

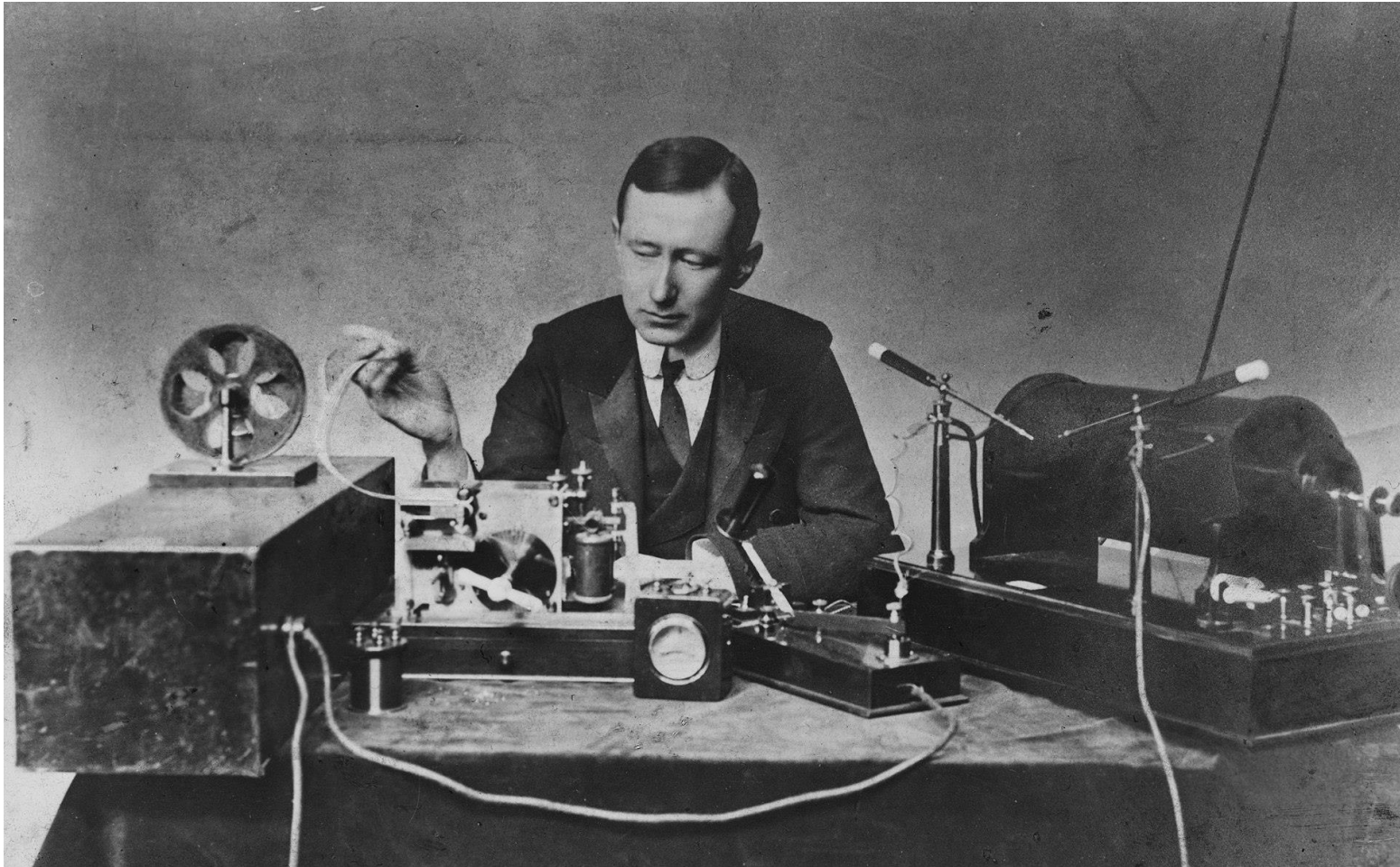
8. Storia e teoria dei media I-Z

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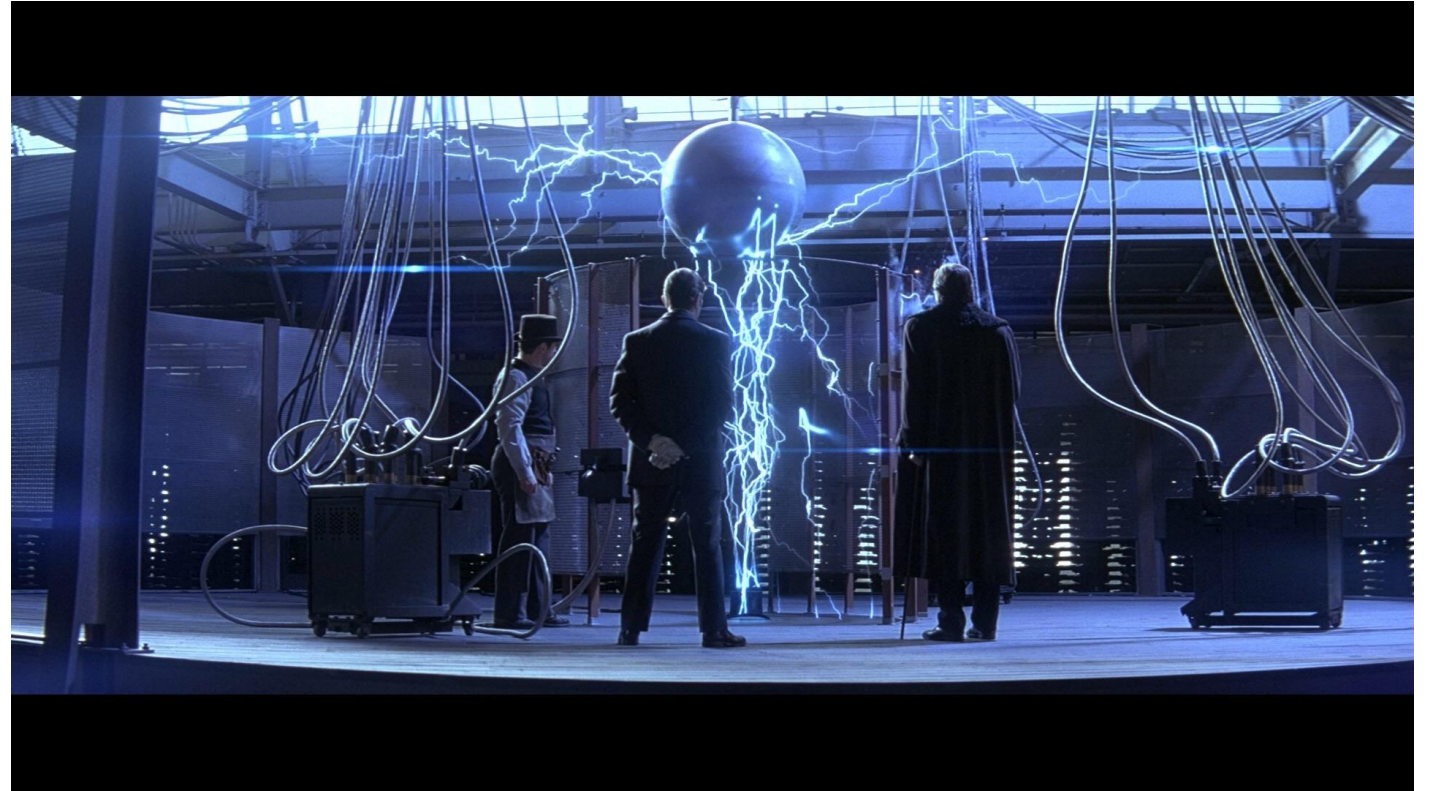
Il mondo wireless

- 1864 Maxwell elabora la teoria delle onde elettromagnetiche che affianca quella delle onde luminose
- 1887 Hertz scopre le onde hertziane
- 1890 Branly mette a punto il primo radioconduttore
- 1894 prima antenna
- 1894 Guglielmo Marconi conduce i primi esperimenti
- 1895 Popov esegue prima dimostrazione in Russia
- 1897 Marconi fonda la "Wireless Telegraph and Signal Company"
1899 stabilisce il primo collegamento sulla Manica

- 1901 primo collegamento transatlantico



Guglielmo Marconi (1874-1937)



The Prestige (Nolan, 2006)

- Dalla telegrafia senza fili alla radiotelegrafia
- Sfruttamento sulle navi: esperimenti di Marconi e Jackson
- 1906 definizione dello standard SOS
- Il caso Crippen, 1910
- Marconi e il Titanic, 1912



Dal telegrafo alla radio

- 1904 Fleming idea la valvola termoionica
- 1906 Lee de Forest aggiunge un terzo elettrodo alla valvola di Fleming creando il triodo (audion)
- 1906 Fessenden trasmette il primo evento
- 1910 De Forest trasmette un concerto d'opera dal Metropolitan
- 1916 partite ed elezioni
- Dibattito sull'idea di broadcasting: Burrows, Sarnoff

- 1912 Radio Act
- 1919 nasce la RCA: Radio Corporation of America
- 1922 Nasce la BBC
- Boom della radio negli USA
- Emersione dell'oligopolio con NBC e CBS
- Traino pubblicitario
- 1919 trasmissioni regolari in Olanda
- 1926 Piano europeo di Ginevra
- 1927 Convegno mondiale a Washington
- 1927 Reith primo direttore generale della BBC: servizio pubblico in autonomia dal governo
- 1937 morte Marconi e silenzio
- 1938 La guerra dei mondi (30 ottobre)

The New York Times.

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NEW YORK, MONDAY, OCTOBER 31, 1938.

PP

Bloc Parley

has them, Salvador, and American-American, in the west today the Democrats, very likely American in a wide sense and your paper adds its important contribution.

MEAD STANDS PAT AS A NEW DEALER IN BID FOR SENATE

Democratic Candidate Opposes Any Except Minor Changes in Labor and Security Laws

UPHOLDS THEORY OF TVA

Radio Listeners in Panic, Taking War Drama as Fact

Many Flee Homes to Escape 'Gas Raid From Mars'—Phone Calls Swamp Police at Broadcast of Wells Fantasy

A wave of mass hysteria seized thousands of radio listeners throughout the nation between 8:30 and 9:30 o'clock last night when a broadcast of a dramatization of H. G. Wells's fantasy, "The War

and radio stations here and in other cities of the United States and Canada seeking advice on protective measures against the raid. The program was produced by Mr. Wells and the Mercury Theatre on

OUSTED JEWS FIND REFUGE IN POLAND AFTER BORDER STAY

Exiles Go to Relatives' Homes or to Camps Maintained by Distribution Committee

REVEAL CRUELTY OF TRIP

Party

Some PAJ... National Assoc... and a... The... ed to... in the... the p... mitted...

Full Business Wanted! Advertisements in The Boston Daily Globe... Boston, Monday Morning, October 31, 1938—Eighteen Pages (2) Two Cents

The Boston Daily Globe

Want Advertisements To Buy, Sell, Rent or Lease anything, advertise in the Globe's Want Columns. Use the Daily Globe—Use the Sunday Globe.

BOSTON, MONDAY MORNING, OCTOBER 31, 1938—EIGHTEEN PAGES (2) TWO CENTS

RADIO PLAY TERRIFIES NATION

The Capital Parade

Lehman Expects Poletti Victory

By HERBERT ALAN and BERTHOLD REYNOLDS
WASHINGTON, Oct. 30.—In the excitement of the New York campaign, the hearing of Robert Lehman's plea for staying against the proposed general election...

The hearing...
The hearing...
The hearing...

READY FOR HALLOWEEN



BILLY BONWELL AND LEE GRIFFIN, Worcester post girls at their "pumpkin" contest.

Police, Youth Groups Plan Safer and Saneer Halloween

3 FIRES SET IN SO. END HOTEL

52 Guests, Employees Held in Darkness as Police Hunt Incendiary

Fifty-two guests and 52 employees were held without windows behind the locked doors of Hotel Ladbroke, South End, for three hours last night while police hunted through the rooms and halls of the deserted building for a smoking...
Three fires were set on different floors of the hotel and the main electric light line into the building was cut and its restoration between 7:30 and 8:30. At 11 o'clock the hotel was still in darkness, with guests and hotel employees confined in groups in the lobby and first-floor passages...
Electric light service was resumed before midnight.
Fasting Men
Continued on Page 17

PATROL WAGON, AUTO CRASH



TWO PEOPLE WERE INJURED IN COLLISION AT BRANTFORD.

Police, Bridal Mystery Veils Fatal Injuries

Mars Invasion Thought Real

Hysteria Grips Folk Listening In Late

Many Fear World Coming to End

NEW YORK, Oct. 30.—(AP)—Hysteria among radio listeners throughout the nation last night...
The hearing...
The hearing...
The hearing...

La radio in Italia

- 1910 radiotelegrafia riservata a usi militari
- 1923 Ranieri e il Radio Araldo
- 1924 nasce a Torino l'URI (Unione Radiofonica Italiana) che diventa concessionario unico
- 1925 monopolio URI, nasce il periodico Radio Orario
- 1928 diventa EIAR
- 1930 nasce la SIPRA
- 1933 Radiorurale
- 1950 programmazione su tre programmi

La radio in guerra

- Radiodiffusione come arma totale
- Propaganda e manipolazione
- 1931 Giappone e invasione della Manciuria
- 1938 Anschluss
- 1935 Italia in Etiopia
- 1936 guerra di Spagna
- Goebbels e la propaganda nazista
- BBC e Radio Londra

La radio. L'arte dell'ascolto

- Potenzialità artistiche del medium
- La radio « organizza il mondo per l'orecchio » R. Arnheim, (1936)
- Accoglie tutta la comunicazione sonora
 - verbale
 - musicale
 - ambientale

La struttura nel tempo programmando le nostre giornate

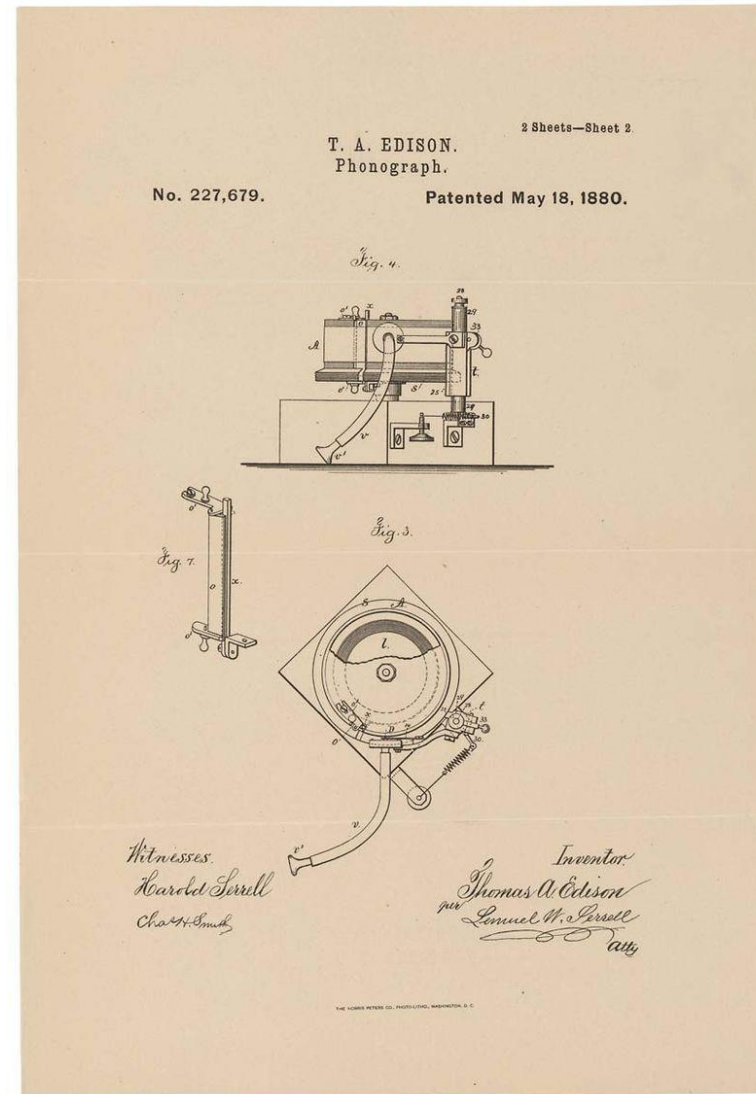
- Prospettiva transnazionale del medium

Il suono registrato

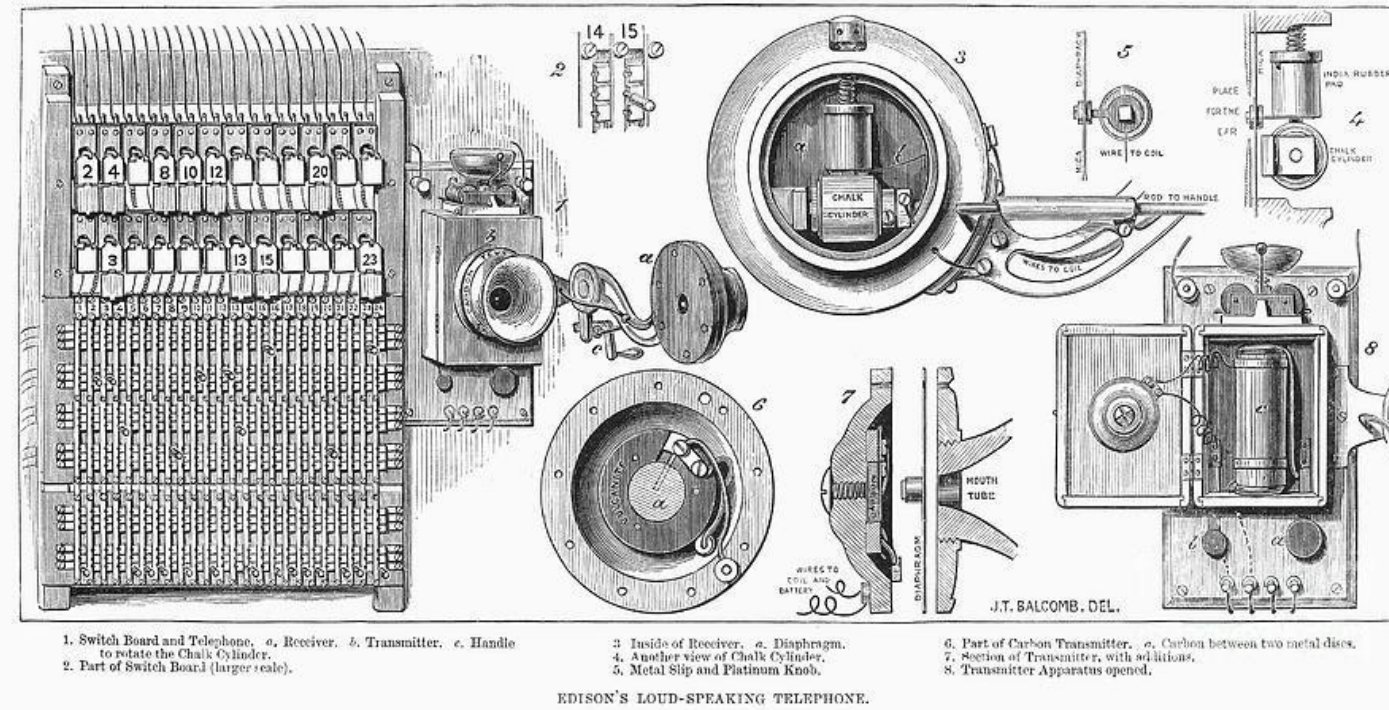


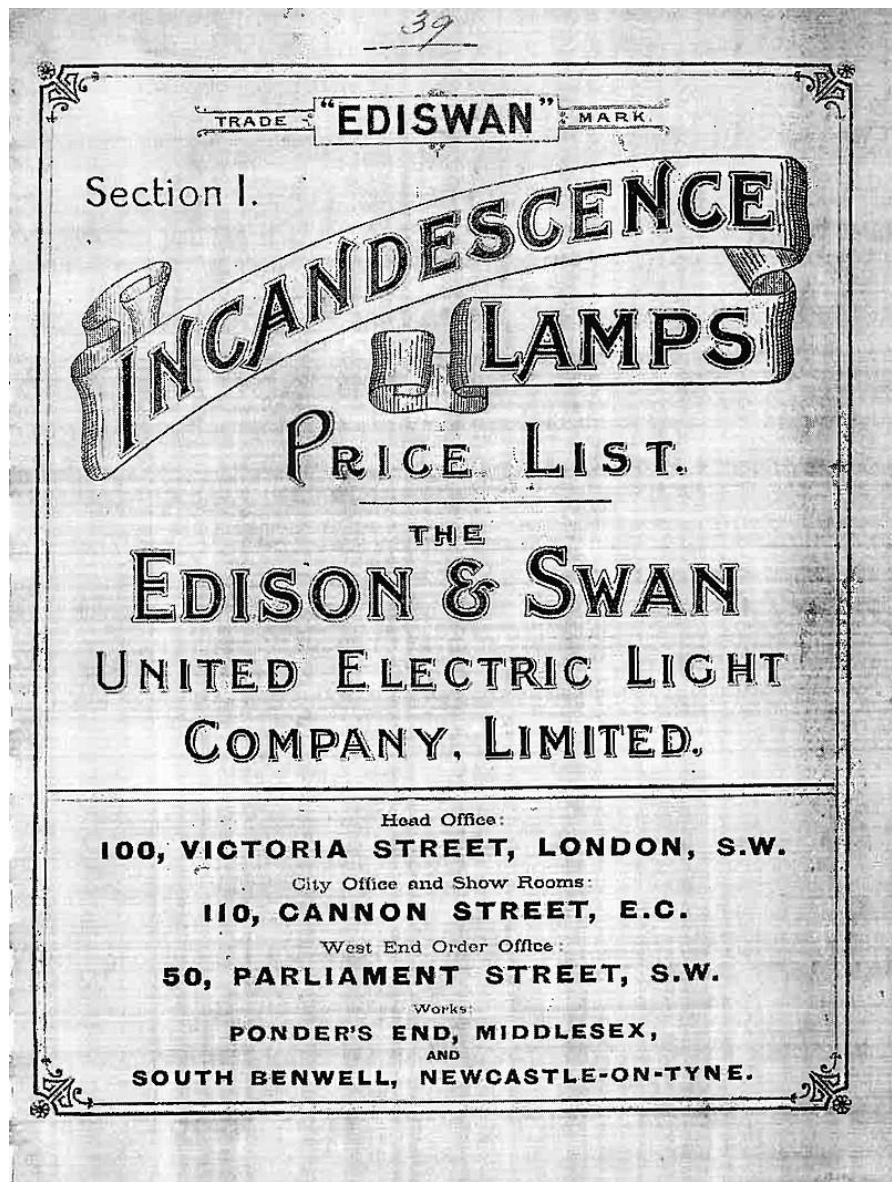
Thomas Alva Edison (1847-1931)

Mentre
l'*amplificazione* del
suono è una pratica
molto antica,
probabilmente
coetanea dell'uomo,
la *registrazione*
sonora è
relativamente recente.



Nel 1877, mentre sta lavorando al telefono, Thomas Alva Edison lavora sul fonografo, uno strumento in grado di incidere suoni su fogli di alluminio.





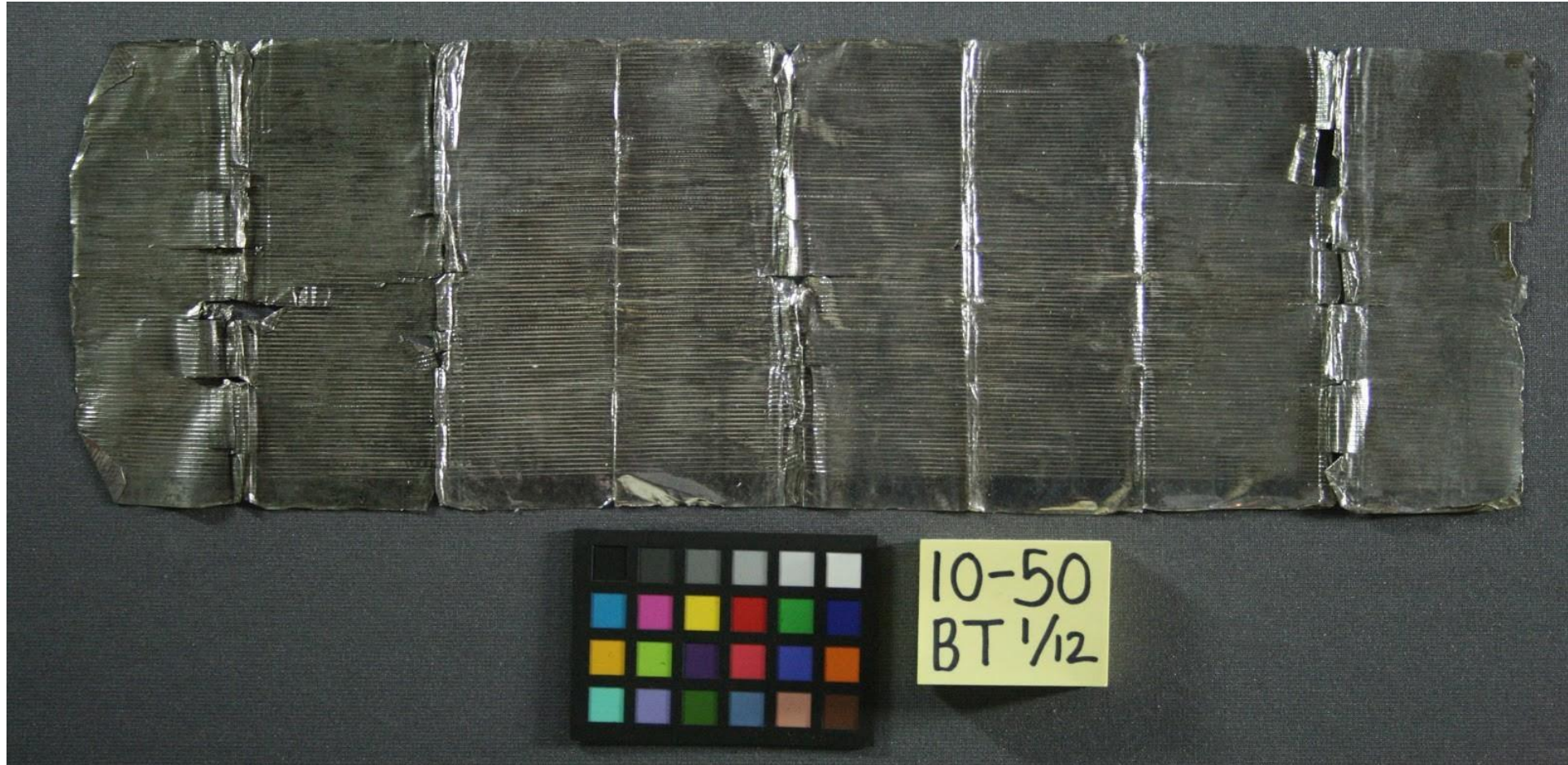
Edison è uno dei grandi inventori del tardo XIX Secolo. A lui si devono grandi progressi in molti ambiti della scienza e della tecnica.

Tuttavia, come spesso accade nella storia dei media.

L'inventore non aveva chiaro l'utilizzo che sarebbe stato fatto delle sue invenzioni.

“gathering up and retaining of
sounds hitherto fugitive, and their
[later] reproduction at will.”
Edison, 1878

Una nuova forma di scrittura?



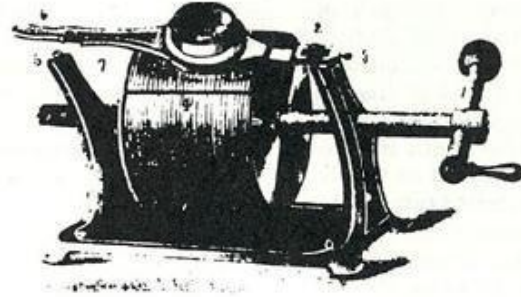
Per Edison, il fonografo doveva avere utilizzi professionali o di ricerca, ad esempio:

- la certificazione di contratti fra persone
- la conservazione di lingue in via di estinzione
- la documentazione di eventi pubblici



"to preserve the accents of the Onondagas and Tuscaroras, who are dying out."

**EDISON'S
PARLOR SPEAKING
PHONOGRAPH.**



THE MIRACLE OF THE 19th CENTURY.

It Talks. It Whispers. It Sings. It Laughs. It Cries.
It Coughs. It Whistles. It Records and
Reproduces at Pleasure all
Musical Sounds.

Nel 1878 Edison fonda la Edison Speaking Phonograph Company.

È un mezzo per vendere i diritti di esibizione del nuovo macchinario in varie zone degli Stati Uniti. Il fonografo viene mostrato in tutta la nazione, nel contesto di fiere, circhi, feste, ecc.

“There was something weird and uncanny about the little machine,” as it then “expressed itself,” and “the same sounds floated out upon the air faint but distinct.”

The Washington Star, 1878



Assistere a una dimostrazione del fonografo offriva due possibilità di divertimento:

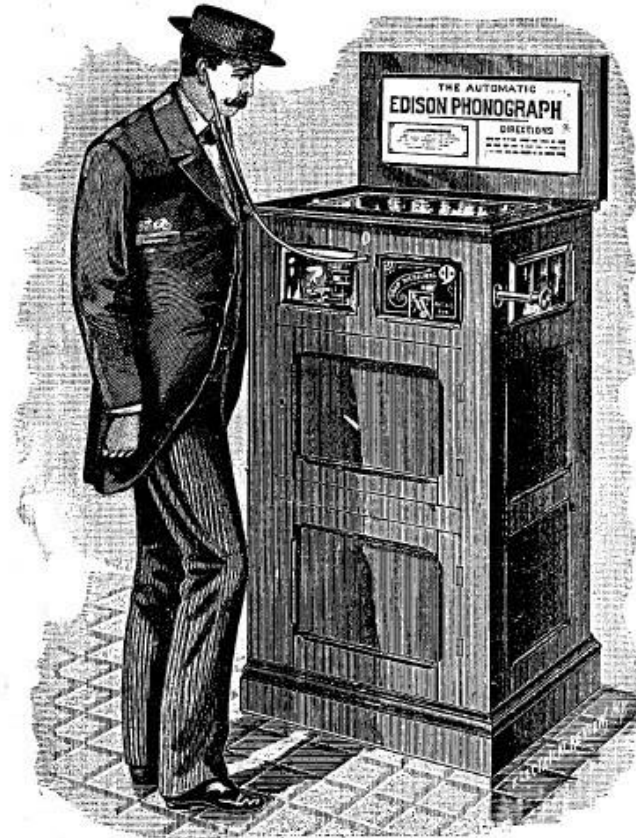
-Partecipare come spettatori al progresso tecnologico dell'epoca

-Prendere parte a un evento giocoso e carnevalesco

Il pubblico ascoltava di tutto: letture di Shakespeare, canzoni, suoni di animali, ecc.

Nonostante il pubblico preferisca gli usi "giocosi", Edison continua a promuovere l'invenzione come utile per fini professionali. Ad esempio dichiara che il fonografo "distruggerà il mercato della carta stampata".

Le cose vanno in modo molto diverso...



New York Exhibition Co.'s Model.

Figure 1.2 Nickel-in-the-slot phonograph from *The Phonogram*, 1892. (Source: Edison National Historic Site, National Park Service.)

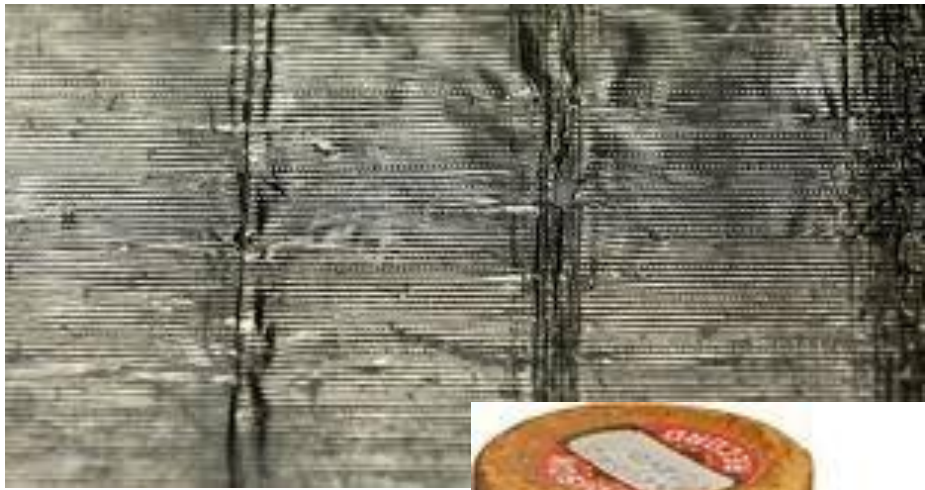
“The social meanings of new media are not
technologically determined
[...]. The technology in this case proved to
be fertile ground for reinterpretation.”

Lisa Gitelman

Il fonografo genera interesse soprattutto per usi “ludici” (musica, barzellette, suoni di animali).

Inoltre, gli “imitatori” di Edison sfruttano proprio queste caratteristiche del suono registrato.





© www.cylinder.de

Conclusioni:

- Il fonografo è "riconfigurato" dagli utenti
- Il fonografo porta a dei mutamenti anche nel modo in cui intendiamo la musica, la scrittura, la voce
- Il fonografo presuppone una nuova forma di scrittura e di materialità
- Il fonografo inaugura l'era della musica (e del suono in generale)
come bene



- 1887 Grammofono
1889 Emile Berliner fonda la Berliner Gramophone, con la quale inizia a commercializzare i propri dischi.



I dischi di Berliner sono in genere incisi su un solo lato.

La qualità sonora è molto inferiore a quella di un cilindro.

Tuttavia hanno successo perché:

- sono facilmente trasportabili
- sono più economici
- contengono registrazioni di ogni genere, dalla musica colta alle canzoni per bambini, dalle voci di persone famose ai versi degli animali.

THE GRAMOPHONE

INVENTED BY

E. BERLINER.

"REPRODUCING THE HUMAN VOICE"



SYNOPSIS.

The GRAMOPHONE is an apparatus for making permanent records of the human voice or other sounds, including music of all kinds and for reproducing the same at any time thereafter as often as desired.

The Gramophone.....

differs essentially from all other talking machines in the the following features of vital importance :

The working principle of the Gramophone is absolutely independent of all other patents, and historical records show that it contains the oldest conception for the preservation and reproduction of sounds.

1. It reproduces the voice in its natural quality, is in no sense a machine-voice, but such a veritable *human* reproduction that any articulation is instantly recognized by those familiar with it.
2. It reproduces sounds with such a volume that they can be heard distinctly in all parts of a very large room.
3. The records are of hard rubber, solid metal or other indestructible material and can therefore be handled without fear of breaking or injuring them.
4. The sound records are grooves of even depth but of varying direction, as opposed to those of straight lines and various depths in the Phonograph and Graphophone.
5. *These records can be multiplied at will to any extent, and each copy will sound precisely like the original.*
6. As the reproducing machine has no gearing or other intricate mechanism, even children can operate it without the risk of derangement.
7. Voices may be analyzed by studying the beautiful record curves which they show in phonautograms printed from original record plates.

What others have for years periodically promised, the Gramophone has now crytallized into *actual achievement*.

A Scrap of History.

THE BERLINER GRAMOPHONE bears but little resemblance to the Phonograph or the Graphophone.

It is based on the Leon Scott Phonautograph, which was invented nearly forty years ago, and which traced sound as *curvilinear lines* upon the smoked surface of a brass cylinder by means of a diaphragm with a stylus attached to its center.

Early in 1877, or six months before the discovery of the phonograph principle by indenting tin-foil or wax, Mr. Charles Cros, of Paris, had conceived and placed on file the theory that if the curvilinear record of a Scott Phonautograph be photo-engraved, and such an engraving be made to act again on a stylus attached to a diaphragm, the original sound would be reproduced with absolute accuracy.

This was the first conception of a sound-reproducing machine.

Mr. Cros, however, did not put his idea into practical operation, presumably on account of the many technical difficulties which had to be overcome in order to accomplish it.

A few years ago Mr. Berliner undertook to reproduce the human voice on a *similar* principle, and after much study and experimenting, secured fundamental patents covering the general process and its essential details.

In his machine, which he called the GRAMOPHONE (from phonautogram or phonautographic record,) the voice is first traced in curvilinear lines as in the Scott machine, but on a metal plate covered with a very delicate layer of fatty etching ground, and the lines are then "etched" into the metal plate by immersing the same in acid.

From this faithfully etched record the voice can readily be reproduced, and copied at will by electrotyping or other modes of multiplying.

Practical Suggestions.

A standard reproducing apparatus, simple in construction and easily manipulated, is now placed on the market at a selling price low enough to bring it within the reach of all.

Those having one of these machines may buy an assortment of Phonautograms, which can be increased indefinitely, comprising, recitations, lessons in elocution, songs, choruses, instrumental solos, or orchestral pieces of every variety.

These discs are generally of hard rubber; will stand any climate, and practically last forever.

A 7-inch disc will contain a two-minute letter in the speaker's own voice, and it may be mailed to friends all over the earth in a large envelope for a few cents postage.

Collections of these Phonautograms will become very valuable, and whole evenings may be spent at home in going through a long list of interesting performances.

Foreign languages and elocution will eventually be taught by the Gramophone with perfect facility.

A singer unable to appear at a concert may forward his or her voice and so be represented as per programme, and Conventions may listen to sympathizers, be they distant thousands of miles.

Etched records can be printed, and from such prints other etched plates, sounding precisely like the original, may be produced at will by the photo-engraving process.

Future generations will be able to condense into the brief space of twenty minutes the tone pictures of a lifetime—five minutes of childish prattle, five of boyish exultation, five of the man's mature reflections, ending with five moments embalming the last feeble utterances from the death-bed. Will this not seem like holding veritable communion with immortality?

From what has been stated it will be seen that the BERLINER GRAMOPHONE is to the voice what photography is to the features—*i. e.*, a simple, practical medium for securing accurate and lasting records.

PRICE LIST.

Seven-Inch Hand Machine, with Horn	\$12.00
Hard Rubber Discs, per dozen	6.00
Double Ear Tubes, for two persons	1.50
Other Ear Tubes, for each person75
Needle Points, per Hundred25

Berliner Gramophone Company

General Offices at Factory

1026-1028 FILBERT STREET

Retail Salesrooms

1237 CHESTNUT STREET

Philadelphia, Pa.

Proof of Advertisement

Date _____

Seen _____

From THE FRANK L. RUTNEY COMPANY
177 N. FIFTH AVENUE, NEW YORK



WHEN a man leaves home in the evening it is because he seeks amusement. The best way to keep him home is to give him the amusement there. Make home a competitor of downtown, the club, the café, the theatre and the concert hall. No one thing will furnish so much amusement for so many people, so many times, and in so many ways as the Edison Phonograph.

Talk about versatility! If you had a brass band on tap and several leading concert hall singers on salary, and two or three funny men to crack jokes, and a beautiful soprano to sing ballads, you could not give the same amount of varied entertainment that the Edison Phonograph gives by simply changing records.

You can hear the whole program at some nearby store in this town.

National Phonograph Company

Lincoln Ave., Orange, N. J.

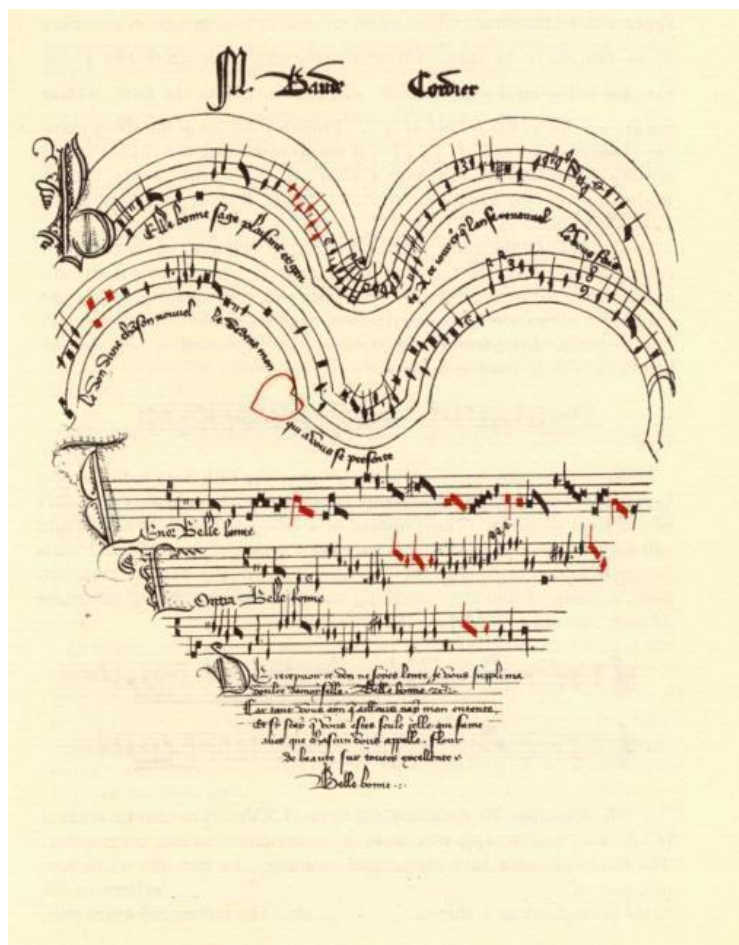
Tenete i mariti in casa!

Il suono registrato diviene così un *bene*, che può essere venduto, scambiato, messo sul mercato e che ha un costo che dipende dai costi di produzione, ma anche dal suo valore culturale.

L'intuizione economica di Berliner ha tale successo che dalla sua azienda derivano case discografiche ancora in attività:



Tuttavia la musica era un bene anche prima dell'invenzione dell'industria discografica.



Con l'invenzione di Berliner, tuttavia, la musica, anche quella colta, diventa un passatempo popolare.

Mentre la possibilità di *registrare* suoni professionalmente rimarrà per lungo tempo ad appannaggio di pochi, l'ascolto della musica sarà, lungo tutto il XX secolo un'attività estremamente pervasiva e, in alcuni casi, identitaria.



Alta fedeltà (Stephen Frears, 2000)

Conquista dell'ubiquità

- Banalizzazione delle forme di comunicazione
- Riti sociali
- Tappezzeria acustica
- Integrazione con altre attività
- Costituzione di un ambiente (individuale o collettivo)
- Isolamento

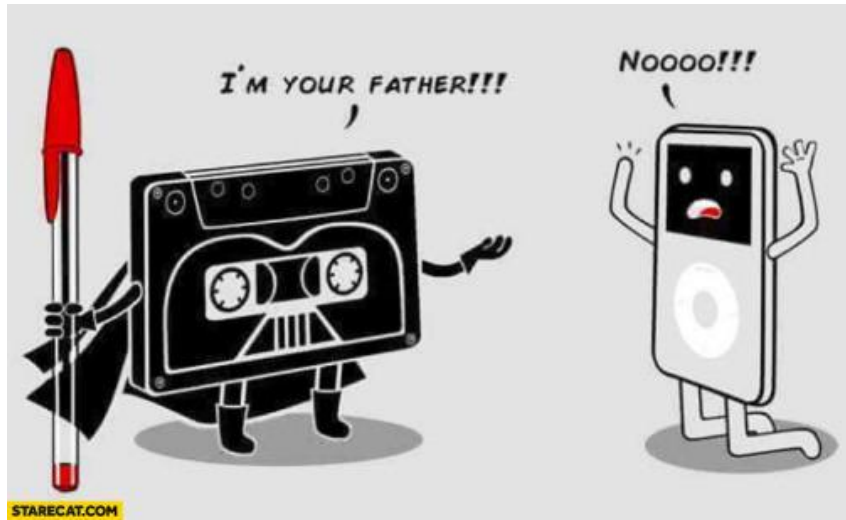
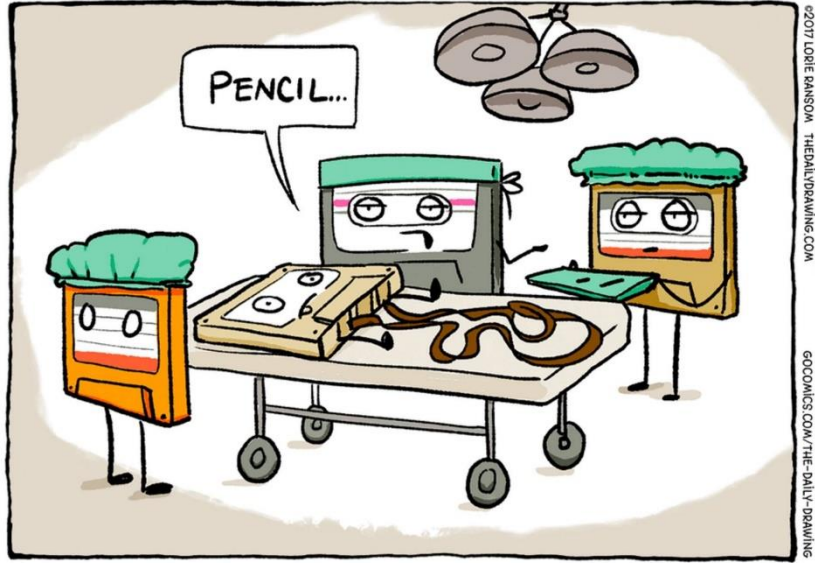
Nel Novecento assistiamo infatti alla MOLTIPLICAZIONE dei media.

- Fonografo
- Grammofono
- Radio
- Registratore a nastro



- Dischi di diverso standard – giradischi multistandard (33, 45 giri)
- Miniaturizzazione del registratore a nastro
- Stereofonia, mangiadischi
- Musicassetta, walkman
- CD
- Digital Audio tape, Minidisc, lettore CD portatile,
- MP3

The Royal Tenenbaums
(W. Anderson, 2001)



Age test



What's the connection between these two objects?