



Broadcast Modernity: Cuban Commercial Television 1950–1960

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To cite this article: Dean C. Cummings (2015) Broadcast Modernity: Cuban Commercial Television 1950–1960, *American Journalism*, 32:3, 374–376, DOI: [10.1080/08821127.2015.1064700](https://doi.org/10.1080/08821127.2015.1064700)

To link to this article: <http://dx.doi.org/10.1080/08821127.2015.1064700>



Published online: 16 Sep 2015.



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nalists, writers, and video producers that have been cultivated over several generations.

Returning to the central issue: Does journalistic reporting, theatrical dramatization, and literary storytelling about hate crime and similar acts of social degradation mean that the media in which they appear are perpetrators of hate? Many social scientists and communications theorists have posited plausible—if not completely accepted—theories on the role and function of media in society. None have dared directly assert that hatemongering is among them. It would seem that a more appropriate target of the author's attention should be the moral turpitude in society rather than the messengers, however unsympathetic they may be.

For practical purposes, those looking to *Hate Crime in the Media* as a possible textbook or companion reading for students may find it wanting in the first instance, but informative in the second. The book's most serious shortcoming is its lack of organizational focus. The volume's subtitle is *A History*. As such, however, the reader is taken back and forth across historical timeframes and various categories of hatemongering acts and isolated interpersonal incidents and events. At times, Munro seems to stray from what are normally considered "hate crimes" into the realm of warfare between sovereign nations (e.g., Vietnam War, racial epithets among competitive athletes, usage of American "presidential rhetoric").

Although the work is informative and gut wrenching in places, a stronger case should be made for establishing a causal relationship between social incidents and specific hate crimes, particularly as they pertain to general audience mass media.

Broadcast Modernity: Cuban Commercial Television 1950–1960

By Yeidy M. Rivero

Durham: Duke University Press, 2015, 252 pp.

Reviewed by Dean C. Cummings
Georgia Southern University

Cuba's position in the world is changing. The post–Cold War thawing of relations with the United States provides a new era of rediscovery for Amer-

icans. *Broadcast Modernity* is a timely addition to existing research because of the heightened curiosity of the hidden infrastructures of the communist country. The story of Cuba's technological past may expose the antiquities of its secluded culture. The book reveals the changing contexts of Cuba's relationships with the United States from friend to foe. From the beginning of broadcasting in Cuba, the government asserted its identity and looked on the United States as a negative cultural influence and a forbidden fruit. The book chronicles the changes from a democratic government to a dictatorship to a Communist stronghold.

Rivero is adept at the singular story of experiences and anecdotes of particular events, but he has a tendency to assume his audience is versed in Cuban history. His presentation of the historical timeline of Cuba is vague and labyrinthine for those unfamiliar with the plot of the Cuban continuance of the 1950s to the early 1960s. Throughout the book, Rivero casually references significant moments in Cuban history and meanders from year to year, making it difficult to comprehend the social context in a linear fashion. Rivero might have been better off with an introductory or first chapter on the political record of Cuba. He seems to assume most readers would understand the contributions and significance of leaders before Batista, as well as the idiosyncrasies of both Batista and Castro. He may well assert the book is not about political history. However, his argument that modernity is a reflection of the country seems to make it imperative we comprehend the seeds from which broadcasting set its roots. To make Rivero's work stronger, a supplement of Cuban history would have elevated his meanings and pedagogy.

Despite the lack of a fully constructed backstory, Rivero's pedagogical perspective of the implementation of radio and television broadcasting into the Cuban culture is sententious. He appears to unveil artifacts of technological intrigue concerning how countries censor broadcasts and how the practice can be defeated. He seems to have revealed exclusive informational and contextual perspectives as if they were cultural secrets. It is obvious he has found a cache of firsthand accounts with supportive documents.

This book will be an important reference for researchers who explore the origins of new media technologies because it provides a case study of the external pressures placed on technological advancement. Neil Postman (2011) makes a similar point about the surrender of culture to technology, as well as the cosmetic manipulations of ideologists. Compared to 1960, the globalization of dominant media systems creates more pandemic circumstances in terms of modernity. Of course, those who are studying international media systems will find the origins of Cuban Broadcasting theoretically and practically provocative.

This text would fit alongside other explorations of modernity and globalization. Mike Featherstone (1990), Anthony Giddens (1991; 2013), Arjun Appadurai (1996), and Ulrich Beck (1992) view modernity as a pillager of

identity. Those texts would help support Rivero's theoretical foundations. Cuba accepted technological imperialism and eventually fought back against the influences of the American culture as it invaded the cultural mores of the time. Rivero sees modernity as both a blessing and a curse. He acknowledges that modernity is complex and systemic. This book may not be best suited for undergraduates but very important to graduate students who wish to find complex examples for comparisons with other nations.

It is difficult to define modernity without being deterministic, but what makes this book interesting is the idea that technological determinism affects politics, even if for a short period. Rivero reaches for a succinct reference to the ideological, political, and cultural underpinnings of modernity. He uses Anne McClintock's argument that "Race, gender, and class are not distinct realms of experience; they come into existence in and through relation to each other" (p. 81). The reference shows the potential of insight and the horizon of a brilliant piece of research. However, although his writing is detailed and theoretically driven, one wishes he could have restructured the chapters to help the flow of his thoughts and increase our comprehension.

Masters of the Games: Essays and Stories on Sport

By Joseph Epstein

London: Rowman & Littlefield, 2015, 309 pp.

*Reviewed by Christie Kleinmann
Belmont University*

Masters of the Games: Essays and Stories on Sport is a collection of compositions stitched together by the author's love for Chicago, sports in general, Chicago sports, and the athletes who play sports. Joseph Epstein is a Chicago native, former editor of the *American Scholar*, contributing editor to the *Weekly Standard*, and a self-proclaimed sports addict, who diverges from his writings on literature and culture to indulge in writing about his favorite pastime. Through humorous anecdotes and pithy observations, readers are invited on a nostalgic journey where Epstein relives his sports experiences. Along the way, Epstein illuminates the uneasy tension between the games that sports fans love and the issues that plague sports.

The book is divided into six sections—essays, jocks, stories, short takes, opinions, and summing up—and considers an array of topics, including