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Whitlock, Elizabeth,

née KEMBLE (b. April 2, 1761, Warrington, Eng.--d. Feb. 27, 1836), noted actress in England and the United States.

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The fifth child of Roger and Sarah Kemble, Elizabeth took naturally to the stage. She often went with her elder sisters Sarah ~~INDEX~~ Siddons and Frances Kemble Twiss to the Drury Lane Theatre, where she first appeared as Portia in 1783. She was an actress of great promise and was accounted an outstanding tragedienne, but she was eclipsed by the brilliant success of Sarah Siddons. Elizabeth married a theatre owner and manager, Charles Edward **Whitlock**, and accompanied him to the United States where, as Elizabeth **Whitlock**, she enjoyed a successful tour. She returned to an enthusiastic London reception at the Drury Lane Theatre in 1807 but thereafter was rarely seen on the stage.

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muckraker,

INDEX any of a group of American writers, identified with pre-World War I reform and exposé literature. The muckrakers provided detailed, accurate **INDEX** journalistic accounts of the political and economic corruption and social hardships caused by the power of big business in a rapidly industrializing United States. The name muckraker was pejorative when used by President **INDEX** Theodore Roosevelt in his speech of April 14, 1906; he borrowed a passage from John Bunyan's *Pilgrim's Progress*, which referred to "the Man with the Muckrake . . . who could look no way but downward." But "muckraker" also came to take on favourable connotations of social concern and courageous exposition.

The muckrakers' work grew out of the **INDEX** yellow journalism of the 1890s, which whetted the public appetite for news arrestingly presented, and out of popular magazines, especially those established by S.S. McClure, Frank A. Munsey, and Peter F. Collier. The emergence of muckraking was heralded in the January 1903 issue of **INDEX** *McClure's Magazine* by articles on municipal government, labour, and trusts, written by Lincoln Steffens, Ray Stannard Baker, and Ida M. Tarbell.

The intense public interest aroused by articles critical of political corruption, industrial monopolies, and fraudulent business practices rallied journalists, novelists, and reformers of all sorts to sharpen their criticism of American society. Charles Edward Russell led the reform writers with exposés ranging from *The Greatest Trust in the World* (1905) to *The Uprising of the Many* (1907), the latter reporting methods being tried to extend democracy in other countries. **INDEX** Lincoln Steffens wrote on corrupt city and state politics in *The Shame of the Cities* (1904). Brand **Whitlock**, who wrote *The Turn of the Balance* (1907), a novel opposing capital punishment, was also a reform mayor of Toledo, Ohio. Thomas W. Lawson, a Boston financier, in "Frenzied Finance" (*Everybody's*, 1904-05), provided a major exposé of stock-market abuses and insurance fraud. **INDEX** Ida M. Tarbell's *History of the Standard Oil Company* (1904) exposed the corrupt practices used to form a great industrial monopoly. **INDEX** Edwin Markham's *Children in Bondage* was a major attack on child labour. Upton Sinclair's novel *The Jungle* (1906) and Samuel Hopkins Adams' *Great American Fraud* (1906), combined with the work of Harvey W. Wiley and Senator Albert J. Beveridge, brought about passage of the Beef Inspection Act and the **INDEX** Pure Food and Drug Act. David Graham Phillips' series "The Treason of the Senate" (*Cosmopolitan*, 1906), which inspired President Roosevelt's speech in 1906, was influential in leading to the passage of the **INDEX** Seventeenth Amendment to the Constitution, providing for popular senatorial elections. Muckraking as a movement largely disappeared between 1910 and 1912.

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United States of America

Cultural life.

Early settlers of Ohio put the stamp of their former homes--New England, the Middle Atlantic states, Kentucky, and Virginia--on the state. Although there has not been a clearly identifiable Ohio school in any of the arts, there has been great activity in all of them.

When the log-cabin phase of early Ohio ended, most of the settlers followed the building styles that they had known in their former homes. In the Virginia Military District the red-brick and stone houses were built in the Southern Federal style. In the **INDEX** Western Reserve and the Marietta area the New England influence was manifested in the colonial and modified Georgian styles. Later developments tended to follow the fashions of American architecture in general, most of them revivals of earlier European modes such as Greek, Gothic, and Romanesque.

The state has produced such diverse writers as William Dean Howells, Ambrose Bierce, Paul Laurence Dunbar, Brand **Whitlock**, Charles F. Browne ("Artemus Ward"), David Ross Locke ("Petroleum V. Nasby"), Sherwood Anderson, Louis Bromfield, and James Thurber, many of whom drew upon their Ohio background.

The Cleveland Orchestra is among the finest in the world, and the symphony orchestra of Cincinnati (once considered the musical centre of the inland United States) is also renowned. The Blossom Music Center, located between Cleveland and Akron, is the site of a summer festival. Programs in music, theatre, dance, and the visual arts abound in Ohio's colleges and universities. With community theatres and arts centres, they serve as the cultural hub for many cities and towns. The Cleveland Play House and the Karamu House, which attempts to bridge black and white cultures, also in Cleveland, have long had a national reputation. The Cincinnati Playhouse in the Park, noted for its experimentation, and the Cincinnati Opera are among major regional companies. The Ohio Arts Council, which was established in 1965 by the state legislature, aids communities and arts organizations.

The Cleveland Museum of Art ranks among the foremost art galleries in the nation, and those in **INDEX** Cincinnati, Toledo, Youngstown, and Columbus also hold major collections. In addition, many historical sites are maintained by state and local societies, including Indian mounds, old forts and battle sites, reconstructions of early settlements, and graves, homesteads, and memorials to Ohio's presidents and other leading citizens.

Ohio has a well-developed system of public libraries in addition to college and university facilities and specialized libraries in many fields. The State Library of Ohio, in Columbus, serves the entire state. Bookmobile service is a feature of rural areas.

The state has a number of laboratories maintained by specialized institutes, industries, educational institutions, and government agencies. Reflecting industrial concentrations, Akron is a world centre for rubber research, and Cleveland is known for research in lighting. Battelle Memorial Institute, in Columbus, is one of the largest private research organizations in the world. A number of federal centres are devoted to aviation medicine, aeronautics and space, atomic energy, agriculture, and forestry.

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New Search : 

Urbana,

city, Champaign county, west-central Ohio, U.S., in a stock-raising and farming area, 40 miles (64 km) northeast of Dayton. Laid out in 1805 by Colonel William Ward of Virginia, it became the county seat in the same year and grew after a training camp was established there by General William Hull during the War of 1812. It was called Urbana, meaning "refinement," or "politeness." The coming after 1848 of the Pennsylvania, New York Central, and Erie railroads fostered industrial development.

Manufactures now include plastic products, polishes, transportation lighting equipment, and farm machinery. Urbana College, based on the theology of Emanuel Swedenborg, was founded in 1850.

Simon Kenton (1755-1836), the Indian fighter, is buried in Oakdale Cemetery, and Richard Stanhope, George Washington's valet (who is believed to have been 114 years old when he died), is buried in a cemetery at nearby Heathtown. The "Soldier's Monument" of sculptor John Quincy Adams Ward (1830-1910), born in Urbana, is in Monument Square. The home of the writer and politician Brand

Whitlock (1869-1934) stands on Main Street. Inc. village, 1816; city, 1868. Pop. (1990) 11,353.



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Search

Articles



Motion Pictures

P.T.O.

Special effects.

INDEX Special effects embrace a wide array of photographic, mechanical, pyrotechnic, and model-making skills.

The most important resource of the special effects department is the optical printer, essentially a camera and projector operating in tandem, which makes it possible to photograph a photograph. In simplest form this apparatus is little more than a contact printer with motorized controls to execute simple transitions such as fades, dissolves, and wipes. A 24-frame dissolve can be accomplished by copying the end of one film scene and the beginning of another onto a third film so that diminished exposure of the first overlaps increased exposure of the second. Slow motion can be created by reprinting each frame two or three times. Conversely, printing every other frame (skip printing) speeds up action to create a comic effect or to double the speed when filming action such as collisions. A freeze frame is made by copying one frame repeatedly.

The optical printer can also be used to replace part of an image. For example, a high-angle long shot in a western may reveal what looks like an entire frontier town surrounded by wilderness. Rather than take the time and trouble to actually build and film on location for a shot that may last less than a minute, filmmakers can make the shot using standing sets on the studio backlot, with skyscrapers and freeway traffic visible in the distance. One frame of the original scene is then enlarged so that a matte artist can trace the outline of the offending area on paper. When the copy negative is made, the offending area is masked and remains unexposed. The negative can then be rewound to film a matte painting of suitable location scenery. In addition to combining artwork with live action, optical printing can combine two or more live-action shots.

In the aerial image optical printer, the camera is aimed straight down at a ground glass easel on which an image is projected from below. The large image allows the artist to make a very precise alignment of the artwork and live action so that they can be filmed in one pass.



Figure 4: Steps in a blue-screen effect.

Optical printing can be combined with **INDEX** blue-screen photography to produce such effects as characters flying through the air. Ordinary superimposition cannot be used for this effect because the background will bleed through as the character moves. To create a traveling matte shot, it is necessary to obtain an opaque image of the foreground actors or objects against a transparent background. This is done by exploiting film's special sensitivity to blue light. In a traditional blue-screen process the actor is posed before a primary blue background, which, to avoid shadows, is illuminated from behind (see Figure 4A). Eastman No. 5247 colour negative is used to film the shot because its blue-sensitive layer yields a dense black-silver image in the area of the blue screen. On the positive print, the foreground action appears against a transparent field (see 4B). This image, printed with red light onto high-contrast panchromatic film, produces the action, or female, matte (see 4C). An additional generation yields a counterma

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female, matte (see 4C). An additional generation yields a counter-matte known as the background, or male, on which the action appears as an opaque silhouette (see 4D). This silhouette is placed with a separately photographed background (see 4E) in an optical printer. In the first pass through the optical printer, the background is "printed in" (see 4F). In the second pass, the actor and action matte are combined and the foreground is printed in (see 4G). All the elements are thus composited on one film (see 4H). There are many variations using more or fewer generations. In some systems the foreground is printed first. With a negative, or reverse, matte, the action matte is made from the camera negative and is opaque against a transparent background. The blue-screen process, in a form more complex than that described here, was used to create many spectacular effects in such films as *Star Wars* (1977) and *E.T.--The Extraterrestrial* (1982). The term blue-screen need not be taken literally. Blue-garbed Superman required a differentiated backing, and sodium vapour (yellow) light was used on the screen to yield a transparent background for the flight scenes in *Mary Poppins* (1964).

In the past two actors talking in a car were likely to be filmed in the studio using rear projection (process) shots; that is, the actors were photographed in front of a translucent screen through which previously filmed footage of passing scenery was projected. Location shooting and lightweight sound equipment have all but eliminated this formerly common practice in feature films, although it survives in television. When routine background replacement is still used in expensive productions, it is more likely to be done with blue-screen than with rear projection.

The light loss and lack of sharpness (especially noticeable in colour) that made rear projection shots obvious has also inspired some interest in front projection. The camera is placed facing the screen, and the background projector is positioned in front of and to the side of the camera so that the beam it projects is perpendicular to the camera's line of sight. A semitransparent mirror is angled at 45 degrees between camera and projector; the camera photographs the scene through the glass while the mirror particles reflect the projection beam onto the screen. The screen is made of Scotchlite, the trade name for a material that was originally devised to make road signs that would reflect light from a car's headlight to the driver's eyes. Because camera and projector are in the same optical axis in the front projection process, the background illumination is reflected directly to the camera lens so brilliantly that it is not washed out by the lighting on the actors. The actors also mask their own shadows. Front projection was used to great effect in "The Dawn of Man" sequence in *2001* (1968) wherein a leopard's eyes lit up in facing the camera. Scotchlite screens have been used to reflect powerful lights that have been shone through tanks of dyed water to produce large-scale blue-screen effects.

To reduce the graininess that each generation of film adds to the original, concerns such as George Lucas' Industrial Light and Magic produce their effects on 65-mm film. Others, notably Albert **Whitlock**, have revived the old practice of making matte effects on the camera negative. In the silent film days, this was achieved using a glass shot in which the actors were photographed through a pane of glass on which the background had been painted. The **Whitlock** method employs a black matte in front of the camera. A hole is cut in the matte to expose the live action, which may account for only a small portion of the image. The partially exposed negative is rewound, and the background is photographed from a matte painting on glass on which the corresponding area of live action is absent.

Miniatures (scale models) are often used in special effects work because they are relatively inexpensive and easy to handle. Great care is needed to maintain smooth, proportionate movement to keep the miniatures from looking as small and insubstantial as they really are. Models may be filmed at speeds greater than 24 frames per second (*i.e.*, in slow motion) to achieve more realistic-looking changes in