

## REVIEW AND COMMENT

### Attack the Messenger: How Politicians Turn You Against the Media

By Craig Crawford

*Rowman & Littlefield, Lanham, MD*  
(179 pages, \$22.95)

By **Bernard S. Redmont**

**A**lmost everybody in the media missed the real story when Dan Rather reluctantly resigned from the *CBS Evening News* on November 23, 2004.

Craig Crawford got it right. The story should not have been about an insufficiently verified document on which CBS based its report on the National Guard Service of President George W. Bush. The real story was the substance—that there was ample evidence and testimony to expose Bush's deficient service record and his failure to show up at required times.

As Crawford puts it, “The messenger had become the issue, and his message was lost.” The politicians supporting Bush skillfully diverted the issue and attacked the messenger. It was, Crawford wrote, “the day the politicians won the war against the media.”

This is one case bolstering the thesis of a thin but worthy book, *Attack the Messenger*.

The dodge had happened before. The elder George H.W. Bush had targeted Rather during a live TV broadcast with the anchor on Jan.

25, 1988, making the reporter the issue, instead of Bush's role in the Iran-Contra scandal.

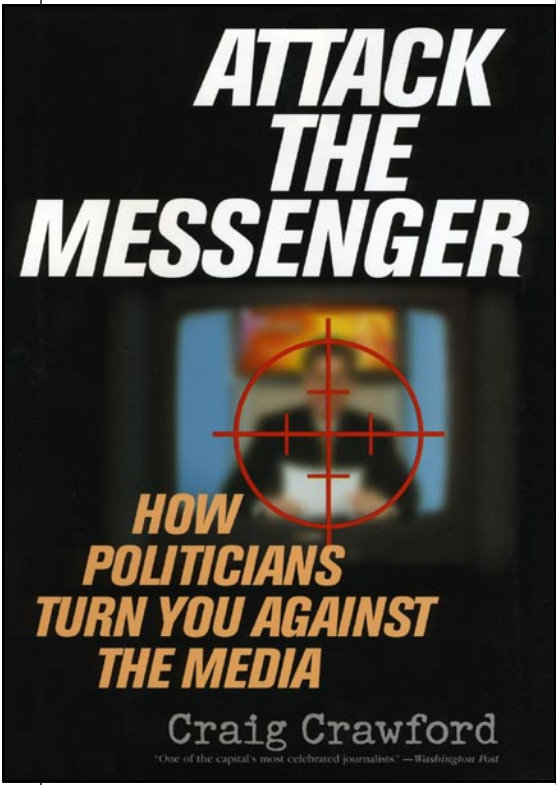
Bush Senior successfully attacked the messenger, by making a televised reference to Rather's angry walk off the anchor desk a year before. The Iran-Contra scandal was smothered.

This is an old artifice in philosophical argument, *ad hominem*, attacking a person with a passion and prejudice, instead of trying to use facts to refute his or her statement.

Crawford reminds us that the role of a journalist is “to stand in the shoes of average citizens who cannot get personal interviews with political leaders and ask the questions those leaders prefer not to answer.”

Demonizing the reporter

# ATTACK THE MESSENGER



**HOW  
POLITICIANS  
TURN YOU AGAINST  
THE MEDIA**

Craig Crawford

“One of the capital's most celebrated journalists.” —Washington Post

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undermines this vital role, thus subverting our democracy.

The device has worked so well that the media have been bullied and cowed. "Today," says Crawford, "reporters are less eager to stand up to power." Media bashing, he argues, has made many journalists into wimps.

A few hardy reporters like Helen Thomas, the dean of the White House press corps, asked tough questions in televised conferences. She was smacked down and exiled, ignored by Bush and his briefers, and banished from her front seat.

Journalistic bias is, of course, also a problem. "Plenty of reporting is biased, misinformed, and yes, just plain stupid," he says. But Crawford feels that "submissive reporting is the greater danger."

Too many in the news media shy away from aggressive questioning of politicians. "Television producers often worry that a news maker will not come on their shows again if they get too tough on them," says Crawford. Reporters sometimes worry that they will lose access to the halls of power if they speak truth to power.

CBS News executives mostly kept silent in 1988 after Bush Senior attacked Rather. It was worth noting that Bush launched his personal attack on Rather with the aid of a cue card held up by his campaign manager. The CBS camera did not show the cue card prompting.

Said Crawford: "Veteran news personnel in the room had never seen such a thing. It made Bush's outburst seem orchestrated. Had that been publicized, Rather might not have been so widely criticized as the villain in this

episode."

Crawford remarks that "Lying is an art form in Washington. The pros call it spin. A better word for spin is what we used to call it: propaganda." Republicans and Democrats alike have been guilty of this spinning.

Crawford is a Washington-based commentator and reporter, often a TV pundit. You've seen and heard him on CBS, NBC, CNBC, MSNBC and other TV and radio outlets. He's an attorney, though no longer practicing, and has run for office. So he's seen many side of the issue he tackles here.

Crawford writes eloquently on the odious spectacle of the shouters on cable, the CNN *Crossfire*-type yell fests.

He approvingly quotes ABC News President David Westin as a blunt critic of these shows, but he acknowledges that it works. It's wildly entertaining.

On CBS' *60 Minutes* in 2004, Jon Stewart, host of *The Daily Show* on Comedy Central, put it this way:

"What has become rewarded in political discourse is the extremity viewpoint. People like the conflict. Conflict, baby! It sells. *Crossfire!* *Hardball!* Shut up! You shut up!"

This said, we have some reservations about the book and its author. Crawford says he has not voted since 1987, when he became a journalist covering politics. Not necessarily something to be proud of. But his justification is that he wanted to be neutral.

He discloses that he had come to journalism after a few years of dabbling in Democratic politics. He reveals that the conservative Libertarian Party would be his political home today if he chose.

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His use of the term “politicians” is not precise. He really means primarily the conservative or right-wing politicians. At the same time, he is even-handed enough to criticize Democrats and Republicans, and he skewers journalists and officials alike.

Still, his thesis is a valid one, albeit often too simplistic. The book seems at times to be an expanded magazine article, for it tends to be padded and repetitious.

Crawford writes clearly for the most part, in simple, short sentences, and in clipped radio-television spoken style.

A couple of flaws: He uses the term “media” as if it were singular and monolithic. Media should be plural.

Another fault in an otherwise accurate work is Crawford’s panegyric to the national television networks as “still a solid source of real information.” He asserts that “with bureaus throughout the world, they can provide on-site reporting from nearly anywhere on the globe on a moment’s notice.”

One wonders where Crawford was when the networks demolished most of their overseas bureaus and began covering the world with “parachuted” reporters and packaged footage, and decided to go for “info-tainment.”

On the whole, however, *Attack the Messenger* rewards the reader with important insights.

There was a time, says Crawford, when the average person would watch a politician duck a question and immediately say, “He didn’t answer the question.” Today, people are more likely to say, “That’s a rude question.”

Crawford argues that the public must let journalists ask rude questions

again. It’s healthy, and it’s democracy at its best. He compares it to “Question Time” in the British Parliament—a vigorous exercise in democracy.

Politicians would not get away with avoiding tough questions if the public demanded more scrutiny, he says. It’s up to the voters to punish those who dodge the media or unfairly attack the messenger by not voting for them.

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A frequent contributor to *Television Quarterly*, Bernard S. Redmont is Dean Emeritus of Boston University College of Communication, and served as a correspondent for CBS News and other media outlets. He is the author of *Risks Worth Taking: The Odyssey of a Foreign Correspondent*.

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## Created By... Inside the Minds of TV's Top Show Creators

By Steven Priggé

*Silman-James Press, Los Angeles*  
(215 pages, \$14.95 paperback)

### By Keith Damron

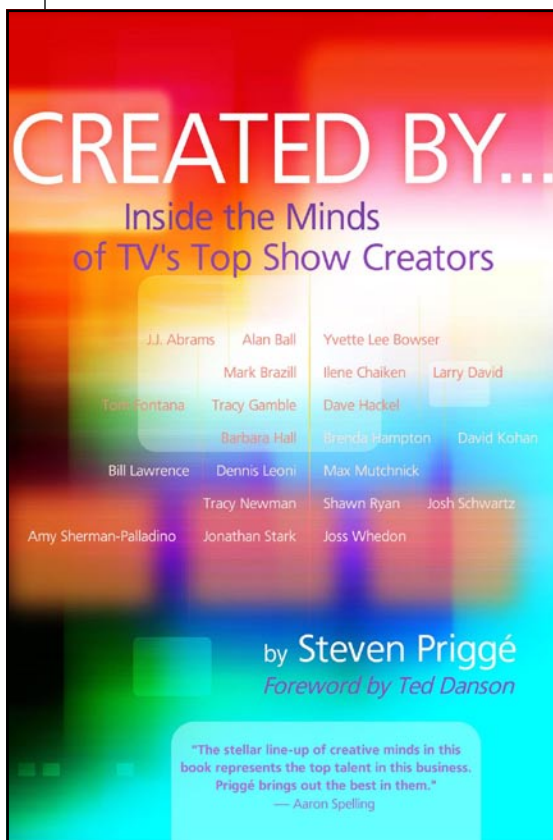
**S**o, how did you break into the biz?

Show me an aspiring TV writer and I'll show you someone who has asked that question of a working Hollywood professional at least once in his or her budding career; and why not? To find our own way up the mountain, we often look to those who have blazed trails of their own and have reached the summit. Tales of success can do much to inspire legions of hard-working showbiz hopefuls who want nothing more than to have their shot at a career in a field where few flourish and many fall.

In *Created By...Inside The Minds of TV's Top Show Creators*, author Steven Priggé goes straight to the top of the mountain and asks this question — and many more — of twenty of the top show creators or showrunners of our time.

For the uninitiated, the term “showrunner” is the Hollywood parlance for the chief decision maker behind a television show. They are often the originators, and are almost always (networks notwithstanding) the final word on the creative

direction a series takes. Typically they carry the title of Executive Producer, though not all E.P.s are showrunners. They can best be analogized as the captain of the ship. Though rarely recognized by the casual viewer, some show creators have in years past, become household names and major contributors to popular American culture. Recognizable television giants like Norman Lear (*All in the Family*), Aaron Spelling (*Beverly Hills 90210*), and Garry Marshall (*Happy Days*) come to mind. Still others enjoy a more niche-like, almost cultish recognition like Joss Whedon (*Buffy the Vampire Slayer*; *Angel*; *Firefly*) a contemporary show creator featured in the book.



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In all cases these *auteurs* of television started as writers on other shows, learned their craft, and rose through the ranks to a pinnacle position in the TV writer/producer hierarchy. *Created By...* is our opportunity to meet them and to learn how they made it to the Hollywood big time.

After a foreword by Ten Danson and an introduction by Priggé, biographies of the twenty featured creators are presented along with a list of their writing credits and a photo. If you are a credit-reader (like this reviewer) it was nice to attach faces to such notable show creators as J.J. Abrams (*Lost*; *Alias*; *Felicity*), Brenda Hampton (*Seventh Heaven*) and Tom Fontana (*Oz*; *The Jury*). Their lists of credits (in most cases other hit shows) alone establishes an irreproachable track record and cements the notion that they didn't get to where they are through some accident of nature.

The rest of *Created By...* is a series of responses, reflections, and ruminations from the showrunners themselves on their careers, personal experiences, and perspectives on the Hollywood television-writing scene. The book is divided into major sections that serve as headings for a series of related subtopics that follow. For instance, "Beginnings" (chapter 1) focuses on such topics as "Early TV Influences," "Motivation from Family," and "Education." Each subtopic features six to nine of the creators' responses and reflections on the issue ranging from a paragraph to a page in length. Subsequent sections deal with "Breaking In", "Creating Your Own Show", and "Shooting the Pilot."

While the early chapters serve

to provide, for the most part, some historical context for the careers of these showrunners, the latter sections do offer some helpful information and advice for the hopeful TV scribe. In the final chapter, "So You Want to Write for My Show?," these television creators address what they look for in a writer and what spec scripts serve as the best writing samples. Yvette Lee Browser (*Half and Half*) looks for original material, one-act plays or short stories. Brenda Hampton and most other producers agree; they typically don't look at material written for their own show. In most cases, it puts the reader/producer in a vulnerable position of legal action in the event that they were working on an idea similar to the one in the sample.

*Created By...* is clearly written for the writer/student who has had some background in the television writing process. There is no primer that acquaints the reader with language and practices of the typical writing staffer. Assumptions are made that the reader understands terms like "spec" and "pitch." That is not necessarily a bad thing; it just speaks to a narrower readership.

And make no mistake, these aren't tales of intense drama. None of the twenty creators in question were relegated to a life sleeping in a cardboard box, close to starvation when their big break came (although Larry David did suggest it was a near-possibility). Barbara Hall (*Joan of Arcadia*) "fell" into television through a novel she wrote which caught the attention of a TV agent, who subsequently landed Hall her first TV job. Mark Brazill (*That*

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70's Show) worked as a comic before he caught the eye of Dennis Miller, who asked Brazill to join him if he ever landed a show; which Miller did. Their stories are straightforward, casual, and even a little dry at times. In many cases interviewees make breaking into one of the most difficult to penetrate professions sound easy. But if you're a TV writing aspirant looking for a departure from the countless "how-to-write" books that are out there, or you're just looking to become acquainted with some of the biggest TV power players in Hollywood, this book is worth a read.

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Keith Damron is an assistant professor of Electronic Media and Film Studies at Eastern Michigan University, where he teaches production and scriptwriting. He's also written professionally for episodic television in the sci-fi genre, including several scripts for the series *Sliders*, on which he also served as a staff writer.

### Inventing Late Night: Steve Allen and the Original *Tonight Show*

By Ben Alba

*Prometheus Books*  
(368 pages, \$26.00)

#### By Bernard Timberg

**I**n *Inventing Late Night* by Ben Alba we now have the definitive fan history of the Steve Allen *Tonight* show – written for fans and also for those who never knew Allen directly. The strength of the book is in its rich anecdotal detail, drawn from 32 of Allen's associates and fellow performers. Its weakness is that the anecdotes are marshaled so relentlessly to prove that Steve Allen "invented" the late-night talk show that the argument becomes monochromatic along the way, tiring even, and causes the author to leave out things that might contradict his thesis or put Allen's contribution into a larger perspective.

Still, fans of TV talk, scholars and those just plain interested in early television should be grateful for this volume. Gathered for the first time in one place is a multifaceted appreciation of Allen's talents as one of the founders of TV talk in the wild and woolly days when crews gathered around inspired hosts like Steve Allen and Ernie Kovacs were willing to try anything. We are still learning a great deal more about this era, but before you can put a puzzle together you have to have all the pieces. Alba's book contributes to an understanding

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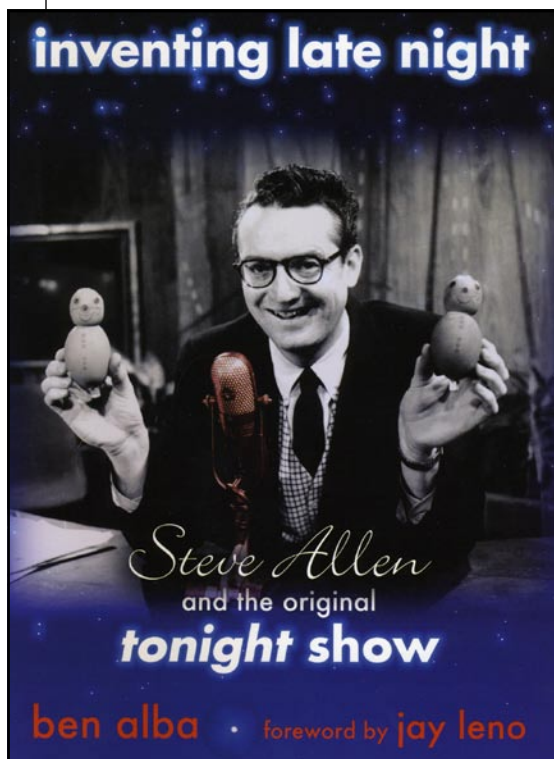
of one of the key pieces.

But Allen did not “invent” the late night talk show. What he did was put together the first commercially successful viable format for talk and variety in that time slot. The host and show that preceded him, Jerry Lester in *Broadway Open House*, were still tied too much to the proscenium arch and music-hall/vaudeville traditions. Allen’s training was in free-form radio. The late-show format he came up with — the opening monologue, the studio audience as welcoming chorus, the repartee of the host with the band leader, and that strange combination of private and public conversation that takes place between host and celebrity guests — is still with us today. He created what NBC Vice President Rick Ludwin called a “grammar” for this kind of show. But there was a strong show-business tradition preceding each of these elements, and each talk show host to follow adjusts the grammar and establishes, to extend the metaphor, his or her own unique “diction.”

There is much to learn from Alba’s book. I had always thought Jack Paar was the first “king” of late night. I took that straight from his own account (beware the show-biz autobiography!) Paar may have been quite sincere in his claim, but a single publicity shot in Alba’s book (it has two photographic sections, with 36 photographs in each) disputes this. An unidentified young lady, clad in one of those stunning 1950s evening gowns, is shown placing a crown on Allen’s head. The publicity shot is titled “TV’s first King of Late Night.” I

suspect, as with most show business traditions, the “royalty” tradition goes back further than Allen.

Some things had to stay the same but some things had to change, and Alba gives us many examples of Allen’s ability to go with the flow. He was interviewing Carl Sandburg one evening in December of 1954. Sandburg started running over “his allotted 10 minutes,” and Allen found himself “thanking the tireless poet repeatedly in polite but vain attempts to wrap up the interview.” Finally, adroitly and “without any hit of annoyance,” Allen interrupted one of Sandburg’s recitations from his Lincoln biography and told the audience, “twenty minutes or so ago we threw the schedule out the window.” He went on to spend an hour with Sandburg, practically the whole show. The poet



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remained benignly “oblivious to the mayhem” he was causing as guests were cancelled and plans frantically changed, and the evening flowed on. It turned out to be a remarkable success, the first of Allen’s single-guest theme shows and one that received glowing praise in the *New York Times*.

For all the great notes Allen struck on the air, both high and low, his original bits were not necessarily “original.” Before Allen there were Bob and Ray on the radio doing their own inspired man and woman on the street bits. Before Allen played with his bandleader (Skitch Henderson), his announcer (Gene Rayburn) and his singer ingenues (Eydie Gorme and Steve Lawrence), there was the repertory team of Jack Benny on the radio — with bandleader Phil Harris, boy singer Dennis Day, announcer Don Wilson, and a cast that was part real and part public persona created especially for its place in the Jack Benny family. And early daytime TV hosts like Arthur Godfrey and Garry Moore also developed repertory teams.

Alba’s interview with bandleader Skitch Henderson does show, in detail with salient quotes from Henderson, how a personality became a “persona” within such a show’s ensemble. Indeed, Henderson made his contributions to a second banana sidekick bandleader theme that reverberates in those who followed him: Doc Severinsen, who was literally passed the baton by Henderson in 1967, Paul Shaffer, Branford Marsalis, Max Weinberg and the Max Weinberg 7 on Conan O’Brien, Ellen De Generes’ twist on the theme with Afro-English DJ Tony Okungbowa, and many others.

There is rarely anything truly new under the sun in show business, and television talk shows in particular are works of “bricolage,” to use Levi Strauss’s term. They are put together out of bits and pieces of whatever is happening on the political, cultural and show business landscape, and welded to the host’s own strong personal vision by a team of skilled writers, producers, performers, shapers of sound and visual image and business managers.

The relentless effort to prove Steve Allen’s “invention” of the late-night TV talk show also makes for some strange omissions. For example, Alba records a particular piece of bravura camera work and direction by Dwight Hemion, when, inspired by the image of Fred Astaire defying gravity in his 1951 film classic “Royal Wedding,” Hemion had the TV camera defy gravity with upside-down and sideways effect for singers Andy Williams and Pat Marshall, ending with a “whirlwind” camera effect reminiscent of the tornado scene in *The Wizard of Oz* and the figure of Steve Allen himself, “perching sideways on a wall” and “nonchalantly ‘pouring’ a bottle of Knickerbocker Beer into a glass-sideways.” The studio audience “oohed and aahed” at this clever stunt, Alba reports, not seeming to think about or acknowledge Ernie Kovacs’ perfection of similar shots and stunts on his television shows in Philadelphia as well as the *Tonight* show itself. It is impossible to think that the non-sequitur blackout comedy sketches Allen did (which his crew called “crazy shots”) owed nothing to Kovacs, who had these kinds of bits well established by the time he performed two days of

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the week on the Tonight show while Allen covered the other three.

Alba's interviews are especially good in showing how each member of the Steve Allen team — the writers, the singers, the comedy performers and the director — worked to shape the show around the host. Fifty years later their accounts take on a nostalgic haze, but they have interesting things to say about the show, about how they viewed their own contributions, and about the television auteur who made it all possible.

Allen is portrayed in the book not only as a genius, and a man of great principle, but as something of a saint. He battles network executives when they try to interfere. He takes on the network "suits" on issues of McCarthyism and anti-Semitism, is a pioneer in integrating African American performers on late night, and even, at one point, defies the Mob in his determination to expose corruption in labor unions.

As important and as rich in detail as Alba's book is, it ultimately does not do justice to Steve Allen's contributions to television history. We need a book that spotlights the rich radio, music-hall, film and vaudeville traditions that fueled Allen's inventions and those of others in the early days of television. That book remains to be written.

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Bernard Timberg is a radio, television and film producer, media consultant and writer living in Charlotte, North Carolina. His most recent book, *Television Talk: A History of the TV Talk Show* (University of Texas Press, 2003), was awarded the 40th Annual CHOICE award for the "best of the best" in academic publishing by the American Library Association.

### Tele-visionaries: The People Behind the Invention of Television

By Richard C. Webb

*Wiley-IEEE Press, New York*  
(170 pages, \$49.95)

By Don Godfrey

**T**his new history is exactly what the author says it is, "I am just telling you what I saw." Webb makes no claim to being a historian, in fact he provides the reader with a declarative disclaimer: "Do not think of me as a historian chronicling all of this through, because I am simply one of the engineers who was 'there' at the time it was all happening." By "there" Webb means, he worked for RCA from 1939 to 1954, first as a Purdue University Research Fellow and later as a staff research engineer. While not claiming to be a historian, he does take a critical shot at the eight historians in his reference list, noting his feeling that these "real TV historians...[were] so uniformly caught up in the romance of the very earliest technology..." Webb believes they lead the reader away from the more important scientific discoveries. This is a statement, with which such technological historians as Albert Abramson, with his several volumes of television's scientific discoveries, would surely disagree.

*Tele-visionaries* is arranged into 19 short chapters, each relatively self-contained. After a text of 150-pages,

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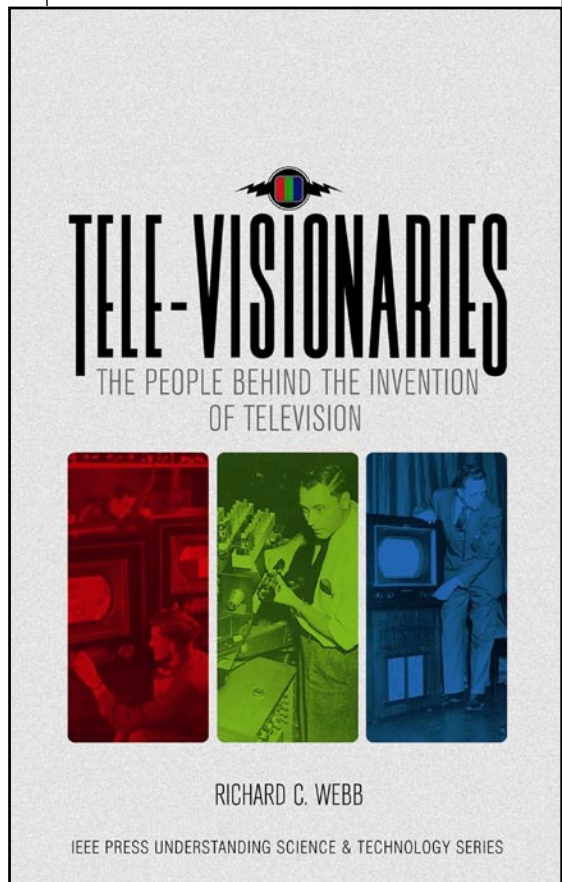
an Appendix offers a reproduction of a confidential 1933 RCA report on the development of the Iconoscope tube. Only eight references make up the entire bibliography, though the manuscript is wonderfully illustrated with RCA photos.

The first two chapters provide an broad overview of the medium which, as Webb correctly states, “was simply too large an enterprise to have been the sole work on one gifted individual or even an inspired group.” He notes the honors bestowed on two individuals, Vladimir Zworykin and Philo Farnsworth, but then challenges the reader “you decide for yourself!” Unfortunately, Webb provides no documentation with which the reader can base such a decision.

His review of the vacuum-tube era begins with “Edison as the virtual king of everything electric...” and describes those inventors working on various vacuum tubes. The “Fleming valve,” made Edison’s experiments more efficient. Lee de Forrest’s Audion tube is described as an “invention that would change the world.” Edwin Armstrong emerges as such a strong contributor. “He programmed fine classical music all day long, quiet, no static, I loved to listen to his station from Princeton.”

Two chapters focus on Zworykin and Farnsworth, but both are disappointing. While these two individuals have both been widely honored for their significant contributions, they are poorly detailed here. Three of the four

pages on Zworykin center on his early years and arrival in the United States. Only on the final page does Webb even mention Zworykin’s objectives with the cathode-ray tube and the electronic camera tube. Though he cites Zworykin’s 1923 patent, there is no discussion of the controversy surrounding it. Webb seems to simply dismiss Farnsworth’s role. In the three pages that comprise this “chapter.” Webb declares Farnsworth’s contributions as “ill-fated.” Clearly his own RCA orientation overshadows his history and the chapter is full of small errors (such as Rigby “Utah,” rather than Idaho. The “Salt Lake City businessmen, George Everson,”



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was actually a California Community Chest organizer working the Salt Lake City fund-raising drive when he met Farnsworth.

A chapter titled “The Foremost Problem of Television” describes light sensitivity as the main challenge to the development of the television camera. It traces Zworykin’s Iconoscope as the “lone survivor” and fails to mention Farnsworth’s Image Dissector.

A chapter on Sarnoff’s role with broadcasting digresses from television technology to provide historical context for that technology during the 1920s and 1930s. Another on the RCA Laboratories Division focuses primarily on the development, organization and management under Elmer W. Engstrom. A discussion of the evolution of the sensitive camera tubes (Iconoscope, Image Orthicon and Vidicon) was largely written by Paul Weimer, also an engineer at the RCA Laboratories.

Chapters introducing color technology spotlight only the RCA lineage, with no discussion of the competing CBS semi-mechanical color challenge. Al Schroeder is credited as “the father of the shadow mask color kinescope, which is probably the most important single development in color television history.”

A discussion of the transmission of color pictures introduces those working on transmission—from Claude Shannon at Bell Laboratories and Norbert Wiener of MIT (whose theories set the foundations) to such RCA people as William Houghton, Ed Goldberg and Al Bedford

A review of the FCC’s color TV hearings of 1949/1950 offers a glimpse

of the competition between RCA, CBS and the newly organized DuMont Company. The final two chapters offer an interesting introspective from Webb’s point of view as an insider. He makes several comments that are sure to spur debate: “Marketing . . . was not Sarnoff’s strong point” and “the real downfall of RCA began . . . when Sarnoff’s son Robert took charge.” He also touches on a few of the digital developments in RCA well before the computer era.

In summary, Webb’s book is less about technology and more a brief synopsis of the people at RCA who worked in the technology as it evolved through the years. The story is told from the perspective of the author’s own limited experience. He describes it as “something of a miracle that a TV system like ours, conceived and executed in the vacuum tube and slide rule era would turn out to be flexible enough to grow without interruption and withstand the enormous modifications necessary in bringing about today’s colorful system, which has already served us for half a century.”

*Tele-visionaries* is a personal perspective provided from one RCA employee—his recollection of the events and people involved in the technological development of television. Its value lies in its eyewitness recollections. It is limited in its scope as it is not a documented history, and illustrates only the RCA perspective. It misses much of the work being conducted by others outside of RCA—and seems to ignore much excellent recent historical research. Particularly notable among the missing factors was any discussion of the 1934 demonstration conducted

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by Farnsworth at the Benjamin Franklin Institute in Philadelphia or the overall effort of Farnsworth, Philco, CBS, DuMont and the labs of J.V.L. Hogan, all of which were active in television's technological development. Those interested in TV history should look elsewhere for the full story — in the works, for example, of Albert Abramson and Russell W. Burns, both of whom have extensively documented this phenomenon, placing RCA's contribution in a broader context.

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Donald G. Godfrey, Ph.D., is a professor at the Walter Cronkite School of Journalism and Mass Communications, Arizona State University. He is currently working on the biography of C. Francis Jenkins, a now-forgotten 1920s pioneer of mechanical television.

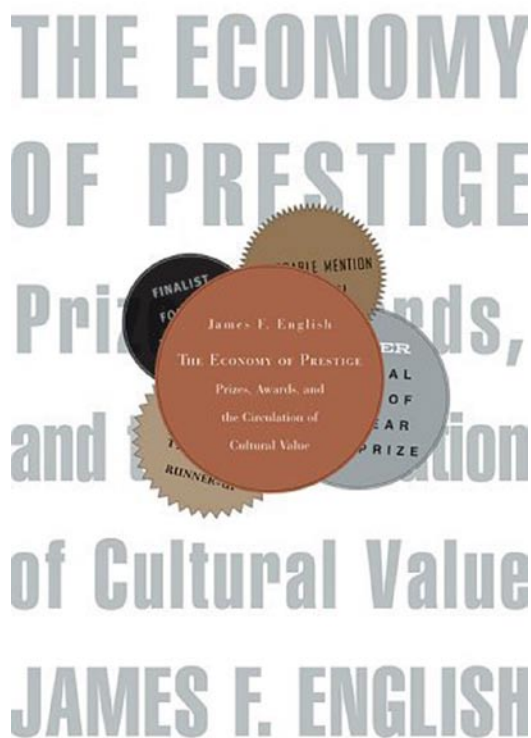
### The Economy of Prestige: Prizes, Awards, and the Circulation of Cultural Value

By James F. English

*Harvard University Press*  
(409 pages, \$29.95)

By **Kenneth Harwood**

**H**ere is a tour of many prizes and awards for arts and letters. General readers should find much on celebrity, professionals should be rewarded with a clearer view of the life cycles of awards, and scholars should



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discover a reference book to keep next to Tom O'Neill's *The Emmys*.

The introduction points to definition of cultural capital as seen by the late sociologist and philosopher Pierre Bourdieu. Four main parts of the book detail the games of prestige in various fields of cultural work, with main attention to literary awards.

Part one is a survey of awards. Major topics are growth in the number of awards, history of prize giving, and entertainment values of ceremonies. Second is a description of the awards industry, including costs of awards, judges and judging, trophies and their markets. The third part is on giving and getting awards, criticism of prizes, and some techniques of accepting and rejecting prizes. Fourth are international aspects of awards, documenting the recent rise in number of international awards, prizes in developing countries, and prizes in international politics.

Appendices are on the rise of cultural prizes in the twentieth century, monetary returns to prize works, and the many prizes and awards won by six frequent winners, including Michael Jackson and Steven Spielberg. Endnotes contain supporting details with citations in place of a bibliography. The index is a gift to researchers.

Features such as analysis of the Booker Prize for literature and one main part of the book on international matters should satisfy a large item in Horace's check list for good writing. The work appeals to audiences in more than one country.

Those who look for much on NATAS or ATAS might look in vain.

James F. English is Professor of

English and Chair of the Department of English in the University of Pennsylvania. His awards include the Rice-Whicher Prize for Senior Thesis, Amherst College, 1980; Doctoral Fellowship, Stanford University, 1981-1985; and Research Grant, Research Foundation, University of Pennsylvania 1989, 1994, and 1999. He co-edited an online journal of Johns Hopkins University, *Postmodern Culture*, from 1999 to 2004. His teaching includes a seminar on film and ethnography.

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Founding dean of the School of Communication and Theater at Temple University and founding director of the School of Communication at the University of Houston, Kenneth Harwood is a retired broadcaster who serves as an adjunct professor of communication at the University of California, Santa Barbara.