

anism blew over. In describing his embroilments, Balshofer says: "I tell the tale of what really happened and straighten it out once and for all."

These memoirs cover a span from 1905, when Balshofer began his movie work at the age of 22, to 1948 when Miller shot his last film, *A Letter to Three Wives*. Balshofer began his career as a stereoscopic slide photographer. When he joined Lubin Manufacturing Company in Philadelphia in 1905, he made the transition from still photography to cinematography. He was a cameraman, director, producer, one of the founders of the New York Motion Picture Company, and a mogul in Hollywood. He founded the Sterling Film Company with Ford Sterling as its star. Mabel Normand and Charles Chaplin worked for him when they were under contract to Keystone. Balshofer missed getting Chaplin on his next contract by "a cat's whisker."

Miller, at the age of 14, started learning his craft from Balshofer. Balshofer went to the West Coast, but Miller's parents refused to let him leave home. A letter from Balshofer got Miller a job working for Edwin S. Porter of *The Great Train Robbery* fame. He shot West-erns in New York City and New Jersey; then he became a Pathé news-reel cameraman. He was a cameraman for many George Fitzmaurice films which were directed in New York City and starred Florence Reed, Fanny Ward, Elsie Ferguson. He was cameraman for Richard Barthelmess, Mae Murray, Shirley Temple, and John Ford films. He received Oscars for his cinematography on *How Green Was My Valley*, *The Song of Bernadette*, and *Anna and the King of Siam*.

An encounter with *One Reel a Week* leaves one with many thoughts about films that he must see or try to see again: for example, Balshofer's *The Second in Command* and Miller's *Forever*. Of the latter Miller claims, "*Forever* was said to be the best example of Fitzmaurice's direction, as well as Ouida Bergere's most successful film adaptation. As for myself, this was without a doubt the best photographic job of my entire career." Unfortunately, to the best of my knowledge, no print of *Forever* is now in existence. The book supplies the reader with information that is fresh and accurate.

—ROBERT STEELE
School of Public Communication
Boston University

*Bibliography of
Studies on the
Representation of
Education and
Educators in
the Mass Media*

How citizens decide to educate their children may depend in large part on how their everyday popular culture and communications educate them about education itself. The process of mass-cultural education about the educational enterprise—schools, teachers, students—is of growing scholarly and public interest. The even more general question of how the institutions of mass communications perceive and portray other social institutions is of major concern to

students of communications, public opinion, and government. The following bibliography is intended as an aid to researchers planning or conducting studies on such problems, and to educators interested in reviewing what is available.

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—GEORGE GERBNER
The Annenberg School of Communications
University of Pennsylvania