

Contents

About the Authors	page vii
Foreword, by George Gerbner	ix
Acknowledgments	xiii
Dramatis Personae: Biographical Sketches of Participants in the Payne Fund Studies	xv
 Introduction: The Payne Fund Studies and Their Continuing Significance for Communications Research	 I
 Part One: History of the Payne Fund Studies	
1 Social Science as a Weapon: The Origins of the Payne Fund Studies, 1926–1929	17
2 Movie-Made Social Science: The Enterprise of the Payne Fund Studies Researchers, 1928–1933	57
3 Aftermath: The Summaries and Reception of the Payne Fund Studies	92
 Part Two: The Unpublished Payne Fund Material	
4 The Lost Manuscript <i>The Community – A Social Setting for the Motion Picture,</i> <i>by Paul G. Cressey</i>	125 133
5 The Intervale Study <i>New York University Motion Picture Study – Outline of Chapters, by Paul G. Cressey</i>	217 220
	v

6	Student Movie Autobiographies and "Movies and Sex"	237
	<i>The Motion Picture Autobiographies, Compiled</i>	
	<i>by Herbert Blumer</i>	242
	<i>Private Monograph on Movies and Sex, by Herbert Blumer</i>	281
	Appendix A: The Payne Fund and Radio Broadcasting, 1928-1935, by Robert W. McChesney	303
	Appendix B: The Motion Picture Experience as Modified by Social Background and Personality, by Paul G. Cressey	336
	Notes	346
	Bibliography	386
	Index of Names	401
	Index of Subjects	406
	<i>Photo section following page 198</i>	