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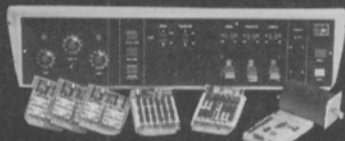
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Book Reviews

American Broadcasting A Source Book on the History of Radio and Television

Ed. Lawrence W. Lichty and Malachi C. Topping. Published (1975) by Hastings House, Publishers, 10 E. 40 St., New York, NY 10016. 724 + xx pp. Illus. Diagrams. Tables. 6 by 9 in. Price \$26.50 (Paperbound) (Text) \$15).

The book, a skillfully edited anthology of more than 90 selections providing a comprehensive description and analysis of broadcasting in America from its prehistory until 1975, is divided into eight sections: Technical; Stations; Networks; Economics; Employment; Programming; Audiences; and Regulations.

The selections—most of them from newspapers, magazines and reports—are referenced and complete references are given at the end of the book in a section called "Notes." Each section is preceded by an essay which provides a general, overall evaluation of the area of broadcasting dealt with in the particular section.

This book is the last of the 11-book series, *Studies in Public Communication*, under the general editorship of A. William Bluem who died in April 1974. The Tribute by Lichty and Topping at the beginning of the book notes: "This space was reserved for his [Bluem's] Introduction. His teaching and writing will stand for that Introduction."

This excellent book represents, first, the labor of collecting an enormous amount of material and, second, the task of selection which has been brilliantly accomplished to involve the reader in the events of this century and, without pompousness or preciosity, to bring about an understanding of what the immediacy of communication has done to the world and our thinking about it.

Nothing spoken or written could be more shocking and illuminating than Edward R. Murrow's broadcasts in England and by short wave to America on 3 December 1943, immediately after he had returned from a bombing mission over Berlin, and on 15 April 1945 after a visit to Buchenwald ("Orchestrated Hell" and "Buchenwald," pp. 381-390). The transcript of these broadcasts is, in the opinion of this reviewer, one of the finest examples of the literature of war and disaster (*Journal of the Plague Year*—*Red Badge of Courage*, for example) both, of course, fiction—truth, perhaps, but not fact—but the Murrow broadcast came over the air (and to us through the medium of the printed page) in the voice of a man who had only a few hours before lived through experiences that in sheer horror were beyond anything that could have been imagined at the beginning of the 20th century.

The selections in each section of the book (which cover all phases of broadcasting) are of comparable merit although ranging far afield in subject matter. An especially interesting section is the "Technical" section at the beginning of the book together with the essay

that precedes it. The selections within that section (as well as within the other sections) are apt and informative and, undoubtedly, can be of immense value to students and scholars studying the early history and pre-history of broadcasting. The introductory essay provides, with some wit, a clear-cut evaluation of the work of the pioneers. For example: "While De Forest called himself the 'Father of Radio' historical research reveals that he had little understanding of his 'invention.' Unfortunately much of what is known about the invention of what he called the audion—actually the triode—was reported by De Forest himself. To say he was immodest is understatement."

A fascinating book for the general reader, *American Broadcasting* is of special value as a source book and as a rich fund of contemporary reports for students and scholars delving into this rewarding field of study. — *Edit.*

TV Lighting Methods

By Gerald Millerson. Published (1975) by Hastings House Publishers, Inc. 10 East 40 St., New York, NY 10016. 150 pp. Illus. Diagrams. 5½ by 8½ in. Price (Paperbound) \$7.95

Lighting for television is a highly personalized art form depending upon the skill, understanding, inventiveness and taste of the lighting practitioner for effectiveness. However, the fundamentals and basic mechanics are always the same. Gerald Millerson's book, *TV Lighting Methods*, addresses itself to these fundamentals and does so clearly and effectively. Guidance in the application of each technique to picture composition and its dramatic interpretation is also provided. The well written text and easily understood illustrations make this book suitable for use by experts or beginners. An unusual feature of this lighting primer is the attention given to lighting in a small studio with low ceiling height, a problem not uncommon in closed-circuit work. — *E. Carlton Winckler*, Imero Fiorentino Associates, Inc., 10 W. 66 St., New York, NY 10023.

Broadcasting and Cable Television: Policies for Diversity and Change

A Statement by the Research and Policy Committee of the Committee for Economic Development, 474 Madison Ave., New York, NY 10022. Published April 1975. 128 pp. 6¾ by 10 in. Price \$2.50 paperbound; \$4.00 library binding.

This is not a technical book. The chapter titles will guide those with potential interest: (1) Introduction and Summary of Recommendations; (2) The Public Responsibilities of Commercial Broadcasting; (3) A Policy for Public Broadcasting; (4) The Potential of Cable; and (5) Organizing for Change. Of interest are: Memoranda of Comment, Reservation, or Dissent (15 pp.); Appendix A, A Brief Regulatory History of Cable Television; Appendix

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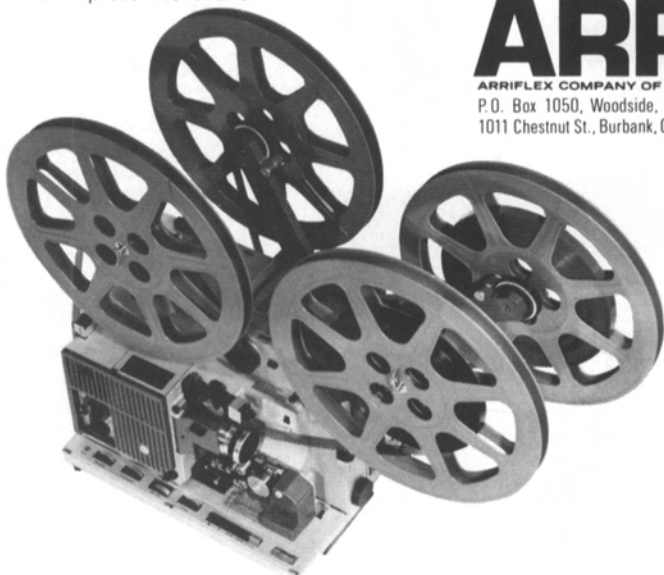
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B, Cable Regulations in the States; and a 1-page Objectives of the Committee for Economic Development.

The chapter on cable television is perhaps the most valuable because of its succinct coverage of pay-TV's difficulties with regulators and marketing and because of this admission: "We see no alternative to experimentation despite its difficulties as a means of gaining more knowledge about the effects of pay cable on over-the-air television and its ability to serve the public."

As for the medium in general: "In an era of instant communication, in which everyone can talk to everyone else, in which every thought, experience, and event can be transmitted, stored, and retrieved, the biggest challenge may be deciding what to communicate." — Victor H. Allen, Old Sleepy Hollow Rd., Pleasantville, NY 10570.

Process Quality Control: Troubleshooting and Interpretation of Data

By Ellis R. Ott. Published (1975) by McGraw-Hill Book Co., 1221 Ave. of the Americas, New York, NY 10020. 380 pp. Tables. Diagrams. 6 × 9 in. Price \$14.95.

The book, intended as a practical and comprehensive working guide to troubleshooting in manufacturing processes, emphasizes the use of statistical methods versatile in analyzing industrial processes. A number of actual "case histories" are presented to provide a concrete approach to the instructing of the novice on how to handle a variety of manufacturing problems.

There are 15 chapters which, together, provide a wide range of information on methods of problem solving. One of the important aspects of the book is the author's explanations of the different ways of looking at raw data to find important clues to the identification of the particular problem and to how to solve it.

Among other helpful guides, the book provides a straightforward, inductive approach to important basic statistical methods associated with variables or measurement data; a careful development of control charts and run analysis; an introduction to the practical analysis of attribute data; and some nontraditional basic ideas of troubleshooting, problem finding and solving and process improvement methods. — *Edit.*

Filmmaking: The Collaborative Art

By Donald Chase for the American Film Institute. Published (1975) by Little, Brown and Company, 34 Beacon St., Boston, MA 02106. 315 + xv pp. Illus. 6 by 9½ in. Price \$9.95.

The collaborative aspect of the making of a motion picture — an aspect all too frequently ignored by movie critics and "fans" who recognize the names of the actors, possibly also that of the director but are oblivious to the cameramen, the engineers, the technicians, editors, set designers — the many experts in many fields without whom no movie would ever be made — is the theme of this book.

The book consists mostly of quotations from interviews with professional "movie people" with "bridges" of brief explanations between quotations. The style is informal and conversational making for easy and pleasant reading.

There are 10 chapters, each dealing with some segment of the art and science of producing a feature film. Interviews with tal-

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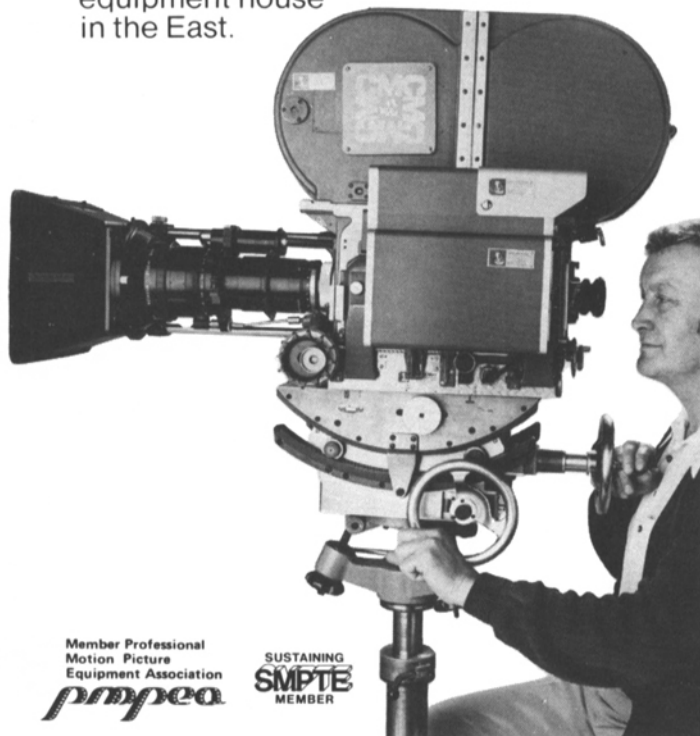
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ented personalities known for significant achievements in some special field of moviemaking provide the reader with considerable insight in respect to the enormous knowledge, talent, skill and work that goes into any motion picture.

The chapters are entitled: The Producer; The Screenwriter; The Actor; The Director of Photography; The Production Designer; The Costume Designer; The Script Supervisor; The Editor; The Composer; and Special Effects/Special Surprises.

Two of the most interesting chapters (to this reviewer) are Chapter Eight, "The Editor," and Chapter 10, "Special Effects/Special Surprises." In "The Editor" the reader is shown the complexities of "the creative force of filmic reality" (V. I. Pudovkin in *Film Technique*) and the early days of the movies are compared with the present—both in the technical requirements of the past and the present and the different approaches to the aesthetics of editing. Daniel Mandell said (in an interview on what the silent era was really like), "reels, the rewinds, a pair of scissors and your eyes. We had no Moviolas. . . ." In various interviews quoted in the book film editors reminisce about films they have worked on, directors and producers they have worked with and the changes over the years in what the editor does. David Bretherton—"The kids who constitute the great majority of the film audience today . . . are into faster situations, faster scenes . . . they don't want nuances. The type of beauty that lies in, say, watching a flower grow from a seedling—they don't want to see it. They want to see the bud and they want to see the bloom; they don't want to see the in-between. And that's the way you cut today."

Comments by Linwood Dunn in the chapter on "Special Effect/Special Surprises" are especially interesting. He describes the trick photography that had to be devised to film the trained leopard who "was not so well trained" in the film *Bringing Up Baby*. Among other important films, Mr. Dunn (who is President of the Film Effects of Hollywood, Inc.) worked with Orson Welles on *Citizen Kane*.

In the Foreword, George Stevens, who is Director of the American Film Institute, notes that "We decided at the American Film Institute that one of our continuing objectives would be to seek out, collect and publish ideas and experiences of people of significant accomplishment in the fields which use the moving image and sound." *Filmmaking: The Collaborative Art* is one of the American Film Institute Series. — *Edit.*

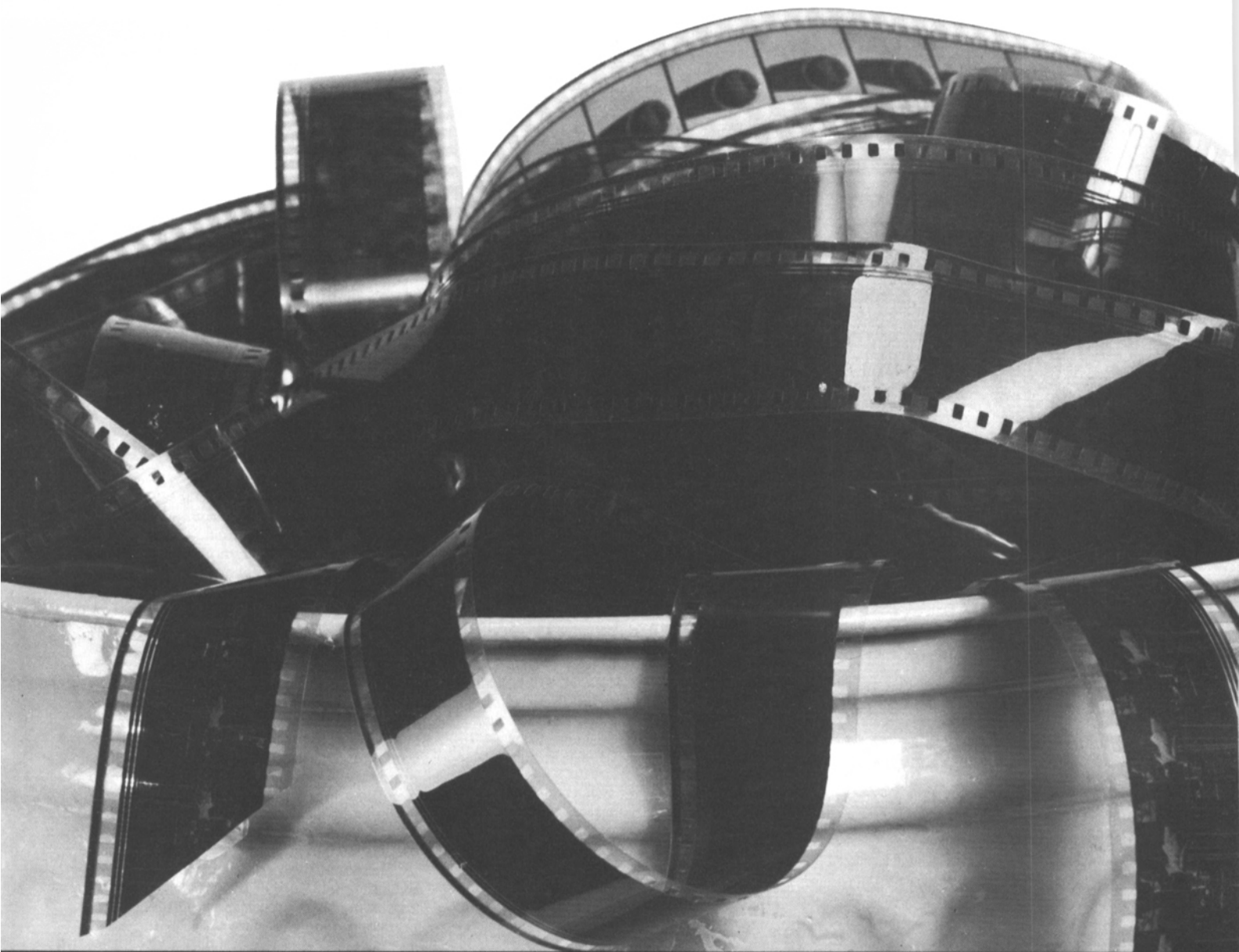
Puppet Animation in the Cinema: History and Technique

By L. Bruce Holman. Published (1975) by A. S. Barnes & Co., Box 421, Cranbury, NJ 07512. 120 pp. Illus. 6½ by 10 in. Price \$8.95.

The relatively unfamiliar field of puppet animation (as distinct from cartoon animation) is explored in this fascinating book, the purpose of which (as set forth in the Preface) is "to explore the field of puppet animation, to record the history and development of the art, to describe the process of making puppet films, to suggest criteria for judging them, to describe some of the persons who have been foremost in the production of puppet films, and to compile a chronological filmography representative of the work of the world's puppet filmmakers."

The history of puppet animation is given in

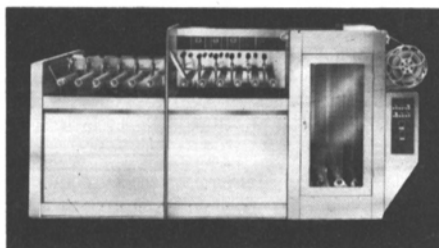
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the first section of the book. One of the earliest producers of animated puppet films was Ladislav Starevitch, Director of the Museum of Natural History at Kovno, Russia, who, about 1910, "embarked on a film study of insects. 'I had to show the life of the stag beetle . . . I waited days and days to shoot a battle between two beetles but they would not fight with the light shining on them. So I tried trick animals (animated models). I liked moulding them so much that I continued until I found myself making fairy tales.'"

Another important maker of puppet animation was Jiří Trnka in Czechoslovakia. Trnka, who died in 1969, created masterpieces of social and human content.

The second section of the book provides detailed information on the technique of puppet animation. It is astonishing how many ways there are to make an animated puppet (as distinct from a marionette or a rod- or glove-puppet) and how exact, how careful, how perfect ("any flaws will be enormously magnified on the screen") the work must be. The different ways of achieving facial expression on the heads of animated puppets and the different ways of constructing those heads are of considerable interest; for example (among many other techniques) is "the provision of multiple heads for each puppet, each head having a slightly different facial expression. To change a puppet's expression the animator merely lifts off one head and replaces it with another . . ."

The illustrations in the book are delightful, some of them being frames from animated puppet films and others showing the puppet makers at work. The book also includes filmographies both alphabetical and chronological and a list of seven leading puppet animators together with a chronological list of the works of each animator and the countries in which he worked. They are: George Pal (1908-) (Germany, Holland, Great Britain and the United States); Bretislav Pojar (1923-) (Czechoslovakia); Ladislav Starevitch (1892-1965) (Russia and France); Jiří Trnka (1912-1969) (Czechoslovakia); Hermína Týrlova (1900-) (Czechoslovakia); Zenon Wasilewski (-1966) (Poland); and Karel Zeman (1910-) (Czechoslovakia). It may be of some interest to note that of the seven, four of the leading animators work (or worked) in Czechoslovakia.

The book also contains an extensive bibliography. *Puppet Animation* contains sound and comprehensive information on a kind of motion picture production that has received comparatively little critical attention. For this reason it is important as a reference book as well as for providing a delightful reading experience for anyone interested in the art and science of motion-picture production. — *Edit.*

Eadward Muybridge: The Father of the Motion Picture

By Gordon Hendricks. Published (1975) by Grossman Publishers, A Division of the Viking Press, 625 Madison Ave., New York, NY 10022. 271 + xvi pp. Illus. 8 by 11 in. Price \$25.00.

Although many fathers have been claimed for the motion picture, the photographs of Leland Stanford's horse, Occident, trotting at full speed, which proved Stanford's theory that at some point the horse's four feet are all in the air at the same time, are believed by many to validate an assertion of Muybridge's place in history as the first moviemaker.

The photographs were made in 1872 and published in 1877. By that time he was well established as a talented and successful photographer. Of his place as one of the great figures in the world of cinematography there can be no doubt. He was a strange, romantic, tragic figure and a man of undoubted genius.

His name was Muggeridge; his given name, Edward James. He was born in April 1830 in Kingston-on-Thames — traditionally the site of the crowning of many of the Saxon kings, at least two of them named Eadward. This tradition probably accounts for the future great photographer changing his name from Edward to Eadward. The change from Muggeridge to Muybridge may have been made simply because he liked the latter version better, his surname having appeared variously as Muggridge and Muygridge in 1856, finally becoming Muybridge in 1860.

He sailed for America in 1852, at least it is generally assumed that he was correct in giving 1852 as the date of his arrival in the United States although his name does not appear on any ship's passenger list for New York in 1852 and he is not listed as a resident in New York, Philadelphia, Boston or New Orleans for any year between 1852 and 1856.

By 1856 he had arrived in San Francisco. As a professional photographer in that city he became something of a celebrity.

The great tragedy of his life was his discovery of the infidelity of Flora, his beloved wife. He killed her lover, was tried for murder and acquitted. Following his acquittal he completed plans for a photographic survey of Central America. In 1894 he returned to England and settled in Kingston-on-Thames where on 8 May 1904 he died.

The author of this book, Gordon Hendricks, who is also the author of *The Edison Motion Picture Myth*, among others, has obviously done a tremendous amount of research and he provides explicit references to the sources of his information. The book contains 198 illustrations including a comprehensive collection of Muybridge photographs. The author notes, "The facts of nature as revealed by Muybridge's work were there for anyone to see — and nearly everyone saw them. But the invention of photography itself had helped to force painting onto a new path and no longer did art function as a depicter of objective reality." Especially interesting in that context is the strong influence of the Muybridge photographs on the work of the English painter, Francis Bacon. The comparison of the Muybridge photographs and certain Francis Bacon paintings (plates 184-188) is indeed remarkable.

A chronology, Bibliography and list of Muybridge items in United States Public Collections adds considerably to the usefulness of the book. The author notes that such Muybridge items as *The Horse in Motion*, *Animal Locomotion*, *The Muybridge Work*, and various editions of *Animals in Motion* and *The Human Figure in Motion* can be found in many libraries.

Whether or not Eadward Muybridge can rightfully be given the title of "Father of the Motion Picture," Gordon Hendricks has shown us a man of true genius who left the world of art, photography and cinematography considerably different than he found it. Perhaps Muybridge's claim to that title is as valid as that of any of the other contenders.

This is an excellent book, quite possibly the definitive biography of Eadward Muybridge. — *Edit.*