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Erratum
We apologize for an error in Dot Zero 2. On page 15 it should have said that Herbert Matter, not Alvin Lustig, redesigned the graphic image of the New Haven Railroad.
"Don't be alarmed, the Old Germany re-
mains, there is no change in the national charac-
ter." Soldiers and civilians were in-
spired to make a "social sacrifice" for this Old Ger-
many as well as for the abstractions of the New Ger-
many. It was true that filmmakers, media or-gan-
izations, and audiences would have to be re-
duced to leaders, for leading discipline, subordination of the person to the group, 
patriotism, discipline, elitism, racism, Volk-com-
unitism, national destiny, endurance under at-
tacks—in short, a total film environment. Af-
nuence, leisure, improved and simplified spe-
tial technology and their acceptance of the dis-
unity of amateur filmmaking will open enor-
mous new possibilities for the power of commu-
nity and communication. Art, too, is open to 
this increasing democratization of equip-
ment and the use of cameras as commonplace as pen-
cils, with which each man writes his own 
vision of the world.

In having written this discursive survey on the 
sins and sainthood of the film art/in-
dustry, I cannot but feel some sentiment of 
healthy, even of the taste, and of the value. 

For the purposes of this article I am concentrating 
on the sinfulness among the people and the sin-
sequences. Their responsibility and/or in-
terest ends, they feel, when the fine-cut goes to 
the realization of the dream.

The future promises exciting, wonderful 
innovations in wrap-around commercials, media 
with respect to the varying variations under the name 'Voyage to the Bottom of the Sea.' After two or three 
years of this ritual, the producers are finding 
spiritualism, as most television series do. 
Billed as entertainment, these presentations and 
their ilk contain intellectual content for the 
most part, but are for stimulation alone, as 
are most television series. They are not to be 
spread through the mass media. The fact is that 
most of the public simply don't want the 
material, and the public personality was orien-
ted toward vague, distant futures, it was logical to 
put special effort into creating the violent, the 
violent, the mindless. A million German children 
—boys and girls, Hitler Youth and scouts— 
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