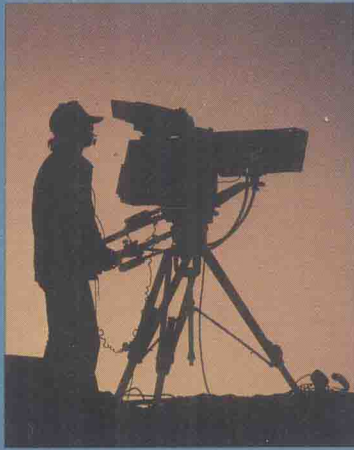


# MODERN MASS MEDIA

John C. Merrill

John Lee

Edward Jay Friedlander



# MODERN MASS MEDIA

**JOHN C. MERRILL**  
Louisiana State University

**JOHN LEE**  
Memphis State University

**EDWARD JAY FRIEDLANDER**  
University of Arkansas at Little Rock



**HARPER & ROW, PUBLISHERS, New York**  
Grand Rapids, Philadelphia, St. Louis, San Francisco,  
London, Singapore, Sydney, Tokyo

102822  
102822

Sponsoring Editor: Jane Kinney  
Project Editor: Bonnie Biller  
Art Direction: Lucy Krikorian  
Text Design and Art: A Good Thing, Inc.  
Cover Design: Brand X Studio/Robin Hoffman  
Photo Research: Suzanne Skloot  
Production: Jeanie Berke/Paula Roppolo

### **Modern Mass Media**

Copyright © 1990 by Harper & Row, Publishers, Inc.

All rights reserved. Printed in the United States of America. No part of this book may be used or reproduced in any manner whatsoever without written permission, except in the case of brief quotations embodied in critical articles and reviews. For information address Harper & Row, Publishers, Inc., 10 East 53d Street, New York, NY 10022.

#### Library of Congress Cataloging-in-Publication Data

Merrill, John Calhoun, 1924—

Modern mass media/John C. Merrill, John Lee, Edward Jay Friedlander.

p. cm.

Includes bibliographical references.

ISBN 0-06-044470-3.—ISBN 0-06-044469-X (student ed.)

I. Mass media. I. Lee, John, 1931— II. Friedlander, E. J. III. Title.

P90.M454 1990

302.23—dc20

89-38341  
CIP

90 91 92 93 9 8 7 6 5 4 3 2 1

# Preface

Modern university students are already experienced media consumers. From the time they get up in the morning until they put their heads down at night, they are assailed by media messages that inform them, entertain them, persuade them, alert them to dangers. Information swirls in through a variety of mass media vehicles, all competing for their attention: the clock radios that wake them, the newspapers that drop at their family doorsteps, the pages of slick magazines, the television sets that dominate their living rooms, movies, books, billboards.

Some of the rush of information is valuable. Much is useless. Student media consumers, like others, obviously can't pay attention to every message that comes their way. They might all go crazy if they tried. So which messages are they to listen to? Which do they believe? How do they choose?

One objective of this book is to help answer these questions. Another is to provide students the opportunity to enhance, analyze and consolidate raw data they already possess. Whether they are preparing for media careers or simply wish to become more sophisticated media consumers, students should be exposed to media problems of the past, present and future. They must understand media principles and concepts. They should learn to question, examine and solve media conundrums. The key to understanding is knowledge.

A contemporary media textbook organized to meet the needs of a changing mass-communication scene must be more than accurate and readable. It must examine the process of communication and show how the process works on a mass scale and how it affects the average consumer. Each of the major mass media must be carefully defined to clarify unique purposes and problems. Such basic issues as the relationship of media to government and the balance of freedom and controls must be thoroughly investigated. *Modern Mass Media* was designed to update the best of this common body of thoughts and insights about media.

But more is necessary to meet the demands of the 1990s. Like society itself, the media are in a constant state of flux, and the mass media textbook for the next decade must reflect these changes. A full range of solid traditional information must be blended with analysis and special features aimed at broadening knowledge in areas too often left undeveloped.

In assessing the rapidly altering interests of communication professors and specialists, the authors of *Modern Mass Media* encountered a growing insistence that certain areas of instruction be strengthened. Reviewers requested a more meaningful study of evolving media economics and a stronger flow of

## **Modern Mass Media: An Overview**

---

media history than is available in most existing textbooks. They want to see current and newsworthy issues from the world's headlines used as teaching devices. In addition, our readers require an up-to-date look at swiftly changing media operating procedures, a stronger focus on women and minorities and knowledgeable predictions on the trends that will shape the 21st century.

But most of all, our professional colleagues insist that two major media subjects in particular, international communication and media ethics, be expanded and addressed more thoroughly to meet the needs of the times.

### **International Communication**

The primary focus of any American media text must naturally be the American mass media. But the globe continues to shrink, and national problems increasingly become international problems, making knowledge of and interest in other cultures of critical importance. Too many professional media personnel and American media consumers know little or nothing about the media systems of other countries. And that's unfortunate.

*Modern Mass Media* not only offers a strong chapter on global issues, but international topics also appear throughout the text in the form of special boxes called "Global Glances," which provide a basis of comparison with American media practices.

### **Ethics**

Another subject of great complexity and growing concern is that of media ethics. Ethical procedure embraces a respect for personal responsibility and the public welfare. Numerous codes of ethical conduct exist, but a number of media critics suggest that some modern media practitioners lack a keen adherence to ethical behavior.

Are the critics correct? When one considers the potential power of mass communication, one must also consider questions of media conduct. Should there not be basic principles, values and obligations by which media personnel operate? Who is to set these norms? Who is to enforce them? Can they be enforced? Should they be enforced?

Quandaries and questions abound. At least half of the journalism and communication programs in American universities now offer some kind of course in media ethics. Those that do not offer a formal ethics course have increasingly introduced ethical discussion into the content of other courses. The conclusion is inevitable: American mass media cannot be properly explored in the 1990s without an examination of ethical concepts.

*Modern Mass Media*, responding to the requirements and preferences of university specialists, offers the latest, most current data on media theory and practice, with anecdotal materials straight out of the world's headlines. Content is offered in three major sections. The first, "Theory and Impact," explains how communication works, explores communicators and audiences, considers media functions, and probes the impact and effects of mass media

## **Structure of the Book**

---



messages. Part 2, "Practice and Support," examines the operating procedures and problems of the major media, as well as media support systems such as advertising and public relations. The final section, "Issues and Concepts," studies important concepts such as the relationship of government to media, press freedom and controls, media ethics and vital concerns of international communication.

The book contains 15 carefully organized chapters, one for each week of the average college semester. Written in an easy, clearly structured style, the chapters offer the expected traditional information, as well as fresh material unique to this book. Each chapter is also peppered with the special "insights" boxes. At the end of each chapter, the authors have included a brief retrospective, identifying and summarizing the most important points of interest. Readers will also find a list of summary discussion questions, designed to solidify the student's understanding of major concepts and encourage thoughtful analysis. As a starting place for written reports and for students who want to explore individual topics more deeply, lists of both classic and innovative media books at the end of each chapter offer rich fields for further study. At the close of the book, a glossary provides useful terms for quick review.

Throughout the book the reader will find four kinds of special-interest "insights" boxes, which are designed to enhance the learning process. "Global Glances" are provided to increase knowledge of comparative international media practices. "Past Pointers" offer unusual or important historical asides to supplement the historical timelines threaded through most of the chapters. There are also "Special Spots," a freewheeling collection of pertinent highlights and explanatory notes. And finally, "Future Focus" boxes attempt to peer through the mists and see what tomorrow will bring.

For the instructor, an **Instructor's Manual/Test Bank** is available. The **Instructor's Manual** contains a summary of the goals of each chapter, followed by a list of discussion questions and suggestions for class projects. The **Test Bank** includes a collection of sample test questions, including 20 to 25 true/false, multiple-choice, fill-in-the-blank and essay questions for each chapter; a total of more than 300 questions from which choices can be made to reflect the instructor's own emphasis in lectures. The **Test Bank** is also available to adopters on *Harper Test*, a test-generation software program for the IBM pc and most compatibles. The **Harper Test** computer version allows instructors to produce up to 5 scrambled versions of a test, and add, edit and delete questions to reinforce important points made during lectures, analyses, and commentaries.

The authors wish to express their appreciation to the hundreds of university professors who shared their thoughts and their comments in the Harper survey questionnaire on what they wanted to see in the media text of the 1990s. We especially wish to thank a handful of dedicated university experts who spent so many hours combing the early drafts of the manuscript and offered detailed, much-appreciated refinements for our consideration. Those

## **Acknowledgments**

---

hardy souls included Walter H. Brovald, University of Minnesota; David Clark, Colorado State University; John Doolittle, American University; Christina Drale, Southwest Missouri State University; William Elliott, Southern Illinois University at Carbondale; Stuart Ewen, Hunter College; Gilbert L. Fowler, Jr., Arkansas State University; Hal Fulmer, Georgia Southern College; Earl S. Grow, University of Wisconsin-Milwaukee; Kenneth Harwood, University of Houston; May W. Jones, University of New Orleans; Timothy L. Larson, University of Utah; Val E. Linburg, Washington State University; David N. Lowry, Pepperdine University; Maclyn McClary, Humboldt State University; Srinivas R. Melkote, Bowling Green State University; K. A. Neuendorf, Cleveland State University; Sondra Rubenstein, Hofstra University; Leonard Sellers, San Francisco State University; John P. Smead, Central Missouri State University; Roger Saathoff, Texas Tech University; Douglas Starr, Texas A&M University; Jacqueline Steck, Temple University; Joseph Turow, University of Pennsylvania, Annenberg School of Communication; and Tim Wulfemeyer, San Diego State University.

And finally, we want to recognize the following friends and compatriots who offered special support, assistance and guidance: Fran Matera of Arizona State University, Deni Elliott of Dartmouth College, Bruce Garrison of the University of Miami, Sandra Akridge of Southwest Texas State University, David Rubin of New York University, Bill Brody and Ron Spielberger of Memphis State University, and Jeanne Norton Rollberg, Luther "Sonny" Sanders, Marilyn Wright, and Stephen Zeigler of the University of Arkansas at Little Rock.

John C. Merrill  
John Lee  
Jay Friedlander

# About the Authors

**John C. Merrill**, emeritus professor of journalism at the University of Missouri, has taught at seven universities in the United States and abroad, most recently at Louisiana State University. He is the author and editor of 20 books and has lectured in some 80 foreign countries. His academic degrees are in English (B.A.), journalism (M.A.), philosophy (M.A.) and mass communication (Ph.D.). He has been a newspaper copyreader, reporter, columnist and feature writer.

**Edward Jay Friedlander** is a professor of journalism at the University of Arkansas. He holds a bachelor of science degree in journalism, a master of arts degree in mass communication and a doctorate in education. Friedlander has worked as a newspaper reporter, a reporter for the United States Information Agency and a film publicist. His work has appeared in 40 newspapers and a dozen regional and national magazines. He has edited three book-length annual reports for the Federal Communications Commission and is author of two college-level texts.

**John Lee** is a professor of journalism at Memphis State University. He has also taught at American University in Washington, D.C., at the University of Arizona, New York University and California State University at Long Beach. Lee has a multi-media professional background, including newspapers (*Fort Worth Star-Telegram*, *Denver Post*), magazines (articles for more than 30 consumer magazines), public relations (an international industrial company), television (he hosted a weekly public-affairs program on PBS) and books (six fiction and six nonfiction, including two best-selling novels). Two of his novels have been optioned for movies.



# PART 1

## Theory and Impact

What is communication? How does it work? The process seems simple enough. We speak or we write or we smile. Someone listens or reads or watches, and there is understanding. Even children do it, right? But effective communication isn't always that easy. There are many potential barriers to proper understanding and any unexpected interference can actually make the process of communication quite complex.

Missed communication and misunderstandings are common. When the communication situation is a small, personal one—a woman speaking to a man, or a parent to a child—a simple missed message may lead to momentary confusion, crossed signals, disappointment, even anger. But when the communication process is extended to a mass medium and a life-or-death message is directed toward a mass audience, the possibility of misunderstanding is greatly compounded. And the results can be disastrous.

To understand the way modern mass media work, we must first understand the process of communication itself. We need to know how a message is transferred from one party to another. We should learn to recognize the many possible barriers to communication and seek ways to circumvent them. We should become acquainted with the types of communicators and their equally varied types of audiences. We should study the functions of mass media, and try to avoid the roadblocks that sometimes cause these functions to go awry. And finally, we should delve into the intricacies of mass media messages and begin to weigh their effects on mass audiences.

Only when we begin to understand the communication process may we fruitfully advance to an examination of the structure and operating procedures of the individual mass media.

---

### **Chapter 1** **How** **Communication** **Works**

### **Chapter 2** **Communicators** **and Audiences**

### **Chapter 3** **Media** **Functions**

### **Chapter 4** **Messages and** **Effects**

# CHAPTER

## How Communication Works

### **What Is Communication?**

#### **Types of Communication**

Verbal and Nonverbal Communication  
Interpersonal and Intrapersonal Communication  
The Small-Group Interpersonal Process  
Mass Communication  
Communication Elements

#### **Barriers to Effective Communication**

General Impediments to Communication

#### **A Look at Message Entropy**

#### **An Optimistic Ending Note**

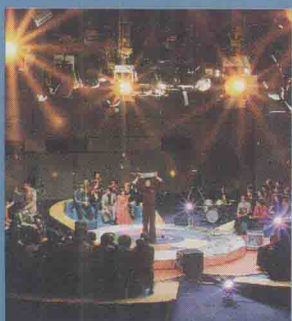
#### **Retrospective**

#### **Questions**

#### **Suggested Readings**



# C O N T E N T S



|                   |       |
|-------------------|-------|
| Insights          | xiv   |
| Preface           | xix   |
| About the Authors | xxiii |

## Part 1 Theory and Impact

### Chapter 1 How Communication Works 1

|   |    |
|---|----|
| What Is Communication?                        | 3  |
| Types of Communication                        | 3  |
| Verbal and Nonverbal Communication            | 3  |
| Interpersonal and Intrapersonal Communication | 4  |
| The Small-Group Interpersonal Process         | 5  |
| Mass Communication                            | 7  |
| SPECIAL SPOT Berelson's Relativistic Formula  | 8  |
| Communication Elements                        | 9  |
| Barriers to Effective Communication           | 12 |
| General Impediments to Communication          | 12 |
| A Look at Message Entropy                     | 15 |
| An Optimistic Ending Note                     | 18 |
| Retrospective                                 | 19 |
| Questions                                     | 20 |
| Suggested Readings                            | 20 |

### Chapter 2 Communicators and Audiences 23

|  |    |
|--|----|
| Communicators: The Senders                             | 24 |
| Communicators As Institutional Persons                 | 25 |
| Functionaries: Institutional Instruments               | 26 |
| Communicator Diversity and Loyalties                   | 26 |
| SPECIAL SPOT And Who Manipulates the Press?            | 26 |
| Communicator Concerns                                  | 27 |
| Some Communicator Characteristics                      | 28 |
| Propaganda: Playing with the Truth                     | 31 |
| Toward a Definition of Propaganda                      | 32 |
| The Seven Basic Devices                                | 33 |
| Journalistic Propaganda                                | 35 |
| SPECIAL SPOT Jacques Ellul: Propaganda Can Be Truthful | 36 |

|  |           |
|--|-----------|
| FUTURE FOCUS Propaganda: The Promise for the Future  | 39        |
| The Search for Truth                                 | 39        |
| Semantics: Searching for Meaning                     | 40        |
| Basic Principles of General Semantics                | 41        |
| SPECIAL SPOT Heraclitus: Philosopher of Flux         | 42        |
| Audiences: The Receivers                             | 43        |
| Two Main Audience Types                              | 43        |
| A Trinary Classification of Audiences                | 44        |
| Concluding Observations                              | 47        |
| Retrospective  | 47        |
| Questions  | 48        |
| Suggested Readings                                   | 48        |
| <b>Chapter 3 Media Functions</b>                     | <b>51</b> |
| Media Functions: A Variety of Viewpoints             | 53        |
| Individuals Versus Society As a Whole                | 53        |
| Media Form Versus Messages                           | 54        |
| Immediate Versus Long Range                          | 55        |
| Expected Versus Unexpected                           | 57        |
| Media Functions for Society                          | 57        |
| Lasswell's Three Functions                           | 58        |
| GLOBAL GLANCE Basic Media Functions Around the World | 59        |
| Functions for Society Simplified                     | 61        |
| The Fission Factor—Informational Chain Reaction      | 64        |
| Dogfight—A Small Chain Reaction                      | 64        |
| The Gary Hart Flap                                   | 67        |
| Tunnel Vision—Fact Filter or Blindness?              | 67        |
| Going to the Dogs Again                              | 68        |
| Media Functions for the Individual                   | 71        |
| Cognition—Learning                                   | 71        |
| Diversion—Playing                                    | 72        |
| Social Utility—Networking                            | 72        |
| SPECIAL SPOT "Playing" a Prime Media Function        | 73        |
| Withdrawal—Raising Barriers                          | 73        |
| Retrospective  | 74        |
| Questions  | 75        |
| Suggested Readings                                   | 75        |
| <b>Chapter 4 Messages and Effects</b>                | <b>77</b> |
| Elusive Media Effects                                | 78        |
| Commonsense Media Effects                            | 80        |



|  |    |
|--|----|
| Theoretical Considerations                       | 81 |
| Some Scholarly Observations on Media Effects     | 82 |
| Powerful Effects/Minimal Effects                 | 84 |
| "Magic Bullet" Days                              | 84 |
| Lazarsfeld: Minimal Effects                      | 85 |
| SPECIAL SPOT The Annenberg Effects Studies       | 86 |
| Rebirth of Powerful Effects                      | 87 |
| Not an Either-Or Choice                          | 88 |
| Agenda-Setting                                   | 89 |
| SPECIAL SPOT Terrorism and Television            | 90 |
| Defenders of the Status Quo or Agents of Change? | 91 |
| SPECIAL SPOT Television: The "Place" Destroyer   | 91 |
| Problems with Effects Studies                    | 92 |
| Conclusion                                       | 93 |
| Retrospective                                    | 95 |
| Questions  | 95 |
| Suggested Readings                               | 96 |

## **Part 2 Practice and Support**

### **Chapter 5 Newspapers**

**101**

|   |     |
|---|-----|
| Newspapers Yesterday                                    | 102 |
| The Newspaper Emerges                                   | 103 |
| PAST POINTER Media Mileposts: The Rise of Newspapers    | 103 |
| American Colonial Newspapers                            | 104 |
| Press of the New Nation                                 | 107 |
| The Penny Press   | 108 |
| The U.S. Media Barons and Their Newspapers              | 109 |
| Press Associations and the Evolution of the News Story  | 112 |
| SPECIAL SPOT The Making of the <i>National Enquirer</i> | 113 |
| The Modern U.S. Newspaper Emerges                       | 113 |
| Newspapers Today  | 116 |
| Overview of the U.S. Newspaper Industry                 | 116 |
| GLOBAL GLANCE Newspapers : A Quick World Survey         | 118 |
| SPECIAL SPOT The Gannett Empire                         | 120 |
| Newspaper Operation                                     | 121 |
| Newspaper Dollars and Cents                             | 122 |
| SPECIAL SPOT The Top 10 Daily Newspapers                | 123 |
| The U.S. Newspaper Reader: A Profile                    | 123 |
| GLOBAL GLANCE Newspaper Potpourri: The Japanese Picture | 125 |
| The U.S. Newspaper Reporter: Quite Another Profile      | 125 |



|   |     |
|---|-----|
| SPECIAL SPOT Minorities and Women in the Newspaper Business | 126 |
| The U.S. Newsgathering Process                              | 127 |
| The Elements of News  | 127 |
| Other Characteristics                                       | 129 |
| Reporters at Work   | 129 |
| SPECIAL SPOT How <i>USA Today</i> Gets to the USA           | 131 |
| The Workplace: The Electronic Newsroom of the 1990s         | 131 |
| FUTURE FOCUS The Newspaper of the Future                    | 132 |
| Photojournalism: 1890s to the 1990s                         | 133 |
| Wire Services and Syndicates                                | 134 |
| GLOBAL GLANCE The World's Leading News Agencies             | 135 |
| Retrospective   | 136 |
| Questions   | 136 |
| Suggested Readings  | 137 |

## **Chapter 6 Books and Magazines 139**

|  |     |
|--|-----|
| Our Print Heritage: Books Yesterday                          | 140 |
| PAST POINTER Media Mileposts: Books, Repository of Culture   | 141 |
| Print Comes to the United States                             | 142 |
| PAST POINTER Black Women As Writers                          | 143 |
| Dime Novels and Paperbacks                                   | 143 |
| Corporate Consolidation                                      | 144 |
| Books Today: Structure of the Industry                       | 145 |
| SPECIAL SPOT Books, Books, Books                             | 146 |
| A Typical Publishing House                                   | 146 |
| How Books are Put Together—from Manuscripts to Galleys       | 147 |
| The Next Step: Sales Reps and Bookstores                     | 148 |
| GLOBAL GLANCE “Satanic” Furor                                | 149 |
| Economics of the Book Industry                               | 150 |
| SPECIAL SPOT Zap! Pow! Bang! Comics Grow Up!                 | 151 |
| Magazines Yesterday  | 152 |
| PAST POINTER Media Mileposts: Magazines Make the Media Scene | 152 |
| The Rise and Fall of the Magazine Giants                     | 154 |
| PAST POINTER Ida Tarbell, Queen of the Muckrakers            | 155 |
| Magazines Today: Structure of the Industry                   | 156 |
| Concept  | 157 |
| Types of Magazines   | 157 |
| SPECIAL SPOT Who's the Biggest?                              | 159 |
| GLOBAL GLANCE Japan's Amazing Maze of Magazines              | 159 |



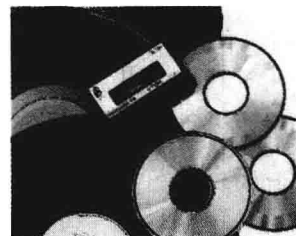


|  |     |
|--|-----|
| GLOBAL GLANCE France's "Chained Duck": Humor Journal | 160 |
| Staff Organization                                   | 160 |
| Staff Writers and Freelancers                        | 161 |
| Design and Production                                | 162 |
| Economics of the Magazine Business                   | 164 |
| SPECIAL SPOT How to Lose \$47 Million in Six Months  | 164 |
| SPECIAL SPOT Who Gets the Major Slice of the Ad Pie? | 165 |
| Media Interrelationships                             | 165 |
| FUTURE FOCUS Computers and Publishing                | 167 |
| Retrospective  | 168 |
| Questions  | 168 |
| Suggested Readings                                   | 168 |

## **Chapter 7 Radio and the Recording Industry**

|  |     |
|--|-----|
| Radio Yesterday  | 173 |
| The Earliest Days: From Electricity to the Wireless Telegraph  | 174 |
| PAST POINTER Media Mileposts: Radio Waves Come Crashing In     | 174 |
| Into America's Living Rooms                                    | 176 |
| GLOBAL GLANCE Early Radio Development Around the World         | 176 |
| SPECIAL SPOT Public Radio: All Things Considered               | 178 |
| The Networks and Regulation                                    | 179 |
| Radio Meets Television   | 180 |
| PAST POINTER The World's Most Famous Radio Tower?              | 183 |
| Radio Today  | 184 |
| Structure of the U.S. Radio Industry                           | 184 |
| Station Operation  | 186 |
| SPECIAL SPOT Minorities and Women in Radio                     | 186 |
| Radio Dollars and Cents  | 188 |
| The Radio Newsgathering Process                                | 192 |
| The U.S. Recording Industry: Radio's Older Kissin' Cousin      | 193 |
| Recording Industry Dollars and Cents                           | 194 |
| PAST POINTER Media Mileposts: Enrico Caruso to Michael Jackson | 195 |
| Producing and Marketing a Record                               | 196 |
| FUTURE FOCUS Compact Discs, Digital Audio Tape and Beyond      | 197 |
| Retrospective  | 198 |
| Questions  | 198 |
| Suggested Readings   | 199 |

**171**





## Chapter 8 Television

201

|   |     |
|---|-----|
| Television Yesterday  | 203 |
| The Earliest Days   | 203 |
| PAST POINTER Media Mileposts: Pictures from the Air   | 203 |
| Television Catches On   | 204 |
| The Freeze: Interference, the UHF Question and Color  | 205 |
| Television Comes of Age   | 207 |
| Television Today  | 207 |
| Structure of the U.S. Television Industry   | 207 |
| GLOBAL GLANCE TV in the Soviet Union: Good and Bad and Growing                                | 209 |
| SPECIAL SPOT Public Broadcasting: America's Alternative Television Service                    | 210 |
| Station Operation   | 210 |
| SPECIAL SPOT Minorities and Women in Television   | 213 |
| Television Dollars and Cents  | 214 |
| SPECIAL SPOT Confessions of a Nielsen Family: What Happened When the "TV People" Came to Stay | 217 |
| How the Networks Operate  | 220 |
| SPECIAL SPOT The Changing Role of the Networks  | 221 |
| The Television Newsgathering Process  | 223 |
| Television News: The Entertainment Factor   | 223 |
| SPECIAL SPOT Ethics: A Big Concern for Broadcasters   | 224 |
| Reporters at Work   | 225 |
| SPECIAL SPOT News Anchors: The Networks' Top Guns   | 226 |
| The Workplace: TV Newsroom of the 1990s   | 228 |
| Cable Television  | 230 |
| How Cable TV Works  | 230 |
| FUTURE FOCUS Big, Sharp and Wide: The TV of the Future?                                       | 232 |
| "Zipping" and "Zapping": Videocassette Recorders  | 233 |
| SPECIAL SPOT Buying a Videotape: Where the Money Goes   | 234 |
| Retrospective   | 235 |
| Questions   | 235 |
| Suggested Readings  | 236 |

## Chapter 9 Movies

239

|   |     |
|---|-----|
| PAST POINTER 1939: A Very Good Year                 | 243 |
| PAST POINTER Media Mileposts: Hooray for Hollywood! | 244 |
| Yesterday's Movies: A Brief History                 | 244 |
| The Earliest Days: The Flickers                     | 244 |
| Movies Learn to Tell a Story                        | 247 |
| Talkies: "The Jazz Singer"                          | 250 |

|   |            |
|---|------------|
| Dealing with Television                                       | 252        |
| Movies Today  | 253        |
| Structure of the U.S. Motion Picture Industry                 | 253        |
| GLOBAL GLANCE Film as an International Language               | 254        |
| SPECIAL SPOT Biggest Moneymakers                              | 255        |
| FUTURE FOCUS The Last Picture Show?                           | 256        |
| Making Movies Today in the United States                      | 257        |
| SPECIAL SPOT The Voluntary Movie Rating System                | 260        |
| Motion Picture Dollars and Cents                              | 262        |
| GLOBAL GLANCE Soviet Movies: Education and Entertainment      | 262        |
| SPECIAL SPOT It's No Accident                                 | 263        |
| More About Money: The Critics and the Oscars                  | 265        |
| SPECIAL SPOT Bleep, Bleep: Censoring Movies for TV            | 266        |
| Retrospective   | 268        |
| Questions   | 269        |
| Suggested Readings  | 269        |
| <b>Chapter 10 Advertising</b>                                 | <b>271</b> |
| Advertising: What Is It?                                      | 272        |
| Advertising Yesterday: A Brief History                        | 273        |
| From Slaves to Patent Medicines                               | 273        |
| PAST POINTER Media Mileposts: And Now a Word from Our Sponsor | 274        |
| Early Excesses  | 276        |
| The Ad Agency Is Born   | 277        |
| GLOBAL GLANCE Advertising Worldwide—A Growing Concern         | 278        |
| Advertising Goes to War                                       | 280        |
| Advertising Today: Structure of the Industry                  | 281        |
| Advertising Agencies: What They Do                            | 281        |
| GLOBAL GLANCE Indian Ad Agencies: Bangalore to New Delhi      | 282        |
| Advertising Strategies  | 285        |
| SPECIAL SPOT Sex, the Ultimate Sales Pitch                    | 290        |
| Media Selection   | 291        |
| SPECIAL SPOT A Bargain for Advertisers                        | 293        |
| GLOBAL GLANCE Staid Ads Now in Soviet Newspapers              | 294        |
| Keeping the Monster on Leash                                  | 295        |
| Self-Regulation   | 296        |
| Outside Regulation  | 296        |
| FUTURE FOCUS Some Predictions About Advertising               | 297        |

