their charming material and analysis with some extraordinary examples of useless jargon, pedantry, and sophomoric conclusions. When describing the role of outdoor canopies over patios, they state, “here nature and culture are brought into a different balance--the covering reflecting distrust of the weather, the tables and chairs indicating a comfortable assurance of its docility” (41). Many people would not attach this much interpretive weight to the Australian’s good sense to keep their heads dry during the rain. Neither does the authors’ claim that “the ritual of the Bar BQ is as formal and culture-created as a high-church mass” (43) ring quite true. Another claim, that houses “from previous periods.. come to signify the past” (46) seems to be on more secure ground but it might be a point better left implicit. This type of verbal claptrap is evident in dozens of places throughout the book. Intended to dress up a good book, it has the opposite effect and in places turns into a near satire on the social sciences. On balance, however, the positive overcomes the negative: *Myths of Oz* is too much fun and too intellectually stimulating--particularly for Americans and Canadians--to be ruined by these annoying lapses.

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*Emotional Effects of Media: The Works of Hertha Sturm*


The Graduate Program in Communications at McGill University began publishing a series of booklets titled *Working Papers in Communications* in 1981. Since then, the series has given teachers and graduate students in various communication studies programs around the country some valuable, low cost, and handsomely presented publications on a variety of issues in the field. These publications have proven to be very important for those communication studies colleagues who seek up-to-date, in depth, and easily accessible communications media related information. It was a pioneering adventure which has had admirable results, although more such publications should have come out of McGill’s graduate program on a regular basis.

The latest booklet in the series titled *Emotional Effects of Media: The Works of Hertha Sturm* which was put together by Prof. G.J. Robinson, is a testimony to the scope of these publications. As the editor explains, the publications were established”...for the purpose of giving researchers in the field an outlet for work in progress, for its exchange with colleagues in related disciplines, and to provide reasonably priced classroom materials for teachers in Communication Studies.” (Robinson, 1987, p. 60) This booklet effectively fulfills this premise.

*Emotional Effects of Media: The Works of Hertha Sturm* is an excellent source of information and a *must read* for researchers in the communication field.
It reflects the labor and the scholarly work of Prof. Robinson, who not only translated and edited the articles by H. Sturm and Marianne Grewe-Partsch which were originally in German, but who also contributed two additional articles for the issue.

Although this sixty-page document centers, for the most part, on the works of Hertha Sturm and her colleague, it contains an insightful introduction to the history and development of German media studies, and concludes with a provocative article by G.J. Robinson and B. Schiele which evaluates "...the place of Piagetian cognitive theory in relation to present day North American concerns with media as cultural institutions." (Robinson, 1987, p.2)

The novelty introduced in Emotional Effects of Media: The Work of Hertha Sturm is, of course, the analysis of the media research approaches taken by the world renowned contemporary German scholar. Dr. Sturm is a psychologist who applied the Piagetian learning theory to the study of media effects. This theory, which is the result of numerous experimental studies with the media of radio and television, is well explained in her article "Piaget's Theory of Intellectual Development Applied to Radio and Television" (pp. 9-23).

In their article titled "Television—The Emotional Medium: Results From Three Studies, "Dr. Sturm and Dr. Grewe-Partsch come to the conclusion that, although there is no difference in the cognitive processing of radio and television program messages, the two media differ in their emotional effects, and this should not be overlooked by researchers.

"The Missing Half-Second" article (pp. 37-44) explores Dr. Sturm's theory that rapid changes in visual presentations impairs verbalization and diminishes viewer comprehension of the visual stimuli.

"The Recipient-Oriented Approach" (pp. 45-51) is an analysis of Dr. Sturm's theory of media effects in which the viewer understands and responds to televised messages as a result of his/her psychological and social predisposition, gender and age.

In summary, Emotional Effects of Media: the Works of Hertha Sturm is a reliable research tool and an important reader for researchers and students in communication studies.

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