range of issues including modern education, communism, and marriage. Breen, a newspaper man who also worked in a public relations capacity for the Archdiocese of Chicago, considered himself to be a militant Catholic.

**4231.** ---. "Have You a Little Bolshevik in Your Home?" *America* 42 (1930): 424 (?).

Joseph I. Breen, who would become head of the movie industry's Production Code Administration in 1934, often wrote under the name Eugene Weare to discuss a wide range of issues including modern education, communism, and marriage. Breen, a newspaper man who also worked in a public relations capacity for the Archdiocese of Chicago, considered himself to be a militant Catholic and strongly anti-Communist.

**4232.** ---. "Laymen on a College Council." *America* 42 (1930): 475-76 (?).

Joseph I. Breen, who would become head of the movie industry's Production Code Administration in 1934, often wrote under the name Eugene Weare to discuss a wide range of issues including modern education, communism, and marriage. Breen, a newspaper man who also worked in a public relations capacity for the Archdiocese of Chicago, considered himself to be a militant Catholic.

**4233.** Weber, Dianne, comp. (under direction of Katherine Shervis), ed. Madison, WI: EDSAT Center, University of Wisconsin, 1971.

**4234.** Webster, N. W., ed. *Joseph Locke: Railway Revolutionary*. London: George Allen & Unwin Ltd., 1970.

A biography of Joseph Locke, another seminal figure in the development of the railways both in Britain and on the Continent and a student of George Stephenson. This work concentrates on the industry itself and the contributions Locke made to it. Details about his personal life are peripheral and added for aesthetic narrative purposes rather than as essential subject matter. Webster makes an even-handed and critical, rather than celebratory, assessment of Locke, mentioning both his strengths and shortcomings. Sources include Locke's letters and manuscripts, as well as early twentieth-century secondary quotations from his autobiography, never published and now lost. This work is not footnoted, but does include the content of many primary source letters and memoranda in the body of the text.

#### --Nicholas Wolf

**4235.** *Week, Business*. "High Tech is Low on Jobs." *The Information Technology Revolution*. Ed. Tom Forester, ed. and intro. Cambridge, MA: MIT Press, 1985. 390-99.

"Forecasts by the U.S. Bureau of Labor Statistics and Data Resources Inc. show clearly that high tech can't come near to replacing jobs lost in manufacturing because the sector is small and productivity is rising fast. Nearly every state and city in the U.S. has therefore embarked on a largely fruitless quest to create large numbers of high-tech jobs in their own versions of Silicon Valley. But some good is coming out of it." This piece first appeared in *Business Week* (March 28, 1983).

**4236.** ---. "Personal Computers Invade Offices." *The Information Technology Revolution*. Ed. Tom Forester, ed. and intro. Cambridge, MA: MIT Press, 1985.

While an office revolution was underway when this piece first appeared in *Business Week* (Aug. 8, 1983), it had taken unexpected directions. Company executives were bewildered by the wide array of equipment being offered and hence postponed purchasing complete systems. Instead, they brought their personal computers to the office.

**4237.** ---. "Software: The New Driving Force." *The Information Technology Revolution*. Ed. Tom Forester, ed. and intro. Cambridge, MA: MIT Press, 1985. 27-44.

This article discusses the computer software industry, a booming part of the economy that sets the pace for the information technology revolution. This piece appeared first in *Business Week* (Feb. 27, 1984).



**4238.** ---. "Telecommunications Liberalization." *The Information Technology Revolution*. Ed. Tom Forester, ed. Cambridge, MA: MIT Press, 1985. 120-36.

This piece originally appeared in *Business Week* (Oct. 24, 1983). "The convergence of computing and telecommunications has brought about the liberalization of the telecommunications industry and the deregulation of long-established PTT [Postal Telephone & Telegraph] monopolies. The resulting innovation explosion has in turned created a booming worldwide market for new telecommunications equipment."

**4239.** Weiler, A. H. "Producer with 'X' Sues Over Rating: Strick of 'Tropic of Cancer' Seeks to Ban Classification." *New York Times* March 10, 1970 1970: 51.

This article notes that producer-director Joseph Strick had sued the Motion Picture Association of America and Paramount Pictures challenging the X rating given to his adaptation of Henry Miller's *Tropic of Cancer*. Strick argued that the rating violated Sherman antitrust laws. The motion picture rating system had been in effect since November, 1968. The rating system was not challenged in court again until 1990 when Maljack Production and Miramax Films filed suits challenging the X rating given to their films *Henry: Portrait of a Serial Killer*, and *Tie Me Up! Tie Me Down!*, respectively.

**4240.** Weiller, Lazare. "The Annihilation of Distance." *The Living Age* 219.2832 (1898): 163-78.

This article discusses the evolution of the telegraph and telephone systems. It considers problems in transmitting message using such materials as silver and copper wire. It says that there "is nothing unreasonable in the expectation that the problem of the transmission alike of sounds and of visual images, will be solved at an early day, and that both may be instantaneously reproduced over seas, as telegraphic signals now are. We have only one more stage to make before we reach this goal." (164)

It says that "natives in newly conquered countries" make it a point to make the telegraph "an object of hostile attack." (169) It discusses other effort by native populations to steal wires and wooden posts and otherwise undermine the telegraphic systems. (170) Other problems in transmitting electricity by cable are discussed, including the challenges of transatlantic or submarine cables. (e.g., 173) The telegraph is "above all things an instrument of material and moral progress," the author writes. (169)

**4241.** Weinberg, Albert K., ed. *Manifest Destiny: A Study of Nationalist Expansion in American History*. Gloucester, MA: Peter Smith, 1958.

The dilemma confronting American statesmen and intellectuals from the 1780s onward concerned the philosophic reconciliation between the espousal of natural rights and subjugation of nationalities that stood in the way of territorial expansion. Nationalism, as defined by seventeenth- and eighteenth-century philosophers, extended to identifiable ethnic groups, which would include the various Indian tribes inhabiting the North American continent. Beginning with this Indian "problem," expansionist ideologues concocted a flexible theory of why the natural rights of one nationality — Americans— should take precedence over others. From continentalism, this theory subsumed imperialism to justify acquisition of land for the Panama Canal, naval bases in the Pacific and Caribbean, and protectorates. Although Weinberg does little in this work to connect American expansion to communication technology, he does note that John L. O'Sullivan's *Democratic Review* first used the phrase "Manifest Destiny" in the debate of the annexation of Texas in 1845.

--James Landers

**4242.** Weinberg, Louis, ed. *Color in Everyday Life: A Manual for Lay Students, Artisans and Artists*. New York: Moffat, Yard and Company, 1918.

Weinberg discusses the color arrangements and combinations and how they might be applied to dress, the home, businesses, the theater, and to community plays in this 343-page book. This work grew out of a course he

gave entitled "Color and Its Applications, Based on a Study of Museum Originals," at the Metropolitan Museum of Art for New York University. (xiv-xv) Weinberg says that "the most casual thought must reveal that color is the medium of some of our most exquisite sensations and that it is intimately associated with our most varied moods." (3) Color is connected with modern life but the "mere use of intenser colors does not make one a 'modern' in the best sense of the word," he argues. "The essence of a truly modern use of color is a truly modern knowledge of color properties." (12)

This book is divided into 20 chapters. After an opening chapter entitled "Color in Everyday Life," Weinberg devotes chapters to "What Color Is and How It Act," "Choosing a Color Combination," and chapters on color in dress, the home, and business. Chapter 8 is "The Physics of Color and Color Principles," chapter 9 is "The Threefold Aspect of Color," and Chapter 10 is "Nomenclature and Color Standards." Then follow several chapters discussing color schemes and color harmony.

Chapter 17 is "Color-Music and Color-Moods." Weinberg asks: "What change in emotional suggestions does a color undergo as it varies from its purest intensities through its reduced intensities to gray?" He comments on gray. "Gray as such, in its lack of intensity or hue, varies from light to dark. It is associated in the lighter values with sophisticated moods, refinements, and subtleties. In the darker values, it is mysterious," he writes. (309) "A pure color grayed loses something of its quality and approaches the sophistication, refinement and subtlety, even the mystery of gray. Thus, yellow slightly grayed is less active, less intense, less joyous; it is milder and still stimulating if only moderately grayed; but wan and strangely faded if more positively grayed. It would appear then that dulled color has a slightly wan, tired, spectral, subtle appearance and suggest sophistication as against the primitive freshness of even the dark, intensely pure colors." (309)

Chapter 18, which deals with "Color Illumination," examines the "Gay White Way" as a symbol, and the use of lighted streets, fountains, and using colored searchlights to project colored images on clouds and steam. It also covers the use of color in electric signs. "Colored illumination is a subject all the more interesting because although it is only in its infancy, it gives every promise of transforming the surface aspect of life in the decades to come," Weinberg says. (310) He notes that the "Gay White Way" has become a powerful symbol of electrical lighting. "Under stress of competition new novelties are evolved and a warmer and richer glamour of colored light envelops the principal thoroughfares of business and amusement." (310) At present, the author observes, "the streets of American cities as lighted ... are cold and glaring. The arc lights are most of them disagreeable and annoying centers of retinal irritation." (317) **In this chapter, Weinberg comments on the effect of lighting on actors and acting. "The vaudeville actor who wishes to impersonate a drug addict, or to tell a mystery story, has the blue or green spot-light thrown upon his face.** [emphasis added] The preference for warm tones had best be recognized in selecting lamp shades, and even the desire for novelty of effect should be restrained and carefully considered before deciding upon a scheme in which cold lamp shades are employed as a dominant color note." (314) Weinberg here also notes the importance of color electric signs by 1918 in urban centers such as New York City. **"Of recent years the electric display signs have shown an increased recognition on the part of their designers of the value of color effects. Brilliance in itself is no longer sufficient. Neither is the large attention-getting factor of motion in the lights. Planned color effects, combining brilliance, motion and color novelty and imagination are now sought."** (321) (emphasis added) After describing a recently erected electrical sign in New York, Weinberg concludes: "This may be the beginning of a new art of the skies, in which men of the color talent and fantasy of a Monticelli or a Prendergast will execute in colored bulbs upon a skeleton of iron, imaginative scenes of rippling colors, ladies in brocades and silks and satins, walking beneath autumn groves, while blue seas spotted with white sails gleam in the distance." (322)

Chapter 19 covers "Color in the Theatre." The theater is to keep its grip on the public imagination, it "must exploit every one of its resources to the fullest limit of emotional effect," the author says. "Color is one element in the producer's mood compelling magic box." (324) Weinberg associates color with Orientalism and the exotic in the theater. "In the performances of 'Kismet' and of 'Sumurun,' in New York sev- 324/325 eral years ago, one had

an opportunity to compare the realistic photographic stage with the modern suggestive color setting. Kismet attempted an absolute duplication of a street scene in Cairo; the bodily lifting of the scene from Cairo to an American stage. **In Sumurun a palace scene though it was quite obviously conventionalized and simplified had a quality of Orientalism, an exotic richness of color, a suggestion of wanton luxury and riotous splendor which no absolutely photographic reproduction could have equaled.**" (324-325) (emphasis added) The author argues that "well planned ... color and well controlled ... lighting, can act as the very mirror of the play's mood, reflecting its every transition by subtle changes." (326) Well executed color schemes have saved musicals. "The amount of pleasure which the eye can derive from beautifully proportioned, beautifully combined colors is demonstrated by the success of these Revues. The eye-filling pictures make them. People who absolutely deny the Picasso idea, who would laugh at the freakishness of one of his abstract painting, here look at a set representing 'Madam Y's 329/330 millinery shop' and though they enjoy the effect, fail to realize that their enjoyment is based upon the mathematically just balance of spacing, of warm and cold colors, advancing and receding, intense and dulled, high and low value hues, combined with interesting contrasts of textures." (329-330)

"The desirability for community play with color used as a means of group expression" is the topic of the final chapter, "Color in Community Play." (334) Writing during World War I in 1918, Weinberg says that among the social uses of color, two of the most important have been "sex allure and military ardor" but that there are many other possibilities. (341) "The amount of thought given to color in dress by women is largely biologic in origin. It is fundamentally based on the desire to attract and hold attention, to stimulate interest and desire just as is the evolution of color in birds' plumage, and in flower forms. The military flag is an evidence of the tribal recognition of the value of color symbolism and of the stirring power of a color design blowing in the breeze. As important as the drummer-boy in the old charge was the color-bearer. But between these two extremes of sex allure and military ardor, the social value of color has not been recognized or applied." (341) Weinberg urges using color in military recruiting, inculcating patriotism and a sense of community spirit. "If color is so moving why should the city, state and nation not avail themselves of its power to throw about community life and national life that glamour which it is in color to evoke." (341) And, if "color can be utilized in war time to help arouse emotions, it can be used still more beautifully and effectively in times of peace in community celebrations and in community play, to create a group emotion, a common feeling of joy." (342) The use of color and electricity can be used to promote holiday celebrations. "With the aid of the new and growing art of color in electric illumination, the lakes, squares, river fronts, bridges and fountains could become the centers of imagination-stirring and mood-compelling effects." (342)

Weinberg concludes by saying that "the art of color expression is in its infancy" and predicting "that the future will see color spectacles on a scale and order of beauty and effectiveness such as would make a Venetian carnival seem a pale tinted candle flame by contrast." (343)

**4243.** Weinberger, Sharon, ed. *Imaginary Weapons: A Journey through the Pentagon's Scientific Underworld*. New York: Nation Books, 2006.

**4244.** Weinberger, Stephen. "Joe Breen's Oscar." *Film History* 17.4 (2005): 380-91.

This article offers a revision of previous accounts of Joseph Breen, the head of Hollywood's Production Code Administration, from 1934 to 1954. Where other historians have emphasized Breen's anti-Semitism and considered him "a belligerent, profane, and sanctimonious bigot," (381) especially when he came to Hollywood during the early 1930s, Weinberger says that Breen mellowed after a few years in Hollywood. By the late 1930s, Breen stopped using anti-Semitic language and referred to Jewish producers as "tough babies" or "these people," rather than using some of the blunter terms he employed earlier. As he got older, Breen compromised on such themes as showing rape, making a concession to Elia Kazan and Tennessee Williams in the making of the movie *Streetcar Named Desire*. (389)

Weinberger says that Breen certainly accomplished the aims of the Production Code in that by changing films, they made more money and the spread of censorship boards stopped. He asks, though, if Breen's censorship helped or hurt Hollywood films artistically. Drawing on Anthony Slide's work, he agrees that what is often underestimated is how frequently Breen and the PCA staff intervened in helping to rewriting movie scripts. Breen was an active participant in the movie making process, and Weinberger suggests that this intervention was not always damaging. Weinberger quotes Slide who contends that "'Breen and his associates contributed as much to world 385/386 cinema as did Hollywood's leading producers, directors, and screen writers.'" (Slide quoted, pp. 385-86) Weinberger then uses several films to illustrate this point -- John Huston's *Maltese Falcon*, Paramount's *Double Indemnity*, and Tennessee Williams and Elia Kazan's *Streetcar Named Desire*. Weinberger says that **"Rather than necessarily crushing creativity, censors can have the opposite effect of forcing creative people to become more creative.... Out of necessity they learned the art of indirection, successfully appealing to the audience's imagination."** (my emphasis)

Weinberger notes that of the 100 all-time top films on the American Film Institute's list, 34 (and 8 of the top 12) were made during Breen's tenure as head of the PCA. Therefore, the author believes Breen deserved the honorary Oscar he received in 1954.

**4245.** Weinraub, Bernard. "The Man Who Unites the Moguls, Looking Ahead." *New York Times* Oct. 27, 2003 2003, sec. B (The Arts): B1, B6.

This article discusses Jack Valenti's efforts to stop movie piracy -- he estimated that the movie industry lost \$3.5 billion each year on illegally copied motion pictures. He says that from 400,000 to 600,000 movies are illegally downloaded or uploaded on the Internet daily. One controversial strategy to stop piracy was to stop sending advance copies on VHS or DVDs of movies to those who vote for the Academy Awards. Independent film makers protested that this puts them at a disadvantage to the large studios. A compromise was reached in which encoded video cassettes will be sent out -- they can be tracked if copied. This article says that Valenti is thinking about stepping down as head of the MPAA in 2004.

**4246.** ---. "Reagan Predicts Impact of Judicial Appointees." *New York Times* Aug. 6, 1986 1986, sec. A: 13A.

President Ronald Reagan predicts that by the end of his second term he will have appointed 45 percent of all federal judges and that they will have a long-lasting influence on judicial decision involving pornography, abortion, and crime. Reagan's remarks were transmitted live by satellite from the White House to the 104th annual meeting of the Knights of Columbus (who met in Chicago), the world's largest Catholic lay organization.

**4247.** ---. "Rock Lyrics Irk Reagan." *New York Times* Oct. 10, 1985 1985, sec. C: 17C.

The Ronald Reagan administration linked rock music lyrics to other social ills that included substance abuse, pornography, and more broadly, the President said, mass media that corrupted children with a "glorification of drugs, violence and perversity." It was all part of "a failed and exhausted liberal ideology," that erected barriers to keep God away from children but had "trouble locking up drug pushers, thieves and murderers."

**4248.** ---. "Violent Melodrama of a Sizzling Movie Brings Rating Battle." *New York Times* Jan. 30, 1992 1992, sec. C: 1.

This article discusses the rating controversy over the Michael Douglas-Sharon Stone movie *Basic Instinct* (1992). It details how terrible an NC-17 rating would be for Carolco Corporation and Douglas, who had invested heavily in the production. The marketing strategy exploited the rating controversy. "Rarely has a film, especially one that so few people have seen stirred such intense discussion, rumor and uneasiness and rung so many alarms," Weinraub writes.

**4249.** Weir, Hugh. "The Story of the Motion Picture." *McClure's Magazine* 54.9 (1922): 81-85.

The subtitle of this article reads: "Edison, Its Great Inventor, Tells How the Idea Came to Him and How He Worked It Out." The piece is essentially an interview with Edison and he quoted at length. He begins by describing the "Black Maria" and how he and his assistance had no artificial light and so had to depend entirely on the sun. The idea for moving pictures, Edison says, came from his work with the phonograph. Edison says that "I had been working for several years on my experiments for recording and reproducing sound, and the thought occurred to me that it should be possible to devise an apparatus to do for the eye what the phonograph was designed to do for the ear." (82)

Edison understood the phenomenon of persistence of vision, but in 1887 most photography was still done from "wet" plates and hence the obstacles to creating a machine that would show pictures in such a way as to give the illusion of movement seemed insurmountable. Edison was aware of the Edward Muybridge's work photographing a race horse for Leland Stanford. (83) It was the development of celluloid for photography and George Eastman's work that led to a solution to creating a moving picture camera. Edison met with Eastman's representative to discuss the problem. (84) His first moving picture camera seemed only "a curiosity with no very large practicable possibilities," he said. (85) There were problems with flicker and the picture jumping. Edison experimented with using 30-40 exposures per minute and then reduced the number from 15 to 20. (85)

Edison concludes this interview with a very optimistic view of what motion pictures's influence might be. He thought the motion picture would "revolutionize" education. (85) He predicted here that in the schools, moving pictures would soon "supplant largely, if not entirely" books, which in his opinion, were "clumsy methods of instruction at best." (85) He said "we get only about two per cent efficiency out of school books as they are written to-day." (85) "The education of the future, as I see it, will be conducted through the medium of the motion picture, a visualized education, where it should be possible to obtain a one-hundred-per-cent efficiency." (Edison quoted, 85)

"The motion picture has tremendous possibilities for the training and development of the memory. There is no medium for memory-building as productive as the human eye." (Edison quoted, 85)

The article ends with Edison saying: "I do not believe that any other single agency of progress has the possibilities for a great and permanent good to humanity that I can see in the motion picture. And those possibilities are only beginning to be touched." (Edison quoted, 85)

**4250.** Weitzer, Ronald, ed., ed. *Sex for Sale: Prostitution, Pornography, and the Sex Industry*. New York: Routledge, 2000.

A compilation of essays about the sex industry, *Sex for Sale*, is a valuable work that is neither a jeremiad complaining about the immorality of the sex industry, nor is it a paean to the liberation afforded by women in stripping and doing other sex work. Edited by Ronald Weitzer, an associate professor of sociology at George Washington University, *Sex for Sale* begins with an introduction that defends the necessity of such book, a common conceit for authors of works on sex. The sheer size of the porn and sex industry, \$8 billion, is explained as one of the justifications for *Sex for Sale*. He also trots out the percentage of Americans who watch porn movies, pay for phone sex, and shell out cash for prostitutes. Most books fall prey to sweeping claims about the sex industry, Weitzer writes, and the goal of this book is to avoid this. To demonstrate, he explains the difference between indoor and outdoor prostitute: indoor prostitutes (call girls) are rarely arrested, receive higher pay, and are safer than outdoor prostitutes (street walkers). He also believes that not enough has been written about men in the sex industry, hence *Sex for Sale* contains articles on male customers (it is notoriously difficult to find those who will consent to be interviewed). According to Weitzer, he commissioned this volume because, "we need a more careful examination of the ways in which sex workers themselves experience and describe their work (negatively, positively, or indifferently), the operations of specific sectors within the industry, and the politics and control of sex work (p.3)."

The book is divided into three sections: Perspectives of sex workers and customers; victimization, risk behavior, and support services; and politics, policing, and the sex industry. The first section, on customers and sex workers, presents interviews and ethnographies with porn stars, telephone sex workers, "johns", and prostitutes/call girls. In Sharon Abbott's "Motivations for Pursuing an Acting Career in Pornography," she has interviewed porn actresses and actors, directors, and others involved with production. Not surprisingly, she discovers that male actors enter porn "to get laid," while women enter for fame and money. Both stay for the freedom the job gives them. Women soon find out that there isn't that much money to be made unless you are a superstar (the average scene pays \$500).

The next section details the sordid side of sex work, the drug addicts and the desperation in many prostitutes' lives. A notable essay is Judith Porter and Louis Bonilla's "Drug Use, HIV, and the Ecology of Street Prostitution." The researchers interviewed prostitutes in North Philadelphia and found that most of the white prostitutes were heroin addicts and the black were crack addicts. The white prostitutes had been shunned by their families, whereas the black prostitutes remained on good terms with them. Many of the white prostitutes had not been tested for HIV, but the researchers all thought the chance that they were infected was very high.

The third section focuses on the legal side of the sex industry, with essays on "The Politics of Prostitution in America," legal brothels in Nevada, strippers' working conditions and lap dancing. In Kathryn Hausbeck and Barbara G. Brents' "Inside Nevada's Brothel Industry," the authors provide a historical analysis of why brothels are still legal in Nevada (it has to do with an "old western" ethos and the fact that a lot of miners worked out in Nevada). Hausbeck and Brents contrast the old west with the new west, and find many of the same principles still around in Nevada. For example, there is still a "migrant economy" that they serve but it now includes truckers and construction workers in addition to miners.

#### **-Hallie Lieberman**

**4251.** Weizenbaum, Joe, ed. *Computer Power and Human Reason*. San Francisco: Freeman, 1976.

The author is a critic of unthinkingly enthusiasm about computers and sees a difference between human intelligence and artificial intelligence.

**4252.** ---. "The Myths of Artificial Intelligence." *The Information Technology Revolution*. Ed. Tom Forester, ed. and intro. Cambridge, MA: MIT Press, 1985. 84-94.

This is a highly critical assessment of unrestrained enthusiasm for computers, and especially artificial intelligence. In particular, Weizenbaum's attacks a recent book by Edward Feigenbaum and Pamela McCorduck, *The Fifth Generation: Artificial Intelligence and Japan's Computer Challenge to the World* (1983), which argued that revolutionary developments would soon occur in artificial intelligence.

**4253.** ---. "Once More, the Computer Revolution." *The Microelectronics Revolution: The Complete Guide to the New Technology and Its Impact on Society*. Ed. Tom Forester, ed. and intro. Oxford, Eng.; and Cambridge, MA: Basil Blackwell Publisher; and MIT Press, 1980. 550-70.

This essay is an attack on Daniel Bell's essay (published in *ibid.*, pp. 500-49). Weizenbaum is skeptical about the "microelectronic revolution" and Bell's belief that computer technology will bring an "Information Society." He raises ethical issues and questions the abilities of computers. See Bell's reply (*ibid.*, 571-74).

**4254.** ---. "Where are We Going? Questions for Simon." *The Microelectronics Revolution: The Complete Guide to the New Technology and Its Impact on Society*. Ed. Tom Forester, ed. and intro. Oxford, Eng.; and Cambridge, MA: Basil Blackwell Publisher; and MIT Press, 1980. 434-38.

Weizenbaum, at the time a professor of Computer Science at MIT, asks if humans are uniquely feeling creatures or merely "information processing systems"? In this piece, published originally in *Datamation* (Nov. 15, 1978), he

attacks "unrestrained computer enthusiasts" such as Herbert Simon (see his piece in *ibid.*) for "reckless and unreflective" faith in "Progress." Weizebaum has also written *Computer Power and Human Reason* (San Francisco: Freeman, 1976).

**4255.** Welkos, Robert W. "Director Trims "Basic Instinct" to Get R Rating." *Los Angeles Times* Feb. 11, 1992 1992, sec. F (Calendar): 1F.

This article notes that about 47 seconds were cut from the movie *Basic Instinct* (1992) to get an R rating, and that the film was released in about 1,000 to 1,200 theaters nationwide. Gays protested the movie because of its stereotypes.

**4256.** ---. "Mahony to Propose New Code for Films, TV." *Los Angeles Times* Jan 29, 1992 1992, sec. B (Metro): 1B.

This article says that Cardinal Roger M. Mahony of Los Angeles will propose a new moral code for movies and television programs. "In an age of rape, date-rape, sexual harassment, child molestation, sex addiction, serial killings, AIDS and venereal disease epidemics, Hollywood simply must stop glorifying evil," the cardinal said.

**4257.** Welling, William, ed. *Photography in America: The Formative Years, 1839-1900*. New York: Thomas Y. Crowell Company, 1978.

This 431-page book devotes chapters to each years from 1839 to 1900. In addition to the author's text, the work reprints newspaper and journal articles from the time. The author also quotes liberally from his sources. Numerous black-and-white photographs illustrated the book, many excellent images of places and personalities during the 19th century.

The work is divided into three sections. Part I, "Solitary Beginnings," covers 1839 through 1859. The first section (1839-1859) deals with "The Young Daguerreans." The second (1852-1859) covers "Perfecting the Negative Processes."

Part II, "The 'Wet-Plate' Era," begins in 1860 and runs through 1880. The first section (1860-1867) treats the "Card Photography Revolution." The second (1868-1880) are called "The Fraternal Years." Such topics as Mathew Brady's bankruptcy, early photojournalism, and Eadweard Muybridge are covered.

Part III, "Dawn of the Modern Era," runs from 1881 to the end of the century. It has three section. One (1881-1888) deals with "Dry Plates, Roll Film, and Motion Pictures." The second (1889-1893) is on the "Kodak Revolution." The third (1894-1900) is on "'New Schools' and Business Trusts."

The work has a short bibliography and index, as well as a section entitled "Principal Holdings of Nineteenth-Century American Photographic Journals."

**4258.** Wen, Li. "History and Development of Mobile Telephones." *Electronics and Radio -- CATV Technical Monthly (Whusiantian jie yue kan)* 75.2 (1996): 214-25.

**4259.** Wensberg, Peter C., ed. *Land's Polaroid: A Company and the Man Who Invented It*. Boston: Houghton Mifflin Company, 1987.

Although this book has no footnotes or bibliography, it is informative and includes discussion of the U-2 spy plane.

**4260.** Werneke, Diane. "Women: The Vulnerable Group." *The Information Technology Revolution*. Ed. Tom Forester, ed. and intro. Cambridge, MA: MIT Press, 1985. 400-16.

The author was a researcher for the International Labour Office when this appeared. This piece is taken from *Microelectronics and Office Jobs: The Impact of the Chip on Women's Employment* (Geneva: ILO, 1983).

**4261.** Werrell, Kenneth P., ed. *Chasing the Silver Bullet: U. S. Air Force Weapons Development from Vietnam to Desert Storm*. Washington, D.C.: Smithsonian Books, 2003.

The author of this book is a former history professor and U.S. Air Force pilot, who has written earlier works on aviation history. While much of *Chasing the Silver Bullet* is devoted to the development in military aircraft between the Vietnam War and the 1991 Gulf War, Werrell gives considerable attention to innovations in communication technology. Chapter 1, "USAF Aircraft in Vietnam," deals with both manned and unmanned vehicles. The last pages of the chapter talk about B-52s and drones. Part of chapter 2 discusses the use of sensors during the Vietnam War. Project Igloo White, which originated in 1966-1967, used electronic sensors in an effort to detect movement of troops from North to South Vietnam. Project Shed Light involved using infrared detectors. Chapter 7 is entitled "Precision-Guided Munitions: Unprecedented Accuracy." Chapter 9 ("Command and Control") and Chapter 10 ("Space: Employing the High Ground") also cover communication-related technologies. Chapter 9 deals with developments in radar. Chapter 10 looks at the emergence of satellites, for reconnaissance and for communication. The author discusses specific U. S. Air Force and Naval satellites and the use of satellites for early warning systems, weather, and navigation. Chapter 11, "USAF Technology in Action: Planning and Combat in the Gulf War," then explains how these technologies came into play in 1991, with attention paid to unmanned vehicles, selection of strategic targets, and achieving air superiority. Chapter 12, "The Ground War: Victory in the Desert," explains how such programs as Joint Surveillance Target Attack Radar System (JSTARS) aided ground forces. This chapter also discusses precision-guided weapons, and "Space at War."

**4262.** Wertham, Frederic. "Are the Movies Teaching Us To Be Violent?" *New York Times* June 30, 1968 1968: D13.

Wertham, a well-known critic of violence in popular culture, says that "more and more youths get the idea that violence is not only acceptable but enjoyable." He goes on to say that "it seems barbaric to let children go freely to any movies that are produced." Also: "It is misleading to link the representation of unsadistic sex with the display of brutal violence as if they were comparable."

**4263.** Wertham, Fredric, ed. *Seduction of the Innocent*. New York: Rinehart & Company, 1953.

The psychiatrist Fredric Wertham condemned the comic book industry and criticized television in *Seduction of the Innocent* (1953) for their exploitation of violence and sex. "What all media need at present is a rollback of sadism," he argued. Wertham's work was referred to often during the 1950s and 1960s in congressional hearings that examined the connection between mass media and juvenile delinquency.

**4264.** ---, ed. *A Sign for Cain: An Exploration of Human Violence*. New York: Macmillan Company, 1966.

The psychiatrist Fredric Wertham condemned the comic book industry and criticized television in *Seduction of the Innocent* (1953) for their exploitation of sex and violence. "What all media need at present is a rollback of sadism," he argued. In *A Sign for Cain* (1966), he discussed violence in a broad social context and indicated that mass communication was only one part of the problem, but it was a critical factor because, for the young, mass media (films, TV, radio, comic books, magazines) had become schools for violence. Movie violence was dangerous, he thought, because it devalued human life and led viewers to become indifferent to that devaluation.

**4265.** *Swept Away (aka Swept Away by an Unusual Destiny in the Blue Sea in August)*. 1975, 1975.

**4266.** West, Paul. "Electricignitis." *Lipponcott's Monthly Magazine* 89.533 (1912): 756-57.



This piece is a clever poem about Farmer Brown who comes to the city and sees, and is confused by, the many electric signs and their advertising messages. Farmer Brown returns home "a gibbering wreck, /His mind in a daze, his eyes a glaze, /A bad twist in his neck, /And now he sits, his brow he knits, /And all day long repines, /The while he tries with feverish doubt/ To twist and turn and straighten out/ The meaning of the signs!" (757)

**4267.** Westin, Alan F., ed. *Privacy and Freedom*. New York: Atheneum, 1970.

This book provides a great deal of information about the state of surveillance technologies in the United States in 1970. "To its profound distress, the American public has recently learned of a revolution in the techniques by which public and private authorities can conduct scientific surveillance over the individual," write Westin. a strong of privacy and individual freedom. "The real need is to move from public awareness of the problem to a sensitive discussion of what can be done to protect privacy in an age when so many forces of science, technology, environment, and society press against it from all sides." (3)

**4268.** Wexler, Haskell. *Haskell Wexler: An American Film Institute Seminar on His Work*. New York Times Oral History Program, the American Film Institute Seminars, Part I, No. 188.

Cinematographer Wexler discusses his work and notes that Mike Nichols used videotape in doing the tests for the movie *The Graduate* in 1967.

**4269.** Wheeler, Ethel. "Color Similes." *Current Literature* 29.3 (1900): 277-78.

This article begins by saying that "In this age of experiment it is not violent but subtle emotion that attracts us. So in the domain of color it is not intensity but eccentricity of hue that we try to portray."(277) The author gives examples from literature in which descriptions of color draw on images from the world of jewels and minerals (ivory, rubies, pearls, etc.). The author ends by discussing the Belgian poet Veerhaeren, who is portrayed as a leading explorer "in search of color-terms.... Verhaeren's modernity appears in nothing so much as in the color-expression of his poems." (278)

**4270.** Wheen, Francis, ed. *Television: A History*. New York: Century Publishing, 1985.

**4271.** Whissel, Kristen, ed. *Picturing American Modernity: Traffic, Technology, and the Silent Cinema*. Durham: Duke University Press, 2008.

Kristen Whissel uses the theme of traffic to examine the relationship between early cinema, modernity, and American nationalism. Starting with a theoretical foundation laid by Walter Benjamin, Georg Simmels, Michel Foucault, and others, her study attempts to look "beyond the urban settings familiar in early film studies and outward toward systems and networks of traffic." (10) What distinguishes her work from earlier research, she contends, is her detailed attention paid to "the national specificity of the experience of *American* modernity." (11)

Whissel first considers the connection between cinema and empire in an opening chapter that examines the ways early silent films covered American involvement in the Spanish-American and the Philippine-American wars. Of interest here are the sizeable number of films made during this period. Many were produced by the Edison Manufacturing Co. Whissel argues that these films contributed to a "new image of martial masculinity." (23) Some of these films exploited "the turn-of-the-century 'cult of the body'" and charged "imperial ideology with pleasure by making available life-sized moving images of the militarized male body in a state of partial undress." (45)

Whissel devotes a chapter two to live battle reenactments such as William F. "Buffalo Bill" Cody's Wild West show, and "how the cinema borrowed the reality effects of the live reenactment to place its own spectators on the simulated 'scene' of history...." (15) She explains how battle reenactments in the "Buffalo Bill" Wild West show

and moving images of Theodore Roosevelt's Rough Riders reflected different phases of American expansionism, and how together they "solidified a sense of historical continuity between the new overseas imperialism ... and its earlier continental phase...." (83) Whissel also examines how cinema at the turn of the century tried to incorporate women into U. S. imperialism, and in so doing, "helped transform perception of their work in the public sphere...." (109) Her discussion of "the heroic femininity embodied by the Red Cross nurse" is especially interesting. (104)

A third chapter deals with the Pan-American Exposition in 1901 in Buffalo, and sets early film and modern traffic into the larger context of the spread of electrification. She notes that new technology made it possible for "the motion picture camera to pan fluidly on its axis" and allowed Edwin S. Porter to shoot the exposition "and its electric spectacles almost exclusively -- even obsessively -- as circular panoramas." (137) This chapter sets cinema and American modernity within the context of what a 1907 Vitagraph film called "Liquid Electricity" (156)

Chapter 4 examines the way early twentieth-century films such as *Traffic in Souls* (1913) and *Shoes* (1916) sensationalized the white slave trade and contributed to a moral panic in America.

A concluding chapter covers cinema before and after the American entry into World War I, but not in the same detail as the opening chapter that discusses the Spanish-American and Philippine-American wars. Nevertheless, Whissel covers some interesting movies including Frank Lloyd's *The Intrigue* (1916), Cecil De Mille's *The Little American* (1917), and Winsor McKay's *The Sinking of the Lusitania* (1918). In *The Intrigue*, and American scientist "invents a wireless X-ray gun that has the power instantaneously 'to kill, with mathematical precision, at a distance of twenty-five miles.'" (226)

Whissel's book rests on a blend of previous research and new sources. She has an excellent command of the secondary literature. She follows the work of such scholars as Charles Musser, Richard Abel, Tom Gunning, Richard Slotkin in cinema history; Walter LaFeber in U. S. diplomatic history; and a wide range of other historians who have written about masculinity, racism, modernity, and related topics. Whissel also builds on the work of these researchers by using new materials. In discussing moving pictures, she makes good use of catalogue descriptions of films that passed between manufacturers and exhibitors. In discussing the "Buffalo Bill" Wild West show and the Pan-American Exposition, she draws on programs and guidebooks prepared at the time of these events. In addition, she utilizes articles in such late-nineteenth and early twentieth-century magazines as *Century*, *Everybody's Magazine*, and the *Atlantic Monthly*.

The major weakness of this book is stylistic. This is a densely written work with sometimes lengthy paragraphs (one runs from p. 49 to p. 53). The names of Whissel's secondary sources appear frequently in the text and they are quoted extensively throughout. There are errors. For example, the quotation on page 21 attributed to Captain John W. Philip of the USS *Texas* in *Century* (Aug. 1898) was actually from Captain Francis A. Cook of the USS *Brooklyn* in the same magazine in May, 1898. Cook's article does not appear in the bibliography.

**4272.** White, Llewellyn, ed. *The American Radio: A Report on the Broadcasting Industry in the United States from The Commission on Freedom of the Press*. Chicago: University of Chicago Press, 1947.

This book, a result of the Hutchins Commission's work, offers a decent historical overview of the development of radio from the earliest experiments with wireless communication. Among the interesting information is a discussion of global short-wave broadcasting which was discovered almost by accident. The work notes that KDKA's early broadcasts were picked up in London and Calcutta. It also discusses the advent of frequency modulation (FM) radio which had advantages over amplitude modulation (AM) radio in that it offered clearer reception. FM's disadvantage was that the range of FM stations was confined to a local area.

The Commission made eight recommendations regarding radio. The last urged that "in order to establish radio, television, and facsimile broadcasting clearly within the meaning of the term 'press' as protected by the First

Amendment, the industry appeal to the courts any actual cases of interference by government with freedom of expression on public affairs via radio, and that the F.C.C. co-operate in making such appeals possible.”

**4273.** Whitehead, Alfred North, ed. *Science and the Modern World: Lowell Lectures, 1925*. New York: Macmillan Company, 1925.

With respect to communication, Whitehead’s chapter VI on “The Nineteenth Century,” is perhaps most directly relevant. “What is peculiar and new to the century, differentiating it from all its predecessors, is its technology,” he said. “The greatest invention of the nineteenth century was the invention of the method of invention. A new method entered into life. In order to understand our epoch, we can neglect all the details of change, such as railways, telegraphs, radios, spinning machines, synthetic dyes. We must concentrate on the method in itself; that is the real novelty, which has broken up the foundations of the old civilization.” He goes on to say that the “whole change has arisen from the new scientific information.”

**4274.** Whitman, David. "Are Reagan's New Judges Really Closet Moderates?" *Washington Post* Aug. 9, 1987 1987, sec. C: C1.

This article notes that President Ronald Reagan had appointed 320 judges to lower courts, approximately forty percent of the federal bench, but that a close look at the records of these appointees "shows they have often ignored conservative causes, rejected the Republican platform, and repudiated the religious right."

**4275.** Wicker, Tom. "Johnson's Men: 'Valuable Hunks of Humanity'." *New York Times Magazine* (1964): 11, 104-07.

In this article, *New York Times* columnist Tom Wicker quotes President Lyndon Johnson calling his assistant Jack Valenti a "valuable hunk of humanity." Valenti, who later would become president of the Motion Picture Association of America, was known for his unrestrained devotion to the President.

**4276.** Wiener, Norbert, ed. *The Human Use of Human Beings: Cybernetics and Society*. Boston: Houghton Mifflin Company, 1950.

In this book, Wiener attempted to explain cybernetics to a general audience. The work is therefore less technical than Wiener’s earlier *Cybernetics: or, Control and Communication in the Animal and the Machine* (New York: J. Wiley, 1948). The opening chapter, “What Is Cybernetics?,” discusses such terms as “entropy,” “control,” and “feedback.” Wiener’s thesis is that “society can only be understood through a study of the messages and the communication facilities which belong to it; and that in the future development of these messages and communication facilities, messages between man and machines, between machines and man, and between machine and machine, are destined to play an ever-increasing part.” The book is aimed “primarily for Americans in the American environment.”

The book’s twelve chapters are devoted to such themes as “The History of Language,” “Law and Communication,” “Communication and Secrecy in the Modern World,” “The First and Second Industrial Revolution, and “Some Communication Machines and Their Future.” Among the devices discussed in the latter chapter was the Vocoder, a machine that would make speech visible for the deaf, and chess-playing computers.

Wiener’s discussion of a first and second industrial revolution is interesting. Here he has insightful things to say about the changes brought by electric motors and vacuum tubes. The “change-over in engineering between mechanical connections and electrical connections” was highly significant, he writes. Electrical motors were a method of power distribution in which it was “very convenient to construct in small sizes, so that the individual machine may have its own motor.” Among other things, this development was bringing about a new conception of the factory. Of equal importance was the vacuum tube, not only because it altered “the fundamental postulational conditions of industry,” but because it made possible powerful computers that made possible a “new automatic age.” Wiener saw computer-driven automation primarily influencing factory work, potentially freeing

workers from repetitive tasks and giving them possibilities for greater leisure and cultural development. He also believe automation could bring massive unemployment that would make "the depression of the thirties ... seem a pleasant joke." There were areas, though, that Wiener did not think computers would make a difference: "I cannot see automatic machinery of the judgment-replacing type coming into use in the corner grocery, or in the corner garage," he wrote.

**4277.** Wildmon, Don. "That's What Christians Do Now". 2000. (Dec. 11, 2000). Nov. 7, 2005.

<[http://www.alliance4lifemin.org/categorized\\_articles/culture/what\\_christians\\_do\\_now/what\\_christians\\_do\\_now.htm](http://www.alliance4lifemin.org/categorized_articles/culture/what_christians_do_now/what_christians_do_now.htm)>.

Wildmon, a long-time opponent of pornography, attacks abortion and permissiveness in such mass media as movies and the Internet.

**4278.** Wiley, Alexander. *Alexander Wiley Papers*.

This folder contains a May Day Loyalty Day speech that Senator Wiley delivered in Burlington, WI, May 1, 1955. In it Wiley criticized some irresponsible movie makers for damaging America's prestige abroad. Their movies had emphasized "realism" and "portrayed an America of sex, sin and sadism, of gangsterism, corruption, filth and degradation." (6) Though few in number, these films "have literally been poisoning the minds of some people in the world against us." (6-7) Wiley was a member of the Kefauver committee that investigated juvenile delinquency, and also a former chair of the U. S. Senate Foreign Relations Committee.

**4279.** ---. *May Day - Loyalty Day [Address, Burlington, WI]*. Alexander Wiley Papers.

Wiley, a Republican senator from Wisconsin, was chair of the Senate Foreign Relations Committee in 1953-54, and then ranking Republican on that committee. This part of the collection contains Wiley's speeches, including one he gave May 1, 1955, in Burlington, Wisconsin, in which said that some films sent abroad were "poisoning the minds of some people in the world against us." (7) He said that an "unscrupulous few" (8) were making movies that "portrayed an America of sex, sin and sadism, of gangsterism, corruption, filth and degradation." (6) This was an address that Wiley gave in Burlington, WI, at a "May Day - Loyalty Day" celebration, May 1, 1955.

**4280.** Wiley, Day Allen. "The Theatre's New Rival." *Lippincott's Monthly Magazine* 84.502 (1909): 454-58.

This article discusses what is typically shown and/or seen in movie theaters and says that motion pictures are causing a decline in legitimate theater. "Not a town of five thousand is without at least one moving picture 'show.' New York and Chicago each have over a thousand," it says. (454) In Western towns, theaters have sprung up in empty stores, houses, saloons, and even churches. Among the reasons for the rapid growth of movies is that they are cheap and located usually in convenient locations. (454) The cost of maintaining a movie theater is small. (456)

Wiley explains the way films work. **"On every foot of this strip of celluloid are sixteen miniature pictures, so that if it is five hundred feet long it is a literal moving gallery containing eight thousand pictures."** (456) (my emphasis)

"The mechanical theatre needs no playwright to get up its attractions. Any good picture story is in its scope, and consequently there is no end to the films it can produce, but an ordinary picture theatre is an enormous consumer. With the programme changed twice a week in a year, it will show its audience enough film views to cover nearly forty miles if the rolls were extended in a straight line, for, averaging two thousand feet for each programme, it requires over two hundred thousand feet for the twelve monthss. Thus it is that the man with the moving camera is scouring the country in search of scenes he can catch with the lens...." (457)

Wiley discusses the distribution system. "To keep ten thousand picture theatres in running order requires an elaborate system. Most of them are divided into circuits. All of the European makers have agencies in this

country. These agencies also have American films, but most of the American makers dispose of their own output. One firm or agency may supply a circuit of two hundred resorts, sending out lists of subject in advance." (458)

The author draws a parallel between films and newspapers. Noting that the managers who select films for the nation's 10,000 movie theaters rarely buy their product, Wiley writes: "He never buys any except a rare set, because, like a newspaper, once seen they have lost their newness and novelty." (458)

**4281.** Wilhelm, Henry (with Carol Brower, contributing author), ed. *The Permanence and Care of Color Photographs: Traditional and Digital Color Prints, Color Negatives, Slides, and Motion Pictures*. Grinnell, IA: Preservation Publishing Company.

This book has much information about the preservation of color photographs and motion pictures. The shift away from black-and-white to color photography began in 1935 and 1936 with introduction of Agfachrome and Kodachrome transparency film, then later in 1942 with Kodacolor color negative film, and Eastman Color movie film in 1950. The move to color accelerated rapidly during the 1960s. John F. Kennedy was the first American president to be photographed primarily in color.

Many types of color film, though, are very unstable and deteriorate rapidly. Some of the color pictures of Kennedy taken with Ektacolor color negative film, for example, has degraded even though it is stored in cold storage vaults.

This book's twenty chapters run almost 750 pages. The work is richly illustrated. While many of the chapters deal with the best methods available (as of 1993) to store and preserve color pictures, there is also a significant amount about the history of color photography. Chapter 1, "Traditional and Digital Color Prints, Color Negatives, and Color Slides: Which Product Last Longest?," discusses the development of different types of color photography during the twentieth century. It also includes recommendations about which materials last the longest. Chapter 10 is about "The Extraordinarily Stable Technicolor Dye-Imbibition Motion Picture Color Print Process (1932-1978)."

The authors' notes and references for each chapters are helpful for further study.

**4282.** Wilkinson, Barry. "The Politics of Technical Change." *The Information Technology Revolution*. Ed. Tom Forester, ed. and intro. Cambridge, MA: MIT Press, 1985. 439-53.

"All the things that make up the day-to-day experience of the shopfloor worker are matters of social choice. Essentially political decisions -- sometimes concealed -- are being taken today that will determine whether the craftsman of tomorrow is to be computer-aided or computer-degraded," Wilkinson says. This work first appeared in *Industrial Relations Journal* (Summer 1983), and a more in-depth account of the author's ideas are in his book *The Shopfloor Politics of New Technology* (London: Heinemann, 1983).

**4283.** Will, Ian, ed. *The Big Brother Society*. London: Harrap, 1983.

The timing, title, and theme of this book was influenced by George Orwell's novel, *1984*. "The struggle that democracy faces in Britain," Will writes, "involves a battle on two fronts. One battle will be to prevent confrontational political, economic and social policies degenerating into violent insurrection. The other will be to ensure that specious calls for measures of increased security, and the application of security technology, do not achieve by an erosion of liberty what insurrection would seek to achieve by violence. Totalitarianism would be the inevitable consequence of losing either battle."

Two chapters are of particular interest. Chapter 5, "Computers -- to Service Them All Our Days," discusses computers and information surveillance. Chapter 7 is entitled "The Technology of Tyranny."

**4284.** Willey, Malcolm M. and Stuart A. Rice, ed. *Communication Agencies and Social Life*. New York and London: McGraw-Hill Book Company, Inc., 1933.

This work, funded by the Ford Foundation, was published under the direction of the President's Research Committee on Social Trends. President Herbert Hoover appointed the Committee. "For the first time the head of the Nation has called upon a group of social scientists to sponsor and direct a broad scientific study of the factors of change in modern society," the Committee explained. Willey and Rice note that "so rapid are the changes, and so complex and far-reaching are their ramifications, that it takes more courage than is possessed by the present authors to attempt to draw a speculative picture concerning communication in the future. For this reason such untried agencies as television, which is now arousing great public interest, are treated briefly in the following pages."

The book is divided into four parts. Part I, "The Transportation Agencies and Their Utilization," covers railroads, highways, motor vehicles, water transport, air travel, touring. Part II, "The Agencies of Point to Point Communication," deals with the postal service, telegraphy, cable and wireless, and telephone. Part III, "The Agencies of Mass Impression," looks at newspapers and periodicals, movies, and radio. A chapter is devoted to "Mass Impression and Social Control." Part IV is "The Integration of Communication."

The authors writes that the "expansion of communication facilities, accompanied as it has been by increased speed and frequency of contact, contributes to whatever forces foster nationalism as against localism." The authors also note that "social contacts within narrower confines, within local groups, have multiplied more rapidly than those involving distant points."

**4285.** William, Ederyn. "The Future of the Media." *Contact: Human Communication and Its History*. Ed. Raymond Williams, ed. London: Thames and Hudson, 1981.

The author begins this essay by saying that "as we enter the 1980s, we seem to be on the threshold of a period of quite unprecedented change, during which new communications media will appear with bewildering frequency. Many of our basic preconceptions about the nature of human communication and about the role of the existing media are likely to be overturned." William then examines changes likely in store for entertainment systems, information and calculating services, message sending services, person-to-person communications, psychological implications of new media, the impact on "city and country," changes likely in office work, democracy and telecommunication, environmental resources and telecommunications, and the persistence of old media.

**4286.** Williams, Alan, ed. *Republic of Images: A History of French Filmmaking*. Cambridge, MA: Harvard University Press, 1992.

To tell the story of this small but highly visible and influential sector of French cinema requires also to tell the larger story of the industry which allowed-in fact, encouraged- its creation. Thus this book includes a great deal of information on French film production in general, particularly at the moments of economic and moral crisis which seem to scan its history, like a strange rhyme scheme, every decade or decade and a half.

Williams notes that in recent years that French cinema has been weakened, if not overwhelmed, by the American film industry. "Although the cinema avant-garde has been, appropriately, in the forefront of the recent international trend, the rest of the French film community may soon surpass the experimentalists in this regard. The nation's commercial mainstream has always defined itself in terms of its greatest rival, the United States. However, in recent years the nature of this competition has begun to change. Until the mid 1960s French filmmaking sought to distinguish and market itself as specifically French-or, during the years of the Tradition of Quality, European. But the European cinema market, weakened by the rise of television, is no longer large enough to permit amortization of the elevated production costs of major film projects. And with American media threatening to invade the domestic market to a greater degree than ever before, via television, French producers

have been forced to attempt to compete in a new, more direct way. One clear sign of the new Franco-American media relationship is the increasing number of works filmed in English by French directors, such as Tavernier's *Round Midnight* (1986) and Besson's *The Big Blue* (1988)." (402)

--Wayne Hayes

**4287.** Williams, Linda, ed. *Hard Core: Power, Pleasure, and the "Frenzy of the Visible"*. Berkeley: University of California Press, 1989.

This work is informative about feminism and anti-pornography efforts during the 1970s and 1980s. Feminists believed pornography degraded women, encouraged violence against them, and promoted sex discrimination. They strongly opposed the spread of pornography, especially violent films such as the cult movie *Snuff* (1974), the slasher pictures which showed women being stalked and killed by madmen, and such mainstream entertainment as Brian De Palma's *Dressed to Kill* (1980). For a brief time, anti-pornography feminists joined forces with Christian evangelists. The alliance with Christians was doomed as feminists realized that evangelical women opposed their views. Anti-pornography feminists led by Andrea Dworkin and Catharine MacKinnon pushed for legislation in Indianapolis and Minneapolis to ban pornography. The feminists, themselves, split apart during the 1980s.

**4288.** Williams, Noel, and Hartley, Peter, eds. *Technology in Human Communication*. London and New York: Pinter Publishers, 1990.

This volume has 12 chapters of varying quality dealing with different aspects of communication. Noel Williams wrote three of the essays: "Computers and Communication Skills"; "Computerspeak: The Language of New Technology"; and "Security, Privacy and Control."

Other essays include: Peter Hartley, "The Technology of Communication"; Patrik O'Brian Holt, "New Knowledge for Old: The Use of Induction in Knowledge Communication"; Vanessa Pittard, "The Mechanical User"; Linda Goodman, "Evaluating I.T. Work"; Phil Roddis, "What's Wrong with Software?"; Maggie Wykes and Rinella Cere, "News, New Technology and Communication"; Catherine Cassell, "Access to Technology: The Use of I.T. in the Community"; Chas Critcher and Paul McCann, "Satellite Television: Pie in the Sky?"; and Dave Waddington, "Implications of Technological Change for Industrial and Organisational Conflict."

**4289.** Williams, Raymond. "Communication Technologies and Social Institutions." *Contact: Human Communication and Its History*. Ed. Raymond Williams, ed. London: Thames and Hudson, 1981.

Williams, writing in 1981, believed that the relationship between communication technologies and the institutions of society was at a turning point. The fate of direct democracy and individual freedom would depend on decisions made relating to these technologies. He believed that "what may now be possible is a qualitative change to the wide distribution of *processes*: the provision of equitable access to the means and resources of directly-determined communication, serving immediate personal and social needs." He wrote that "we are now at one of those historical moments when the relations between communications technologies and social institutions are a matter not only for study and analysis, but for a wide set of practical choices. It is not only (though it will often be presented as) a matter of instituting new technologies. The directions in which investment in research and development should go are now, in this field, fundamental social decisions. The effort to understand and take part in them is more likely to be made, as against the bewildered reception of new products and processes which 'just happen', if enough of us realize the scale of the communicative and thus social transformation which is now becoming, though still in ways to be decided, technically and institutionally possible."

**4290.** ---, ed. *Communications*. London: Chatto & Windus, 1962.

This work appeared in the Penguin Special's series *Britain in the Sixties*. It develops themes that the author set out in his earlier book, *The Long Revolution* (1961). In *Communications*, Williams argues that two major conclusions emerge from the history of modern communication. The first is "the remarkable expansion of

audiences. In newspapers, magazines, books, broadcasting, television, and recorded music there has been an expansion beyond any previous conception, and this is still continuing.... The whole process has the effect of a cultural revolution." The second development is that the "ownership of the means of communication, old and new, has passed or is passing, in large part, to a kind of financial organization unknown in earlier periods, and with important resemblances to the major forms of ownership in general industrial production. The methods and attitudes of capitalist business have established themselves near the center of communications. There is widespread dependence on advertising money, which leads to a policy of getting a large audience as quickly as possible, to attract and hold advertisers.... All the basic purposes of communication -- the sharing of human experience -- can become subordinated to this drive to sell."

Williams sees the cultural revolution brought by changes in communication "as part of a great process of human liberation, comparable in importance with the industrial revolution and the struggle for democracy. In his final chapter, he sets out several proposals to ensure that these values survive and thrive.

**4291.** Williams, Raymond, ed., ed. *Contact: Human Communication and Its History*. London: Thames and Hudson, 1981.

This work includes ten essays by several noteworthy authors. Together these authors attempt to survey the entire scope of human communication. Massimo Pesaesi writes about "Language." His entry is followed by chapters by Arthur D. Shulman and Robyn Penman on "Non-Verbal Communication," and by Donis A. Dondis on "Signs and Symbols." Jack Goody surveys "Alphabets and Writing," and Henri-Jean Martin deals with "Printing." Ithiel de Sola Pool, in "Extended Speech and Sounds," writes about the phonograph, telephone, and radio. Garth Jowett, in "Extended Images," examines visual communication -- prints, photography, motion pictures, and television. Raymond Williams contributes the Introduction and a chapter entitled "Communication Technologies and Social Institutions." Ederyn Williams provides the last chapter, "The Future of the Media." This work, which is richly illustrated, provides a solid introduction to the history of communication.

Raymond Williams believed that the relationship between communication technologies and the institutions of society was at a turning point. The fate of direct democracy and individual freedom would depend on decisions made relating to these technologies. He believed that "what may now be possible is a qualitative change to the wide distribution of *processes*: the provision of equitable access to the means and resources of directly-determined communication, serving immediate personal and social needs." He wrote that "we are now at one of those historical moments when the relations between communications technologies and social institutions are a matter not only for study and analysis, but for a wide set of practical choices. It is not only (though it will often be presented as) a matter of instituting new technologies. The directions in which investment in research and development should go are now, in this field, fundamental social decisions. The effort to understand and take part in them is more likely to be made, as against the bewildered reception of new products and processes which 'just happen', if enough of us realize the scale of the communicative and thus social transformation which is now becoming, though still in ways to be decided, technically and institutionally possible."

This work has a useful, three-page bibliography divided by chapter theme.

**4292.** Williams, Raymond, ed. *Culture and Society, 1780-1950*. London; and New York: Chatto & Windus Ltd.; and Columbia University Press, 1958.

In this work, Williams devotes several pages in his Conclusion to mass communication. Writing from the vantage point of the late 1950s, he still considers printing and print culture to be the "oldest, and still the most important" means of communication. Williams notes that with new means of communicating that audiences have increased enormously. The growth of mass audiences, and the tendency to relegate them to "mob-status" is a threat to democracy. "Communication becomes a science of penetrating the mass mind and of registering an impact there," he writes.



**4293.** ---. "Drama in a Dramatised Society." *Raymond Williams on Television*. Ed. Alan O'Connor, ed. Toronto: Between the Lines, 1989. 3-13.

Here reprinted is Raymond Williams' Inaugural Lecture at the University of Cambridge, Oct. 29, 1974, on "Drama in a Dramatised Society." He notes an important change in society from a earlier era when people had primarily live theater for entertainment. The transformation was brought by such modern media as movies, radio, and television. He writes that "drama, in quite new ways, is built into the rhythms of everyday life." (4) "We have never as a society acted so much or watched so many others acting," (3) he said. "What we now have is drama as habitual experience: more in a week, in many cases, than most human being would previously have seen in a lifetime." (4) Of cinema's (and tv's) influence, Williams maintained that "the new mobility and with it the fade, the dissolve, the cut, the flashback, the voice-over, the montage, that are technical forms but also, in new ways, modes of perceiving, of relating, of composing and of finding our way," had become pervasive in everyday life. (12)

**4294.** ---, ed. *The Long Revolution*. London: Chatto & Windus, 1961.

This much-cited book is not well written -- much of the author's argument could be condensed substantially. There are few notes and only a thin Book List at the end.

Williams discusses three revolutions -- the democratic revolution, the industrial revolution, and "a third revolution, perhaps the most difficult of all to interpret....a cultural revolution." While "ruling groups have their own reasons for not wishing to recognize the true scale of the revolution," Williams said "elsewhere it is a genuine crisis of consciousness." In Williams' final chapter, "Britain in the 1960s," he tried to resolve problems resulting from "a very rapid reorganization... going on, with the area of real ownership and independence shrinking in every part of our culture, and seeming certain to continue to do so." Huge sums were spent annually on a system of advertising that did not rationally inform us about the quality and use of goods but "lives in a world of suggestion and magic." He argued that in the United States, Americans were in touch with a future that did not work -- "the extension of industry, democracy and communications leads only to what is called the massification of society."

Williams' critique of modern advertising might be read in connection with other authors of this period (e.g., David Riesman and Daniel J. Boorstin) who also voiced concerns about advertising's impact on society.

**4295.** ---, ed. *Television: Technology and Cultural Form*. New York; [Middletown, CT]; Hanover, NH: Schocken Books; Wesleyan University Press; University Press of New England, 1974.

Williams contrasted his position on communication technology's role in society with that of Marshall McLuhan. "The particular rhetoric of McLuhan's theory of communications is unlikely to last long. But it is significant mainly as an example of an ideological representation of technology as a cause, and in this sense it will have successors, as particular formulations lose their force. What has to be seen, by contrast, is the radically different position in which technology, including communication technology, and specifically television, is at once an intention and an effect of a particular social order."

Television and radio, Williams argued, spoke directly to the masses and required no special training. "The unique factor of broadcasting--first in sound, then even more clearly in television--has been that its communication is accessible to normal social development; it requires no specific training which brings people within the orbit of public authority. If we can watch and listen to people in our immediate circle, we can watch and listen to television. Much of the great popular appeal of radio and television has been due to this sense of apparently unmediated access."

Williams saw American broadcasting's potential for social control and as a means to promote capitalism. "Thus, if seen only in hindsight, broadcasting can be diagnosed as a new and powerful form of social integration and control. Many of its main uses can be seen as socially, commercially and at times politically manipulative.

Moreover, this viewpoint is rationalized by its description as 'mass communication,' a phrase used by most of its radical critics."

**4296.** Williams, Rosalind H., ed. *Dream Worlds: Mass Consumption in Late Nineteenth-Century France*. Berkeley: University of California Press, 1982.

Williams examines the relationship between late nineteenth-century production and the growth of consumer culture in France. She notes that the exposition held in Paris in 1900 provided "a scale model of the consumer revolution" of that time. She examines the rise of department stores and the use of electricity. "More than any other technological innovation of the late nineteenth century, even more than the development of cinematography, the advent of electrical power invested everyday life with fabulous qualities." Williams argues that "the history of France, even more than that of the United States, most illuminates the nature and dilemmas of modern consumption." (8) The work is divided into two parts. Part One (chapters 2-5) deal with "The Development of Consumer Lifestyles." Part Two (chapters 6-9) examine "The Development of Critical Thought about Consumption."

**4297.** ---, ed. *Notes on the Underground: An Essay on Technology, Society, and the Imagination*. Cambridge, MA: MIT Press, 1990.

Williams begins by asking "What are the consequences when human beings dwell in an environment that is predominantly built rather than given?" Her book tries to answer that question by exploring "the psychological, social, and political implications of living in a technological world." Williams argues that since the nineteenth century, "narratives about underground worlds have provided prophetic view into our environmental future. Subterranean surroundings, whether real or imaginary, furnish a model of an artificial environment from which nature has been effectively banished. Human beings who live underground must use mechanical devices to provide the necessities of life: food, light, even air. Nature provides only space. The underworld setting therefore takes to an extreme the displacement of the natural environment by a technological one. It hypothesizes human life in a manufactured world." Williams draws on the writings of American British, and French authors.

**4298.** Willinsky, Barbara, ed. *Sure Seaters: The Emergence of Art House Cinema*. Minneapolis: University of Minnesota Press, 2001.

This work examines the increase in foreign films that came into the United States after World War II, and the art houses in which they played. The arrival of foreign films was a significant development in American cinema history. These films were made in countries not touched by the MPAA's Production Code and consequently often had themes at odds with censors' view about what constitute proper entertainment. The author spends little time, however, on the role of Eric A. Johnston, who was the president of the MPAA from 1945 to 1963, and his efforts to expand markets for American movies abroad.

**4299.** Willinsky, John, ed. *The Empire of Words: The Reign of the OED*. 1994. Princeton.

Willinsky seeks to enhance the reader's appreciate the *OED's* history and to have a better understand its inconsistencies. "This study of the OED," he writes, "is concerned with tempering ... idealizations, informing them in light of persistent and inevitable filtering processes, finding out the patterns of this dictionary's cultural interests and selective representation in its Victorian origins and its late twentieth-century manifestations. My principal concern is that, as we continue to consult this nineteenth century artifact, we appreciate its editorial origins.

"My aim with this book is not to spoil the pleasures of visiting this fascinating castle of the English language. It is meant to give greater pause over the work, over what has gone into making the most comprehensive dictionary of English in the world, so *The Oxford English Dictionary* can reveal more of what it has made of the language, which in turn will leave its interested readers in a better position to play a substantial role, as they have since the beginning, in its evolution as the great English language's great dictionary (13)."

The author's research was aided by the computer. The computer gave him, he believes, "an opportunity to take the measure of the OED in ways" that earlier scholars " would have never dreamed possible. My work with ... computer-generated statistics amounts to an initial and fairly crude pass through the data, focusing on the twenty most-cited authors and titles from among citations used in the OED between 1884-1989. These figures offer one version of how a century's worth of editors at Oxford has constructed the history, the scope and range of the English language." (93)

--Catharine Gartelos

**4300.** Willman, Chris. "Off-Centerpiece: Abel Ferrara: Lights! Camera! Anguish!" *Los Angeles Times* Jan. 3, 1993 1993.

This article discusses the movie *Bad Lieutenant* (1992) and notes that despite its NC-17 ratings it "contains virtually no on-screen carnage."

**4301.** Willman, Paul and Graham Winch. "The Making of the Metro." *The Information Technology Revolution*. Ed. Tom Forester, ed. and intro. Cambridge, MA: MIT Press, 1985. 496-510.

By the early 1980s, the British automobile industry had performed so wretchedly that the UK was importing about one million vehicles each year. One optimistic development, though, was the production of the Austin Metro by the state-owned British Leyland Motor Corporation. The authors describe how new information technology was introduced despite the complicated British industrial relations system. This piece is a summary of their book *Making the Metro: Technological Change, Management Strategy and Industrial Relations at BL Cars* (Cambridge, Eng.: Cambridge University Press, 1984).

**4302.** Wills, Garry. "Measuring the Impact of Erotica." *Psychology Today* (1977): 30-34.

Will's questions the 1970 President's Commission on Obscenity and Pornography *Report's* methodology, its inadequate examination of sexual violence in motion pictures and television, and its inability to measure the effects of erotica on children.

**4303.** Wilson, Barbara , Linz, Daniel, and Randall, Barbara. "Applying Social Science Research to Film Ratings: A Shift from Offensiveness to Harmful Effects." *Journal of Broadcasting and Electronic Media* 34.4 (1990): 443-68.

The authors argue that the American motion picture rating system should take into account research on child development and should be based on potential harmfulness of films and videos.

**4304.** Wilson, Harold. "The Relation of Color to the Emotions." *The Arena* 19.103 (1898): 810-27.

This article by Harold Wilson, M.D., discusses color's power to awaken emotion -- a point made several times in these pages. Wilson says that "It is true that our knowledge of the world of things about us comes to us largely through the aid of our color sense. The sky above us, the trees and flowers on all sides, the earth beneath our feet, all speak to us in the language of color. It is estimated that the human eye is capable of distinguishing 100,000 different colors, or hues, and twenty shades or tints of each hue, making a total of 2,000,000 color sensations which may be discriminated. If we consider the infinite variations in the color of earth, of plants and their blossoms, of clouds, in fact of all natural objects, such an estimate as this hardly seems excessive, and it is not to be wondered at that color has played an important part in the development of the human race, nor that it has very intimate connections with our affective, or emotional, states." (810)

Wilson quotes from William James *Psychology* (1892, p. 387)) that in animals "'colors are quite as much a sexual irritant as form.'" (811) Wilson says that "Since our knowledge of the psychology of the lower members of the animal kingdom is necessarily limited, we do not know much about their emotional nature, but the evidence is clear that color may powerfully move them, even though we may not name or classify the state of feeling which is

produced." (811) Wilson then considers "primitive" or "savage" man and color. He comments on the inadequacy of language to describe color. "Investigations among savage tribes have shown that a clear and accurate discrimination between colors may exist in the absence of names to identify them, and if it is true, as noted above, that we ourselves can distinguish some 2,000,000 different hues, it is certain that we have no words with which to name each color and tint and shade." (812) In contrast to primitive civilizations, "the relations which color sustains to civilized mankind are much diversified. Everything with which we come into contact has some property of color. Absolute whiteness and absolute blackness are, like other pure sensations, merely mental abstractions." (813) Color is important in food and cooking, in medicine, and in aesthetics. (813-14)

There is a close connection between the sensation of color and pleasure. "Perhaps the most important of the diversified relations which color has for man are those in the domain of aesthetics. Dugald Stewart, in discussing the successive transitions which the meaning of the word beauty has undergone, believed that 'it must have originally connoted the pleasure of color, which he recognized as primitive.' Among the lower races there is a lively satisfaction in brilliant colors, particularly in those belonging to the red end of the spectrum. Infants show an appreciation for red earlier than for other colors. In a brief inquiry respecting certain relations of color and feeling, which I have recently made by means of a series of questions, seventeen persons, mostly artists and musicians, and all persons of cultivated tastes, responded. Four-fifths of these expressed a preference for the colors in the lower half of the spectrum, such as red, orange, yellow, and their derivatives, as brown pink, and scarlet. More than half confessed a positive dislike for magenta and other purple colors...." (814)

Wilson discusses linking color to music with the possibilities of "great canvases reflecting the most delightful color harmonies, totally emancipated from the shackles of form." (815) Wilson notes the "complex properties of emotion" and the ways both music and color evoke emotion. "And can it be believed that those pathetic passages, those grand traits of harmony, those unexpected changes of tone that always cause suspension, languor, emotions, and a thousand unexpected changes in the soul which abandons itself to them, will lose any of their energy in passing from the ears to the eyes?" (817) Wilson notes, however, the difficulties in linking color and music. "The essential nature of color, as a sensory experience as well as an objective fact, is radically different from that of sound, except perhaps that they are both modes of motion...." (819) Later he writes that "The physical [sic] relations of sound and color are fortuitous or arbitrary, their analogies misleading, and it is hardly to be doubted that the search for 'color-music' will never result in the evolution of a new art." (821)

**Wilson writes that "there is an undeniable pleasure in the contemplation of simple color." (815)** He goes to say that "Indeed, we may believe color to have been a source of pleasurable feelings among our frugivorous prehuman ancestors." (821)

Color is important for the artist in stimulating emotions. "By means of color the painter strives to awaken in those who look upon his pictures emotions which he could never reach without its aid." (821) And, "Color is so interwoven and applied to the environment in which we find ourselves, as a response to organic necessities, as mere decoration, and as symbol, that its final relation to the mass of color feelings as mature individuals is so complex, so indefinite, so variable, that its analysis is impossible. **Even the canons of color in art are more or less indefinite and arbitrary.**" (821) [my emphasis] How each person responds to color may vary from person to person. "Each of us finds in his own experience that under certain conditions, as, for example, green confectionery may involuntarily excite feelings of antipathy, through the fact that we have been taught to associate this color with poisonous properties. And yet it can hardly be doubted that color may produce within us certain feelings which arise independently of any principle association, although these feelings may be of a very vague character...." (823)

Wilson says that "Mental diseases are often accompanied by mystical ideas about color." (824) Also, "Many religious ceremonials and customs have much of color mysticism about them. Black absorbs the sun's light. It signifies death and mourning. White reflects all the colors of the spectrum. It contains and glorifies them. Therefore, it denotes purity, victory, holiness...." (824) Color has significance in the secular world. "In secular

matters, red is said to be the color of strong feeling of any kind, whether of love or hatred, good or evil." (824) "Yellow signifies the sun." (825) In future, some writers predict (according to Wilson), "ladies will use color to indicate the state of their affections." (826)

Wilson concludes by **emphasizing the power of color to awaken "particular emotions."** (827) "The range of influence which color has upon our feelings is necessarily great. It part, as we have seen, it is essential or inherited.... Nature is lavish with her color charms, but their secrets are not open to the dull eye of inattention....The key to the kabala of color is in the possession of each of us, and we have only to search for it in order to unlock the world of feelings which I have thus briefly indicated." (827)

**4305.** Wilson, J. Dover. "The Puritan Attack Upon the Stage." *The Cambridge History of English Literature: Volume VI: The Drama to 1642*. Ed. A. W. Ward and A. R. Waller, eds. Vol. 6. New York: G. P. Putnam's Sons, 1910. 421-61.

Wilson wrote in 1910 that "the puritan attack upon the Elizabethan theatre seems little more than a distant echo of the great battle which had raged around the Roman *spectacula*. Yet the stage was hated as sincerely and as bitterly in the sixteenth and seventeenth centuries as it was in the third and fourth, and for reasons strikingly similar. These reasons were both theological and ethical...." (421) In Elizabethan England, puritans and civil authorities alike considered actors "a very superfluous sort of men" (428) and the stage "an unholy institution." (432) Puritans were not so much interested in reforming the theater as in "abolishing it." (460) On the Continent, even such men as Montaigne classified actors with "harlots" and "vagabond objects." (Montaigne quoted, 425)

**4306.** Wilson, John M. "Outtakes: Ahead of His Time?" *Los Angeles Times* Aug. 5, 1990 1990, sec. Calendar: 23.

The article notes that an independent theater owner in Cleveland had stopped using the Motion Picture Association of America's rating symbols. This was a few weeks before the movie industry adopted the NC-17 rating.

**4307.** Wilson, John S. "How No-Talent Singers Get 'Talent!'" *New York Times Magazine* (1959): 16, 52.

This article discusses how recent rock-n-roll singers (Elvis Presley, Fabian) used "non-musical crutches" to make them sound much better than they really were. Presley's "recorded voice was so doctored up with echoes that he sounded as though he were going to shake apart." (16) Echo chambers, tape reverberation, over dubbing or splicing were a few of the technological tricks employed.

**4308.** Wilson, W. C. "Pornography: The Emergence of a Social Issue and the Beginning of Psychological Study." *Journal of Social Sciences* 293.7-17 (1973).

Wilson indicates that a rise in public interest coupled with increased concern by the Supreme Court resulted in the need for more research on pornography and its impact since there were many unanswered questions at the time. The increased concern resulted from increasing availability of pornography as well as concern with pornography's effects. Prior to this, initial legislative examinations of pornography and its use began in the early 1950s with examinations of the materials available at the time. These factors ultimately led to a more in-depth examination with the Commission on Obscenity and Pornography formed in 1967 (Report released in 1970). The Commission recruited a number of social scientists and experts to conduct additional research and to testify on the impact of pornography use. As a note, this article is part of a *Journal of Social Sciences* special issue devoted to research on pornography, as such the issue contains a number of articles examining the "fall-out" from the 1970 Commission.

--Michael Boyle

**4309.** Wiltach, Claxton. "Electricity on the Stage." *Godey's Magazine* 133.797 (1896): 518-23.

This article discusses the most up-to-date developments in stereopticon machines which "project views of living and moving objects on a screen a succession of views so rapidly that the eye cannot distinguish the transition between one view and the next which takes its place." (518) Wilstach says this is but the latest version of an old technique that has been used for many years. The article shows pictures taken of two girls dancing. "The pictures here shown are but a small fraction of the immense number of photographs taken of this dance. The films move so fast that it is possible to take fifty pictures each second, or 180,000 per hour, so that it took less than half a second to take the pictures herewith shown, and they represent the action that took place only during that half-second or so of duration. Powerful electric light is absolutely necessary in giving a proper exhibition of the pictures." (520) (The set of pictures of the dancing girls is shown on p. 519.)

The author discusses the use of electricity in producing effects on stage. "Electricity, a willing slave in the hands of a skilful operator, makes it possible to produce the sound and flash of a bomb so that the full effect is heard and seen, and at the same time with little or no danger." (521) He also discusses creating scenes depicting "a Southern swamp, glowing with the phosphorescent light of fire-flies." (522)

**4310.** Windeler, Robert. "Hollywood Is Preparing a Broad Film Classification System." *New York Times* Sept. 21, 1968 1968: 27.

This article says that the revised 1966 Production Code gave movies about the same amount of freedom as then enjoy by the theater and almost as much as that accorded to books. Still, most feature films in the U. S. were not even submitted to the Production Code Administration. In 1967, 350 feature-length films were shown -- the Production Code applied 160 of them while 190 of those pictures were foreign films.

**4311.** ---. "Hollywood Writers and Actors Lead Fight on Movie Violence." *New York Times* June 17, 1968 1968: 44.

This article says that leading Hollywood writers and actors are conducting a campaign to limit violence in popular entertainment such as movies and TV programs. Shortly before his assassination, President John F. Kennedy had scheduled a meeting with Hollywood directors to see what could be done about reigning in the violence in American movies shown abroad.

**4312.** Winfield, Betty Houchin, ed. *FDR and the News Media*. Urbana; New York: University of Illinois Press; Columbia University Press, 1994.

This informative book covers Franklin D. Roosevelt's relationship with the press. Winfield examines the origins of FDR's media skills, his New Deal press conferences and his working relationship with reporters, and publicity and censorship during World War II. Chapter 6, "Other Mass Media," treats radio, photojournalism, and newsreels. Winfield is particularly interesting on FDR's fireside chats. The president used a false tooth when he spoke on radio (to keep him from whistling). She also notes that those who photographed and filmed FDR had to abide by White House rules. Other chapters deals with the Office of Censorship, World War II Press Relations, and Public Opinion Polling. This work is based on manuscript collections at the Franklin D. Roosevelt Presidential Library in Hyde Park, NY, and elsewhere.

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This book, a paperback reprint of a 1990 edition (Columbia University Press Morningside edition), is a quality examination of one of the most sophisticated users of mass media ever to reside in the White House. Franklin Roosevelt understood the power of image and communication and was innovative in his use of radio, photography, and public relations to motivate, cajole, explain, and manipulate public opinion. *FDR and the News Media* is clearly written and well-researched. Winfield has examined a respectable amount of material from the Roosevelt Library, the papers of journalists who covered the president, numerous memoirs, and a raft of

secondary sources. As she makes clear, FDR was a journalist in his college days and remained at least an informal student of the mass media during his entire life.

Roosevelt is most widely known to media historians for his innovative and powerful radio addresses to the American people, known popularly as Fireside Chats. Radio, which was a new mass medium in the 1920s and 1930s, allowed FDR to communicate directly to the public, circumnavigating the newspapers that he believed were hostile to his agenda. Many have noted that FDR was immensely popular with many of these radio listeners. Winfield covers the Fireside Chats ably. More interesting is her discussion of FDR's other communication and image building skills. Roosevelt asked for and received the cooperation of photographers and reporters in hiding his paralysis from the public. Photographs did not show his leg braces or wheelchair. FDR was able to project an image of confidence and vigor, at least in his early years, partially because he tried to control the images of him that reached the public. Roosevelt was also adept at publicity. He held numerous press conferences met frequently with journalists. His press secretary Stephen T. Early was only one of an army of publicists and information officers who staffed White House offices and New Deal agencies. Newspaper mailrooms endured a blizzard of press releases during this administration.

Winfield argues that Roosevelt's sophistication bordered on manipulation of the press. Journalists were not always able to get the "real" story and were too often taken in by the president's personality or publicity apparatus. For example, FDR was a very sick man during the 1944 presidential election, but the public had no idea of the true extent of his illness. Voters might have benefited from a more realistic discussion of his capacity to lead; Roosevelt died shortly after his fourth term began. *FDR and the News Media* is a very readable book on a very interesting topic.

-- Rob Rabe

**4313.** Winner, Langdon, ed. *The Whale and the Reactor: A Search for Limits in an Age of High Technology*. Chicago: University of Chicago Press, 1986.

This work could be read as a critique of modern advertising -- e.g., the utopian image sold by computer makers; the 1970s fad for smaller, more humane technologies.

Chapter 6, "Mythinformation," offers a thoughtful critique of the optimistic, even utopian, mythology surrounding the spread of computers. Computer "romantics" assume that "(1) people are bereft of information; (2) information is knowledge; (3) knowledge is power; and (4) increasing access to information enhances democracy and equalizes social power." Winner says that "According to this view, the computer revolution will, by its sheer momentum, eliminate many of the ills that have vexed political society since the beginning of time. Inequalities of wealth and privilege will gradually fade away...."

Winner argues that the people who have helped to create the "computer revolution" (Steven Jobs, et al.) have given little or no thought to the consequences of the changes they have wrought. "By and large the computer revolution is conspicuously silent about its own ends.... A consistently ahistorical viewpoint prevails. What one often finds emphasized, however, is a vision of drastically altered social and political conditions, a future upheld as both desirable and, in all likelihood, inevitable. Politics, in other words, is not a secondary concern for many computer enthusiasts; it is a crucial, albeit thoughtless, part of their message." Computer romantics have misrepresented the direction the computer revolution is likely to take. "Those who stand to benefit most obviously are large transnational business corporations.... Thus, if there is to be a computer revolution, the best guess is that it will have a distinctly conservative character."

Winner suggests three areas of concern for the future. 1) The invasion of privacy. "The danger extends beyond the private sphere to affect the most basic of public freedoms. Unless steps are taken to prevent it, we may develop systems capable of a perpetual, pervasive, apparently benign surveillance. Confronted with omnipresent, all-seeing data banks, the populace may find passivity and compliance the safest route, avoiding

activities that once represented political liberty....” 2) “A thoroughly computerized world is also one bound to alter conditions of human sociability....” 3) “Perhaps the most significant challenge posed by the linking of computers and telecommunications is the prospect that the basic structures of political order will be recast....”

Other chapters deal with the limits of other technologies. For example, chapter 4 (“Building the Better Mousetrap”) discusses the 1970s fad for “ecologically sound, small-scale humane technologies” (as popularized in advertising).

**4314.** Winship, Michael, ed. *Television*. New York: Random House, 1988.

**4315.** Winston, Brian. "HDTV in Hollywood: Lights, Camera, Inaction." *Gannet Center Journal* 3.3 (1989): 123-37.

Winston looks at the fate of HDTV, which seemed to be a superior movie making technology when it was introduced by Sony in 1981. The failure of this technology to find its way into the business is illustrative, Winston argues, of a general rule of thumb in Hollywood regarding new technologies: they have substantial barriers to overcome that are rooted in vested interests. In Winston’s view, “Hollywood has used technology, either because of its complexity or its cost or both, to limit competition by crating barriers to entry.”

--**Gordon Jackson**

**4316.** ---, ed. *Media Technology and Society: A History: From the Telegraph to the Internet*. London and New York: Routledge, 1998.

In this book Winston has reworked and updated material that appeared in his earlier work, *Misunderstanding Media* (1986) (a play on Marshall McLuhan’s *Understanding Media*). Winston argues that much of the discussion about the “information revolution” is hyperbole. “What is hyperbolised as a revolutionary train of events can be seen as a far more evolutionary and less transforming process,” he writes.” He attempts to ground his critique in the past, “in the historical circumstances surrounding the application of what may be broadly termed ‘science’, especially the science of electricity, to the human communication process.” Such a sense of history “reveals the ‘Information Revolution’ to be largely an illusion, a rhetorical gambit and an expression of technological ignorance.” The history of communication technology reveals “not just a slower pace of change than is usually suggested but also such regularities in the pattern of innovation and diffusion as to suggest a model for all such changes.”

The book is divided into four parts. In Part I, Winston applies his model to the such electrical systems of communication as the telegraph and telephone. In Part II he deals with radio and television. Part III examines computing: early computers, main frames, the integrated circuit, and microcomputers. Part IV treats networks, electrical and electronic, from the telegraph to the Internet. It also looks as such networks as the telephone, broadcasting and recording technologies, satellite communication, and cable television. The conclusion considers current research in holography.

**4317.** ---, ed. *Misunderstanding Media: The End of the Information Revolution*. Cambridge, MA: Harvard University Press, 1986.

Winston seeks to challenge the "dominant rhetoric, the rhetoric of technological revolution, especially in the field of information processing." He considers the development of information processing to be evolutionary, with old technologies continuing to be used along side of new innovations. The author writes:

"The persistence of books, and the ironies of books about the 'information revolution', are too glibly ignored. This glibness can be attributed to a general lack of historical sense, for the 'information revolution' exists only as a consequence of far-reaching misunderstandings about electronic media, their development, diffusion and present



forms. This book will be exactly concerned with these matters; and it will be a central thesis that the history of the technologies of information reveals a gradual, uncataclysmic progress. No telecommunications technology of itself or in aggregate suggest revolutionary development. On the contrary, each of them can be seen as a technological response to certain social relations which, at least in the West, have remained basically unchanged during the entire industrial period; the technology, far from being a disruptive force, actually reflects the comparative stasis of these relations."

Winston devotes chapters to several media. Chapter 2, "Fugitive Pictures," traces television back to Monsieur Bequerel in 1839. Chapter 3 discusses the origin and development of the computer. Chapter 4 considers the history of the integrated circuit, microprocessor, and personal computer. Chapter 5 examines communications satellites. Chapter 6, "Communicate by Word of Mouth," deals with the telephone and cable television.

**4318.** ---, ed. *Technologies of Seeing: Photography, Cinematography and Television*. London: British Film Institute, 1996.

Winston is particularly insightful in explaining why the motion picture industry is often very slow to adopt new technologies. For example, from 1923 on, Hollywood's refused to adopt 16mm film and attempted to keep the format associated with amateurism. The growth of television news after the World War II stimulated the use of 16mm film. To keep pace with the immediacy of radio news, TV stations sought equipment that was smaller, more mobile, and cheaper than had been developed for movie studios. Before the widespread use of videotape, local stations found that 16mm cameras worked well for their news broadcasts. National networks and their news operations also turned to this format. Television news helped to secure a more professional status for 16mm film.

In addition to 16mm film, Winston devotes chapters that consider resistance to other technologies such as cameras, color film, and high definition television (HDTV).

**4319.** Winston, Brian, and Keydel, Julia, eds. *Working with Video: A Comprehensive Guide to the World of Video Production*. New York: AMPHOTO (an imprint of Watson-Guption Publications, a division of Billboard Publications, Inc.), 1986.

While this is primarily a book on how to use video, its opening chapter ("The World of Video") offers suggestions on how video appeared to be changing the world in 1986. Video offered novel advantages: it could record sound synchronously with the picture, and it allowed one to check instantly the quality of the sound and image that had been recorded. According to the authors, the video camera or camcorder did not permit the photographer to do anything new that could not have been done previously. But the technology did expand options. It could record images in light conditions that would make filming impossible. The tape did not require processing and could be edited or checked instantly, and could be played on a television without complicated projection equipment. The authors note video's impact on documentaries, industrial movies, and television news. They also discuss its potential for empowering the disadvantaged and for being a catalyst for social change.

**4320.** Winston, David. "Digital Democracy and the New Age of Reason." *Democracy and New Media*. Ed. Henry Jenkins and David Thorburn, eds. Cambridge, MA: MIT Press, 2003. 133-42.

Winston was chief technology adviser to the Republican National Committee. This chapter is the talk he gave at the MIT conference on democracy and new media on May 8-9, 1998. At that time Winston was Director of Planning for the Office of Speaker of the House Newt Gingrich.

The volume in which Winston's chapter appears is part of a larger series on new media technologies entitled *Media In Transition*. The volume tries to offer a historical and comparative perspective on its subject in a way that is accessible to a wide audience of humanists, social scientists, and policymakers. As the editors explain, the "essays in this volume capture something of the complexity and disagreement in current discourse about the politics of cyberspace. Some contributors offer us front-line perspectives on the impact of emerging technologies

on politics, journalism, and civic experience. What happens when we reduce the transaction cost for civic participation, or increase access to information, or expand the arena of free speech? Other contributors place our shifting understanding of citizenship in historical context, suggesting that notions of cyberdemocracy and online community must grow out of older models of civic life. Still others expand this conversation to consider the global flow of information and to test our American conceptions of cyberdemocracy against developments in other parts of the world. How, for example, do new media operate in Castro's Cuba, or in post-apartheid South Africa, or in the context of multicultural debates on the Pacific Rim? Some contributors examine specific sites and practices, describing new forms of journalism or community organizing. Some voices here are deeply skeptical; other are optimistic. For some writers the new technologies endanger our political culture; for others, they promise civic renewal.

"Most of the papers on which these chapters are based originated in series of public forums and conferences hosted by MIT from 1998 to 2000 under the title 'Media in Transition.' Funded by the John and Mary R. Markle Foundation and organized by the MIT Communications Forum, these events aimed to nourish a broad civic conversation about the political impact of new media technologies. The essays have been revised for this book."

**4321.** Wise, George. "A New Role for Professional Scientists in Industry: Industrial Research at General Electric, 1900-1916." *Technology & American History: A Historical Anthology from **Technology & Culture***. Ed. Stephen H. Cutcliffe and Terry S. Reynolds, eds. Chicago: University of Chicago Press, 1997. 217-38.

**4322.** ---. "Past Efforts at Technology Assessment and Prediction: 1890-1940." *Retrospective Technology Assessment*. Ed. Joel A. Tarr, ed. San Francisco: San Francisco Press, Inc., 1977. 245-64.

The author, then with General Electric, examines three cases of technology assessment: 1) assessments during the 1890s of efforts to develop large-scale electrical power systems; 2) assessments between 1917-1927 of technological approaches to energy conversion; and 3) "pump-priming" during the Great Depression. He sees three lessons: 1) it has not been easy in the past to determine which technologies are worth assessing; 2) those who make assessments often have simplistic ideas about "impact"; and 3) in the words of Oliver Wendell Holmes, "time has upset many fighting faiths." This paper was given at a conference held at Seven Spring Mountain Resort, Champion, PA, Dec. 1-4, 1976.

**4323.** Wolff, E. H. "Watching the 'Movies'." *New York Times* March 4, 1914 1914: 10.

"I'm out of work. The dreary day

wears on.

No one has need of me -- from place to

place I go.

'Tis 4 o'clock -- too late to further seek.

'Home' looms up gloomily, a vision

bleak.

I'll squander precious cents upon a

picture show --

Go to the 'Movies'

Darkness, warmth, music -- rest for  
weary bones!

As on a wizard's mat, I fly from snow  
and sleet

Back to my native isle of Sicily.

Within an ancient town -- I know its  
every street --

A thrilling tale unfolds of love and jealousy.

Oh, silver-leaved olive groves rimming  
a violet sea!

I'm wandering entranced beneath a  
cloudless sky.

Here at the 'Movies'!

Time hurries by unnoticed, till at  
length

Care's weight rolls down again upon  
my troubled heart.

But for a blessed space I had forgot.

My poverty, my debts, my lonely lot,

For I had lived old joys again by magic  
art --

Watching the 'Movies.'"

**4324.** Wolff, Ralph A. "Using the Accreditation Process to Transform the Mission of the Library." *New Directions for Higher Education*.90 (1995): 77-91.

Wolff argues that universities and libraries "need to address the changing character of knowledge and learning and the fundamental interconnectedness of learning technology, information literacy, and the student of the future." He was then associate executive director of the accrediting commission for senior colleges and universities for the Western Association of Schools and Colleges.

**4325.** Wollen, Peter. "Cinema and Technology: A Historical Overview." *The Cinema Apparatus*. Ed. Teresa De Lauretis and Stephen Heath, eds. New York: St. Martin's Press, 1980. 14-22.

Wollen offers interesting information about changes in the technology of cinema: cameras, breakthroughs in the technology of film stock, effects (positive and negative) brought by sound, magnetic tape,

and color film, 16-mm and 8-mm film. It has good leads for those interested in pursuing these topics, although the author's notes do not always indicate the source of his material. Wollen presented this paper at a conference at University of Wisconsin-Milwaukee in February, 1978.

**4326.** Wolseley, Roland E., ed. *The Changing Magazine: Trends in Readership and Management*. New York: Hastings House, 1973.

Wolseley covers changes in the magazine industry. For example, in the United States in the years following World War II, as the number of periodicals increased, so too did sexual representations of women. *Playboy*, *Esquire*, and such less well-known but widely circulated publications as *Cavalier*, *Rogue*, *Stag*, *Nugget*, *Cabaret*, *U.S. Male*, *Jaguar*, and *Duke*, devoted considerable space to pictures of partially nude women (although through most of the 1960s there was a self-imposed ban on female genitalia), and to articles relating to sex. Sales of men's publications reached 42 million by 1969. By the late 1960s a booming mass market existed in the United States for sexually oriented material -- confession magazines, "muscle" publications, so-called "ladies" magazines such as *Cosmopolitan* ("the woman's *Playboy*"), "adult" paperback and hardcover books, underground newspapers, comics. Hard-core pornography sold under-the-counter but was more available and more widely accepted.

**4327.** Wood, James Playsted, ed. *Magazines in the United States*. New York: The Ronald Press Company, 1949.

Wood's book covers major developments in the history of magazine publishing. The 1971 edition also mentions changes in the treatment of sexuality by such publications as *Esquire* and *Playboy*. Wood also deals with the role of magazine advertising.

**4328.** Wood, Sir Henry Frueman (?). "Photography in Natural Colours." *The Times [London]* Jan. 30, 1897 1897: 6.

**4329.** Woodrow, Wilson Mrs. "The Fascination of Being Photographed and the Improvement in Photography." *Cosmopolitan* 35.6 (1903): 675-84.

The author, Mrs. Woodrow, begins by observing that it is "undeniable" that "the desire to be photographed is almost universal." (675) Vanity is part of the explanation for this fact. (676) Women also wish to preserve evidence of their beauty. "In a word, the fruit of that desire to retain a record, at least, of the beauty which is exclusively her own -- to render lasting and changeless that which in our nature is elusive and subject to imitation." (678) Recent improvements in photography make taking a portrait easier and more attractive to women. (678) There may be other reasons for want to be photographed. "But, after all, does not the real fascination of being photographed lie deeper than any of these discussed factors? It is not fundamentally a desire to catch a glimpse, even though it be 'as through a glass darkly,' of our real selves?" (682) Men also liked being photographed, but for different reasons, Woodrow asserts. (682-83)

The author complains about conventions that deny women their full beauty. "In a large number of these illustration there is noticeable a flowing arrangement of the hair which adds enormously to the softness and expression of the face. This, too, is denied women by the stern canons of dress. We may not appear with unbound tresses, consequently we miss an opportunity of beauty which the camera affords us, and of which we are quick to take advantage." (677)

There is a good deal of reflection on the nature of beauty. "We view ourselves not as we are, but as we should be," Woodrow says, "and the hope rises strong within us that perhaps the beauty which is attainable in a photograph may be arrived at in reality." (679)

"There is no class of women who are so frequently photographed as actresses," the author reports, and their pictures appear often "on the pages of many magazines and papers." (680) Photographs are important to promoting actresses and they should constantly renew their publicity photographs. (681)

The author says that actors must be photographed for business purposes but also because they realize that their fame is fleeting and they want a record to retain it. "It is a matter of business with them. Then, too, their photographs in costume are a record of their various parts. And they cling to all these records, for well they know that an actor's fame is writ in water. Exceeding bitter is their cry: --

**"Where are the passions we essayed**

**And where the tears we made to flow?**

**Where the wild humors we portrayed**

**For laughing worlds to see and know?**

**Othello's wrath and Juliet's woe?**

**Sir Peter's whims and Simon's gall?**

**And Millamant and Romeo?**

**Into the night go one and all."** (my emphasis)

This article is illustrated with several pictures of beautiful women.

**4330.** Woods, David L., ed. *A History of Tactical Communication Techniques*. Orlando, FL: Martin Company, Martin-Marietta Corp., 1965.

This work, with typewriter face and unjustified right margins, has three conclusions: 1) Since the beginning of warfare, commanders have sought direct two-way communication with the battlefield. 2) since the beginning "every new tactical communication development has been neglected at least initially by the forces in power at the time. Most major communication improvements were secured at great personal sacrifice or expense by the inventor or originator." 3) Over time, rivalry has existed between proponents of different means of communication.

**4331.** Woolfenden, John R. "Color -- The Bogey Man of Hollywood!" *Los Angeles Times* Jan. 5, 1936 1936, sec. H: 16-17, 26.

Woolfenden writes that "Color is not less a miracle than was sound; and something of the same awe with which the sound magicians were regarded hangs like an aura today over Hollywood's new magicians of color. But because the coming of color to the screen has been more gradual and painstaking a process, and less an instantaneous revolution that was the coming of sound, the same wild kowtowing to the color designers has been less in evidence.

"Color itself, rather than the color designer or the color technician, is god, and color itself will be the star of the forthcoming pictures." (16)

The author notes that each color camera costs about \$15,000 to manufacture, and is the result of 40 years of experimentation. Technicolor started in 1914. During the "terrific color boom of 1919-30, 77,000,000 feet of color film were crammed through the Technicolor laboratories. That boom faded and Technicolor went into the red -- on the books. It stayed there." (16)

It cost about \$135,000 extra to make *Becky Sharp* (1935) in color than black-and-white. *The Trail of the Lonesome Pine* which is scheduled to be released will run about 8,000 feet. The photographic costs in black-and-white would have been about \$40,000 -- in color it will be \$125,000, and \$85,000 difference. (16)

Woolfenden describes the Technicolor process: "Technicolor is not completely a photographic process. The light enters through a regular camera lens. It strikes a prism which divides it into three parts. One of these parts strikes a red gelatin permitting the passage of only red light. Another part is sent again a blue gelatin. The light that is sent through each gelatin is recorded on a negative. These negatives are not actually colored. They appear as regular black and white negatives except that each photographs only its own 16/17 color. The intensity of light, and the depth of the color, is, however, captured." (16-17) The article continues explaining how the Technicolor process works.

The article quotes Robert Edmond Jones who said that "'When color movies ... it flows like music. It is subject to the laws of music. It has its harmonies, its counterpoints, its underlying laws of composition which we can discover only through experiment....'" As for how audiences react to color, Woolfenden quotes Jones who said: "'...Audiences have a definite reaction to color though it may be subconscious. Color has never been popularly accepted unless the color was good. When underlying laws of composition are violated, people know something is wrong, though they may not know why. The public has a color sense. And when color is not good, it's usually pretty awful. (17)

"'You can't compose a symphony in five minutes. A black-and-white picture is like a one-finger melody. A color picture is like an orchestra of color.'" (17)

The article continues to quote Jones who refutes (p. 26) critics who argued that the color in *Becky Sharp* was too vivid. "'Those criticism,' replied Jones, 'are made on the assumption that there is a "norm" for everything, including color. There isn't....'" (26)

Jones argued that color would transform fashion. "'The world-wide effect of Hollywood fashion is already known,'" Jones said. Color would magnify this influence. (26)

Woolfenden concludes that color has yet to bring the revolution to cinema that sound did because at the time of this article (1936), it was "estimated that there are only three first-cameramen in this country who fully understand the intricacies of the new color camera equipment. Approximately twenty second-cameramen have worked on color at one time or another." (26) To address this shortage of trained cameramen, Technicolor was about to open a "school" for cinematographers on this process. (26)

**4332.** Woolley, Edward Mott. "Stories of Hundred Thousand Dollar Salaries: The Story of D. W. Griffith, the \$100,000 Salary Man of the Movies." *McClure's Magazine* 43.5 (1914): 109-16.

This article discusses D. W. Griffith's rise but also the "revolutionary change" that motion pictures underwent from about 1908 when "the accepted idea of a popular film was, perhaps a policeman chasing a clown-thief....," (109) to 1914 when movies had become an industry comparable to "the telephone, ... woolens,... and distribution of food-stuffs." (109) "To-day," this article argues, "the picture stage -- not always, but in its higher aspects -- is in some respects more powerful than the pulpit." (113)

Woolley maintains that Griffith produced "the first modern photo-play," but before Griffith, "the French largely controlled the manufacture of moving picture films." (110) But these films "were trivial and conventional in character. The art represented was the art of pantomime -- flesh-and-blood emotions were unknown." (112)

The author comments on the status of moving picture actors before Griffith. "The performers were from the lowest rank of the regular profession. An actor going to rehearsal skulked shamefacedly into the studio -- to do work of this kind was a professional humiliation." (112)

Woolley then devotes a section to "Getting Realistic Emotion Effects" in moving pictures. Griffith emphasized facial expressions. "In developing his ideas of facial expression and bodily movements, Griffith became a close student of men and women in real life. He visited every sort of place in New York, from the morgues to the roof-gardens, taking his camera man with him and securing photographs, either motion pictures or 'still' ones. Then, by comparing his drama pictures with these, he could tell how truthfully his people had depicted various emotions." (112) Woolley explains how Griffith got many of his pictures. "He was always on the watch for unwitting persons in the act of registering joy, grief, wrath, pity, and so on. Twice, in his search for types, he was host at, and once he was attacked by a gang of thugs. On the latter occasion, Griffith and his faithful satellite, the camera man, jumped through a window and got away over a roof and down a fire-escape." (113)

The author says that Griffith's film *Corner in Wheat* "was probably the first motion picture that ever presented a social argument." (114) Griffith believed that Robert Browning, "although counted a failure as a playwright, ... was the great motion picture writer who ever lived." (114)

The article discusses Griffith's use of the fade-out, make-up, and the close-up. The close-up was "Griffith's Greatest Discovery," Woolley argued. (116) . It was "by far the most vital of his contributions ... -- the discovery that it was a fundamental mistake to attempt to get the whole figure into the picture. As a result of this one contribution from Griffith, the photo actor has a wider range in describing his emotions with his facial muscles than any actor on the legitimate stage ever had." (116)

The article concludes by noting the great increase in salaries given to actors and by speculating that future movies may look as different from those of 1914 as those of 1914 looked from only six years earlier.

**4333.** Wordsworth, William. "Illustrated Books and Newspapers [sonnet]." 1846.

After seeing a copy of the *Illustrated London News*, William Wordsworth wrote this sonnet:

"Discourse was deemed Man's noblest attribute,  
And written words the glory of his hand;  
The followed Printing with enlarged command  
For thought -- dominion vast and absolute  
For spreading truth, and making love expand.  
Now prose and verse, sunk into disrepute,  
Must lacquey a dumb Art that best can suit  
The taste of this once-intellectual land.  
A backward movement surely have we here,  
From manhood, -- back to childhood; for the age --  
Back towards caverned life's first rude career.  
Avaunt this vile abuse of pictured page!  
Must eyes be all-in-all, the tongue and ear  
Nothing? Heaven keep us from a lower stage!"

**4334.** Worstell, R. A. "Color Photography for the Sportsman." *Forest and Stream: A Journal of Outdoor Life, Travel, Nature Study, Shooting...* 84.4 (1915): 206-07.

This article says that sportsmen can now use their cameras to capture the "true colors" of nature. (206) "Color pictures are the big game of photography," the article asserts. (207) The article focuses on "the necessary equipment and manipulations involved in making color transparencies. For successful color prints on paper are still a thing of the future. But if you will make your color transparencies in lantern slide size, and throw them, enlarged, upon a screen, or if you make and view them as stereoscopes, you will, I am sure, be so satisfied with the results that you will not ask for paper prints." (206)

The expense for "adapting an ordinary roll film camera to color plate work need not exceed five dollars," Worstall says. In the United States, the "Autochrome process is probably the most widely used... for making color transparencies." (206) He also discusses the process by which Lumiere Autochromes are manufactured in France. In Great Britain, "a color plate process which is rapidly gaining converts is the Paget." (207) Worstall discusses the advantages of both the Autochrome and Paget processes. (207)

**4335.** Wosk, Julie, ed. *Breaking Frame: Technology and the Visual Arts in the Nineteenth Century*. New Brunswick, N.J.: Rutgers University Press, 1992.

Wosk examines such diverse artifacts as Honors Daumier's lithographs of nineteenth-century train travel and the 1860 design of the Atwater sewing machine. In so doing, she tries to show how the public perceived such technological innovations as the railroad and how makers of such technology as the sewing machine appealed to the public by including classical design features.

**4336.** Wright, Carroll D. "The Marvels of Machinery." *Youth's Companion* 82.35 (1908): 395-96.

This article, written by Carroll D. Wright who was the president of Clark College, discusses the application of new methods of artificial power to industry. "The manufacturing industries of the United States, according to statistics collected in 1907, were carried on by artificial power, meaning steam, water, electricity and gas, equaling 14,500,000 horse-power.." It goes on to say that in "the industries themselves a man's energy to-day is 6 times as great as it was before the introduction of power." (395)

These developments had a major impact on the press and printing. "One of the latest sextuple stereotype perfecting presses has an aggregate running capacity of 108,000 eight-page papers an hour. That is to say, 1 of these perfecting presses run by 1 pressman and 4 skilled laborers will print, out at the top, fold, paste and count, with a supplement inserted, if desired, 108,000 eight-page papers in 1 hour. To do the press work alone for this number of paper would take, under the old hand method, a man and a boy, working 10 hours a day, about 130 days; so a paper now published in the morning, printed, folded, cut and posted before breakfast, would, before the edition was completed under the old system, become a quarterly, or perhaps a semi-annual." (395) [Compare this to J. P. Materson's 1890 article that said that 12,000 thirty-two page newspapers could be turned out in one hour.]

"In the matter of ruling paper, the changes have been startling. Under the primitive methods, 100 reams of double-cap paper can be ruled on both sides with faint lines, by the use of a hand ruling-machine, in 146 hours, as against 12 hours on a ruling-machine with steam-power, a ratio of over 12 to 1 in favor of the modern method; and 100 reams of single-cap paper, with faint lines on both sides, required 4,800 hours under the primitive method of a ruler and quill, but under the modern method, with a ruling-machine, the work is accomplished in 2 hours and 45 minutes, a ratio of 1,900 to 1 in favor of the modern method." (395)

**4337.** Wright, Jack. "The Story of Newspaper Photography." *American Annual of Photography: 1942*. Vol. 56. Boston: American Photographic Publishing Co., 1941. 230-40.

This article provides an overview of newspaper photography from the time of Matthew P. Brady and the Civil War until 1941, the year the United States entered World War II. There is, of course, the work of Brady, Fox Talbot, and Stephen H. Horgan, who printed the first halftone in the *New York Graphic* in 1880. (230) Wright discusses the use of arc lighting and the first reflecting camera (which appeared around 1910?). "Then, about forty



years ago, the first reflecting cameras made great changes in news picture taking. The enthusiasm of the cameraman for the reflex is quite understandable. Here was a camera a man could hold in his hands, focusing by looking into a hood, and seeing his picture up to the instant of opening the shutter. Revolutionary is a mild word to describe such a camera," Wright says. (232)

Flashpowder "made it possible to take pictures at night and indoors. It somewhat explosively altered much newspaper picture-taking practice.... The magnesium powder was set off in a small trough of metal, sometimes called a flashgun. The device was shaped like a T, the vertical and horizontal elements of which were about fifteen inches long..." (232) Flashpowder had problems -- not the least of which was that it was dangerous and posed a fire hazard. "The truth is, though it was not realized at the time, that all news photographers carried around with them in their kits the equivalent of a stick or two of dynamite, in the form of flashpowder." (233) This problem improved with the flash bulb. "The only real solution of the dangers and difficulties attendant upon the use of flashpowder was the flash bulb, the first of which were turned out by the General Electric Company in 1930." (235)

Wright says that there were "four great boons to modern news picture making....: (1) the flashbulb; (2) the synchronizer, or speed-gun, for setting off the bulb in unison with the shutter; (3) the coupled rangefinder; and (4) the methods of transmitting pictures by wire or radio." (235) He discusses these developments on pages 235-36. He notes that the requirements of news photography required careful editing and "that many news pictures are printed from about a fifth or an even smaller fraction of the negative." (236)

The article then turns to the "magic-eye cameras," and 35mm cameras, improvements in transportation such as trains and planes. Press services use planes to move pictures, Wright explains. (237) With regard to "the invention of systems of transmitting photographs by wire," the Associate Press was "probably the first to devise a practical system, and remains the leading user of Wirephoto." (237) The "transmission of news pictures by wire is a comparatively recent development, the Associated Press having sent its first picture by this means January 1, 1935. The Associated Press system, which carries the trade name of 'Wirephoto,' operates by wrapping an ordinary positive photographic print around a cylinder on the transmitting machine, while an unexposed negative is placed on an enclosed cylinder on the receiving machine. When the operator at the sending point presses a button, his machine starts and at the same instant receiving machines all over the circuit start in exact synchronization." (237) Wright goes on to say that "the entire transmission time is eight minutes." (238) The equipment, though, was bulky. "In its early stages Wirephoto required a large roomful of apparatus. It could then be operated from only the larger cities and it was still necessary to fly pictures considerable distances to these central points. The invention of portable apparatus, which can be carried in two suitcases to the scene of any disaster, made the transmission of pictures by wire even more widespread and flexible....(238) It is easy to see that, by allowing pictures to be printed everywhere in the country the same day they are taken, Wirephoto has greatly enlarged the scope of the news photographer." (239)

Wright comments on the changed attitudes that people have about having their pictures taken. "Not many years ago vast sections of the public did not want to be photographed." (239) But this attitude "has to a large extent been changed." (239) Also, standard of what types of pictures newspapers will print have been lowered. It is not unusual to see graphic picture from World War I or pictures of dead gangsters. "Most papers have dropped their taboos against printing pictures of the dead." (239) Nudity is also given more leeway but there is "still... a definite line beyond which even the most yellow and sensational of journals will not go." Newspapers "restraint is far greater than that of some magazines in printing pictures that are sexy, suggestive, or just plain 'raw.'" (239)

The article notes that the Kodatron speedlamp is "about 800 times as fast as the ordinary flashbulb. The possibility of action pictures with a light of this strength and duration is easy to imagine." (240)

**4338.** Wright, Willard Huntington, ed. *The Creative Will: Studies in the Philosophy and the Syntax of Aesthetics*. New York: John Lane Company, 1916.

Willard Huntington Wright (aka S. S. Van Dine) was an art critic and also a mystery writer; he also wrote for such fan magazines as *Photoplay* during the 1920s. Wright was a critic of immorality in motion pictures, and here he considers trends in modern art. Of color, he writes that it "is a highly subtle, plastic and relatively fluctuating medium, moulding and moulded by its environmental colours, changing and directing line, capable of portraying relative objectivity and of producing complete subjectivity. Tone alone possesses none of these attributes...." (160) "Colour, in fact, constitutes a full third of art's attraction and power, irrespective of subject-matter." (161) Wright discusses "Why the New Colour Art at First Seems Harsh" (265-66). "Why the New Colour Art at First Seems Harsh The eye must be trained to receive powerful colours, just as the ear must be trained to receive powerful sounds.... When the eye becomes adjusted, like the ear, complaints of raucousness 265/266 and harshness will cease; and colour's new intensity, like that of music, will give birth to a fuller aesthetic emotion."

See also "the New Sense of Colour" (280-82). "The New Sense of Colour Throughout the evolution of man a love of colour has ever been present, manifesting itself in his raiment and the ornaments with which he surrounded himself.... This desire for colour the result of the human need for variety in all things in life has given birth to a large school of writers who use words for the purpose of creating a sense of chromatic richness: it has widely influenced orchestral development; and it has, during the past 280/281 century, set in motion a new cycle of painting. But, withal, colour has remained an isolated and casual pleasure for the eyes, a detached and fragmentary manifestation: only recently has it been rationalized into a complete and satisfying gamut." The author goes on to talk about Matisse, "whose sensitivity to colour is very keen...." 281/282 "In those artists who have acquired an advanced sensibility to colour lies a greater and more delicate power of co-ordination a surer ability to make a picture so perfectly balanced that its equilibrium will hang on the slenderest thread." (282)

**4339.** ---, ed. *Modern Painting: Its Tendency and Meaning*. New York: Dodd, Mead and Company, 1930.

Willard Huntington Wright (aka S. S. Van Dine) was an art critics and also a mystery writer; he also wrote for such fan magazines as *Photoplay* during the 1920s. Wright was a critic of immorality in motion pictures and here offers a critique of modern art.

**4340.** ---. "Why the Spurious Producer, and Why the Lascivious Spectacle?" *Los Angeles Times* July 7, 1918 1918, sec. III: 25.

This article by Willard Huntington Wright (aka S. S. Van Dine) is full of quotations regarding the low morals and quality of movies. Wright was an art critics and also a mystery writer; he also wrote for such fan magazines as *Photoplay* during the 1920s. Wright says movies have grown but "developed" very little. "Niagara of indecency." Movies attack marriage and hurt children. "Today the most innocent youngsters are constantly being familiarized with brothels, 'cribs,' parlor houses, call rooms, procurers, traffickers, white slavers.... Immorality is being commercialized with a vengeance ." "Morality originally meant 'custom,' and it has retained to a great extent this connection today." Thus, "immorality... means a breaking of these laws of 'custom' ...." Some movies are "vulgar." Film "dwells on the vicious side of life and thus gives on a distorted vision of the whole." He says of movies that the "under side of life is revealed with painstaking care." Movies "create a brazenly accurate picture with abundant atmosphere." "pornographic vulgarity." They are "inoculating the system with a loathsome disease." Social uplift films are bedfellows with immorality so too are "boudoir romances." "hussies." "kept women." He argues that in movies the "breaking of accepted moral laws is made attractive" this despite the endings that supposedly punish the wrong doers. In films one is "face to face with inherent dishonesty." Morality "consists in fundamental truth." "All those influences which tend to turn the human mind, and especially the immature human mind, away from the recognized normal, wholesome, decent and anti-materialistic things in life are on the face of them, immoral from the world's viewpoint."

**4341.** Wriston, Walter B., ed. *The Twilight of Sovereignty: How the Information Revolution Is Transforming Our World*. New York: Charles Scribner's Sons, 1992.

Wriston was formerly chairman and chief executive officer for Citicorp, and its principal subsidiary, Citibank. He writes that the "massive amounts of information that move over the network, combined with the speed of transmission, are transforming the way the world works in ways at least as profound as occurred in the Industrial Revolution. It is changing the relationship between the government and the citizen; between one sovereign government and another; between corporations and regulators. The Orwellian vision of Big Brother watching the citizen has been stood on its head, and it is the citizen who is watching Big Brother. The perception of what constitutes an asset, and what it is that creates wealth is shifting dramatically. Intellectual capital is becoming relatively more important than physical capital. Indeed, the new source of wealth is not material, it is information, knowledge applied to work to create value. The pursuit of wealth is now largely the pursuit of information, and the application of information to the means of production. The sovereign's laws and regulations have not adjusted to the new reality. A person with the skills to write a complex software program that can produce a billion dollars of revenue can walk past any customs officer in the world with nothing of 'value' to declare.... Borders once stoutly defended have become porous as data of all kinds move over, across, and through the lines on a map without let or hindrance."

The technology of information, "which carries the news of freedom, is rapidly creating a situation that might be described as the twilight of sovereignty, since the absolute power of the state to act alone both internally against its own citizens and externally against other nations' affairs is rapidly being attenuated.... We have learned that freedom is a virus for which there is no antidote, and that virus is spread on the global electronic network to people in the far corners of the world who previously had no hope or knowledge of a better way of life. This process is in train and it cannot be reversed, since the technology on which it is based will not go away."

This book's ten chapters are based on published sources. Most chapters have fewer than ten notes, and none has more than nineteen. Chapter seven ("Serendipity, Inc."), for example, cites only four books. Still, the author's background and previous experience make this work an interesting reflection on the impact of new communication technology. It brings to mind the works of Gladys and Oswald Ganley (indeed, Wriston cites their work, *To Inform or to Control?* [1989], and *Global Political Fallout* [1987]).

**4342.** Wrone, David R., ed. *The Zapruder Film: Reframing JFK's Assassination*. Lawrence, KS: University Press of Kansas, 2003.

The primary goal of this book, the author says, is "to provide a solid history" of the Zapruder film that captured the Kennedy assassination in 1963, "from its creation to its current resting place." (ix) This "chronicle of the world's most famous amateur motion picture ... opens a window on a nation's entire institutional order and demonstrates that those institutions that define and sustain our society can and do sometimes fail us." (5) Wrone maintains that his book "rests squarely upon a careful analysis of the voluminous evidentiary base of the official investigation." (ix) Zapruder was an avid amateur home movie maker. He used a Bell and Howell 8mm Director Series camera that used a 25-foot spool of 16mm film that had a sprocket advancing mechanism. During filming, only one half of the film was exposed and when it was used up, the camera operator then reversed the roll and continued shooting using the other half of the film.

**4343.** Wurtzel, Alan H. and Colin Turner. "Latent Functions of the Telephone: What Missing the Extension Means." *The Social Impact of the Telephone*. Ed. Ithiel de Sola Pool, ed. Cambridge, MA: MIT Press, 1977. 246-61.

One impact of loss of telephone service for several days in New York City was increased loneliness and anxiety as well as a sense of a loss of control.

**4344.** Wurtzler, Steve J., ed. *Electric Sounds: Technological Change and the Rise of Corporate Mass Media*. New York: Columbia University, 2007.

"Electric Sounds" describes the business and entertainment climate of the United States after several key inventions that produced and amplified sound with electricity. The new inventions helped companies capture

sound on disks and merge it with moving pictures. It led several key figures of that era to grand predictions for the future. Many people thought inventions, such as the phonograph and radio, would create a modern communications utopia where everyone from the urban dweller to rural farmers could get the same entertainment and information at once. Experts thought such instant information would make for better citizens and a more informed democracy. In a sense, it did because politicians could broadcast to the entire nation at one time instead of 'whistle stop' speeches from trains or larger gatherings, such as town halls and plazas.

Although that aspect of electric sound is debatable, other inventions did fulfill their promise. The creation of phonograph recordings allowed people the freedom to purchase their favorite music and listen to it repeatedly instead of having to listen to their radio and hear it on a lucky day. The merging of sound and film gave movies a more realistic and dramatic feel for viewers.

Instead of offering a boost to inventors and entrepreneurs, these inventions helped solidify corporate power in the United States. Since the new inventions, and the means to create them, could be expensive, companies such as AT&T hoarded their patents or shared them with one or two other companies when they received patents in return. These 'patent pools' allowed participating companies to isolate themselves from the usual corporate competition and guaranteed that they would be the dominant entities for a particular invention for the near future.

Not only did these patent pools create seeming monopolies or oligopolies on technology, they made 'corporate synergy' a viable business practice. Before these partnerships, companies had to battle for technology or make deals with companies that had certain technologies, such as sound-producing film equipment, to create their products or services. Now, companies could buy or create subsidiaries that would handle every aspect of a production. A company like RCA, for example, could have one segment for radio technology and another segment, or subsidiary, for making the boxes that hold them more attractive for consumers.

While these corporate deals made sense from an economic perspective, they deprived the consumer of potential innovations that were 'outside the box' or technological conflicts that could create even better products. Wurtzler states this most clearly on page 289. "Hegemony seeks to disguise internal contradictions and mutually contradictory beliefs. Its success might be measured in the absence or marginalization of alternative visions." These are practices that have been 'amplified' to an even larger extent in today's corporate world.

#### **-Patrick Wright**

**4345.** *The Children's Hour* (aka *Infamous; The Loudest Whisper*). 1961, 1961.

This psychological drama was a remake of the 1936 film *These Three*, about schoolmistresses are publicly accused of being lesbians by a vindictive pupil, despite the fact that one, Karen (played by Audrey Hepburn), has a boyfriend. The other schoolmistress, Martha (played by Shirley MaLaine), is eventually forced to acknowledge that she does in fact have feelings for Karen, with grievous consequences.

By 1961 there were several movies in production in which homosexuality was a major theme, even though the movie industry's Production Code forbade this topic. These films included Otto Preminger's *Advise and Consent* (Columbia, 1962), John Huston's *Freud* (Universal, 1962), United Artists' *The Best Man* (1964), starring Henry Fonda, United Artists' *The Children's Hour* (1961), and *The Devil's Advocate*.

Summary from American Film Institute Catalog: "Karen Wright and Martha Dobie are the head-mistresses of a small private school for girls. Their major disciplinary problem is 12-year-old Mary Tilford, the granddaughter of the town's most influential citizen. When the child is punished for telling a lie, she runs to her grandmother and tells another--and much more devastating--lie from which it may be inferred that the two teachers are having an "unnatural" relationship. Although Mary herself only dimly understands what she has said, the effect upon her shocked grandmother is obvious; and Mary elaborates upon her story. Horrified, Mrs. Tilford takes Mary out of the

school and urges other guardians and parents to do the same. Karen and Martha, forced into taking drastic action, bring a slander suit against Mrs. Tilford but lose the much-publicized case when their chief witness, Martha's irresponsible Aunt Lily, deserts them under pressure and refuses to testify in their behalf. Not only is the school destroyed, but Karen realizes that Mary's lie has even created doubts in the mind of her fiancé, Dr. Joe Cardin. After she has released him, Karen suggests to Martha that they go away somewhere to make new lives for themselves. But the scandal has brought to Martha the terrible realization that the child's lie has uncovered a suppressed emotion, and she hysterically confesses her love for Karen. Then, sick with despair, she hangs herself. The vicious lie is eventually exposed, but for Karen it is too late: following Martha's funeral, she walks silently past Joe, Mrs. Tilford, and the other repentant townspeople."

Note: Based on the play *The Children's Hour* by Lillian Hellman (New York, 20 Nov 1934). William Wyler also directed the original filmed version of Lillian Hellman's play, *These Three* (United Artists, 1936). Working title: *Infamous*.

**4346.** Yardley, Jonathan. "The Porn Commission's Hidden Agenda." *Washington Post* July 14, 1986 1986, sec. C (Style): 2C.

Critics of the Meese Commission, which the Ronald Reagan administration established to study pornography and to make recommendations on how to combat it, charged that the Commission's members made assumptions about pornography's harmful effects that went well beyond the evidence. The critics maintained that the Commission's had a broad agenda for censorship. Yardley writes that even Attorney General Edwin Meese, "whose enthusiasm for civil liberties has always been kept under control, seems to have been aken aback by the commission's conclusions and recommendations, which range from the preposterous to the unconstitutional."

**4347.** Yarrow, Andrew L. "Almodovar Film's X Rating Is Challenged in Lawsuit." *New York Times* May 24, 1990 1990.

The article notes that two law suits had been filed challenging the X rating for *Tie Me Up! Tie Me Down!* (1990) and *Henry: Portrait of a Serial Killer* (1990). It also mentions two other movies forthcoming that were likely to challenge the ratings: Martin Scorsese's *Goodfellas* (1990), and David Lynch's *Wild at Heart* (1990).

**4348.** Yates, JoAnne, ed. *Control through Communication: The Rise of System in American Management*. Baltimore and London: The Johns Hopkins University Press, 1989.

Yates examines business communication between 1850 and 1920, and concludes that "by 1920 the major elements of the modern communication system and its role as a tool of managerial control had been established." She maintains that scholars have payed relatively little attention to communication's role within organizations. Yates' work uses both secondary and primary sources, and she focuses on railroads and manufacturing firms. She attempts to build on the work of Alfred D. Chandler (*Strategy and Structure* and *The Visible Hand*) and James R. Beniger (*The Control Revolution*). During the period Yates studies, management made major use of formal internal communication such as reports, memoranda, order forms. These new ways of communication took advantage of the typewriter, vertical files, carbon paper, and the stencil duplicator. Chapter 2 is entitled "Communication Technology and Internal Communication," and it deals with the telegraph, letter presses, and other ways of handling correspondence. It also discusses the typewriters, different duplicating technologies, and innovations in information storage. Archival collections used include those for the Illinois Central Railroad, the Scovill Manufacturing Company, and E. I. du Pont de Nemours and Company. Included in this book's illustrations is a picture of a photocopying machine used during the 1920s.

**4349.** Yeh, Lung-Yen, ed. *The History of of Taiwanese Movies during the Japanese Colonization (Jihchih shihchi Taiwan tienying shih)*. Taipei, Taiwan: Yu shan she, 1998.

Being the first colony of Japanese empire in 1895 after the Sino-Japanese War, Taiwan thus began its modernization along with the progress of Meiji Restoration. The Japanese introduced motion pictures into the Taiwanese colony in 1896. This book documents the development of motion picture industry in Taiwan during the Japanese colonization from 1895 to 1945. It is divided into four major periods: 1. *initial stage of motion picture development, 1896-1919* (the introduction of motion pictures by Japanese and the earliest movie theaters in Taipei, the earliest commercial projection, the first documentary); 2. *emergence of motion picture industry in the 1920s* (Taiwanese experiences of silent films, commercial projection tours, Taiwanese productions, and the rise of narrators in the silent film period); 3. *thriving motion picture industry in the 1930s and 1940s* (movie theaters with lavish European architectural style, movie culture in Taipei, and films made during this period); and 4. *Taiwanese motion picture industry during the war period in the 1940s* (film industry under Japanese militarism and strict control, the arrival of films made in Shanghai film studios, and the popularity of movie culture from Mainland China). This book concludes with a series of discussions on the cultural meaning and historical value of Taiwanese motion picture industry during the Japanese colonization.

-- Amy Chu

**4350.** Young, Paul. "Media on Display: A Telegraphic History of Early American Cinema." *New Media, 1740-1915*. Ed. Lisa Gitelman and Geoffrey B. Pingree, eds. Cambridge, MA: MIT Press, 2003. 229-64.

"Different as cinema and telegraphy were as technologies, turn-of-the-century discourse conceived of them as links in a chain of progress that drew the world more tightly together. Indeed, as both a thrilling new gadget and a carrier of messages -- news, spectacles, stories, emotional and visceral effects -- the cinema aspired to a place among 'instantaneous' electrical media like the telegraph and telephone in the public imagination, and this positioning played a determinant role in the experiences of early cinema," Young writes. (231) He discusses three areas in which early cinema and telegraph were compared: "technological presentation and spectacle; news reportage; and filmic representation of the telegraph that addressed the changing definitions of time and space promoted by new media." (232)

Young's essay appears in a volume that is part of a larger series on new media technologies entitled *Media In Transition*. This volume offers a historical and comparative perspective on it subject in a way that is accessible to a wide audience of humanists, social scientists, and policymakers. These ten essays examine media that were new in the eighteenth, nineteenth, and early twentieth centuries. The explore "momemts of transition when each new medium was not yet fully defined, its significance in flux...." They attempt to put these media into their "specific material and historical environment" and explain the "ways in which habits and structures of communication are naturalized or normalized." (viii)

**4351.** ---. "Virtual Fantasies, Public Realities: American Cinema and the Rival Media, 1895-1995." University of Chicago, 1998.

This doctoral thesis, done in the Department of English Language and Literature at the University of Chicago, examines the way in which American commercial films structured discourses about new communication technologies. The images of new media found in motion pictures are often a combination of "utopian projections and fearful expectations." (4) Framing the ways in which the public views media is important because, the author writes, media "are pliant entities whose modes of usage depend on social discourses concerned to make sense of or exploit media, rather than on intrinsic properties of technology." (5)

This work has four chapters. The first is entitled "Film and the Electrified Public: Unruly Fantasies of Early Cinema." The three chapters that follow deal with cinema's portrayal of radio, television, and computer networks. The author maintains that "one ... trait that all three of these rival media share, especially in their controversial developmental stages, is a sense that they will harbor new and transformative modes of *interaction*." (6) Each chapter attempts to recover the "forgotten future" of each medium covered. (7) With regard to computer and

digital technology, for example, a strong theme in American movies is that they are perpetrators of "a social crisis."  
(7)

The chapter on computers discusses such films as *Lawnmower Man* (1992), *Johnny Mnemonic* (1995), *Hackers* (1995), *Virtuosity* (1995), *The Net* (1995), and *Strange Days* (1995). Readers may wish that the author had incorporated more films into the earlier chapters.

**4352.** Youngblood, Gene, ed. *Expanded Cinema*. New York: E. P. Dutton Co., Inc., 1970.

This work discusses experimental and avant garde movie making. One chapter (pp. 207-56) deal with "Computer Films," and other chapters cover "Cybernetic Cinema," something that was quite new during the 1960s. Stan VanDerBeek is among those artists discussed. Another section (Part Five) deals with "Television as a Creative Medium." Part Seven is entitled "Holographic Cinema: A New World." R. Buckminster Fuller wrote the Introduction to this book.

The increased availability of erotic in the home surely made the public more tolerant of sexuality shown in the movie theaters. By the late 1960s, the public had come a long way, Youngblood said. "We aren't likely to be dazzled by discreet nudity on the Silver Screen," wrote another commentator, "when our home videotape library contains graphic interpretations of last week's neighborhood ... orgy." (115)

**4353.** Yumibe, Joshua. "Moving Color: An Aesthetic History of Applied Color Technologies in Silent Cinema [doctoral thesis]." University of Chicago, 2007.

This doctoral thesis provides an excellent history of color movies during the silent era. Yumibe covers the period from the 1890s mainly through the first decade of the twentieth century, although he does provide some discussion of the years after 1910. Early films were at first colored by hand and then mid-way through the first decade of the twentieth century stenciling and tinting were used as movies became longer and for sophisticated.

**4354.** Yzermans, Vincent A. (Monsignor), ed. *American Participation in the Second Vatican Council*. New York: Sheed and Ward, 1967.

This work contains reactions to the "Decree on the Instruments of Social Communication," set out by Cardinal Cento on November 23, 1962. Rev. Edward Duff, S. J., said the Decree represented "a stage in Catholicism's evolving attitude toward the secular order and its institutions." (279)

**4355.** Zachary, G. Pascal, ed. *Endless Frontier: Vannevar Bush Engineer of the American Century*. New York: The Free Press, 1997.

Zachary's biography of Vannevar Bush deals with his impact on scientific research in the United States. Of particular interest are the pages on World War II research (145-91), chapter 10 ("The Endless Frontier"), and Zachary's coverage of the years from 1955 to 1970 in chapter 16, "'Crying in the Wilderness' ..."

**4356.** Zahn, Bob and Brian McKernan. "Report from the Ranch: Star Wars Episode II". 2002. (Nov. 12, 2002). Nov. 7, 2005. <[http://216.130.185.100/artman/publisher/printer\\_58.shtml](http://216.130.185.100/artman/publisher/printer_58.shtml)>.

This article has interviews with producer Rich McCallum, engineer Fred Meyers, and post-production supervisor Mike Blanchard, each talking about digital cinema and the making George Lucas's *Star Wars: Episode II*, the most complex digital movie made up to that time. McCallum concludes by saying that "digital technology really gets down to one simple fact. A writers can write anything he wants to now. A director is only limited by his imagination. A producer can't say 'no' anymore, because now there *is* a way to solve each production challenge and to do it in a cost-efficient , fiscally responsible way." This article originally appeared in *Digital Cinema Magazine* (2001) with the title, "Digital Lucasfilm."

**4357.** Zakharov, Alexander. "Mass Celebrations in a Totalitarian System." *Tekstura: Russian Essays on Visual Culture*. Ed. Alla Efimova and Lev Manovich, eds. and trans. Chicago: University of Chicago Press, 1993. 201-18.

This essay discusses mass celebrations during the Stalin era, during the 1920s but especially during the 1930s and 1940s. Between 1939 and 1941, for example, the Leningrad Central Party Committee Club alone conducted 111 mass celebrations. The author does not have much to say about how new media were used in these spectacles. He does note that before the spread of radio and television, the mass celebrations "fulfilled the function of mass communication in a direct and personal manner, facilitating self-identification, self-knowledge, and also, in a certain sense, the development of the capabilities of a mass individual." (208) He does mention that film footage that has survived shows some of these celebration. He says that "Lenin's Electric Bulb" became more than a metaphor – that in some spectacles "above the Leader's head a real electric light was shining, like the nimbus of a saint."

**4358.** Zalka, Lori M. "Globalization of the Internet: Convergence or a Multicultural Community?". Doctoral Thesis, Florida International University, 1999.

This dissertation focuses on cross-cultural differences in the use of the Internet using a quantitative research methodology. The researcher found, contrary to hypothesis, that differences in use from country to country were not significant at the country level of analysis. The research did find some differences at the individual level of analysis including that censorship was a greater concern in Germany and Anglo countries. The author concludes that cultural differences remain and that the virtual world is not homogenous.

--Mark Tremayne

**4359.** Zelanski, Paul , and Fisher, Mary Pat, eds. *Color*. Upper Saddle River, NJ: Prentice Hall, 1989.

This, the second edition of this book, "reflects the tremendous increase of color choices in the studio and the marketplace." The authors say that "There are now millions of colors available through computer graphics, more than the human eye can even distinguish." [p. 7] They contend that "Color is perhaps the most powerful tool at the artist's disposal.... Because the possibilities of color are ceaseless, the art of using color well is an open-ended, complex discipline which incorporates many different points of view and poses many questions." (9)

Chapter 4 deals with the "Psychological Effects of Color" (28-35). It suggests that "Bright colors, particularly warm hues, seem conducive to activity and mental alertness and are therefore increasingly being used in schools." It mention "color-psychodynamics" and says that "colors that seem to increase blood pressure, pulse and respiration rates are, in order of increasing effect, red, orange, and yellow. Those decreasing these physiological measures are green (minimal), blue (medium effect), and black (maximum effect)." (30)

In Chapter 4 "Color Symbolism" (31-32) is covered. "Our responses to colors are not just biological . They are also influenced by color associations from our culture." (31) For example, in "Western industrial cultures, black is associated with death; mourners wear dark clothes and the body is transported in a black limousine." In Egypt, "black is associated with preparation for rebirth...." (31) In China, white is a mourning color. "Red is associated with vigorous life in many cultures." (31) Color can have a wide range of emotion effects. (32, 35)

Chapter 6 deals with "Theories of Color Relationships" (46-56) and covers Leonardo da Vinci, Isaac Newton, Moses Harris, Goethe, Runge, Chevreul, Rood, Munsell, and Ostwald. Chapter 10, "Color in Fine Art" (115-35), deals with "Non-Western Traditions," "Historical Western Approaches," and "Twentieth-Century Western Approaches." The final chapter, Chapter 11, covers "Color in Applied Design" (136-50), and cover "Color Trends," "Color Psychology," "Architecture," "Landscape Design," and more.

**4360.** Zelizer, Barbie, ed. *Covering the Body: The Kennedy Assassination, the Media, and the Shaping of Collective Memory*. Chicago: University of Chicago Press, 1992.



This book uses the media coverage to the assassination of John F. Kennedy in 1963 to examine changing nature of journalistic authority and how it influences collective memory. Technology is an important theme in this work. Zelizer writes that the "Kennedy assassination can be seen as a critical incident for the U. S. media. It was a turning point in the evolution of American journalistic practice not only because it called for the rapid relay of information during a time of crisis, but also because it legitimated televised journalism as a mediator of national public experience. The immediate demand for journalistic expertise and eyewitness testimony that characterized the event caused the public to rely on journalists for clarification. Journalists went beyond familiar practices to cover the events of President Kennedy's death, improvising within the configuration of different circumstances and new technologies to meet ongoing demands for information. Ever since, journalists have 4/5 used the event as a benchmark in their discussions of appropriate journalistic practice." (4-5) Zelizer considers journalists to be more than simply a professional community but also, "following sociological models, ... as an interpretive community that uses narratives and collective memories to keep itself together." (9) She argues that members of the media have "promoted themselves over other sources -- particularly historians and independent critics -- in attempting to retell the assassination story. Issues about the authority of official documents, technology, and the workings of collective memory are involved in journalists' attempts to promote themselves as the assassination's preferred retellers." (12) Later she writes that during and after the assassination, "the celebration of television technology" became "an integral part of journalists' definition of professional behavior. By borrowing the characteristics of television technology referenced by certain journalists, reporters in other media in effect became second-class tellers of the assassination narrative." (165)

Zelizer maintains that the assassination helped to legitimize television news, the stature of which prior to the Kennedy presidency was still being debated. She notes that reporters often failed to master the technology at their disposal during the assassination and that this failure sometimes limited their ability to cover the story. (73-74) In other ways, technology -- being adept in using it -- became part of the reporters' narratives. Some considered broadcasting technology to have been partly responsible "for creating the sense of intrusion" and confusion during the murder of Lee Harvey Oswald. Not long after the events of November, 1963, though, two assumptions about using television for news emerged: "that the camera equipment ... made for a better journalism, and that television was capable of providing a more truthful and hence more authoritative form of reportage than other media." (94) Where early discussions of the assassination had commented on the intrusiveness of the broadcasting technology, later considerations "ceased to view television as a technological interference." (95)

As one moves further away from the assassination chronologically, Zelizer notes that technology (photography and especially television) played an important role in how journalists constructed their professional memories and narratives. Even when reporters had not been in Dallas, "their technologies and narrative strategies allowed them to construct their tales as if they had been." (129) She has a section that deals with celebrity journalism and the assassination. Also interesting is the section entitled "Memory and the Tools of Technology" (162-5). While some journalists considered their cameras to have replaced the traditional note-taking pad and pen, other reporters took detailed notes on paper which they considered to be a way of "stabilizing memory." (163)

**4361.** Zemenko, Ricardo, Russell Moseley and Ernest Braun. "The Robots are Coming -- Slowly." *The Microelectronics Revolution: The Complete Guide to the New Technology and Its Impact on Society*. Ed. Tom Forester, ed. and intro. Oxford, Eng.; and Cambridge, MA: Basil Blackwell Publishers; and MIT Press, 1980. 184-97.

By the late 1970s, microelectronics had made it possible for industry to make increasing use of robots. This paper discusses robot technology and its possible future use in industry. The author considers the international diffusion of robot technology and why Great Britain has been slow to adopt these innovations. The author examines motives for using robots and believes their use will increase in the future, but not without problems.

**4362.** Zhao, Yuming, ed. *History of Contemporary Radio Broadcast in China, 1923-1949* (*Zhongguo guangbo jiangshih*). Beijing, China: Zhongguo guangbo dianshi chubanshe, 2001.

The book includes the introduction and adoption of wireless communication technology in China in the late nineteenth and early twentieth century, and the early development of radio broadcast industry in the following three periods: the early 1900s, the China-Japan war between the late 1920s to late 1930s, and from the late 1930s to the end of second World War.

-- Amy Chu

**4363.** Ziehm, Howard. "Counterpunch: The NC-17 Movie Rating Gets an X from Director." *Los Angeles Times* May 20, 1991 1991, sec. F (Calendar Section): 3F.

This article by the director of *Flesh Gordon 2* (1993) attacks the rating system and the policy of the *Los Angeles Times* not to carry advertising for NC-17 rated movies in some cases. Ziehm says that "the NC-17 is being treated as a replacement for the X rating, thereby not accomplishing anything."

**4364.** Zillman, D, and J. Bryant. "Shifting Perspectives on Pornography Consumption." *Communication Research* 13.4 (1986): 560-78.

This study was part of the series of studies Zillmann and Bryant produced from a longitudinal examination of the effects of exposure to pornographic materials. As in the other studies, both male and female and student and non-student participants were used. Two weeks after the six-week exposure period the participants were brought in and given an opportunity to choose a video to watch from either a G-rated, R-rated, X-rated, X-rated with bondage, X-rated with S & M, or X-rated with bestiality. The authors found, consistent with prior expectations, that massive exposure to pornography over a six-week period resulting in a shift in preference of movies chosen. Specifically, those in the exposure condition were more likely to watch the extreme varieties of X-rated movies including bondage, S & M, and bestiality. Those in the control group more often chose "G", "R", and standard X-rated movies. Furthermore, there were gender differences in that males were more likely to watch the extreme X-rated fare than were females. This study also suggests support for the desensitization hypothesis in that the more exposure people have to pornographic movies, the more extreme future content needs to be to reach similar levels of interest.

--Michael Boyle

**4365.** Zillmann, Dolf, ed. *Connections between Sex and Aggression*. Hillsdale, NJ: Lawrence Erlbaum, 1984.

Researcher Dolf Zillmann argued that prolonged exposure to non-violent pornography made both men and women more accepting of pre- and extramarital sex, generated discontent with one's sexual partner, created doubts about marriage being one of society's essential institutions, and destroyed trust between spouses or friends. Moreover, heavy use of pornography promoted a lack of sensitivity toward victims of sexual violence because it tended to trivialize rape and the sexual abuse of children, led people to believe that unusual sexual activities were normal, and decreased the belief that women should be equal to men in intimate relations.

**4366.** ---. "Effects of Prolonged Consumption of Pornography." *Pornography: Research Advances and Policy Considerations*. Ed. eds., Dolf Zillmann and Jennings Bryant. Hillsdale, NJ: Lawrence Erlbaum, 1989. 127-57.

Zillmann argued that prolonged exposure to non-violent pornography made both men and women more accepting of pre- and extramarital sex, generated discontent with one's sexual partner, created doubts about marriage being one of society's essential institutions, and destroyed trust between spouses or friends. Moreover, heavy use of pornography promoted a lack of sensitivity toward victims of sexual violence because it tended to trivialize rape and the sexual abuse of children, led people to believe that unusual sexual activities were normal, and decreased the belief that women should be equal to men in intimate relations.

**4367.** Zillmann, Dolf , and Jennings Bryant, eds., eds. *Pornography: Research Advances and Policy Considerations*. Hillsdale, NJ: Lawrence Erlbaum, 1989.

Dolf Zillmann and Jennings Bryant studies suggest that prolonged exposure to non-violent pornography made both men and women more accepting of pre- and extramarital sex, generated discontent with one's sexual partner, created doubts about marriage being one of society's essential institutions, and destroyed trust between spouses or friends. Moreover, heavy use of pornography promoted a lack of sensitivity toward victims of sexual violence because it tended to trivialize rape and the sexual abuse of children, led people to believe that unusual sexual activities were normal, and decreased the belief that women should be equal to men in intimate relations.

**4368.** Zillmann, D. and J. Bryant. "Pornography, Sexual Callousness, and the Trivialization of Rape." *Journal of Communication* 32.4 (1982): 10-21.

This article was the first report issued from a massive experiment conducted by the authors concerning the effects of exposure to pornographic movies. Participants were brought in and put into one of three experimental conditions. The massive condition exposed participants to six one-hour sessions of pornography. The intermediate condition exposed participants to six half-hour sessions. The no exposure condition had subjects watch non-pornographic movies. Each of the pornographic movies depicted standard pornographic fare, largely heterosexual oral, anal, and vaginal intercourse. After the exposure period, respondents were asked a series of questions assessing their assumptions of the prevalence of a variety of sexual acts as well as their sensitivity toward rape. The latter measure was assessed using a mock rape trial in which the respondent had to prescribe a sentence to the rapist. The authors found that massive exposure to pornography resulted in higher estimates of the prevalence of sexual acts such as oral, anal, group, sadomasochistic, and bestial intercourse. A caveat, however, is that there are no assessments of the *actual* prevalence of these scales. They also found that rape sensitivity decreased as the level of pornography exposure was increased. As such, the massive exposure condition demonstrated the lowest incarceration time, which was their indicator for rape sensitivity. This study is important because it is part of a landmark series of studies produced by Zillmann and Bryant. This series of experiments is an important starting point for any pornography research.

--Michael Boyle

**4369.** ---. "Pornography's Impact on Sexual Satisfaction." *Journal of Applied Social Psychology* 18.5 (1988): 4318-53.

Zillmann and Bryant produced a series of journal articles based on a longitudinal experimental study exposing participants to varying amounts of pornography (in movie form) once a week for a six-week period. This particular study looked at the impact that long-term exposure had on sexual as well as non-sexual happiness, particularly satisfaction with current sexual partner and their sexual habits. A total of 160 subjects were used. This pool was comprised of males and females, and students as well as non-students drawn from the general public. The results indicate that exposure to pornography results in decreased levels of sexual happiness, satisfaction with their partner's affection toward them, and satisfaction with their partners' sexual behavior and adventurousness. Interestingly, however, the effect was specific to the sexual realm in that there was no relationship between pornography exposure and nonsexual happiness (i.e. work and family satisfaction). Furthermore, the effects were consistent for male and female participants. The authors argue that this evidence, in conjunction with a consideration of the content of pornographic videos, paints a fairly grim picture for the effects of pornography. Zillmann and Bryant conclude with the following question "And who, confronted with the bounty of readily attainable sexual joys that are continually presented in pornography and nowhere else, could consider his or her sexual life fulfilled?" (452)

--Michael Boyle

**4370.** Zimmermann, Patricia R., ed. *Reel Families: A Social History of Amateur Film*. Bloomington: Indiana University Press, 1995.

Zimmermann has written a solid history of amateur film making and the technologies involved. During the 1940s and 1950s, several developments helped to improve the status of 16mm pictures, she observes. The military

found in World War II that light-weight, portable cameras offered advantages and it appropriated 16mm amateur-film equipment on a massive scale. What had once been largely the domain of hobbyists evolved into a “semiprofessional industry” and emerged after 1945 “as a more legitimate, standardized, and utilitarian technology.” Moreover, during the war many new people had been taught film production and millions had seen firsthand how 16mm movies could be used for educational and training purposes. After the war, a surplus of 16mm cameras encouraged civilians to use this technology. Zimmermann is good on the boom in home movie making after the war. Families used 16mm and 8mm cameras. She asserts that the “domestication of amateur film making as a leisure-time commodity erased any of its social, political, or economic possibilities.”

**4371.** Zittrain, Jonathan , and Edelman, Benjamin. "Documentation of Internet Filtering Worldwide". 2002. (Dec. 3, 2002). Nov. 7, 2005. <<http://cyber.law.harvard.edu/filtering>>.

This website attempts to keep track of efforts to censor the Internet worldwide. It is informative, for examples, on the use of filters and firewalls in such countries as mainland China and Saudi Arabia.

**4372.** Zone, Ray, ed. *3-D Filmmakers: Conversations with Creators of Stereoscopic Motion Pictures*. Lanham, MD: Scarecrow Press, 2005.

Ray Zone’s *3-D Filmmakers, Conversations with Creators of Stereoscopic Motion Pictures*, is a compilation of conversations between some of the world’s leading 3-D filmmakers and the author. Zone, an award winning 3-D artist, has a strong expertise in this subject and is able to stimulate interesting and informative conversations. These conversations range from some of the original producers (such as Arch Oboler), who were the pioneers of the field during the 1950s, to some of the innovators who did work in pornography (Steve Gibson), to some of the theme park film producers (such as Isidore Mankofsky), to major movie producers who like to dabble in 3-D work in their spare time (James Cameron).

Readers will enjoy the wide range of subjects discussed with these experts, such as the history of 3-D work, the innovations and failures of the field, to some of the ground breaking work being done in the field. Several major motion films appear headed toward three-dimensional productions as producers strive to give audience more realistic experiences at the theater. Much of this trend has to do with the IMAX revolution, which involves using screens much larger and rounded than a conventional theater. Many films are being produced that are adapted for both the larger and smaller screen.

Producers are candid in sharing the mistakes they made that made their films failures as well as successes. At the end of the text, Zone brings in authors such as Steve Schklair, who are taking stereoscopic work into other areas beyond film, such as live television and sporting events.

--Jason Karnosky

**4373.** Zunz, Oliver, ed. *Why the American Century?* Chicago: University of Chicago Press, 1998.

Zunz writes: “Reflecting on the 1989 collapse of the Soviet Union that conceded final victory to the Americans, French historian Francois Furet pointed to the fact that the former Soviet superpower may have been a formidable political and military force but never a civilization. The proof is that it could vanish without leaving any substantial legacy behind it. My premise in describing the ‘American century’ that helped shape ‘Pax Americana’ is to show exactly the opposite. The United States became a superpower precisely *because* of its civilization.” Chapter 3 is on “Inventing the Average American.”

Communication is woven into the author’s text, although often implicitly. Chapter one, for example, deals with “Producers, Brokers, and Users of Knowledge.”

**4374.** Zurcher, Louis A. , and Cushing, Robert G. "Participants in Ad Hoc Antipornography Organizations." *Technical Report of The Commission on Obscenity and Pornography: Volume V: Societal Control Mechanisms*. Ed. Pornography, Commission on Obscenity and. Washington, D. C.: U. S. Government Printing Office. 143-215.

This essay, which was part of the 1970 President's Commission on Obscenity and Pornography, discusses efforts by citizen actions groups and other to regulate erotica and pornography. The authors look at who the people are that are most usually involved in anti-pornography campaigns.

**4375.** Zurcher, Louis A. , and Kirkpatrick, R. George. "Collective Dynamics of Ad Hoc Antipornography Organizations." *Technical Report of The Commission on Obscenity and Pornography: Volume V: Society Control Mechanisms*. Ed. Pornography, Commission on Obscenity and. Washington, D. C.: U. S. Government Printing Office. 83-142.

This essay, which was part of the 1970 President's Commission on Obscenity and Pornography, discusses efforts by citizen actions groups and other to regulate erotica and pornography. Respondents were treated anonymously. The issue uses the term "collective dynamics" rather than "collective behavior" to explain its findings.

**4376.** Zworykin, Vladimir K. "The Early Days." *Television Quarterly* 1 (1962): 69-73.

### **Additional Information**

Throughout history, the arrival of new communication technologies have often appeared threatening to society's customs and traditions. Censors have tried to suppress many different themes but in recent times, depictions of sexuality and violence in mass media have especially troubled critics of new media. Close to 500 titles in this edition speak to "Sexuality," and about 300 to "Violence." The invasion of the home by new media has long troubled critics. The notorious vice hunter Anthony Comstock worried about newspapers and photographs finding their way into people's homes during the late nineteenth century. During the 1920s, the radio and phonograph records brought new, and for some people, disturbing types of music such as jazz. Television, video cassettes, video games, and computers and the Internet have each in their own ways brought forms of communication into family parlors that in earlier eras had been kept outside the home. Almost 250 works in the bibliography deal with "Home and New Media."

Related to these topics are subject areas entitled "Media Effects" and "Values." To a large degree, "Media Effects," which has more than 400 entries, covers social science research going back to the Payne Fund Studies of the early 1930s. Those studies examined motion pictures. Since 1970, social science research on media effects has burgeoned, and much of it has focused on the impact of television, and more recently, video games and computers. Hundreds of studies have been done in this area since 1970, and this category is by no means complete, but it does give readers an introduction to a hotly contested and important area in which mass media may affect the public. "Values" is a category with almost 700 titles. New communication technologies often appear to threaten society's long-standing values. The controversies that have followed the arrival of new media give us insight into the ways in which people believe technology might alter their lives.

A new category called "Critics" has been added. It includes those people who believed new media were subversive to traditional values but it is much broader. This category also includes critics of censorship and rating systems, those who have questioned the optimistic, even utopian, thinking about the likely impact of such developments as computers and the World Wide Web, and before that, radio, television, and cable. It includes critics who have worried about new media's impact on journalism and democracy.

Given the great changes that have occurred in the ways in which information is created and conveyed, and their possible impact on the way people are governed, it seemed appropriate to include categories on "News and Journalism," and "Democracy." News and journalism are essential to democratic government. Some authors see in

new media (e.g., the Internet) great potential for expanding the sources of information which will better inform the public and give citizens more influence in decision making. Others writers are more pessimistic. They note that such hopes were similarly expressed for cable television during the early 1970s, and before that, for television, and even earlier, for radio, and they argue that such expectations were many times frustrated. Some commentators, echoing an argument made by Walter Lippmann in *Public Opinion* (1922), argue that the flood of information brought by modern media has overwhelmed the public and confused the trivial with the significant. Still others, as noted, raise perhaps an even larger issue. They contend that democracy is heavily dependent on print culture and that with the arrival of television and other non-print media, the ways of thinking encouraged by print are eroding. There are 344 entries for "News and Journalism" and 321 titles for "Democracy" in this bibliography. Closely related to these themes are two additional categories, "Freedom" and "Education". Also, a category covering print culture, "Books, Periodicals, Newspapers," has been enlarged in this edition.

In the literature of this bibliography, there is much said about a revolution in communications, or more appropriately, revolutions in communication. There are critics who question facile assumptions about a "communications revolution," but they appear to be in the minority in recent literature. At least 265 titles are included in the category "Communication Revolution." Related to this topic is a new category labeled "Materials." Harold Innis wrote about the historical significance of the shift from writing on stone and clay tablets to papyrus. Papyrus facilitated record keeping and trade, and it aided Rome's conquest of Egypt. The development of cheap paper had major implications for civilization. Paper, for example, contributed to "Cultural Imperialism," Innis noted. During the nineteenth century, Canadian wood pulp traveled to the United States only to return in the form of dime novels and advertisements. More recently, magnetic tape which German scientists helped to develop during World War II brought major changes to America, first in sound recording and then in the ability to capture moving images. To give another example, silicon was a critical element in making modern-day computing possible. And related to these themes is the category "Electricity." Paul Valéry, commenting in 1962 on electricity and its attendant technologies, said that it was "obvious that this general energizing of the world is more pregnant with consequences, more capable of transforming life in the immediate future than all the 'political' events from the time of Ampère to the present day."

"Communication Revolution" is central to another category. During the past two decades, there has been considerable discussion about a "Second Industrial Revolution." This new subject area has 140 titles. Of course, Norbert Wiener used this phrase in 1950 to comment on the likely impact of vacuum tubes and precise applications of electricity. But more recent uses of this phrase have referred to creations made possible by transistors, integrated circuits, microprocessors, and modern computers. Closely related to these areas are developments covered in the original category "Artificial Intelligence and Biotechnology," now with more than 170 entries. Advances in computing, artificial intelligence, genetic engineering, and similar fields have brought important changes to not only communication but to many other areas of life. There is every indication that changes in these areas will accelerate in the future. Here lies one of the most important set of topics for future scholars, including historians, to study.

These subjects have implications for national power as many of the 530 entries in "Nationalism and Communication" make clear. Several categories pertain to "Nationalism and Communication." There are more than 300 titles in "Military Communication," but this field clearly begs for additional study. Much cutting edge research related to communication technologies is defense-related. Computers and electronic warfare, weapons systems that depend on satellites, simulation models that use digital media and virtual reality, miniaturized sensors and other surveillance technologies affect not only the conduct of war but have implications for civilian life as well. Research in these areas often create devices that find their way into the domestic market. Developments in these areas also give governmental authorities better means to keep tabs on private citizens. The creation of large data bases made possible by digital media is but one area where new technologies raise concerns about such issues as privacy. Other categories in this bibliography relevant to "Nationalism and Communication" include "Privacy," "Surveillance," "Propaganda," "Research and Development," and "War." "Research and Development" is

an area of particular significance. Since World War II, and especially after the Soviet Union launched Sputnik in 1957, as previously mentioned, the federal government has been a major source of funding for research related to new communication technologies. "War," a category with more than 320 titles, has usually been a catalyst for new research in technology. One need only to recall World War II and the development of radar, rocketry, computing, and atomic energy.

As noted earlier, some writers have suggested that new communication technologies may undermine national power. Several entries in this edition speak to this issue. They see such technologies as audio cassettes, videotape, and the Internet as instruments of instability. Indeed, the two most serious constitutional crises involving the American presidency during the late twentieth century – Watergate and the impeachment of President William Jefferson Clinton – involved the tape recorder. The category, "Presidents and New Media," covers the impact of new communication technologies on the presidency. In many respects, the modern relationship between the President and the media began to emerge during the administration of William McKinley. McKinley, the first American president to appear in a newsreel, was also the first to systematically track press coverage, necessitated by the yellow journalism of the Spanish-American War. Later, Woodrow Wilson introduced the press conference and during World War I, created the first large-scale government propaganda agency that exploited virtually every form of mass media then available. During the 1930s, Franklin D. Roosevelt mastered the new medium of radio. Subsequently, John F. Kennedy and Ronald Reagan demonstrated the political advantages of television.

Other broad subject areas have been added to this edition. Categories have been given to "Capitalism." and "Labor." "Capitalism" is a theme that runs through the discussion of most technologies treated in this work, and it is a topic better developed in scholarly literature now than is "Labor" and new media, although this latter topic is drawing increasing interest. Related to "Capitalism" is the area of "Advertising and Public Relations." Advertising and public relations exploit nearly all new media and they have been powerful forces in our society during the past century. They are related to other themes such as "Propaganda" and "News and Journalism." More than 300 titles in this edition pertain to "Advertising and Public Relations." And related to "Labor" is the category "Office and New Media".

"Women and New Media" has also been added. The titles in this field cover a range of topics including automation, computers, cyberspace, duplicating technologies, motion pictures, office technology, pornography, sound recording, telephone, typewriters, and more.

The category "History and New Media," which has about 240 titles, needs to be explained. Of course this entire bibliography is about the history of new communication technologies. But this category is about how new media may influence what we know about history and how they relate to the way we interpret the past. At one level, interpretations of history that come before us in motion pictures and television programs are often quite different from the versions we may read about in books. Visually, for example, movies can offer attractive and often powerful recreations of the past. Yet their versions of history sometimes rest on slight research and dubious interpretations. Computers and the Internet also change our relationship to the past. They can offer a more varied and potent way to recall past experience, and users are less closely bound to the author's narrative than is usually the case with a book. At another level, technologies affect what we can recall from the past. Good quality paper or microfilm provide a much more stable and durable way of preserving the past than do videotape or computer discs. If newer media have advantages in the ability to create and capture experience, they often degrade more quickly than do more traditional materials. Moreover, computer technology evolves so rapidly that it soon becomes obsolete and materials created and saved on such media become inaccessible. Computer punch cards are but one example. These were used extensively in computer-based research during the 1960s and 1970s, yet today, there are few machines that still exist capable of reading the data on those cards. Another theme in "History and New Media," one akin to works in "Communication Revolution," involves the belief that the modern world has changed so drastically that history is no longer meaningful. This view has been noticeable particularly since the

1960s. Works that deal with this theme can be found under the heading of "History, break with." More than 100 titles consider this idea in one way or another.

As we consider history, we are also well-advised to think about the future. "Future and Science Fiction" assembles works by authors in the past who have speculated about the future. In 1888, Jules Verne contemplated what life might be like 1,000 years in the future. He talked about collecting energy from the sun, electric lighting and heating, "telephonic journalism," news conveyed by phonograph and other voice transmitters, sending "images by means of sensitive mirrors connected by wires," "electric computers" (in which as many as thirty scientists might work on their "transcendental calculations"), advertising reflected on clouds, travel by "air-coach," color photography, a home entertainment center that would allow one to listen to concert music, and a "Piano-Electro-Reckoner" which performs "the most complex calculations ... in a few seconds." Such reflections are usually interesting and they give us a perspective from which to measure our own expectations about what the future may hold.

Another large category is "Law." Not only have new technologies brought changes in the way law is practiced, but works under this subject heading touch many other topics covered in this bibliography including censorship and ratings, copyright, privacy, and libraries. More than 770 entries consider legal issues.

At present, this volume reflects the interests of its primary author, editor, and compiler and thus concentrates primarily on nineteenth- and twentieth-century North America. This work seeks not only to expand its coverage of that terrain but it hopes to include scholarship on other parts of the world. This volume has added a category, "Non-USA," which deals with developments relating to communication technology outside the United States. More than 650 entries in the second edition touch in some way on media in other countries.

Using an electronic format for this reference work has several advantages. Users of this annotated bibliography are not limited to the large categories discussed above. Many topics – e.g., transistors, microprocessors, miniaturization, optical fibers, lasers, electronic mail – cut across several categories. There are numerous other subjects that do not obviously fall under one of the broad categories and they may be found by using the "Search by Keyword" function. An advantage of the electronic format is that scholarship on different, and often seemingly unrelated themes, can be located quickly by using key words. An effort has been made to link the material in this volume in a way that allows the user to search the content of each entry using key words that often go beyond what appear in titles and abstracts. The terms relevant to each entry appear at the bottom of each citation.

The electronic format also provides an opportunity to incorporate nonprint sources. This work now links to several "Websites" but it is only at the early stages of exploring the multimedia possibilities for this bibliography. This dimension will be expanded in future editions of this work.

As mentioned, a long-term goal of this work is to be comprehensive. The electronic format makes it much easier for a work of this kind to continue to grow and improve, to become, in effect, a living document. Of course, covering the entire history of new communication technologies is a vast territory, and this edition has not yet achieved its objective.

I would like to thank several graduate students who together have contributed 276 annotations to this work. They include: Michael Boyle (32), Amy Chu (22), Karen FASTER (2), Linda Friend (1), Catharine Gartelos (5), Jean Geurink (1), Phil Glende (64), Wayne Hayes (4), David Henning (9), Gordon Jackson (31), Kevin Kiley (1), Michele Kroll (6), James Landers (12), Matt Lavine (5), Amanda Novak (7), Robert Pondillo (8), Rob Rabe (34), Michael Shefky (9), Doobo Shim (2), Mark Tremayne (23), Mark Van Pelt (4), and Nicholas Wolf (29).

This work seeks to encourage others to study the history and social influence of new media. It is hoped that students interested in this field will continue to contribute to this work as they develop their own areas of



expertise. With the help of other scholars, this bibliography should continue to progress toward comprehensiveness. Many avenues remain yet to be explored.

Finally, I owe a special thank you to several people in the University of Wisconsin Library System. Sue Dentinger has been the person most closely involved in helping me translate this manuscript into its electronic format and I wish to express my gratitude for her good efforts. Peter Gorman was helpful in getting the work ready to go online when it first appeared in 2000. Kenneth Frazier, the UW System's director, has been unflagging in his support, and I am grateful for his help, enthusiasm, and friendship.

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