



# MASS MEDIA MASS CULTURE

AN INTRODUCTION

JAMES WILSON  
STAN LE ROY WILSON

FOURTH EDITION

Textbooks  
from  
OUR  
BOOKSTORE

# MASS MEDIA/ MASS CULTURE

## *An Introduction*

---

F O U R T H   E D I T I O N

James R. Wilson

*California State University, Fresno*

Stan Le Roy Wilson

*Professor Emeritus  
College of the Desert*



McGraw-Hill, Inc.

New York   St. Louis   San Francisco   Auckland   Bogotá   Caracas  
Lisbon   London   Madrid   Mexico City   Milan   Montreal   New Delhi  
San Juan   Singapore   Sydney   Tokyo   Toronto

# **McGraw-Hill**

*A Division of The McGraw-Hill Companies*

## **MASS MEDIA/MASS CULTURE An Introduction**

Copyright © 1998 by The McGraw-Hill Companies, Inc. All rights reserved. Previous editions © 1989, 1992, 1993, 1994, and 1995. Printed in the United States of America. Except as permitted under the United States Copyright Act of 1976, no part of this publication may be reproduced or distributed in any form or by any means, or stored in a data base or retrieval system, without the prior written permission of the publisher.

This book is printed on acid-free paper.

1 2 3 4 5 7 8 9 0 DOC/DOC 9 0 9 8 7

ISBN 0-07-070828-2

Editorial director: *Phillip A. Butcher*  
Sponsoring editor: *Marge Byers*  
Developmental editor: *Valerie Raymond*  
Marketing manager: *Carl Leonard*  
Project manager: *Karen J. Nelson*  
Production supervisor: *Karen Thigpen*  
Senior designer: *Laurie J. Entringer*  
Compositor: *Shepard Poorman Communications*  
Typeface: *10/12 Times Roman*  
Printer: *R. R. Donnelley & Sons Company*

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

Wilson, James R.

Mass media/mass culture / James R. Wilson, Stan Le Roy Wilson. —  
4th ed.

p. cm.

Includes index.

ISBN 0-07-070828-2

1. Mass media and culture. I. Wilson, Stan Le Roy

II. Title.

P94.6.W55 1998

302.23—dc21

97-25991

<http://www.mhhe.com>

# About the Authors

---

**J**AMES ROSS WILSON is a professor of mass communication and journalism at California State University, Fresno. He earned his master's degree from CSUF and his bachelor's degree from what was then known as Fresno State College. In addition to teaching classes in broadcast management, news writing, production, and pop culture, Wilson serves as general manager and faculty adviser for the student-run campus radio station, KFSR-FM.

**W**ilson spent 20 years working in radio broadcasting as a news reporter, news director, program director, and station manager before joining the faculty at CSUF in 1983. He also trained military personnel for work in the Armed Forces Radio and Television Service while assigned to the Department of Defense Information School at Fort Slocum, New York.

**S**TAN LE ROY WILSON is professor emeritus of mass communication at the College of the Desert in Palm Desert, California. He holds a doctorate from the University of Southern California and earned his bachelor's and master's degrees from California State Universities, Fresno and Stanislaus. Prior to his 34-year teaching career at California State universities and community colleges, he worked as a newspaper and radio journalist and as a public relations consultant.

*Wilson has held leadership positions in state and national journalism and mass communication organizations, and in 1995 in Washington, DC, he was inducted into the Community College Journalism Association's Hall of Fame. In addition to his professional career, Wilson has had an active political life, serving 17 years on the Palm Desert City Council with four terms as mayor. He left teaching in January 1995 following his election to the Riverside County Board of Supervisors, where he currently represents the largest geographic region in one of the nation's largest counties.*

# Preface

---

Many new features are provided in this fourth edition of *Mass Media/Mass Culture*. They range from the introduction of a co-author to the latest discussions of the impacts of the World Wide Web and cyberspace on our mass-mediated culture. And, of course, readers familiar with this text will recognize that the materials that illustrate the impacts of the mass media on our popular culture have been updated with the very latest examples.

James R. Wilson, a professor of mass communication and journalism at California State University, Fresno, joins the original author of this book as the lead co-author. His 20 years of professional experience in broadcasting, coupled with his more than 14 years of university teaching, allows him to bring new insights and research specializations to the book.

The World Wide Web and its rapid transformation of how we deliver and receive information has been added to a new section on global news and information dissemination, which can be found in the new Chapter 3. Readers familiar with the previous edition will also find that the chapter on legal issues affecting the mass media has been moved from its previous location near the end of the book to the first section, a new Chapter 4. This was done at the suggestion of reviewers who felt that it was important to establish the legal framework in which the media operate earlier in this book.

What has not changed are the goals of this book, which since its inception, have been to present the fundamentals of mass communication and at the same time show the importance and relevance of the mass media in our society as we rapidly move into the information age.

Students and instructors reading this book for the first time will find this preface designed to introduce them to an overview of the book and to some helpful hints on how to read it and get the most out of it. For instructors who have used previous editions, this preface will highlight the changes in this edition.

*Mass Media/Mass Culture* uses a thematic approach to teaching the introductory materials in mass communication. We have attempted to show not only how the media affect our popular culture today, but how this interrelationship of media and culture has influenced civilization since the invention of mass communication. This text differs from many in the field by giving students a reason why the study of mass communication is important to them: its powerful impact on our lives and the culture in which we live.

## APPROACH OF THE BOOK

In addition to explaining the relationship between mass communication and our popular culture, this book uses another unifying theme to transmit information about how the media have evolved—the media progression theory developed by John Merrill and Ralph Lowenstein. This concept traces how the various mass media move through three stages of evolution—the elitist, popular, and specialized stages.

If at times the tone of this book seems critical, it does not stem from an anti-media bias but rather from an effort to stimulate critical thinking by presenting the whole media picture—warts and all. The reader can be assured that the authors are not anti-media. Before becoming teachers of mass communication, both of us worked in the fields of print and broadcast journalism. As the sons of a newspaper publisher, we have been associated with mass communication our entire lives. We believe, however, that we can get a higher level of performance from the media if we actively scrutinize them and call out for improvements.

## FEATURES OF THE FOURTH EDITION

This edition has been expanded to include a multi-media approach to the delivery of journalistic information, which recognizes the rapidly expanding role of the World Wide Web and cyberspace in our new information age. It has also been reorganized in various places to better present the themes and content. These organizational changes resulted from helpful suggestions from users and reviewers.

Among the new features in this edition are the boxes designed to relate the new technology of computers and the Internet with the more traditional media of mass communication as well as Web site listings for some of the leaders in the media being covered by the respective chapters.

In addition, the following popular elements introduced in the third edition have been retained:

- A section on the latest technologies in each of the media chapters.
- Boxed inserts entitled *Media Watch*.
- Boxed inserts detailing the types of jobs available for those interested in *Working In* the various media.

Throughout the text we have used an informal, conversational writing style to insure that the material is accessible to students. Furthermore, we have tried to keep the discussions reasonable in length to cover necessary information without becoming bogged down in extensive rhetoric and detail: our goal is to enlighten, not to overwhelm.

This new edition of *Mass Media/Mass Culture* is organized into four sections:

The first, ***Culture and Communication***, is designed to give readers an overview of the basic definitions, concepts, forms of journalistic communication and legal parameters necessary to establish the foundation for a study of the interrelationship of media and culture.

**Chapter 1, *Culture and Communication: Basic Concepts***, defines and explains popular culture, the communication process and the EPS (media progression) cycle. It includes discussions of such terms as gatekeeping, agenda setting, and information processing.

**Chapter 2, *Culture and Mass Communication: How They Interact***, reviews the impact of mass communication on our culture since the introduction of movable type by Gutenberg in the fifteenth century. Rapid changes in mass culture since the Industrial Revolution are highlighted, as are modern-day cultural impacts and trends.

**Chapter 3, *Culture and Worldwide Information*** examines four theories of media operation—authoritarian, libertarian, Soviet Communist and social responsibility. It is also designed to introduce the reader to the news media which provide the information necessary to exist on a daily basis in our society: newspapers, wire services, radio and television news operations and, of course, the newest information distributor, the World Wide Web.

**Chapter 4, *Legal Controls on the Media***, examines the various laws and regulations that attempt to control media operations in the United States. These controls are examined in the context of the importance of the First Amendment to our American democracy and current trends in libel case judgments.

The second section, ***Development of Print Media***, begins a chapter-by-chapter look at the mass media by focusing on the oldest forms of mass communication: the print media.

**Chapter 5, *Books: The Permanent Medium***, explores the development of the most permanent medium, books. It traces the medium from early clay tablets to today's mass market paperbacks and specialized publications. It also focuses on the impact books have had on Western civilization, as well as on the historical evolution of censorship. Book publishing of the future is examined by looking at some of the new technological changes on the horizon. As in all media chapters, this section on books attempts to show their historical and present impacts on our culture.

**Chapter 6, *Newspapers: Past, Present and Future***, examines the historical development of newspapers and then focuses on the conflict between the need for the industry to make money and its historical obligation in a free society to keep people informed. The chapter also looks at potential changes that are on the horizon for newspapers as the electronic revolution expands. Highlighted in this chapter is a discussion on how our changing culture is impacting this medium.

**Chapter 7, *Magazines: The Specialized Medium***, examines the evolution of magazine publishing and how magazines have found a niche in our culture by



serving highly specialized interests. The rapid expansion of new magazines in the 1980s and the changes that have occurred in the 1990s are also examined. The chapter also looks at some technological changes that are occurring in the industry and how our culture has been impacted by the ever-changing field of magazines.

The third section, *Development of Electronic Media*, moves the reader into the era of phenomenal changes resulting from the development of the electronic media in the late 19th and 20th centuries.

**Chapter 8, *Motion Pictures: Cultural Reflections***, begins this electronic media examination by tracing the development of motion pictures from Edison's mechanical kinetoscope to today's special effects wizardry first introduced by George Lucas and Steven Spielberg and made possible by our new computerized culture. It also examines the new market in video games that the movie industry is developing as a result of interactive television technology.

**Chapter 9, *Radio: A Wireless Wonder***, describes the three very different stages of radio's development: ship-to-shore communication; a popular home entertainment medium and finally a specialized medium for music and talk. The chapter also focuses on the new political phenomenon of talk radio. Digital radio is also explored. Readers of this chapter will learn about the versatility of radio and its ability to influence our culture while at the same time making its own adaptations to our cultural changes.

**Chapter 10, *Recorded Music: Powerful and Controversial***, explores the role of popular music and the recording industry in our culture and examines the controversies that have surrounded the mass medium since the jazz era of the 1920s. It also discusses the cyclical changes in the musical genre of rock-'n'-roll and the technological revolution being created by digital sound.

**Chapter 11, *Television: From Soaps to Satellites***, concludes the electronic media section with a discussion of the evolution and cultural impacts of television, one of our most pervasive and influential mass media. It looks at this medium historically as well as from the viewpoint of its impact on our culture. Also discussed is the future of television as we develop high definition television, digital compression, virtual reality, holography and the merger of computers and television which will give us a new era of interactive TV. The efforts of government to regulate TV content and the industry's reaction by adopting a controversial rating system are also explored.

The final section of this book, *Media Shapers, Ethics and Consequences*, moves from individual looks at mass media to other industries that use the mass media to deliver their messages and shape our culture. It is also designed to bring the study of mass communication to a close by examining ethical issues involving the media, research on the cultural impacts of the media and the consequences of media practices on our culture.

**Chapter 12, *Advertising: Selling the Message***, discusses the historical development of the advertising industry and the current-day trends. It examines various theories of advertising effectiveness and also looks at propaganda devices used in advertising, the area of motivational research, including values and lifestyle (VALS) research, and the controversy of subliminal imbeds in ads. The impacts of advertising on our culture are highlighted.

**Chapter 13, *Public Relations: Creating an Image***, explores how public relations has evolved since the nineteenth century and how Freudian psychology has

played a role in developing such controversial PR campaigns as making smoking acceptable for women. Modern professional PR practices are described and contrasted with early-day press agency. The chapter also focuses on a number of current problems and the development of the importance of crisis management public relations.

**Chapter 14, *The Selling of American Politics***, looks at how the mass media are used to sell political candidates and issues in America and how the media cover important elections. The development and controversies surrounding political consultants are explored as are such trends as the use of vote videos, computerized direct-mail and television advertising. The chapter also chronicles the role of media manipulation in a number of major presidential election campaigns and discusses the controversy of inadequate news coverage of important elections.

**Chapter 15, *Media Ethics***, deals with the growing concern of ethical decision making in the mass media. The chapter examines ethical decisions in reporting the news, the conflicts that often arise when economic interests interfere with media content, and ethical concerns in developing entertainment content. The controversies of entertainment content in television and the recording industry are highlighted in this chapter.

**Chapter 16, *Media Research, Effects and Consequences***, concludes the book with a look at historical research on media effects and current studies and concerns. The raging debates about violence on television and in recorded music and in “gangsta” rap music videos are also discussed. The chapter concludes with a discussion of the cultural consequences of the mass media and how we as consumers of the media must be concerned about the content of the mass media as we move into the information age.

We hope that old and new users of this book will find this fourth edition even more academically valuable, exciting and enjoyable to read than previous editions. No textbook can serve as the final word on mass communication as the field is constantly changing. That’s why we have made every effort to bring new examples and illustrations into our discussions of the impacts of the mass media on our culture.

## RESOURCES FOR INSTRUCTORS

An Instructor’s Manual has been prepared to assist professors in their teaching. It provides sample syllabi and assignments, instructional resources, and suggested audio and video resources for enriching the presentation of the material. A computerized test bank is available in IBM and Apple Macintosh formats.

A new and very special feature with this edition will be the use of the Internet to provide periodic updates of information to instructors who are using the materials in this book in their classrooms. This information can be obtained by accessing the McGraw-Hill web page at <http://www.mhcollege.com>.

## ACKNOWLEDGMENTS

In developing this fourth edition of *Mass Media/Mass Culture*, we have become indebted to many people. Our sincere thanks go to the following people who

assisted in the preparation of this edition: Contributors Bob Schiller, veteran Hollywood radio and television writer; John Hussar, Palm Springs *Desert Sun* editor; J. Gregory Wilson of the Internet design and marketing group, Whole Arts Mercenary; and Muriel Jackson, a media professional who specializes in Public Relations and Journalism education; Reviewers, Larry Foley, Walter J. Lemke Department of Journalism, University of Arkansas; Mary-Lou Galician, Walter Cronkite School of Journalism and Telecommunications, Arizona State University (also a contributor); Lynn Hinds, Perley Issac Reed School of Journalism, West Virginia University; Maria B. Marron, Southwest Texas State University; David C. Martin, California State University, Sacramento; Sarah Projansky, University of California, Davis, and Thimios Zaharopoulos, Pittsburg State University.

And lastly, special thanks must go to the many students who have given us feedback on previous editions and encouragement and ideas to compile this revised edition. It is for them and those who follow that this book is written.

*Jim Wilson*  
*Roy Wilson*

# Photo Credit List

---

- |     |   |      |                                     |
|-----|---|------|-------------------------------------|
| 1-1 | Erich Lessing/Art Resource              | 9-1  | Associated Press/Wide World Photos  |
| 1-2 | Les Stone/Sygma                         | 9-2  | Corbis Bettmann                     |
| 1-3 | Evan Agostini/Gamma Liaison             | 9-3  | Jacques M. Chenet/Gamma Liaison     |
| 1-4 | Gamma Liaison                           | 9-4  | Gamma Liaison                       |
| 1-5 | Associate Press/Wide World Photos       | 9-5  | Kramer/The Image Works              |
| 2-1 | UPI/Corbis Bettmann                     | 10-1 | Topham/The Image Works              |
| 2-2 | The Bettmann archive                    | 10-2 | Sygma                               |
| 2-3 | Jerry Berndt/Stock Boston               | 10-3 | Tommy Lee/Shooting Star             |
| 2-4 | Laura Longo/Shooting Star               | 10-4 | Bob Daemmrch/Stock Boston           |
| 3-1 | Bergman Blue/Gamma Liaison              | 11-1 | The Bettmann Archive                |
| 3-2 | UPI/Corbis Bettmann                     | 11-2 | Evan Agostini/Gamma Liaison         |
| 3-3 | CBS Archive/Archive Photos              | 11-3 | Michael Grecco/Stock Boston         |
| 3-4 | Les Stone/Sygma                         | 11-4 | Seth Resnick/Stock Boston           |
| 4-1 | Sygma                                   | 11-5 | Katz/Gamma Liaison                  |
| 4-2 | Gamma Liaison                           | 11-6 | Shooting Star                       |
| 4-3 | M. Douglas/The Image Works              | 12-1 | Gamma Liaison                       |
| 4-4 | Associated Press/Wide World Photos      | 12-2 | Karen Thomas/Stock Boston           |
| 5-1 | The Granger Collection                  | 12-3 | Bob Daemmrch/Stock Boston           |
| 5-2 | Bob Daemmrch/Stock Boston               | 12-4 | Reuters/Bettmann                    |
| 5-3 | Ciboux/Gamma Liaison                    | 13-1 | The Bettmann Archive                |
| 5-4 | J. Ohlinger/Sygma                       | 13-2 | UPI/Corbis Bettmann                 |
| 6-3 | © David Young-Wolff/PhotoEdit           | 13-3 | WMHT Educational Telecommunications |
| 6-4 | UPI/Bettmann                            | 14-1 | Corbis Bettmann                     |
| 6-5 | Associated Press/Wide World Photos      | 14-2 | Bob Daemmrch/Stock Boston           |
| 7-1 | The Granger Collection                  | 14-3 | Reuters/Corbis Bettmann             |
| 7-2 | Corbis Bettmann                         | 14-4 | Reuters/Corbis Bettmann             |
| 7-3 | Lee Snider/The Image Works              | 15-2 | Gamma Liaison                       |
| 7-4 | Gamma Liaison                           | 15-3 | Associated Press/Wide World Photos  |
| 7-5 | Gamma Liaison                           | 15-4 | Doug Bauman/Gamma Liaison           |
| 8-1 | Bettmann Archive                        | 15-5 | Associated Press/Wide World Photos  |
| 8-2 | Photofest                               | 16-1 | Bob Daemmrch/Stock Boston           |
| 8-3 | Barry King/Gamma Liaison                | 16-2 | Billy Barnes/Stock Boston           |
| 8-4 | Shooting Star                           | 16-3 | C. Griffin/The Image Works          |
| 8-5 | Castle Rock Entertainment/Shooting Star |      |                                     |

# Contents

---

<i>Preface</i>	vii
<b>PART 1 CULTURE AND COMMUNICATION</b>	<b>1</b>
<b>Chapter 1 CULTURE AND COMMUNICATION: BASIC CONCEPTS</b>	<b>2</b>
Culture	3
BOX 1.1 Teaching Popular Culture at the University Level	5
The EPS Cycle	5
BOX 1.2 The Cyclical Effect of the EPS Cycle	6
The Communication Process	7
Information Processing by the Media	14
Information Processing by the Consumer	16
<i>Summary</i>	18
<b>Chapter 2 CULTURE AND MASS COMMUNICATION: HOW THEY INTERACT</b>	<b>21</b>
The Beginnings of Mass Communication	22
The Protestant Reformation	24
Development of the Novel	24
Industrialization	25
Mass Media in Mass Society	28
Mass Mediation of Leisure	29
Criticism of Mass Society	31
BOX 2.1 Popular Culture and Mass Media Myths about Romantic Love	32
BOX 2.2 The Role of the Media in a Copycat Culture	34
Commercialization of Culture	35
BOX 2.3 Using the Media to Sell Your Product— Without Advertising	36

	Cults in Popular Culture	38
	<b>BOX 2.4</b> A Long-Enduring Cult Still Going Where No Human Has Gone Before	39
	<i>Summary</i>	41
<b>Chapter 3</b>	<b>CULTURE AND WORLDWIDE INFORMATION</b>	44
	Authoritarian Theory	45
	Libertarian Theory	47
	The Soviet Communist Theory	49
	The Social Responsibility Theory	51
	Functions and Problems of Journalism	53
	Styles of Journalism	54
	News Wire Services	57
	Radio News	58
	<b>BOX 3.1</b> The Descriptive Words of Edward R. Murrow	59
	Development of Television News	60
	<b>BOX 3.2</b> <i>Profile</i> : A Media Mogul of International Fame	66
	<b>BOX 3.3</b> Ted Turner: A Diversified Cable Giant	67
	The World Wide Web	69
	<b>BOX 3.4</b> The Computer Screen versus the Television Screen	71
	<i>Summary</i>	73
<b>Chapter 4</b>	<b>LEGAL CONTROLS ON THE MEDIA</b>	76
	Government Regulation of Print	77
	Government Regulation of Broadcasting	80
	<b>BOX 4.1</b> The FCC's Broadcast Regulations for Dealing with Political Candidates	82
	Court Regulations	84
	Laws against Obscenity	86
	Laws to Protect the Public	88
	<b>BOX 4.2</b> Even Careless Errors Can Result in Libel Suits	91
	<b>BOX 4.3</b> <i>Media Watch</i> : The Chilling Effect of the "Uniform Defamation Act"	92
	<i>Summary</i>	94
<b>PART 2</b>	<b>DEVELOPMENT OF PRINT MEDIA</b>	97
<b>Chapter 5</b>	<b>BOOKS: THE PERMANENT MEDIUM</b>	98
	Origins of Books	101
	<b>BOX 5.1</b> Today's Monks Work with the Megabyte	102

Early Books and the Elite	103
Stages of Book Publishing in the United States	104
<b>BOX 5.2</b> The Role of the Comic Book in Today's Popular Culture	112
<b>BOX 5.3</b> <i>Media Watch:</i> The Best-Selling Books: A Success Story for Hollywood?	114
Censorship	114
<b>BOX 5.4</b> Book Banning Goes Farther Than Boston	116
Current Business Trends	116
<b>BOX 5.5</b> Don't Overlook the Power of Television When It Comes to Reading	118
New Technology and Books	118
<b>BOX 5.6</b> <i>Working in:</i> Book Publishing	119
<i>Summary</i>	120
<b>Chapter 6</b> NEWSPAPERS: PAST, PRESENT, AND FUTURE	123
Early Origins of Newspapers	125
The Colonial American Press Era (1690–1820s)	126
The Penny-Press Era (1833–1865)	131
<b>BOX 6.1</b> 19th-Century News versus Today's News for the Popular Culture	133
The New or Yellow Journalism Era (1865–1900)	134
The Twentieth-Century Press (1900–Present)	137
<b>BOX 6.2</b> Supermarket Journalism: Is This What the Public Needs or Wants to Know?	138
The EPS Cycle	139
<b>BOX 6.3</b> <i>Profile:</i> Charlotta Bass: A Pioneering Publisher	141
Newspapers as Businesses	141
<b>BOX 6.4</b> Downsizing the Dailies	142
<b>BOX 6.5</b> Journalism and the Information Superhighway	146
New Technology and Newspapers	147
<b>BOX 6.6</b> <i>Working in:</i> Newspaper Publishing	149
<i>Summary</i>	150
<b>Chapter 7</b> MAGAZINES: THE SPECIALIZED MEDIUM	153
<b>BOX 7.1</b> The “New” Magazine: It's Either <i>about</i> the Internet or It's Available <i>on</i> the Internet	155
History of Magazines	156
<b>BOX 7.2</b> A History of Cultural Changes Reflected in Magazines	161

<b>BOX 7.3</b>	<i>Profile: The Elite Culture Now Shares the New Yorker with the Popular Culture,</i> Thanks to Tina Brown	162
<b>BOX 7.4</b>	<i>Profile: Henry R. Luce and His Magazine Empire</i>	164
	The Decline of General-Interest Magazines	166
	Types of Magazines	168
	Specialization and Popular Culture	171
<b>BOX 7.5</b>	<i>Working in: Magazine Publishing</i>	172
	Consumer and Business Trends	173
	New Technology and Magazines	175
	<i>Summary</i>	175
<b>PART 3</b>	<b>DEVELOPMENT OF ELECTRONIC MEDIA</b>	179
<b>Chapter 8</b>	<b>MOTION PICTURES: CULTURAL REFLECTIONS</b>	180
	Early History	182
	Movies and the EPS Cycle	185
	The Rise of Comedy	186
	World War I and the Movies	187
	Sound Joins Motion	188
	The Giant Is Crippled	192
	Youth, Sex, Violence, and Special Effects	196
<b>BOX 8.1</b>	<i>Profile: Clint Eastwood: From Rowdy to Dirty Harry to Oscar</i>	199
	Ethnic Films of the 1990s	200
	Business Trends	201
<b>BOX 8.2</b>	<i>Working in: the Movie Industry</i>	202
<b>BOX 8.3</b>	The Importance—and High Cost—of Promotion in the Motion Picture Industry	203
	New Technology and Movies	204
<b>BOX 8.4</b>	High-Tech Gadgets Turn Personal Computers into Movie Studios	205
	<i>Summary</i>	206
<b>Chapter 9</b>	<b>RADIO: A WIRELESS WONDER</b>	209
	Harnessing Sound Waves	211
	The Beginning of Radio as a Mass Medium	212
	The Development of Radio Entertainment	215
<b>BOX 9.1</b>	<i>Media Watch: The Political Power of Talk Radio: Is It All That It's Cracked Up to Be?</i>	216



Radio and the EPS Cycle	219
<b>BOX 9.2</b> <i>Profile</i> : Talk Radio's "Leaders of the Pack"	223
New Technology and Radio	224
<b>BOX 9.3</b> World Wide Radio on the Internet	225
<b>BOX 9.4</b> <i>Working in</i> : Radio	226
Current Trends	228
<i>Summary</i>	229
 <b>Chapter 10</b> RECORDED MUSIC: POWERFUL AND CONTROVERSIAL	 232
How It All Began	234
Recorded Music Enters the Popular Culture	235
<b>BOX 10.1</b> The Evolution of the Jukebox and Its Impact on the World of Music	238
Rock Music Changes	240
Rock Music Specializes	243
<b>BOX 10.2</b> <i>Profile</i> : Seattle's Pearl Jam Gets Its Singer from the Gas Pumps of San Diego	245
The Music Video Phenomenon (MTV)	245
Controversies Surrounding Rock Music	247
<b>BOX 10.3</b> Gangsta Rap Lives Up to Its Name— and the Times	249
<b>BOX 10.4</b> Sanitized for Your Protection by the Retail Chain "Gatekeepers"	251
Other Forms of Recorded Music	253
Business Trends	254
New Technology and Recordings	254
<b>BOX 10.5</b> DAT and World Wide Web Present Income Problems for the Music Industry	255
<b>BOX 10.6</b> <i>Working in</i> : the Music Industry	256
<i>Summary</i>	257
 <b>Chapter 11</b> TELEVISION: FROM SOAPS TO SATELLITES	 260
<b>BOX 11.1</b> Highlights of the Telecommunications Act of 1996	262
How It Began	264
The Evolution of Television Entertainment	265
<b>BOX 11.2</b> Women and Television Comedy	269
The Cultural Impact of Television	275
<b>BOX 11.3</b> Even If Your Set Is a Color TV, the Programming Is a Black-and-White Issue	278