

of web history on the agenda of internet research. Sixteen original papers (in four sections) investigate how the use of the web has developed in the realm of web culture at large, as well as how the organization of web industries and old media institutions on the web have changed. After a lengthy introduction by the editor, the four parts of the anthology are *web history and the object of study* (an analytical grid of website history, and object-oriented web historiography); *web cultures* (evolution of U.S. White nationalism on the web, a history of Allah.com, the telefetish as virtual object, and self-portrayal on the web); *web industries and media institutions* (mapping the look of the web in the dot.com era, a case study of Finnish company websites, BBC News online past and present, and the dual history of newspapers online, and online newspapers); and *preserving and presenting* (aesthetics of web advertising, web archiving in global cooperative research, a web archive of the Virginia Tech tragedy of 2007, and a German archive of web design history). Along the way, a number of fundamental theoretical and methodological questions related to doing web history are examined. The collection aims to explore some of the possible ways of approaching the web of the past, based on the assumption that the past is not only important for historical purposes, but because it must be taken into consideration in order to fully understand the present and future web. Brügger is an associate professor at the Centre for Internet Research, Aarhus University, Denmark. (Chris Sterling)

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Early FM Radio: Incremental Technology in Twentieth-Century America by Gary L. Frost (Baltimore: Johns Hopkins University Press, 2010—\$60.00, ISBN 978-0-8018-9440-4, 191 pp., diagrams, charts, appendix, notes, glossary, essay on sources, index) is a fine example of revisionist technical history in the best sense of the term. An engineer and freelance historian, the author has dug into a variety of primary sources to retell the story of FM's development to 1940—the experimental period before regular broadcasting began. His account, based on his 2004 dissertation in history at the University of North Carolina, is the new definitive baseline, finally replacing books by Lessing (1956) and Erickson (1971) that told a largely one-sided story of the lone inventor (Edwin Howard Armstrong), leaving out work done by others. Frost's chapters break the story into periods to bring out the fuller story than has been told to this point: AM and FM before 1920, research on FM to 1933, Armstrong and RCA in the 1926–1933 period, the “serendipitous discovery of staticless radio” in the 1915–1935 span, and the pioneers of FM broadcasting in the late 1930s. The appendix lists FM patents from 1902 to 1953. The essay on sources is very useful to researchers. This is important reading on the early development of the medium that for three decades has dominated American radio broadcasting. (Chris Sterling)

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A/V A to Z: An Encyclopedic Dictionary of Media, Entertainment and Other Audiovisual Terms by Richard W. Kroon (Jefferson, NC: McFarland, 2010—\$195.00, ISBN 978-0-7864-44-5-2, 772 pp., photos, bibliography) is a large volume with definitions of more than 10,000 words and phrases from some 50 related fields in film, television, and home entertainment. The two-column format volume is also available as an e-book. Some 600 photos and many diagrams illustrate the thousands of entries. Some are quite extensive (going on for several columns), others very brief. Most entries include cross-references. Kroon is a senior project



manager for Technicolor Digital Content Delivery. And a number of subject matter editors, contributors and research assistants helped him with the massive project. Many of the terms are used in production, but the book goes well beyond those to include important trade names, associations, studios, technical standards, business and economic terms, equipment, legal cases, companies, genre, trade paper jargon, awards, and even many obsolete terms that continue to show up. Many entries include tips on how the term or abbreviation is used, and even background on when or how it originated. This is an immensely useful reference tool. (Chris Sterling)

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Beyond Sitcom: New Directions in American Television Comedy by Antonio Savorelli (Jefferson, NC: McFarland, 2010—\$35.00, paper, ISBN 978-0-7864-5843-1, 211 pp., glossary, notes, bibliography, index) is a revised and expanded version of a book (based on the author's doctoral dissertation) first published in Italy in 2008, where he runs a media research and design studio. It centers on four American situation comedies from the past decade—*Scrubs*, *The Office*, *The Comeback*, and *Ugly Betty*. In each case, the author focuses on the relationship between comedy and euphoria, and comic texts and reality. The basic point made and tested is that more recent comedy programs are venturing farther from standard approaches and forms. (Chris Sterling)

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Lost Laughs of '50s and '60s Television: Thirty Sitcoms That Faded Off Screen by David C. Tucker (Jefferson, NC: McFarland, 2010—\$35.00, paper, ISBN 978-0-78644466-3, 248 pp., photos, appendix, notes, bibliography, index) details programs on the air within the 1952-69 period. The author's idea is to provide more details on programs often overlooked today. Arranged alphabetically by program title, the best-known shows are skipped over here purposely to provide space for the secondary and short-run comedies. Each is described and assessed in several pages after a full listing of cast and credits. The author is a public library administrator in Georgia. (Chris Sterling)

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Space and Time: Essays on Visions of History in Science Fiction and Fantasy Television edited by David C. Wright and Allan W. Austin (Jefferson, NC: McFarland, 2010—\$38.00, paper, ISBN 978-0-7864-3664-4, 225 pp., notes, bibliography, index) collects 11 original essays on how science fiction and fantasy television shows have depicted history. Both historians at Misericordia University in Dallas, Pennsylvania, the editors and article authors traverse a half-century of American television, from the 1950s' *The Twilight Zone* of Rod Serling, through *Star Trek* in the 1960s, to series in the 1990s and since. Academics from a variety of fields survey particular programs and what they illustrate about contemporary views of history. So, for example, one views the Cold War through *Voyage to the Bottom of the Sea*, while several look at predictions of the future as demonstrated in sci-fi drama. The anthology is a good example of a growing number of popular culture studies that relate entertainment to larger questions of culture and society. (Chris Sterling)

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