EDITOR'S NOTE

This third Book Supplement - the first two were published with *Communication Research Trends* issues in 1992 - is another bonus to our readers. It has the added purpose of clearing more of the backlog of review books so kindly sent to us by publishers and authors. Despite the stabilisation of *Trends* at its larger 36 page size we still have not had enough space to put in all the reviews that we would like to publish.

Another function of the Supplement, and of *Trends'* book reviews in general, is to provide our readers with a sense of some of the recent writing on communication beyond the scope of the four topics on which *Trends* itself can focus each year. We also try to bring to your attention books which might otherwise be overlooked.

This issue has reviews from three reviewers, they are as follows:

WEB - William E. Biernatzki, SJ - CSCC Staff
JMT - José Martinez Terrero, SJ - CSCC Staff
NW - Nieske Witlox - University of Amsterdam

Again, in accordance with our usual policy, these 'reviews' are intended to be chiefly descriptive rather than critical.

W. E. Biernatzki, S.J.
Editor.

Barry, John A. *Technobabble*. Cambridge, MA/London:MIT Press, 1991. Pp. xv, 268. ISBN 0 262 02333 4 (hb) £19.95.

Every new technology generates its own peculiar vocabulary, but the computer revolution has brought in enough new words to fill whole dictionaries, most of them unintelligible except to the initiated. In an intentionally technobabble-packed sentence, Barry describes the purpose of this book: '*This paper-based, productized bookware module is designed to support the robust implementation of a friendly, context-driven interface between the developer and the end-user.*' In short, it is an attempt to chart a light-hearted way through the wordy forest which will be useful both to the 'hacker' and the neophyte, and will even supply verbal ammunition for the modern followers of Ned Ludd, who went about during the early Industrial Revolution smashing 'job-destroying' machinery.

Especially fascinating is Appendix B, containing the 'Generic Description Table' developed in the same spirit by the Palo Alto, California, public-relations firm, Hodskins, Searls, and Simone. Based upon a generic language they call 'TechnoLatin', a 'language that makes things easy to describe but hard to understand,' columns of elements are supplied which can be assembled in various ways to create impressive-sounding, but

essentially meaningless technobabble phrases useful in any number of texts designed to impress rather than to communicate effectively. Examples: 'Digitally-referenced, demand-interactive design compatibility', 'Interoperably extended function enhancement module', etc., etc.

The book also highlights a cause for more serious concern in the growing tendency to use technological metaphors to describe human social and psychological processes and interactions. Conversely, the frequent application of anthropomorphisms to machinery also tends to blur our perception of who is human and what is not.

(- WEB)

Bellah, Robert N. *Beyond Belief: Essays on Religion in a Post-Traditionalist World.* Berkeley/Los Angeles/Oxford: University of California Press, 1991 (1970). Pp. xxii, 306. ISBN 0 520 07394 0) $12.95.

This collection, first published in hardcover in 1970, consists of lectures, papers and articles written by Bellah in the 1960s . Its republication in paperback in 1991 was justified by the author's towering position in the study of religion from a social science perspective. Grouped under three headings, the chapters deal with social science theory concerning religion, religion in the modernization process and the place of religion in modern society. Bellah's seminal article, 'Civil Religion in America', originally published in *Daedalus* in 1967, appears in the section on the 'modernization process', with chapters on China, Islam and Bellah's first field of research, Japan. The third section touches again on the rise of civil religion and addresses secularization and the crisis of redefinition which affected western religions in the 1960s, and continues to affect them in the 90s.

(- WEB)

Bernal, O. Martín (ed.). *La Nueva Identidad de la Prensa. Transformación tecnológica y futuro* (The New Identity of the Press: Technological transformation and future). Madrid: FUNDESCO, 1987. Pp. 393. ISBN 84 86094 39 9.

Three authors--Bernardo Díaz Nosty, Fernando Lallana and J. Timoteo Alvarez--discuss how the new technologies have obliged the press in Spain to be 'reconverted' in many ways. Press owners, workers and readers all have been affected.

Models of communication also have been influenced, and many social consequences have resulted. The book was produced with the collaboration of many of the members of the Asociación de Investigadores de la Comunicación (Association of Communication Researchers).

(- JMT)

Boden, Deirdre, and Don H. Zimmerman (eds.). *Talk and Social Structure: Studies in Ethnomethodology and Conversation Analysis.* Cambridge: Polity Press, 1991. Pp. xi, 305. ISBN 0 7456 0446 3 (hb.) £35.00.

The thirteen contributors to this collection discuss the ways in which conversational mechanisms generate structures of society and structures of social action. Most are from the United States, but two each are from Britain and the Netherlands and one from Italy. The book originated in a conference, with the same title, at Santa Barbara, California, in 1986; but the papers are the end result of discussions begun at that conference, rather than position papers written prior to the conference. They offer different perspectives on the same theme: 'that talk - more precisely, talk-in-interaction... - provides the fundamental framework of social interaction and social institutions'. Social structure, for example, is shaped in large measure by 'the moment-to-moment turn-taking procedures of everyday talk in both mundane and momentous settings of human intercourse'.

Cases used to illustrate the theme include television news interviews, medical interactions between doctor and patient, direction-giving and telephone conversations. The significance for social relationships of the way conversations occur in series also is analyzed.

An appendix describes the system for transcribing conversational materials which was used in collecting empirical data for the book. The method of notation is designed to capture interactional nuances in conversations.

(- WEB)

Borrat, Héctor. *El Periódico, actor político* (The Newspaper, Political Actor). Barcelona: Edit. Gustavo Gili, 1989. Pp. 168. ISBN 84 252 1395 9 (pb.) n.p.

A general information newspaper inevitably will encounter many conflicts. In its continuing role as narrator and commentator, it will deal with and influence all kinds of events. Conflicts will

arise between it and other, antagonistic social actors--institutions, groups and persons.--with other newspapers, and even among its own members.

On the other hand, the newspaper speaks with many voices: those of the journalists, of the owners and of the readers. It experiences tensions of both time and space, since quickness is vital for its success, and many things must be said within the allotted space. Its objective is both to earn money and to influence its readers through the wide range of its powerful resources. These factors make the newspaper a very powerful political actor. The author reaches this conclusion after analyzing the conflicts, strategies, sources, and the 'discourse', itself, of the newspaper.

(- JMT)

Bustamante, Enrique (ed.). *Telecomunicaciones y Audiovisual en Europa. Encuentros y divergencias. Informe del Grupo Eurocommunication Recherchers.* (Telecommunications and Audiovisuals in Europe: Meetings and Divergences: Report of the Group, 'Eurocommunication Recherchers'). Madrid: FUNDESCO, 1990. Pp. 248. ISBN 84 86094 73 9 (pb.) n.p.

The conjunction of audiovisuals and telecommunications has important synergic effects on the future of technology, and in its turn can greatly affect the 'information society'. Technically, integration between audiovisuals and telecommunications can be achieved through digitalization, satellites, broad wave networks, and other means, but there is confusion in Europe regarding the principle of public service, the strategies of enterprises and the social uses of these technologies. Although there are convergences, there also are strong divergences, due to the different histories and cultures of each country.

This report is the result of a comparative study of the situations, strategies and tendencies that affect the above conjunction.

(- JMT)

Cohen, Jeremy, and Timothy Gleason. *Social Research in Communication and Law* (Volume 23 The Sage CommText Series). Newbury Park/London/New Delhi: Sage, 1990. Pp. 140. ISBN 0 8039 3266 9 (hb.) n.p.; ISBN 0 8039 3267 7 (pb.) n.p.

The interdisciplinary study of law as a communication process has been neglected, according to the authors, even though scholars from both the legal and communication disciplines have long been interested in various aspects of each others' specialty. Since both fields are complex, interdisciplinary research on them requires special preparation. The authors discuss legal theory, but also pay attention to the important roles of legal culture and legal scholarship. Even the concept of freedom of expression, a central concern of communication law, is difficult to interpret and understand. The authors therefore devote a chapter to theories of freedom of expression and another to developing a social research approach to libel. Finally, they suggest ways to be faithful both to the canons of 'objective' social science and 'the advocacy-based structure of result-oriented jurisprudence'.

(- WEB)

Cook, Guy. *The Discourse of Advertising* (Interface series). London/New York: Routledge, 1992. Pp. xxi, 250. ISBN 0 415 04170 8; ISBN 0 415 04171 6 (pb.) £12.99.

This is an introduction to advertising discourse which stresses the complex interactions between it and the other 'texts' in its environment, such as 'music and pictures and...the people who make and experience it.' Theories relevant to discourse analysis are explained, and each chapter ends with exercises, discussion questions and suggestions for further reading. The relationships between ads and both literary and visual art are explored. One exercise asks the question, if a recognized artist produces work explicitly for use in an advertisement, should it be regarded as part of his or her artistic *ouvre*? Ethical and value considerations are not avoided, but some recurrent criticisms of advertising are themselves subjected to a process of deconstruction.

(- WEB)

Cumberbatch, Guy, and Ralph Negrine. *Images of Disability on Television*. London/New York: Routledge, 1992. Pp. xii, 180. ISBN 0-415-06345-0 (hb.) £35.00.

One of the last products of the Broadcasting Research Unit, before its termination in 1991, this report surveys the 'badly neglected area' of the portrayal of disability on television. It is

based chiefly on a content analysis of six weeks of peak time programming in late spring and mid-autumn 1988, by the four terrestrially broadcast television channels receivable in Birmingham, England. In addition, 148 other programmes of special interest but outside the period of the quantitative survey were analyzed qualitatively for the ways in which disabilities were treated. Treatments of disabled and ablebodied characters were compared, as were the differences between American and British drama programmes in their portrayal of disabilities.

Part II of the book is based on interviews conducted with television producers and writers and on group discussions to try to 'establish what are the main factors which account for the ways in which people with disabilities are portrayed on television'.

(- WEB)

Diamond, Edwin. *The Media Show: The Changing Face of the News, 1985-1990.* Cambridge, MA/London: MIT Press, 1991. Pp. xiv, 230. ISBN 0 262 0-4125 1 (hb.) £17.95.

The author notes in American television an increasing and 'serious conflict within networks between the public good and the bottom line, a conflict that the news media generally choose not to examine'. Furthermore, greater competition among the networks has both diminished news budgets and pushed the news organizations towards sanitized 'infotainment', stressing style and personality to the detriment of honest, in-depth news coverage.

After describing, as 'structures', 'some of the consequences of the new order created by higher technologies and lowered aspirations', the author deals with 'the role of styles and personality in television' and how it affects profitability and consequently the ways the news is presented. The last half of the book is devoted to case studies showing how the media treated, and often seriously distorted the truth in some specific stories of the late 1980s and early 90s. These range from Japanese/American trade conflicts, through media use of latent racism among both whites and blacks, to AIDS, drugs, *perestroika*, philandering politicians and nuclear safety.

Perhaps as disturbing as changes in the presentation of television news itself is the influence those changes are having on print journalism,

from the *New York Times* to *Newsweek*, where the television primacy in spot news creates a need to compete for interest, and to 'go on from there' concerning topics everyone already 'knows all about' from TV. Although there is some increased emphasis in the print media on features and background, there also is increasing stress on personalities, slickness and pictorial images. These may obfuscate the facts, rather than clarifying them, in precisely the medium to which one once could turn as an alternative to television's showbiz superficiality.   (- WEB)

De las Heras, Antonio R. *Navegar por la Información. Premio FUNDESCO de ensayo* (To Sail for Information: FUNDESCO Essay Prize). Madrid: FUNDESCO, 1991. Pp. 176. ISBN: 84 86094 75 5 (pb.) n.p.

The relationship between human beings and their huge informational environment is one of today's major intellectual debates. Our ability to save and retrieve huge amounts of information through electronic means is great and still growing. We are still hugging the coastlines of this information 'sea' and require stronger ships to set out into the deep. The author addresses the general question of how humanity can adapt itself to the new tools of extended memory and the new methods of storing and rapidly retrieving huge amounts of information. More specifically, he tries to answer the question, How can linear information, written with conventional aids, be transformed into another, more flexible, updatable and tridimensional form of information through the concept of 'hypertext'?

(- JMT)

Engler, Wolfgang. *Die Konstruktion von Aufrichtigkeit: zur Geschichte einer verschollenen discursiven Formation* (The construction of honesty: towards a history of a missing discursive formation). Vienna: Verband der wissenschaftlichen Gesellschaften Österreichs, 1989. Pp. 76. ISBN 3-85369-776-3 (pb.); ISSN 0259-0743 *(Klagenfurter Beiträge zur Philosophie)*. n.p.

Even within the philosophy of language there is a certain suspicion of speech communication, because of the selectivity of the human mind and the ambiguity of the sensations upon which the mind bases its formation of abstract ideas. For example, even the precise content of what we

mean by 'human being' is poorly expressed by language.

In philosophers' search for exact knowledge and its exact expression, during recent centuries, varying approaches have been proposed. At one extreme, the Jansenists of Port Royal viewed any objectivising of thoughts as a disability, saying we should commit ourselves to God not to words. Others have tended to link words to acts, distrusting words which do not describe acts and distrusting acts which cannot be precisely described in words. The large area of ambiguity created by this approach is wide open to dishonest misuse. But dishonesty in speech is hard to avoid, since whoever communicates has motives which tailor the meanings communicated.

Honest communication, according to the author, requires not merely a text but also a context, since no text can be properly generated or understood without considering its target audience as well as its author. An expressed opinion, according to his criteria, would not be an 'honest' communication, because honest communication must simply strive to make statements, not to convince anyone. Honest opinions can only be communicated as 'nontext', through metacommunication--existential actions, not words.

In Engler's view, the open person is a false person, inevitably creating a false impression of his or her inner state by trying to communicate it through words. An honest person speaks with actions, in silence, not words. Honesty is the unconditional communication of one's inner experiences, without regard for the way the receiver of the message will react--even if that reaction is detrimental to the speaker and/or the receiver.

Several eighteenth century paintings and engravings are reproduced to illustrate points in Engler's argument.

(- NW)

Fox, Elizabeth (ed.). *Medios de Comunicación y Política en América Latina: La lucha por la democracia*. Barcelona/Mexico, D.F.: Ediciones G. Gili, 1989. Pp. 230. ISBN 958 887 102 8 (pb.) n.p.

This is the Spanish edition of *Media and Politics in Latin America: The Struggle for Democracy*, originally published by Sage in 1988, as part of the 'Communication and Human Values' series.

(- JMT)

Getino, Octavio. *Cine Latinoamericano. Economía y Nuevas Tendencias Audiovisuales* (Latin American Cinema: Economy and New Audiovisual Tendencies). Mérida, Venezuela: Universidad de los Andes, Departamento de Cine, 1987. Pp. 278. No ISBN. (pb.) n.p.

Latin American film making and distribution are studied from the economic point of view. The author also estimates the Ibero-American potentialities for cinema as a business and the impact of the new audiovisual technologies, including television, on the demand for films. (- JMT)

Gomes, Pedro Gilberto. *O Jornalismo Alternativo no projeto popular* (Alternative Journalism as People's Project). Sao Paulo: Ediçoes Paulinas, 1990. Pp. 200. No ISBN (pb.) n.p.

After establishing a theoretical framework for alternative communication and popular journalism, the author presents the twice-weekly Sao Paulo Catholic periodical *Grita Povo* as a Brazilian case study in these modes of communication. He analyzes the contextualization and objectives of the periodical using a method he calls 'research-action'. He goes on to examine the process of the periodical's production, its text structure, its relation to the community's participation and creativity, and closes with a content analysis of one issue.

(- JMT)

Gomes, Pedro G., Linda Bulik and Marcia C. Piva (eds.). *Comunicaçao, Memória & Resistência* (Communication, Memory and Resistance). Sao Paulo: UCBC/Ediçoes Paulinas, 1989. Pp. 264. No ISBN (pb.) n.p.

The main theme of the Sixteenth Brazilian Social Communication Congress, in 1988, was that a country without memory does not know its present and cannot foresee and build its future. Memory and resistance go together, because memory turns into resistance against domination and oppression. Communication media are seen as vehicles of memory and therefore as means for resistance and liberation. In these collected proceedings of the Congress journalists, university professors and researchers present their experiences and findings on such issues as press heroes, alternative communication, memory and resistance in indigenous societies and among both

Japanese-Brazilians and Afro-Brazilians, and resistance manifested by circuses, women and poetry.

(- JMT)

Gomes, Pedro Gilberto, and Marcia Cruz Piva (eds.). *Políticas de Comunicaçao. Participaçao Popular* (The Politics of Communication: Popular Participation). Sao Paulo: UCBC/ Ediçoes Paulinas, 1989, Pp. 236. No ISBN (pb.) n.p.

The aim of the Fifteenth Brazilian Social Communication Congress was to promote the greatest participation by the most important institutions in establishing communication policies in Brazil at the time when a new National Constitution was about to be approved. This book gathers together some of the most important papers of the Congress. They were written by participants associated with churches, grassroots movements, credit unions and universities, and deal with media production, teaching and business policies regarding communication.

(- JMT)

Goonatilake, Susantha. *The Evolution of Information: Lineages in Gene, Culture and Artefact.* London/New York: Pinter, 1991. Pp. x, 203. ISBN 0 86187 895 7 (hb.) £35.00.

'This book describes a new overarching perspective on evolutionary processes in three distinct domains. These domains are biology, culture and man-made information systems. .. The scheme basically uses information as a key variable which is considered common to the three evolutionary domains that are considered'. 'Information' is operationally defined as 'an organizing mechanism which provides an ability to deal with the environment', and evolution is defined in terms of its operation in each of the domains. The characteristics of 'information flow lines' in these diverse areas show common characteristics which the author feels can make the cross-disciplinary study of evolutionary processes more meaningful.

Goonatilake is a Sri Lankan electrical engineer also trained in sociology.

(- WEB)

Gray, Ann. *Video Playtime: The Gendering of a Leisure Technology* (Comedia series). London/New York: Routledge, 1992. Pp. 269. ISBN 0 415 05864 3 (hb.) £35.00; ISBN 0 415 05865 1 (pb.) £11.99.

Basing her study largely on ethnographic interviews, Gray explores how women react to video cassette recorders (VCRs) in their homes and how the technology integrates with household microcultures and family roles.

The author is a lecturer in cultural studies at the University of Birmingham, and emphasizes both feminist concerns and socio-economic class as major analytical variables. Women were found to use the VCR differently from either their husbands or children. One factor in this difference is that the home is a workplace for a majority of women. Husbands and school children, whose workplace is outside the home, identify the home more as a place of relaxation than their wives and mothers and accordingly use home entertainment facilities such as the VCR in different ways.

This study is part of the growing body of research on the household ecology of communication technology being developed by British scholars such as David Morley and Roger Silverstone.

(- WEB)

Gumucio Dagron, Alfonso, and Lupe Cajías (eds.). *Las Radios Mineras de Bolivia* (The Miners' Radios of Bolivia). La Paz: CIMCA-UNESCO, 1989. Pp. 230. No ISBN (pb.) n.p.

Although the miners' radio stations were supported by advertising they were mainly non-commercial. Some called themselves educational and 'popular' stations. During the past forty years these radio stations defended the interests of the miners. They were good instruments of grassroots communication, according to the author. He analyzes their history and crises, their relation to trade unions and political parties, their juridical situation and how they were related to other radio stations in Latin America.

(- JMT)

Hall, Peter, and Paschal Preston. *La ola portadora: Nuevas tecnologías de la información y geografía de las innovaciones 1846-2003* (Contextos de Telecomunicaciones 4). Madrid: Fundación para el Desarrollo de la Función Social de las Comunicaciones (FUNDESCO), 1990. Pp. 323. ISBN 84 86094 71 2 (pb.) Sp. pesetas 2.950.

This is a translation of *The Carrier Wave*, by Peter Hall and Paschal Preston, originally pub-

lished in London by Unwin Hymann, Ltd., in 1988.

(- JMT)

Hartley, John. *Tele-ology: Studies in Television.* London/New York: Routledge, 1992. Pp. x, 245. ISBN 0 415 06817 7 (hb.) £35.00; ISBN 0 415 06818 5 (pb.) £10.99.

Except for the introductory chapter the papers comprising this book were previously separately published between 1982 and 1988. The author is Senior Lecturer in the School of Humanities at Murdoch University, Western Australia.

The play on words in the title points to the finality implicit in the initiation of any television production--'the bottom line' of audience acceptance and consequent profit, if nothing else. At the same time, Hartley emphasises the importance of cultural context in determining the meaning any audience derives from a television text. The term 'intervention analysis' is introduced to describe the participatory dimension necessary to understand the creative role of the audience. 'Understanding a cultural practice by doing it is intervention analysis, and understanding the cultural practice of reading television is what the analysis herein seeks to do.'

The essays are divided into five sections dealing with television theory, the representation of truth on popular television and in the press, viewing practices, 'photopoetics', and the development of television art in Australia.

(- WEB)

Hesse, Carla. *Publishing and Cultural Politics in Revolutionary Paris, 1789-1810* (Studies on the History of Society and Culture, Vol. 12). Berkeley/Los Angeles/Oxford: University of California Press, 1991. Pp. xvi, 296. ISBN 0 520 07443 2 (hb.) $29.95.

The period mentioned in the title marked the beginning of the commercial press in France, according to the author. The basis of the elitist literary culture of the monarchy was destroyed, and the revolutionaries 'embarked on a cultural experiment that radically transformed the most basic elements of French literary civilization by liberating the printing and publishing world from the corporate institutions of the absolutist state and implementing a system of free-market exchange in the world of ideas.'

The Revolution is seen as a 'cultural revolution', which created 'new, and sometimes contradictory, modes of cultural production,' and at the same time opened literary culture to participation by the mass of the population. First, however, French publishing had to pass through a period of degradation and chaos, in which libel, plagiarism and a popular demand for sensationalism and low amusement ran rampant.

When Napoleon re-regulated the publishing industry in 1810 it had become a commercialized industry, more like the mass media markets of today than the literary culture of the Enlightenment. Almost inevitably, the restoration of law and order in publishing meant, first and foremost, the restoration of censorship and laws against sedition. But the printers had imbibed from the Revolution a spirit of independence which persisted, despite the laws. The tension which developed between press and state also has become a seemingly permanent feature of modern publishing--and not only in France.

(- WEB)

Horton, Andrew (ed.). *Comedy / Cinema / Theory.* Berkeley/Los Angeles/Oxford: University of California Press, 1991. Pp. vii, 251. ISBN 0 520 06997 8 (hb.) $27.50; ISBN 0 520 07042 2 (pb.) $12.95.

This book is the result of the editor's perception that little has been done until recently to develop theories of cinematic comedy. To speed up the process of theory building, Horton persuaded eleven other authors to join him in addressing theoretical aspects of comic elements and the work of various comedians, ranging from sight gags, Woody Allen, Eastern Europe's 'comedy of futility', and the Three Stooges, to various, sometimes Freudian interpretations of subtle or not-so-subtle raunchiness. Most examples are American, but two chapters are devoted to Eastern European examples: mock realism and the films of Serbian director Dusan Makavejev. The flavour of the latter's films is suggested by a quotation from him cited by the author, 'Movies are always subversive activities.'

In his introduction, Horton surveys various historical and contemporary views of comedy, including Aristotle's dismissal of it as 'an artistic imitation of men of an inferior moral bent'. Perhaps Aristotle's attitude bent the newly-planted twig of critical theory in such a way that

few since his time have been able to take comedy seriously enough to develop theories about it. Or, perhaps in trying to analyze it one has to take comedy so seriously that its essence is lost.

In any event, Horton makes no claim to offer a grand theory of cinema comedy, but the book suggests many aspects of comedy which could be open to further theoretical exploration.

(- WEB)

Iwens, Jean Luc (ed.). *Telecomunicaciones 1990. Tarifas. Restructuración de las tarifas y Desarrollo de servicios de Telecomunicación: Informes anuales de Fundesco.*(Telecommunications 1990: Costs: The restructuring of costs and development of services of telecommunication: Annual Report of FUNDESCO). Madrid: FUNDESCO, 1990. Pp. 188. ISBN 84 86094 70 4 (pb.) n.p.

This annual report of the *Fundación para el Desarrollo de la Función Social de las Comunicaciones* (Foundation for the development of the social function of communications) studies the problems surrounding the costs and payments of telecommunications in Spain. It makes comparisons with the rest of Europe, especially the United Kingdom and France.

(- JMT)

Jenkins, Henry. *Textual Poachers: Television Fans and Participatory Culture.* New York/London: Routledge, 1992. Pp.viii, 343. ISBN 0 415 90571 0 (hb.) £35.00; ISBN 0 415 90572 9 (pb.) £9.99.

The author writes about 'fandom' from the fan's perspective, eschewing stereotypes of fans as 'abnormal' and attempting, rather, to show how they are 'active producers and manipulators of meanings.' His description of fans as 'poachers' follows Michel de Certeau's description of readers, 'who appropriate popular texts and reread them in a fashion that serves different interests'--much as a peasant might illegally feed his family on game intended for the tables of the nobility. Fans are distinguished from other television viewers by the greater degree of attention they devote to the television texts, the particular set of critical and interpretive practices they employ, the activism with which they express their opinions to networks and producers, their creation of a particular folk subculture which generates its own forms of expression inspired by but distinct from the original programme text, and their creation of alternative social communities as an 'alternative

reality'. Interestingly, although serials, such as soap operas, have 'fans', they seem not to generate 'fandoms' in the same sense as other texts, in particular film and television series.

Aspects of fan behaviour related to several television series are explored, but special attention is paid to *Beauty and the Beast* (CBS 1987-1990) and *Star Trek* (NBC 1966-1969), which developed particularly strong fandoms. Some reference is made to motion picture series, such as *Star Wars* and *Raiders of the Lost Ark* and their respective sequels, which have given rise to similar fandoms. An appendix contains 'filmologies' of some of the more significant fandom-generating series from the USA, the UK and one from Japan.

(- WEB)

Jouët, Josiane, Patrice Flichy and Paul Beaud (eds.). *European Telematics: The Emerging Economy of Words.* Amsterdam/London/New York/Tokyo: Elsevier/North-Holland, 1991. Pp. xviii, 259. ISBN 0 444 89151 X (hb.) $84.50, Dfl.165.00.

Originally published in French, in issues no. 37-38 of *Reseaux*, this book recounts the development of telematics in France, the country where it has achieved its widest application. Unlike many major communication innovations, the growth of French telematics was closely monitored by researchers from its very beginning. These included most of the twelve authors whose thirteen papers are published here. Although France's *Minitel* system, with more than five million terminals in operation, provides the book's central focus, developments of videotex in France, Britain and Germany also are discussed.

The papers deal with the state of the art of telematics, its technical and socio-economic origins and development, the development programmes carried out in the three countries, the role of press and government in providing teletex services, and finally the 'messageries', or direct-dialogue services, which created a new kind of public space and quickly became notorious in the way they were used for sex-related messages.

The British and German decision to link teletex with commercially-sold television sets ultimately proved much less successful than the French decision to distribute autonomous terminals free in conjunction with the national postal/telephone

service. In France the cost of development was seen as a way to open a new market for the French electronics industry, which needed support in the face of Japanese competition.

(- WEB)

Keane, John. *The Media and Democracy*. Cambridge: Polity Press, 1991. Pp. xiii, 202. ISBN 0 7456 0803 5 (hb.) £35.00; ISBN 0 7456 0804 3 (pb.) £9.95.

Keane asks whether the growth of the mass media in recent decades assists the growth of democracy or actually hinders it. It is a question which seems to have been skirted by media scholars, although it should be addressed frankly. He discusses the arguments on both sides, concluding that the media indeed play a vital role but one fraught with dangers. He advocates the creation of a new model of public service media which will expose those risks to public view and prompt treatment. [*Trends* is planning an issue on 'communication and democratization' which also will discuss this book.]

(- WEB)

Kinder, Marsha. *Playing with Power in Movies, Television and Video Games: From Muppet Babies to Teenage Mutant Ninja Turtles*. Berkeley/Los Angeles/Oxford: University of California Press, 1991. Pp. xi, 266. ISBN 0 520 07570 6 (hb.) $22.50.

Observations of her own children and their friends, backed up by her professional expertise as Professor of Critical Studies in the University of Southern California School of Cinema-Television, provided Kinder with the material for this study of American Saturday morning television and its role in the socialization and enculturation of today's children. Child-targeted television and the 'transmedia intertextuality' through which it interacts with toys, video games, cinema and other elements of the mass media environment play a significant role in training children to be active consumers in the postmodern world.

This process is particularly evident in the children's programmes on Saturday morning, which the author analyses in chapter two. She follows the lead of her late friend and colleague, Beverley Houston in trying to show how Saturday morning television teaches young viewers 'how to gain pleasure by pursuing consumerist desire',

and also 'how to read the intertextual relations between television and cinema as compatible members of the same ever-expanding supersystem of mass entertainment.' A chapter is devoted to the most successfully intertextual of the child-targeted productions, the *Teenage Mutant Ninja Turtles*, who are now the subject of three home video games, one arcade game, a major movie and its sequel, a soundtrack album, a rock group, a network and syndicated television series, home videos of both the movie and the series, a comic strip, 'a dramatic increase in kiddie enrolments in martial arts classes', and one thousand toys and other Turtle products.

Another chapter explores the world of *Nintendo* games, the psychological causes of their popularity and their conditioning effects on those who play them habitually. Kinder notes how the games are carefully tailored to their different markets--those sold in Japan being different from those marketed in the United States, where 'oedipalization' of the games seems to appeal to something in the psyches of the young boys who are their principal players.

(- WEB)

Kraus, Richard Curt. *Brushes with Power: Modern Politics and the Chinese Art of Calligraphy*. Berkeley/Los Angeles/Oxford: University of California Press, 1991. Pp. xii, 208. ISBN 0 520 07285 5 (hb.) $24.95.

Calligraphy has survived all political changes in China as an art with important social and political overtones and implications. The handwriting of the powerful retains under Communism the almost magical significance accorded to it in the nation's imperial past. The art has neither been obliterated by the revolution nor is its survival a sign that the revolution has been overwhelmed by tradition. Instead, in the author's view, it has become part of the modern synthesis, adapted to the needs of those who hold political power in contemporary China. In addition, he sees the intimate relationship between art and politics in China as an illustration of the interaction which takes place between the two spheres in all cultures.

Although a fine writing hand is valued as a sign of a cultured person, much as it was in the Victorian West, its significance goes far beyond that in China. It is not only a graphic art but also a

performance art and a unifying, quasi-mystical act. Like the art of composing poetry, refined calligraphy in traditional China was one of the marks of a complete and competent person, essential in one considered for high public office. In recent Chinese history, the calligraphy of Mao Zedong was universally recognized as a symbol of the Chairman's competence to wield absolute power. Not even the Cultural Revolution could dispense with calligraphy as it papered every wall with 'Big Character' posters. More recently, after the massacre of June 4th, 1989, Deng Xiaoping showed that he was still in command by writing a posthumous title, 'Guardian of the Republic', to confer on twelve soldiers who had been killed by Beijing's citizens. It was shown on television across the country as a symbol of his control of the central government.

The rising literacy rates of the recent past have altered the role of calligraphy. It has been taken out of the hands of the private calligraphers, representatives of the past elitist culture, and made into a public art, controlled by the politicians. However, linked as it is with Chinese characters, calligraphy shares in some of the hatred of that complex writing system among some intellectuals, who see it as a bar to achieving truly universal literacy.

Central as it is to China's higher cultural tradition calligraphy's functions are changing in ways as complex as those in which the tradition, itself, is changing.

(- WEB)

Kunsch, Margarida Maria K., and Francisco Assis M. Fernandes (eds.). *Comunicaçao, Democracia e Cultura* (Communication, Democracy and Culture). Sao Paulo: INTERCOM/Ediçoes Loyola, 1989. Pp. 140. No ISBN (pb.) n.p.

The eight authors of this volume analyze how communication and culture were present and functioning during the slow, peaceful transition in Brazil from fifteen years of military rule to the election of a civilian president, in 1989. Other issues discussed include education and cultural democratization, interpersonal communication, cultural industries and the role of communication in integration.

(- JMT)

Lawrence, Amy. *Echo and Narcissus: Women's Voices in Classical Hollywood Cinema.* Berkeley/Los Angeles/Oxford: University of California Press, 1991. ISBN 0 520 07071 2 (hb.) $37.50; ISBN 0 520 07082 8 (pb.) $15.95.

This is a feminist study of the ideology which influences the treatment of speech in the cinema. Lawrence analyzes nine films, released between 1928 and 1962, to study the ways they deal with the voices of feminine characters. She sees a parallel to the presentation of women's voices by film makers in the classical tale of Echo and Narcissus. Echo's love was spurned by Narcissus, and she wasted away until only her voice was left repeating the words of others. Narcissus, on the other hand, loved only himself and was so enraptured by his own image in a pool that he ceased to speak, ending even that contact with Echo, and finally drowning when he tries to grasp his reflection in the water. Like Narcissus, cinema is preoccupied with the image, while sound is secondary. Male roles also are given priority, and women are secondary, as in the story Echo suffering the deprivation of expression is secondary and preliminary to the central tragedy of Narcissus' death from self-absorption.

In the films the author sees the subjection of women's voices to male control and authority, both in scripts and in the ways the soundtracks are constructed and edited. The earliest invention of sound recording was predicated on the male voice. Women's voices were always 'a problem', and continued to be so into the period of sound motion pictures. Women tend to be treated as cinematic images, not speaking subjects. Even when a woman character has a long speech it often is an emotional vehicle in which 'the words don't matter'. The male is the authority figure, the female the 'spectacle'.

In her introduction to the chapter on *To Kill a Mockingbird*, a 1962 film which departs to a degree from the subordination of the female voice, Lawrence sums up the issues of women's speech which had been examined earlier in the book: 'women's voices are positioned within narratives that require their submission to patriarchal roles,..female characters are made to use language that silences them,..the cinematic conventions of visual and audio representation convert woman to spectacle, precluding her status as

subject', and women are placed 'on the weak end of sound/image hierarchies.'

<div align="right">(- WEB)</div>

Lewis, Justin. *The Ideological Octopus: An Exploration of Television and Its Audience*. New York/London: Routledge, 1991. Pp. x, 218. ISBN 0-415-90287-8 (hb.) £35.00; ISBN 0-415-90288-6 (pb.) £8.99.

The author aims at two extremes of readership, one knowledgeable in the semiological and cultural studies which underlie recent studies of television audiences and the other relatively innocent of such a background. For both, he wants to explain how television influences us and the ideological role it plays in contemporary culture, after sketching the history of audience research with special attention to the contemporary roles of semiology and cultural studies in it. Favourable citations of Roland Barthes' work are frequent and suggest Lewis' theoretical orientation.

Methodological problems are considered, both in the abstract and in research done on television news and *The Cosby Show*. The former he finds alienating, and the latter ambiguous and prevented from doing much that it might do by the need to tread 'very carefully and very softly.'

<div align="right">(- WEB)</div>

Lopes, Maria Immacolata V. *O Rádio dos Pobres: Comunicaçao de Massa, Ideologia e Marginalidade Social* (The Radio of the Poor: Mass Communication, Ideology and Social Marginality - Coleçao Educaçao Popular, N. 9). Sao Paulo: Ediçoes Loyola, 1988. Pp. 200. No ISBN (pb.) n.p.

This is an in-depth study of the ideological effects of popular radio discourse on marginal urban populations. Three Brazilian radio programmes were selected for study. Their ideological conditions of production, their socio-economic conditions of reception and the level and forms of participation they involved were analyzed. It aims to describe how marginalized people recognize themselves in the thought structure ('discurso') of popular radio.

<div align="right">(- JMT)</div>

Lull, James. *China Turned On: Television, Reform and Resistance*. London/New York: Routledge, 1991. Pp. x, 230. ISBN 0-415-05215-7(hb.)£35.00, ISBN 0-415-05216-5(pb.) £10.99.

This is a comprehensive view of television's role in China's recent development. Promoted as a means of modernization, the medium has had the unplanned effect of opening up 'alternatives to official ideologies, expectations, and lifestyles.' Satellite technology enables the programmes of CCTV, the government network, to reach the most remote corners of the country. By 1990 China had 150 million television receivers, with virtually universal access to television by urban families and rapidly spreading access in rural areas.

Lull's ethnographic work in urban centres took place in 1986 and immediately following the crushing of the freedom movement in Tiananmen Square, in 1989. The buoyant hopefulness of the eighty-five families contacted in the earlier period of fieldwork was in marked contrast to the depression expressed in the fifty or so interviews conducted during the latter visit. Nevertheless, although 'Tiananmen' was heavily interpreted in the government's favour by CCTV, Lull believes that the very existence of access to television allows for extensive reinterpretation of its messages by the viewers themselves in unpredictable and uncontrollable ways. The role of fax machines and computer networks in spreading alternative reports about the repression is mentioned.

Television viewing environments are described by Lull, as are the characteristics of various types of programmes, including the controversial twelve-episode political drama 'New Star' (*Xin Xing*), in 1986, which inspired free and sometimes emotional discussion and debate among ordinary viewers. Lull devotes one chapter to *New Star* and the reactions to it and another to the development of a Chinese popular culture increasingly affected by foreign influences. Culture clashes are inevitable. For example, 'advertising's rhetorical excesses irritate even those who favour more private enterprise.'

<div align="right">(- WEB)</div>

Malkmus, Lizbeth, and Roy Armes. *Arab and African Film Making*. London/Atlantic Highlands, NJ: Zed Books, 1991. Pp. ix, 264. ISBN 0 86232 916 7 (hb.) $69.95, £39.95; ISBN 0 86232 917 5 (pb.) $25.00, £15.95.

Geographically, the authors are concerned with Arabic-speaking areas of North Africa and Southwest Asia, on the one hand, and black Africa, on the other.

A preliminary section sketches the history of cinema and its relation to other mass media in the two regions both before and after independence. The remaining chapters are divided between the two, discussing their characteristic cinematic forms, comparing them both with each other and with Western approaches to film making.

Egypt has dominated the Arab area, with film releases peaking at fifty titles annually in the 1950s and substantial export of films to other Arabic-speaking countries. Apart from Egypt thirty-five countries of Africa and the Arab world had altogether produced between 700 and 800 feature films up to the time the book was written, less than the number produced in India in a single year.

African film makers frequently use the medium in ways European critics find difficult to appreciate, according to their established, but ethnocentric standards. Voice, reflecting the influence of oral story-telling techniques, is an important feature in African films, which use more voice-overs and long speeches than is usual in Western films. Repetition is another aspect of African films which Western critics have trouble appreciating. Binary oppositions characterize the use of space in African films, and this is echoed in a 'structural organization which Mbye Baboucar Cham aptly characterizes as a division into primary and secondary sets of complementary polarities'. The leading 'character' in African films is always the group, not an individual.

Political and economic factors place barriers in the way of African and Arab film-makers which are difficult to overcome. Many of the best films have been first efforts by independent producers who were operating in such a precarious fiscal environment that they have been unable to make a second film.

An appendix lists important film-makers and their films, concentrating on the 1980s.

(- WEB)

Melo, José Marques de, *Communication and Democracy: Brazilian Perspectives* (Papers presented by ECA-USP to the IAMCR Scientific Conference - Bled, 1990).

Sao Paulo: ECA-USP, 1991, Pp. 248. ISBN 85 7205 009 4 (pb.) n.p.

At the semi-annual meeting of the International Association for Mass Communication Research, in Bled, Slovenia, in 1990, the School of Communication and Arts of the University of Sao Paulo presented a set of papers showing the variety and richness of Brazilian communication research, which are published in this book. Topics include democratization of information through data bases, popular centres of documentation and communication, new technologies, tendencies in communication research, organizational communication, advertising as related to development, a methodological model for empirical research, the depiction of the nursing profession in the mass media, videoclips, rock and fashion, the relation of soap operas to cultural identity and internationalization, the comparative study of democratic transitions in Brazil and Spain, journalists, remote control television, and contemporary art.

(- JMT)

Pareja, Reynaldo. *Historia de la Radio en Colombia, 1929-1980* (The History of Radio in Colombia, 1929-1980). Bogotá: Servicio Colombiano de Comunicación Social, 1984. Pp. 199. No ISBN (pb.) n.p.

The historical development of the radio industry in Colombia is characterized as a copy of the North American 'laissez faire' model in its programming, financing, and rapid physical growth, resulting in the development of monopolies and oligopolies, control by financial interests, and identification with political parties. It is therefore mainly commercial, linked to economic and political power and with stations joined together in 'chains'.

According to the author, the Colombian radio industry has contributed very little to satisfying the greatest needs of its audiences, such as literacy. On the other hand, it certainly has contributed to enhancing consumerism through advertising.

The author has an M.A. from Cornell University and a doctorate from the École des Hautes en Sciences Sociales de Paris.

(- JMT)