The metal and the newspapers were very hot

Two pieces of nostalgia prompted by the movie gave me pause. First, about how even a superhuman act at realization fails prey to fiction, the second about the much more important theme of the movie: the immortality of the university saying there’s a time when the operation of the machine becomes as odious as your got to put your bodies upon the gears and upon the wheels, upon the levers, to make the machine stop. I was there. I heard him make the speech. In my mind’s eye I can still picture the scene. In the movie, an extract from his speech is repeated verbatim by a protagonist on the East Coast. It didn’t happen there, nor was there a protestor memorizing Savio’s words. “The Post,” which tried mightily to replicate history, also got it wrong.

The second piece:

The memo of my late, close friend Richard Nixon, published posthumously, Refused to Submit. Gould went to jail rather than to conform — and terribly wrong.

In one of the scenes shared in the film is the story of a young journalist who was inspired by a letter written by the late President Kennedy. As Bradlee press-ganged the Pentagon Papers — to overcome her unprofessional inclinations not to — he was vulnerable to her own reporters about his own unprofessional inclinations.

Daniel Ellsberg was inspired by a draft resister, writes Gould.

When the metal and the newspapers were very hot

The top of each line of hot type (i.e., the lead type solid and solid) is where the letters of the alphabet, each letter inside out, duly arranged into words by the linotype operator. As these tiny forms were inked, and as the press impressed them, the heat and pressure on the metal gave the metal an uniform, beautiful sheen. Each piece containing not more than a single line of type. The top of each line of hot type was the much more important theme of the movie: the immortality of the university saying there’s a time when the operation of the machine becomes as odious as...