high — often no more than 25¢ until 1 p.m. in the bigger houses. More distressing, to this reviewer at least, was Lynes' calling Marcus Loew the "greatest impresario of the movie palace." For that title might well be claimed for S. L. "Roxy" Rothafel or Balbalan and Katz, those czars of exhibition in the Chicago area.

This same penchant for generalization overcomes Lynes at the outset of Chapter Seven — THE "LEGIT" THEATRE — where he affirms that at the turn of the century, no American playwright understood his audiences more handily than Clyde Fitch. Surely, one might substitute for Fitch's name that of Owen Davis, master of 10-20-30 melodrama. And those bot boilers of his might well have been included in Lynes' enumeration of type-productions predominant at the turn of the century. This sort of reservation aside, the author has produced a useful and well written work. (For instance, in speaking of the Theatre Guild's impact, Lynes writes that it became "more a commercial wave than an aesthetic ripple.")

The Lively Audience might have been a good deal more useful had the author or publisher employed conventional footnote numbers in his text. As it is, the reader has to keep turning to the notes to see if Lynes has documented a particular point. Not infrequently, he fails to do so. For example, he fails to indicate the source of the following: that in the 1920s movie audiences, dissatisfied with captioned silent films, tended to dwindle, despite the proliferation of movie palaces. Not so, according to the statistics incorporated into the histories of the decade's major studios. Nonetheless, the author's encompassing the significant directions and names in architecture and painting, in the legitimate theatre, the movies, and photography as well as in the art world of galleries and patrons must command attention, especially within the confines of a single volume.

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In the first book-length study of the Whiskey Rebellion to be published since Leland Baldwin's 1939 Whiskey Rebels, Thomas P.
Slaughter has attempted to restore the Rebellion to its once prominent place in American history. In the years since Baldwin's colorful narrative, a new generation of social historians has greatly enlarged our understanding of class, culture and conflict in eighteenth-century America. Like a number of other young historians studying frontier life in the Ohio River Valley, Slaughter tries to bring the insights of this new historiography to bear on the re-examination of a long-neglected subject.* His new account of the Rebellion is surely the best yet published.

Slaughter seeks to reveal "the consequences of the ongoing inter-regional confrontation that culminated in the Whiskey Rebellion." This essentially east-west struggle provides the framework for Slaughter's study much as it did for earlier assessments of the Rebellion. Unlike his predecessors, however, Slaughter sees the Rebellion not as a minor event outside the mainstream of early American history, but as the "climatic event in the process of political and social change that provoked and sustained the War of Independence." His spotlight shines on the frontier as he unravels the "drama of American politics" in the last decades of the eighteenth century. It is a drama well sustained by Slaughter's prose, his eye for detail, and his ability to entertain as well as inform his readers.

The book is divided into three sections: context, chronology and consequence. The first section analyzes the ideological underpinnings of the frontier unrest that had in earlier decades sustained the American Revolution and informed the anti-federalist attack on the Constitution. It is here that Slaughter builds his case for putting inter-regional conflict at the heart of the Rebellion. The chronological section takes the reader from the early Indian conflicts that Slaughter deems central to the western experience, through the early years of protest against the excise. Western complaints about navigation rights

to the Mississippi, hostile Indians, tax burdens, and eastern elitism that appear in every account of the Rebellion are placed for the first time in a national and international context. Throughout the book Slaughter never fails to consider similarities and differences between western Pennsylvania and frontier counterparts in New England and the South.

Although there is no doubt that Slaughter's "inter-regional" approach is correct, it does lead to a tendency to homogenize the western population. Slaughter does not, for example, scrutinize economic, cultural, and political differences among the frontier people with the same care he devotes to differences between Westerners and Easterners or to the politics of post-Revolutionary America. Though poverty certainly characterized western life for most, not everyone was poor. Nor did everyone migrate west for the same reason. A more thorough investigation of the differences between the prosperous and the poor, speculators and settlers, migrants and immigrants, old and young may shed light on the internal conflict that not only shaped the opposition to the excise, but also pitted neighbor against neighbor as the dissatisfaction with government turned to collective armed action. Slaughter has analyzed the east-west dimensions of the Whiskey Rebellion masterfully. The role of intra-regional conflict in frontier life generally, and the excise resistance particularly, warrants an equally exacting examination.

Despite this shortcoming, Slaughter has made a major contribution to the historiography of post-Revolutionary America. He has shown that the Whiskey Rebellion was indeed what its contemporaries believed it to be: a critical moment in the shaping of the Republic. Slaughter has written a fine, ground-breaking book.

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The Flying Machine and Modern Literature.
By Laurence Goldstein.


Something deep within the human psyche longs to fly. Dreams of flight go back as far as recorded history, and mythology is replete with fabulous winged creatures that filled the ancients with awe and