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ABSTRACT This issue of the "Arizona English Bulletin" contains 38 articles related to popular culture and the teaching of English. The articles discuss such topics as language in the popular arts, establishing a popular culture library, defining sexism in popular culture, detective literature and its uses in the traditional classroom, popular literature as an introduction to the classics, reading comics, television and critical skills, selecting science fiction for class study, subliminal messages in science fiction, formula fiction and literature study, uses of graffiti, rock poetry, video screen sexism, magazines and the English class, values via television, American best sellers as an English elective, the religious press, and teaching the new journalism. (TS)

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POPULAR CULTURE AND THE TEACHING OF ENGLISH

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bulletin

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1. Papers should normally run no more than 8-10 pages, typed, double-spaced.
2. Writers should avoid footnotes whenever possible.
3. The ARIZONA ENGLISH BULLETIN exists to serve all English teachers, but its primary allegiance is to NCTE, not the MLA. Writers should strive to make articles practical and interesting to the classroom English teacher.
4. The editor assumes the right to make small changes to fit the format and needs of the BULLETIN. Major surgery will be handled by correspondence.

Subjects for the 1974-1975 Issues: October (The Teaching of Reading and the English Classroom); February (Censorship and the English Teacher); and April (Popular Culture and the Teaching of English).



ARIZONA ENGLISH BULLETIN

APRIL 1975 - - - - - POPULAR CULTURE AND THE TEACHING OF ENGLISH

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Preface to the Issue - - - - - POPULAR CULTURE AND THE TEACHING OF ENGLISH

When I first began teaching a college class in popular culture, I decided to spend sometime that first day talking about some of the reasons why I became interested in the field. I thought then (as I do now) that beginning with a series of definitions, formal or informal, of popular culture, mass culture, folk culture, kitsch, elitist culture, and the like, was a deadly dull way to start anything, so I let my faulty (and increasingly senile) memory and whatever dubious inspiration I could muster up take me where they would. I suspect I wandered from hither to thither, from my youthful love affair with the late 1930's and early 1940's Chicago Cubs (magic names like Billy Herman and Stan Hack and Lon Warneke, but especially my idol with the magical-mystical name of Gabby Hartnett) to the lovely flu epidemics and lingering colds I used as excuses to stay home yet another day to listen to an installment of "Stella Dallas" or "Portia Faces Life" to my passion for any book by Zane Grey or any football or baseball book during my youth to the excitement of creating my own mental sets in listening to "The Shadow" or "Jack Benny" or the greatest radio show of them all "I Love a Mystery" to my joy in discovering folk music for myself or the excitement I first felt when I heard Bix Beiderbecke. I know I enjoyed myself and I don't think the class (at least not all of it) was bored. I do know that all of us enjoy (or enjoyed) popular culture some time in our lives. Maybe, as some of my more condescending friends insist, the time was when they were young and knew no better and were without high aesthetic standards. Happily for me (and unhappily for some of my nobler friends with higher standards who still have some hope for me), I still enjoy many of the activities and artifacts and icons of popular culture--things as varied as old-time radio tapes, jazz, bluegrass, adolescent literature (old and new), television, science fiction, sports and sports literature, and films and much-much-much more. Popular culture has a place in the English classroom. It's fun, it's related to languages, our kids know outside the classroom, it reflects a real world with real values of real people, and that last reason is probably the most important reason for studying popular culture. To know an author and his time and his work, you must know his civilization and his society and what that society stood for and believed in. That is the study of popular culture. And to know today and what men believe, students must know popular culture.

POPULAR CULTURE AND THE TEACHING OF ENGLISH

Michael T. Marsden, Bowling Green University

The relationship between English and Popular Culture is more of a historical accident than anything else; most of the scholars who founded the Popular Culture Movement and who worked in the field of Popular Culture when it was still unfashionable, even academically dangerous, were scattered in English departments across the land. But having said that, I feel I can in all honesty state that there are some very real ties between the two disciplines, ties that this article is intended to examine in some depth.

It might be well to begin with a workable definition of Popular Culture, a problem most academics prefer to evade or push aside, or simply answer by saying that "those who know what it is and work with it have no need to define it." However, an attempt at a definition is not only a reasonable obligation, but a necessary one. Popular Culture is the shared tradition of an industrialized society, a tradition that is usually, but not always, transmitted through the mass media. Popular Culture is that which defines the vast majority of a people in a society. In attacking the definitional problem more directly, it might be argued that a separation of the term into its two parts is necessary. Thus, Popular is that which defines the people under consideration, and Culture, in the words of Ortega y Gasset, is, "that which a man has in his possession when he has forgotten everything he has read." I might even suggest, as indeed others have, that Popular Culture is the folklore of an industrialized society.

As a study Popular Culture should not be viewed strictly as a discipline in the way that English and History legitimately are. More precisely, Popular Culture is an approach, a function, a way of looking at the world. It exists as a discipline for political reasons, i.e. academic visibility and viability. But philosophically, it can never be a discipline. If anything, it is a supradiscipline, a study which goes beyond and above any and all disciplinary lines.

Popular Culture may be said to help put the humor back in humanism, and to, more importantly, encourage the respect of the student of Popular Culture for the culture which is shared by the majority of the people around him/her. Popular Culture is larger than mass culture, which is defined in numerical terms. In broadest possible definitional sense of the term, it is difficult to give examples of cultural phenomena which are not part of Popular Culture. This broad scope and inclusiveness are both necessary and vital to the health of the study.

While the connections between Popular Culture and English are to some extent accidental, the real ties have to do with perceiving the discipline of English as the written record of a society. Popular Culture adds to this written record the visual and other sensory records that are a part of the total societal picture. Although the best scholarship in Popular Culture to date has been literary, we do need to encourage broader, more inclusive studies which come closer to delineating the scope of popular traditions.

Popular Culture's place in the English classroom is not a disputable point. It is impossible to teach the literature of any period of time effectively without giving close analysis to the popular culture out of which it grew and from which it drew sustenance. If, for example, one is teaching early American literature, it would be foolhardy indeed to ignore the popular culture of colonial America, an understanding of which is essential to a true appreciation of the origins of a unique national literature. A literary work's place in time, place, and culture is important.

Popular Culture in itself needs no justification; its viability and vitality as well as its pervasiveness in our society are its justifications. But Popular Culture can also aid the understanding of other areas of academic endeavor as well. These two separate functions will be dealt with separately in this essay. In the case of the high school classroom, Popular Culture, whether it is being studied for itself or as a bridge to something else, has its own built-in appeal. As a study in itself, Popular Culture can help to inform students about the fabric, texture, patterns, designs, and wearability of their own culture. When viewed in terms of Popular Culture's total pervasiveness in our society, the study of it can even be said to be a matter of survival. Surely no one would argue the necessity for seriously analyzing television commercials once it is realized that by the time a young person is eighteen years of age, he or she will have viewed approximately 350,000 television commercials on the average. We have an obligation to prepare our students to deal effectively and intelligently with the world they live in.

The built-in interest in Popular Culture and the easy access to it can be used as bridges to other studies. For example, students are generally interested in popular films. The leap from a discussion of the present state of the American hero on film to a discussion of the traditional American frontier hero as presented in American literature is an easy one. The structure of a film, even a 60 second television commercial, can be used to illustrate the basic components of good writing--an effective opening, a clear statement of thesis, good exemplification of the thesis, and an effective as well as memorable conclusion that both resolves and resounds.

POPULAR CULTURE AS SUBJECT IN THE ENGLISH CLASSROOM

Students are surrounded if not overwhelmed by Popular Culture and are in many cases so close to it that they are unable to comprehend its significance in their lives. Added to that is the fact that Popular Culture is often very complicated and needs a trained observer to analyze and describe some of its operations. Students seem to need very little prodding when it comes to examining the artifacts of their own lives; but they may need to be urged when it comes to examining these artifacts with the same vigor they would expect to be asked to put forth in a study of an object or artifact of "high culture," for example. They may have to be convinced that what they are studying is "worth" the time and the effort. Or more precisely, they have to be unconvinced that Popular Culture is worthless, not worthy of their respect. They need to be shown that soap operas may bring chuckles to their vocal chords, but that they cause real tears in many adults' eyes day after day.

For the sake of convenience, it is usually helpful to separate Popular Culture into process and product. Thus, a study of the various products of Popular Culture from those everyday items we find convenient to those supericons we could not live without can provide us with valuable windows into our culture, indicating to the trained observer who we are, what we value, and what our probable directions will be. Various objects we surround ourselves with, from the clothes we wear and express ourselves by to recreational objects such as sports equipment, do tell a story--they represent more than what they are in themselves. On another level, there are objects that we uncritically venerate, such as automobiles, stereos, flags, charge cards, etc. These objects take on special meaning for the people who use them, and in some cases, even worship them. For these objects we reserve a special kind of respect. In the case of the automobile, it may mean freedom and adulthood.

These special objects are referred to as icons of Popular Culture. Icons are two or three dimensional objects with which we surround ourselves and by which we unconsciously define ourselves. They are part of the material culture which we have woven in and around ourselves to buffer us against the harsher realities and to comfort us against tomorrow's problems. Buffer may be a particularly apt word to describe their effect, for as the commercial tells us, they often go faster to the

head and are easier on the stomach than are the products of the so-called "high culture."

Most people are not able to deal on the conscious level with the objects that define them, and so they are continually manipulated by those who are able to articulate, at least mentally, the function of certain objects in our society. There are very subtle differences in the iconic use of objects that students need to be made aware of. For example, Abbie Hoffman is not allowed to go on national television wearing a shirt made from an American flag. But Gene Autry has often been featured in the media wearing a shirt made of various flag designs. The "of" rather than "on" apparently makes a major iconic difference in our society.

While icons are a very important part of our culture, despite the fact that we "use up" icons at an increasing rate each year, discarding the less meaningful ones of yesterday for the more inclusive and all-involving ones of today, other objects or products of our society, such as paperback books, popular movies, television programs, popular songs, to name a few, are equally deserving of close attention from the student of today. These are the products of a culture that will feed the minds of our people and we desperately need to know a great deal more about them so that we may be better able to deal with them. Questions such as, do television situation comedies affect the attitudes of Americans toward the family? have to be faced squarely and honestly. The nature of a "gold record" needs to be examined so that we may glean from it what we can about our national needs and desires. If Popular Culture is a reflection of our society, as indeed it is, then the products it produces can be said to be mirrors of that society. The mirrored images may be somewhat distorted, but the image will be generally accurate. We can know a people by what they consume, and we are what we enjoy!

If the products themselves are worth investigating, so too are the processes that involve their production. For example, if we wish to understand television programming, then we need to understand the way in which the networks create programming. We need to understand radio formatting before we can understand why our local radio station airs the kinds of programs it does or plays the type of music it does. And before we can feel secure in our understanding of the cultural value of this type of sound, that group, or these lyrics, we need to know a great deal more about the recording industry itself. Too little is known about the business side of Popular Culture, about the industries that produce the products which people enjoy and consume. No one would argue that it is not beneficial to an understanding of literature to comprehend how a novelist creates. Why should the situation be any different with Popular Culture?

Certain elements of the media processes would seem particularly relevant to the student in the English classroom because they provide the inquiring mind with a new perspective on the "behind the scenes" activities of our communications media. Such an understanding enables the student to see Popular Culture as a collective artistic effort, involving many people in the creative process. And if such processes are understood, then the individual can better deal with his/her media environments and make intelligent choices.

To concretize this point, an overview of the production of a television series might be useful. A good example might be the popular series, "Mary Tyler Moore Show." Early every Monday morning when they are filming, the entire cast and selected crew members including the director, and perhaps the producer, arrive at the studio for the first of many conferences on the script for that week. Each person has had the opportunity to read the script over the weekend, and they are now ready to go over it together, scene by scene. The script is altered and modified, and quite possibly made stronger and more entertaining through the various inputs. By mid-week the cast and crew are ready to work with the director on several run-throughs. By Thursday, the

cast is in serious rehearsal, still making changes in the script with the consent of key people. By Friday the cast is ready for a full dress rehearsal before a live audience and rolling cameras in the late afternoon. Then comes dinner during which further changes may be made. After dinner, the final show before a new audience and rolling cameras follows. Saturday and Sunday are days for editing, taking bits and pieces from both versions if necessary. And by Monday everyone is working with the next week's script.

The point is that our Popular Culture is created by the combined creative efforts of many people and it involves their working together for the benefit of all. The finished product is the best entertaining and culturally significant product the cast and crew are able to produce within the tight schedules and other limitations placed upon them.

POPULAR CULTURE AS A TOOL IN THE ENGLISH CLASSROOM

In addition to being its own justification for study in and of itself, Popular Culture has many applications for the study of English language and literature. It can be used, for example, as a bridge to the study of the principles of writing, as was mentioned earlier. Of it can be used to provide the proper milieu within which to teach writing; that is, it can be used to demonstrate that writing does not exist in a vacuum but is a very real part of our world of electric media. Popular Culture can also provide a wider perspective for the study of literature. An examination of each of these possible uses in some detail might be of benefit.

Popular Culture consists of many visual forms that operate on the same principles as good writing. The television commercial, for example, which I have christened the sonnet form of the twentieth century, operates much like a sonnet within very definite and strict limitations. Instead of 144 syllables with a certain rhyme scheme, the television commercial has 60 seconds at the most to deliver its message and win the audience. Like the sonnet, the television commercial is a highly rigorous structure within which there is immense freedom for the creative mind.

A television commercial has a clear beginning, middle and end. The thesis, or controlling purpose, is stated within the first few seconds, and no commercial makes generalizations without providing a generous number of concrete visual examples. A good commercial, like a good essay, builds to a climax. Some commercials even have complete narratives within their limited time frame, a complete story with minimal background, conflict and resolution. Most commercials are designed to leave the audience with a parting message they are not likely to forget. It is not difficult to find commercials that beautifully illustrate the writing techniques of comparison and contrast, argumentation and persuasion, and even more esoteric devices such as definition and classification. What better examples of good description are there than television commercials? And how completely available they are for recall in the classroom.

We can also illustrate through a study of the popular media that writing is not dead. Students need to be shown that writing takes many forms and that some are simply more viable than others. While we have carefully and religiously developed the concept of "persona" in writing, we have simultaneously neglected the whole area of differing demands on the writer.

Writing tends to be taught in isolation, as a special and separate skill that is somehow distinct from the other senses. That is, writing is not taught as a tactile or auditory skill. Only the visual and the linear are emphasized. A new sensual emphasis and integration is needed. An analysis of various visual forms can be used to illustrate various means of communication and can help the students focus on their similarities, thus pointing the way toward the proper function of writing in our society. There is a real need to establish with students the fact that writing is

a function of the people behind the scenes of all of the popular arts/media, and that without the writer there would be no culture. It would simply cease to exist, to function, in all areas, especially in the electric media.

The writer is the person with whom all of the popular arts, from film to television, begin. A good semester project might be to take the students through the whole process of developing a television series, from the initial proposal to the network heads through actual production and even into post-production advertising of it and critical response to it. Writing is these, every step of the way. THE MAKING OF STAR TREK by Stephen E. Whitfield and Gene Roddenberry might be a useful sourcebook for such a project.

Another area where Popular Culture will prove useful in the English classroom is in the study of literature. Popular literature does not require a great deal of sales work in the classroom. It contains within itself a basic appeal. In fact, carefully chosen bestsellers can be the best defense/offense against the unwillingness to read. Popular literature should not, however, be conceived of as at the bottom of a vertical ladder of artistic achievement. Good quality fiction can also be popular. The fact that millions of people have found a fictional work both entertaining and informative only means that the piece of fiction is successful at what it has attempted to do. How well it accomplishes its artistic task is a whole other matter.

While popular literature is its own justification for being in the modern classroom, it can also be used as a bridge to a discussion of more traditional literature. A good example of this might be Peter Benchley's blockbuster, JAWS. The story of a giant white shark that terrorizes the eastern resort town of Amity, it is both gripping and informative. In many ways the novel is an ichthyological lesson in the world of sharks. But it is also the story of the ability of man not only to endure, but in the words of William Faulkner, to prevail. The giant white shark which is the direct cause of the physical terror in the lives of the people of Amity and the conflict among the town's leaders, is also the indirect cause of the education of several main characters who are confronted with and must deal with nature on its own terms and themselves in the process. Parallels in the novel to MOBY DICK abound, and it could provide an excellent bridge to a serious study of Melville's profound work which is too frequently mistaught or half-taught in high school classrooms. Teachers choose an abridged version of MOBY DICK for their students and still they find great resistance to the novel from students who fail to see the novel in its proper perspective. I would suggest that beginning with JAWS and working backwards in time to MOBY DICK might well be the most important step in the study of American literature since the discovery of Emily Dickinson's personal poetry!

Should the above example prove unconvincing, the example of the incredibly popular JONATHAN LIVINGSTON SEAGULL, a little book with a mighty theme, might be cited. Heavily criticized as sloppy and watered down Transcendentalism, that slim volume did more to encourage the soaring of the human spirit than did thousands of lectures on the topic of Transcendentalism by Ralph Waldo Emerson and his followers. Students are not prepared for the marvelous and overwhelming Ralph Waldo Emerson; but Richard Bach can help pave the way, set the tone, and open the intellect. This is not to suggest that JONATHAN LIVINGSTON SEAGULL is a sufficient explanation of Transcendentalism; but it is to suggest that this easily read and nicely illustrated volume can be the modern day John the Baptist for a difficult philosophical view of man and his world, not unlike the scores of nineteenth century essayists who helped to prepare the way for Emerson.

One of the basic operational methods of Popular Culture Studies is that they move backward in time from the vantage point of the present, not from the "beginnings" to the period just before the Second World War. Such pedagogy is not only sensible, it has been demonstrated viable on campuses all over this country.

Popular Culture, then, can be utilized in the English classroom as a necessary tool in the teaching of both writing and literature. It can give new life to both studies and can furnish them with a completeness they would otherwise lack. Today's English classroom should be the most vital and alive classroom in any school. Instead, it is too often filled with teachers and students who, viewed from the perspective of an invisible observer, might seem to have been caught in an educational time warp.

The study of Popular Culture in and of itself should also be part of every English curriculum since the English classroom is more often than not involved with the study of communications in the broader sense of that term. The overriding concern, it would seem, should be that Popular Culture and English are not bedfellows for convenience, but of necessity. And who knows, after a few beddings down, perhaps they will marry their strengths for the creation of a new and interesting English curriculum. Without Popular Culture, the teaching of English seems unfinished, inadequate, and unsatisfactory. Popular Culture offers a new frontier that cries to be tamed, settled, and made fruitful. All that remains is to see if we will be up to the demands of such educational pioneering.

SHOPTALK:

"... Adolescent literature for the most part is pop culture just as polo is a class sport and football is a popular sport. Old English or the poetry of Ezra Pound is class literature while adolescent literature is popular literature. To be popular, something must be accessible, easy to understand, conventional, not too unique in form, not too shocking, and generally predictable. It can explore alternative life styles if in the last chapter we are very sorry. It must treat some element of immediate concern. It must help resolve conflicts, and it must reinforce us in what we think should happen." (Lou Willette Stanek speaking on adolescent literature at the New Orleans NCTE meeting; Thanksgiving, 1974)

"How can one criticize the mass-audience mediocrity of our comedy and variety shows without acknowledging that mass-audience mediocrity is a deeply embedded business ethic in this country? Consider the food industry: It is a \$100-billion-a-year enterprise, but the demands of competition, cost-cutting and mass-distribution have guaranteed that taste and quality in our grocery items (chicken, bread, beef, cheese, vegetables, to name some key staples) will be pared in the interest of expediency. What is the difference in cutting back on the time needed to create incisive comedy and cutting back the life-cycle of a chicken (and its taste along with it) in the interest of a fast buck? . . . The commercial is the main event of broadcasting. Yet the very art of creating a successful commercial is intertwined with the art of evasion, even duplicity. (What does 'going around once in life have to do with drinking a certain kind of beer anyway?'). . . All of these considerations can be dealt with in the format of a radio-TV column, but they are considerations that are hardly limited to the TV industry. I felt, finally, that something I kept telling myself and friends for four and one-half years--"To write about American television is to write about America"--was not entirely true. Perhaps the reverse is true: To write about America is to write about American television." (from Ron Powers' "Involvement in a 'Vast and Elaborate, and Somehow Innocent, Charade.'" in CHICAGO SUN TIMES, March 9, 1975, p. ID-4)

LANGUAGE IN THE POPULAR ARTS

Margaret B. Fleming and James R. Rankin, University of Arizona

Recently a local newspaper reported the results of a survey on subjects most favored by television viewers in England. The top ratings went to royalty, sex and disease. As a consequence producers promised a new show for the next season: Lady Chatterly's Liver.

Apocryphal though the story may be, it does underline the fact that people not only express their preferences, but that other people, for various motives, want to discover what these preferences are. Television, perhaps the most prominent and appealing of the mass media, epitomizes the impact of the popular arts today. Once we realize the pervasiveness of the popular arts, we, as teachers of English, might raise the question of how we can deal with them in our classrooms. In particular, we should consider the basic medium of many of these arts--language--and the ways in which language is used, its purposes and functions. In short, how can we increase our students' sensitivity and exercise their judgment as they confront the manipulations of language in their daily diet of the popular arts?

In the spring semester of 1974, we offered a workshop entitled Teaching Language: Literature and Media. The class comprised six students and met once a week for a semester. The course description read as follows:

English 397 will examine important features of language and its use in major varieties of English today. The course will combine emphases on context of situation and the details of language by which content reaches the reader or listener. A wide range of language will receive attention: specimens of conversation, advertising, classroom talk and teaching, specialized formats (law, medicine, religion, television, and film), and several genres of literature. Since the class will consist of teachers, there will be a dual focus: increasing the individual's understanding of the many functions and uses of language; applying this increased awareness and understanding to the classroom.

As the course developed, we found that many of our anticipations became reality. The students, all of them teachers or teachers-to-be, took hold of the basic material in the two texts, Marckwardt's LANGUAGE AND LANGUAGE LEARNING and Gibson's TOUGH, SWEET, AND STUFFY, and used it in their own reports, discussions, group work, and final projects. Naturally they adapted the specifics of the material to their particular purposes and subject matter, usually aiming to keep the linguistic emphasis uppermost.

After three classes dealing with attitudes toward language, comparisons of various textbooks, a film, "The Strange Case of the English Language," and considerable commentary and discussion, we moved to the heart of the course--individual and group presentations on a range of topics. These presentations included analyses and reports on oral language, linguistics and literature, on groups of poem, journalism, other mass media, on styles in a variety of formats, and minor media. It became apparent early in the course that the materials necessary for our investigations of language in operation surrounded us, in our newspapers and magazines, on billboards and television and radio, on bumpers and fences and walls, in the chanting of school-children and the outpourings of teachers, and in the availability of literature of all types. All the more reason, then, for looking into the uses and abuses of language in our daily lives.

Without recounting all the details of these explorations into language, we would like to share a few of the highlights. For their contributions in time and

expertise, good sense and good humor, we thank our students for their imaginative forays into the language arts and the arts of language. Readers are welcome to borrow ideas or procedures; in fact, we hope that imitation, even theft, will prove the highest form of flattery.

One further note: we have deliberately refrained from mentioning our exercises with literature per se, since we believe that sources for this kind of work and examples of it abound. And the average teacher is likely to be more aware of these sources than of the particular treatments we will now describe.

Sample 1: Basic Concerns--Context of Situation

Compare the following notes:

Dear Miss Dixon
When I was cleaning this morning
2 large mouses jump out of box will
ask Man what to get for them.
Yours respectfully,
Mrs Peter

Your Ref.: MJS/DOM/2/OUT

To Miss Dixon:

Dear Madam,

In the tourse of proceedings whose overall target was the hygienic rehabilitation of your dwelling quarters, the attention of the appropriate operative was drawn to the localized activities of two rodents in a state of obvious nutritional adequacy and physical activity. Consultations with a higher authority with a view to placing ourselves in a position to adopt the appropriate methods for the liquidation of this surplus population will begin at the earliest available opportunity.

I beg to remain, Madam,
Your obedient servant,

M. Peters

From this comparison clarify the important role of language and the components of context of situation. Basic questions include:

Who is speaking? To whom?

What is their relationship?

What messages are conveyed?

What are the purposes and effects of each note?

How do you react to each note?

Write your own version, and notice in particular what goes into and what comes out of even a simple message.

What changes did you make in your version and why?

Now discuss other features of language in action, both verbal and non-verbal, and carry over this discussion to your study of composition and literature.

Sample 2: Oldies but Goodies

Play or sing or read a few verses from some old popular songs. THE NEW YORK TIMES NOSTALGIA YEARS IN SONG and 100 BEST SONGS OF THE 20'S AND 30'S are useful, accessible collections. The works of Rodgers and Hart, Rodgers and Hammerstein, Cole Porter, and George and Ira Gershwin are especially worth exploring, both musically and linguistically.

For all of them, non-verbal features will be striking: sound generally, melody and harmony, rhythm. Key questions for discussion include these:

How do the sound and sense, the non-verbal and verbal, work together?

What is lost with the omission of one or the other?

What particular linguistic features does the composer stress?

As one example, consider:

Jeepers Creepers! Where'd ya get those peepers?

Jeepers Creepers! Where'd ya get those eyes?

Gosh all git up! How'd they get so lit up?

Gosh all git up! How'd they get that size?

Note these linguistic characteristics and find illustrations of them:

rhyme, repetition, alliteration, marked rhythm, the use of slang and shortening of words, a pattern of exclamation and question.

What generalizations do these observations generate about the kind of speaker or singer here?

What happens if you change the rhyme or the alliteration or some other feature?

Make the lines more formal in level of usage. What is the effect on the audience?

Pick another song, and examine its lyrics for similar and different characteristics. Of course, many of the concerns from Sample 1 apply here too.

Sample 3: Fun in Film

With the many reruns of old films and their availability through rental or through paperback screenplays, we have rich resources for examining a popular art form and its language. With the built-in appeal of film, the examination of its linguistic resources should occur naturally and dramatically. For instance, the comedies of Chaplin and the Marx Brothers would serve to delight and to inform simultaneously.

Select a scene from a Marx Brothers movie or screenplay. Remember the concerns discussed in Samples 1 and 2. Now focus on various exploitations of language, and analyze their effects.

How do the three brothers play with language?

How does their use of language make an impact on their audience?

How does Harpo achieve his results, especially since he never talks? How can the non-verbal communicate so effectively?

How does Chico distort dialect? What is the impact?

How would you characterize Groucho's verbal contortions? Find examples of puns, manipulation of syllogisms, word play in general.

How do these linguistic exercisings work with and against each other?

How do the verbal and non-verbal interactions promote larger ripples of meaning and greater enjoyment of the art form?

Sample 4: Breakfast of Champions

Visit your grocer's and look carefully at cereals in this order: Cap'n Crunch, Boo Berry, Kellogg's Raisin Bran, Nabisco Spoon Size Shredded Wheat, Quaker 100% Natural Cereal. Here is a treasure-house of propaganda devices. An investigator can enjoy himself and at the same time learn much about the manipulation of language for a specific purpose. The questions to be raised in a comparison of several cereal boxes are simple, but revealing:

What different appeals are made to the consumer?

How does language work on each cereal box?

How much written material is there compared with picture or design?

What is the overall format of the material on the package?

Is the appeal to children or adults, to information or emotion? Is there a combination of appeals?

Apply the basic features of Gibson's style machine in TOUGH, SWEET, AND STUFFY.

What are the basic ingredients of the style, and how are they related to the total context of situation?

A natural extension of this kind of investigation, again emphasizing the uses of language to fulfill particular functions, would be the examination of health foods and their appeals.

Sample 5: Instant Love

Greeting cards save us the trouble of writing letters. Messages are mass-produced for every possible occasion. Sometimes they are so general they can be used for anything, thus saving the sender even the trouble of choosing. More often, however, he chooses on the basis of occasion first and audience appeal second.

What types of appeal are represented by different cards?

Looking at the fronts of different cards, what differences do you notice in size, shape, color, lettering, etc.? What is the effect of these differences?

What is the relationship of words to pictures?

Is the language used consistent with the visual appeal?

Study the greeting inside the card. How is it related to the picture and the wording on the front?

Paraphrase the greeting. What does this reveal?

What words are sentimental, coy, cute, vague, offensive?

Which of the following techniques of language are used and with what effect?

puns, plays on words, rhyme, images, figures of speech, representation of dialect peculiarities, deliberate misspelling?

What is the effect of type style, size of letters, layout?

What kind of person would send this card?

At what kind of person is this card aimed?

Sample 6: Bumper Graffiti

Here the procedure is simple. Tell the class, "For a set period of time write down all the bumper stickers you see." Then, after gathering contributions from the entire class, work out categories for classification--e.g. humor, religion, sex, politics, ecology, group affiliation, patriotism. Don't stop at this point. Inductively determine linguistic and rhetorical devices. A word of caution: don't allow the striving for terminology to obstruct the recognition and use of these devices. Students may not know alliteration, but they will be able to notice and discuss the effects of BAN THE BOMB or DIMMIT DAMMIT. In the process they will come to learn many terms and retain them.

As examples of linguistic and rhetorical features in bumper stickers, consider these for discussion and for practice in writing others:

MAFIA SQUAD CAR--KEEPA U HANDS OFF (dialect, written representation of speech)

PREACH WHAT YOU PRACTICE (alliteration, reversed aphorism)

DOWN WITH HOT PANIS (deliberate ambiguity, pun)

I'M A ROPER, NOT A DOPER (rhyme and topical allusion)

I KNOW A JACK THAT LOOKS LIKE A JILL THAT SMELLS LIKE A JOHN (rhythm, pejoration, generalization)

GIVE A HOOT/DON'T POLLUTE (Versification, slang,

BE COOL/SAVE FUEL Figurative language,

CORK THE STORK rhyme)

As a result of such a project as bumper graffiti, the students should gain more sensitivity to uses and users of language and perhaps extend this sensitivity to their own reading and writing. Above all, they should realize how everyday speech and its representation in writing use the same linguistic materials and devices that the greatest literature does. And they may begin to develop an appreciation of the achievements of authors putting the right word in the right order, especially if the teacher constructs the bridge to samples in literature at this time.

Sample 7: Newapeak

The average newspaper has at least fifteen different features, each with its own

distinctive uses of language. Students might be encouraged to focus on specific linguistic devices that enhance the journalistic functions of each feature. Here are a few sample categories, just as interesting as those more commonly studied.

Comics

Since the language of comic strips is mostly dialogue, the focus of study should be on writing as it represents speech. In analyzing several different comics, such questions as these might be asked:

How realistic is the dialogue?

In which strips do you find examples of the following:

- deliberately misspelled words
- non-standard dialects (regional or social)
- contractions
- archaisms
- elevated diction
- word play

What is the effect of these techniques?

What is the proportion of language to pictures? of dialogue to narrative? How does each function?

Real Estate Ads

This is only one example, chosen from many possible categories of ads. In addition to analyzing such a sample, it might be revealing to compare it with ads for other products or services.

Study some ads that contain pictures.

What is the proportion of language to picture?

What is the appeal of the picture?

Does the language make the same appeal?

What is the effect of such aspects as size of words, layout, variation of type face?

Study the listing of ads for a single category, such as apartment houses.

~~Classify names according to type and kind of appeal.~~ For example:

Southwestern landscape--Mountain Shadows, Saguaro House, Desert Shores(?)

Spanish influence--Camino de la Sierra, Casas Adobes, Buena Vida

English estates--Regency Towers, Albert Arms, Bluebell Manor

Adventure--Safari Apartments, Northwood Towers

International--Villa Venice, Ambassador Inn, The Colony

What are these names appealing to?

Letters to the Editor

Since most letters are expressions of opinion, a productive approach is rhetorical analysis. Read several letters and try to answer the following questions for each:

From his use of language, what kind of person does the writer appear to be? educated, uneducated, pompous, defensive, objective, opinionated? What specific words and usages provide clues?

What is his purpose?

Is his appeal primarily rational, emotional, or ethical?

How many of his words carry value judgments?

How logical is his argument?

Are there any errors of fact in his statements?

What facts or points of view are omitted?

Weddings, Engagements, Obituaries

These features employ distinctive jargon not found elsewhere in the newspaper. Other features, such as sports, financial news, and medical columns, have their own varieties of jargon.

After reading several reports of engagements and marriages with their headlines, look for the following points:

How many synonyms do you find for the following?

engaged/engagement

married/marriage

bridesmaid

best man

What descriptive words are most often used?

What details are stressed? What is their effect?

Is there anything sexist about these reports?

Read some obituaries and notice the following:

How many synonyms do you find for died?

What adjectives are used to describe the dead person?

Both the marriage stories and death notices will be found to emphasize positive connotations of language; the obituaries euphemisms as well. Variety is promoted by using a number of synonyms; sometimes headline space determines which one is used.

Classified Ads

Because the user pays for these ads by the word or line, they tend to be highly compressed. Function words like determiners, prepositions, and relative pronouns are likely to be missing, so the connections must be inferred by the reader. Usually, however, word order provides sufficient clues for understanding. Read some ads and notice the following:

What words are usually omitted? Does this result in confusion?

What abbreviations are used?

What modifiers are used?

How are the details of the ad arranged? What difference does it make whether it starts with '71 Ford or Sacrifice or Great Value?

Sample 8: Life Time True Story

Magazines, like newspapers, offer a wide variety of features that can be studied for particular language usages. Any magazine is a storehouse of material for this kind of study, but since much of it is similar to that found in newspapers, we have chosen here to focus on differences among magazines. While it is obvious enough that magazines appeal to all kinds of audiences, some very specialized, it may not be so immediately obvious that the language of each is as distinctive as its content and layout. Here are a few suggestions for comparison.

Pulps

These can be identified by their cheap paper (usually newsprint), as opposed to the glossy paper of the slicks. Usually too, their size is smaller and their cost less. Many are oriented decidedly toward either an all-male or all-female audience. For example, compare two magazines such as TRUE STORY and MALE.

What are some typical subjects for fiction in each? for non-fiction?

In a typical article from each what does the title promise? Does the article live up to it?

How does the language of each magazine reveal its intended audience?

In a typical article, what kind of person is the writer? What is his attitude toward his audience? patronizing, objective, sympathetic, sentimental, etc. Is his diction consistent?

Look at a teen magazine such as TIGER BEAT.

What audience is it intended for?

What are typical subjects for fiction? for non-fiction?

How is its language different from that of the adult pulp magazines?

Pulps and Slicks

Compare articles or stories from each magazine on similar subjects.

What is the average sentence length?

How many modifiers are used?

What is the level of diction?

In fiction, how realistic is the dialogue?

What products are advertised in each? What does this imply about the audience?

Women's Magazines

Compare MS. with LADIES' HOME JOURNAL.

What subjects are treated?

What does language reveal about the intended audience of each?

What differences in layout are there? (MS. has more graphics, colors, variation in type styles) What is the difference in effect?

What products are advertised? What things does MS. not advertise?

Which magazine has wider appeal?

American and British Magazines

Compare the ads in two representative magazines.

What is the proportion of language to visual material? (British tend to have more language)

How much information is contained in the language as opposed to emotional appeal? (British tend to include more)

Compare teen magazines from each country, such as SEVENTEEN and HONEY.

What differences do the magazines reveal about teenagers in the U.S. and Britain?

What differences in terminology do you notice?

tablets of soap (American bars)

feminine towels (sanitary napkins)

nappies (diapers)

Other suggestions are sports magazines, men's magazines, children's magazines, trade journals, quality magazines (such as ATLANTIC and HARPER'S), picture magazines (such as NATIONAL GEOGRAPHIC and ARIZONA HIGHWAYS), and news magazines. Many of the same questions can be asked about them, and the peculiar format or audience of the magazines in question will undoubtedly suggest others.

Sample 9: The Electronic Cyclops

TV and radio both exemplify most of the rhetorical and semantic aspects found in print media, but have the added dimension of sound. Therefore they provide an abundance of material for the study of such aural characteristics of language as stress, pitch, juncture, and phonetics. The following suggestions are taken from TV, although most of the questions apply equally well to radio.

One difficulty in analyzing TV or radio selections is having the data available in the classroom. Quite a bit can be done just from memory, but for detailed analysis we recommend both sound taping (or videotaping) and transcription. Thus students can listen, replaying as often as necessary, for sound effects, while at the same time being able to analyze the written language rhetorically and semantically. Transcribing is not easy, but it is invaluable for emphasizing the relationship between spoken and written representation, and it also provides excellent practice in developing listening skills.

News

Listen to three commentators on the same day.

Does any one of them omit a story that the others cover?

How do their treatments of the same story differ?

Tape and transcribe several brief comments by such persons as

Howard K. Smith, Eric Severeid, and David Brinkley.

Compare their sentence structure. What is the average length of their sentences? What subordinate structure do they use?

How effective is their use of repetition? balance and parallelism? allusion? analogy?

What differences do you notice in their rates of speed? Are there any noticeable peculiarities of pronunciation?

Sports

Compare several sports commentators and sports personalities, such as Heywood Hale Broun, Howard Cosell, and Mohammed Ali.

What differences do you notice in stress, pitch, and juncture? (Cosell has long pauses between phrases; Ali makes extremely varied use of pitch and stress)

Which persons use the following techniques? word play, allusion, irony?
What is implied about their audiences?

What jargon is typical of each particular sport?

Commercials

Which format is the most effective? dramatic, musical, straight speech?

In dramatic commercials, how realistic is the dialogue?

Notice which commercials use the following techniques? What is their effect?

repetition (Efferdent--"extra effervescence")

euphemisms ("not in the swing," "out of sorts," "irregular," for "constipated")

suggestive intonation (patronizing--"Di-Gel has told you...;")

simpering--"This is my wife. I love her.")

personification ("You're no firm-control girdle.")

rhythm and rhyme (usually in musical commercials)

alliteration

connotation

What is the relationship of language to visual effects? to music?

Religion

Listen to several sermons--at least one Protestant, one Catholic, and one Jewish.

How does each speaker use stress, pitch, and juncture for emphasis?

Are there common patterns of language that distinguish the different faiths?

What words are common to all? specific to each?

What differences do you notice in rates of speed?

How is repetition used?

Animal Shows

Watch several shows such as WILD KINGDOM, WILD, WILD WORLD OF ANIMALS, and SAFARI TO ADVENTURE.

What attitudes toward animals are revealed by the language of each speaker?

What clichés are typical?

What is the difference between sentimental and objective narrative?

How are the pictures related to the language? Can a picture be sentimental or trite?

Horror Shows

It might be interesting to compare TV with a radio show in this category.

What do visual effects add?

What is lost when visual effects are added?

Another possibility for TV or radio might be to explore the regional dialects represented on different shows or in interviews with news personalities from all over the country. Many distinctive features of dialect can easily be illustrated this way.

Of course there are many other topics, samples, and uses of language available. The only limit is the teacher's strength and imagination in wanting to discover and uncover the resources in all our experiences. Sharing observations about language is one way to stimulate new insights. We have often noticed, when talking to each other about particular aspects of language, how fast our ideas and examples pile up and how the process is accelerated if someone else joins the conversation. We have seen it happen in the classroom too, and our hope is that the use of some of the popular arts, familiar to everyone, can help it happen. We believe that the study of language as it is used can provide students with a more potent understanding than all the sterile exercises in grammar books.

Following is a list of suggestions for further study of oral and written media, and a bibliography of works we have found particularly useful.

Oral Language Situations

Informal

Slang
Regional & ethnic dialect
Classroom talk
Telephone conversation
Parents and children
Doctors and patients
Salesman and customers
Interviews
Religious proselytizers
Meetings

Formal

Speeches
Sermons
Church ritual
Weddings
Funerals
Graduation ceremonies
Investitures--fraternal organizations
Prayers
Lectures
Courtroom trials

Minor Written Media

Arts

Concert program notes
Art criticism
Literary criticism
TV GUIDE summaries
Book reviews
Jacket blurbs
Introductions to books
Film reviews
Fashion leaflets

Language of instruction

Test Questions
Assignments
Textbooks
Lab instructions

Descriptions

College catalogs
Course descriptions
Menus
Labels
Medical manuals
Minutes of meetings
Technical terms
Professional journals
Real estate leaflets

Ritual

Birth announcements
Wedding invitations
Greeting cards
Church programs
Legal documents

Persuasion

Ads
Billboards
Textbook brochures
Tracts and religious leaflets
Chamber of Commerce publications
Packaging
College brochures

Letters

Newsletters
Christmas letters
Personal letters
Subscription letters
Dunning letters
Soliciting letters
Letters of recommendation
Rejection slips
Telegrams
Letters of condolence

Names

Drinks
Musical groups
Dolls
Tools and machinery
Sports teams
Motels and restaurants
Books
Fabrics
Pets
Housing developments
Dysphemisms
Technical terms

Directions

Patterns
Questionnaires
Income Tax forms
Translated directions
Cookbooks
Driver's license tests
Medicine bottles
Assembly of machinery or toy
Baby and child care
Military orders

Miscellaneous

Signs
Bumper stickers
Graffiti
Theses and dissertations

Bibliography

David Crystal and Derek Davy, INVESTIGATING ENGLISH STYLE

Peter Farb, WORD PLAY

Walker Gibson, TOUGH, SWEET AND STUFFY

Glen Love and Michael Payne (eds.), CONTEMPORARY ESSAYS ON STYLE

Jean Malmstrom and Janice Lee, TEACHING ENGLISH LINGUISTICALLY

Donald McQuade and Robert Atwan, POPULAR WRITING IN AMERICA

Randolph Quirk, THE USE OF ENGLISH

Hugh Rank (ed.), LANGUAGE AND PUBLIC POLICY

SHOPTALK:

"AN OPEN LETTER TO THE BEST OF THE HOLLYWOOD MOVIEMAKERS--

"I saw a movie last night that made me mad! It was so sensitively conceived and directed, so truthfully portrayed, so unique in its style and progressive in its outlook, that I was transported. Then I saw the first hint of the souring of my apple: The setup for the unhappy ending to come; and I began to curse the moviemaker silently.

Sure enough, by the time the lights came up I was plunged into despair at the loss of lives, the blackness of fate, and the general lowness of most of the human race; all done with great dramatic significance, philosophical depth and tragic beauty.

Why is it that if a movie is not stupid, violent, dirty, silly, scary or weird, it must be sad?

Why is tragedy the only kind of significance we understand?

We, as the moviemakers, have the power to do anything. We can make our characters live or die, triumph or fail. We can change history if we choose. Or the future.

It seems to me as an audience, that the moviemaker is always trying to let me. I don't know why. All I want is to be happy, and uplifted, have something to do on a Saturday night; have a good time, have some hope on Monday.

It would be said that the movie needed some bite to make it at the box office, and yet, if, at the last things were miraculously to turn out for the best, I, for one would walk out of the theatre with such glee that I would recommend the movie to everyone I saw on the street. In fact, the movie has not been successful, anyway. So, what is it for, then?

Here in Hollywood, we are making the world everyone's children will grow up in. I would like to pledge my own life and my career to the corny ideal of giving joy. To finding significance in hope and love.

I think I can make money and get famous doing this. After all, is it eccentric to want to be happy?

Please give me a happy ending."

So wrote David Carradine in a paid ad (which cost him \$4,600) appearing in the "Calendar" Supplement to the Sunday LOS ANGELES TIMES, August 18, 1974, p. 4. Carradine objected to the unhappy ending of THE WHITE DAWN, a film about three white men in contact with an Eskimo society. Gregg Kilday's film essay, "Happy Endings--Are They Gone Forever?" (LOS ANGELES TIMES, August 25, 1974, pp. I-1, 24-25), quotes from Carradine and some Hollywood reactions and a few reactions from fans. Worth reading.

ESTABLISHING A POPULAR CULTURE LIBRARY

Dennis S. Tierney, Grayslake High School, Grayslake, Illinois

If you are involved in high school or junior high school training, you have been faced with bored and disinterested students at some point in time.

In an effort to attack this problem and still provide valuable learning experiences for our students, a fellow teacher, Don Lama, and I began to explore the possibilities of teaching a Social Studies course in Popular Culture last summer.

Turning to Dr. J. Fred MacDonald of Northeastern Illinois University, we embarked on what has proved to be an exciting experience in creative education.

Our first step was to draw up a tentative outline for the course. Once we had decided what areas we wished to cover, we began the sometimes frustrating task of collecting the materials necessary to teach such a course.

Our beginning effort was to haunt the flea markets that are so popular in the summertime.

Using our own funds, since the school had not accepted the course as part of the curriculum yet, we began purchasing what materials we could find. Surprisingly, we were able to purchase a large number of old seventy-eight rpm records, some dating back to the early 1900's. Also, we picked up children's novels, old magazines, year-books and other memorabilia.

One lesson that we learned early is that the sellers in flea markets are quite conscious of the nostalgia boom and often inflated their prices. Oftentimes, farm auctions, family garage sales and church rummage sales will produce items of equal value at more reasonable prices. If one is conscientious about going to these sales, and if you go early enough in the day, some excellent bargains will turn up. There is a tendency to buy indiscriminately, at first, due to the fear of not getting anything, but this soon passes.

The second major effort was made to enlist community support for the project. We arranged to be interviewed by the local newspaper which publishes six area weeklies, covering most of the county. In the article, we described the course, its basic outline, and ended with a plea for donated materials. We also contacted the rest of the teaching staff and asked them to look at home for us.

Although the initial response was not great, eventually materials began to filter in. One staff member lent us his excellent collection of early jazz for us to tape. Other staff people referred us to local people who had collections of various kinds.

In one instance, we solved our radio unit by being introduced to an area resident who is a collector of old radio programs and gave us access to his entire collection of over 1,000 radio programs.

The students were our third main source of materials. By discussing the course all last year, and handing out listings of the top one-thousand "rock and roll" hits, we were able to generate not only more records, but also a great deal of enthusiasm. One student arranged for us to rummage through his grandparent's attic, giving us a superb collection of old books, newspapers, magazines and an incredible collection of old photographs that are priceless.

Dr. J. Fred MacDonald has been enormously helpful, allowing us to borrow many of his tapes on an exchange basis, and also giving us duplicates of materials he holds in the Institute for Popular Culture at Northeastern Illinois University.

He also gave us the names of several people who sell old films and T.V. shows.

Other sources and methods for collecting materials might include local historical societies, county museums, nearby colleges and universities, newspaper offices which might permit reproduction of old newspapers. Also many companies are now selling records and tapes of the "Best of the Decade" hits and old radio shows. Many bookstores have sales of specialty books on the movies or the comics, fads, fashions, and other areas of Popular Culture. In many cases, professional journals advertise such projects. The audio-visual director in your school may well have a number of these companies' brochures.

Some methods of maintaining public interest in our course, as well as developing good public relations for a course of this type, include the hosting of "Nostalgia Nights." We intend to put together a collage of music and radio programs from a particular time-span and then invite the general public in for free to listen and remember. During the course of these programs we hope we will encourage the audience to go home and look in basements and closets for material that they would like to donate. An added benefit that may encourage them to help is that donations of this type are tax-deductible.

Our last project is to go on the local radio station, during the afternoon talk show and describe our project.

We have found that the news media are extremely co-operative in this respect and have been most helpful. These kinds of news stories are positive and the newspaper is always happy to print stories of educational innovation.

As far as the general public is concerned, we have had little opposition. Our fellow teachers have raised a few eyebrows, but for the most part, the parents of students have been pleased and intrigued by the approach. Many of our students are extremely excited at the prospect of taking such a course. Our preliminary enrollment shows at least three sections of the course will be taught, which is excellent for an elective course in a school of our size.

The one individual on our staff who has been most helpful is our audio-visual director. Without his co-operation, a lot of our work would have been extremely difficult. He did most of the taping of our music and radio programs, and helped in designing the access system. If you are contemplating getting into Popular Culture, a sympathetic audio-visual person is almost a pre-requisite.

Unless you are adept at the duplication of tapes, slides and other A-V media, the audio-visual director's technical expertise is absolutely necessary. Using Title III funds, we have been able to purchase an additional tape recorder and a 35mm slide duplicator. In addition, we have catalogued all of the music and radio programs directly into the library card catalogue, both by title and by author.

With this system, any student wishing to listen to a particular show or singer will fill out a request slip from the card catalogue, listing the tape number with a prefix of "M" for popular music and "R" for radio shows. This slip will be taken into the audio-visual office where student assistants will make a cassette tape of the request from the master tapes and the student will check the cassette out for home play or use in the learning resource center.

The print media will be housed in a special section of the library, enabling students who wish to do special research to have easy access to the materials.

For lecture purposes, special tapes will be produced to highlight the various units and draw out the particular themes that will be emphasized. In addition, slide presentations will be made of rare print materials to give the student an awareness of these materials without endangering the uniqueness of such information.

Our success in obtaining adequate amounts of material has been varied, however.

The music portion is the most extensive with over fifty boxes of tapes now on file, totaling over one hundred and fifty hours of popular music from 1900 to the present. We feel that it is not only the strongest part of the course, but that the students seem to relate to this aspect of the course the most. Many of our students are avid concert-goers and record collectors, so that an analysis of the social, psychological, and moral impact of popular music appeals to them greatly.

Our second strongest unit will be the radio section, as our collection now exceeds seventy-five hours of radio shows ranging from "The Lone Ranger" to "Bill Stern's Sports Show."

The areas that have posed the greatest problems will be movies and television. The difficulty here is largely financial. The cost of buying or renting feature films and television shows can be prohibitive on a high school budget.

We feel that we have a long-term solution to the problem. Instead of having a text-book which the students rent from the school, we are charging the student a fee of three dollars (much like a shop ticket or laboratory fee). The money will be used to purchase materials as they come on the market. This will enable us to build a collection of films and T.V. shows. Also, we hope that we can urge students to watch shows on their own time, as well as attending local film festivals in Chicago and nearby universities.

The problem of material's loss and destruction is one that we haven't really solved. The value of a course like Popular Culture is that the students will be dealing with the raw material itself, rather than secondary interpretations. This value is offset by the danger that irreplaceable materials will be lost or destroyed, thus weakening the program.

The only response we have at this point is to hope that the students will perceive the unique nature of such materials and treat them accordingly.

In terms of selling the course to your administration, certain points ought to be made in defense of Popular Culture.

The materials we have collected are not for our department alone. English, Business, Fine Arts can all utilize the material in their own way. Our English Department has already used much of our material for such mini-courses as "Science Fiction," "Sports in Literature" and "Minority Groups in Literature." The Music Department has plans for utilizing our collection of popular music for their survey course in Music Appreciation. In talks with the Business Education Department, they plan to use our magazines and Sears & Roebuck catalogues for their Consumer Education course.

In addition to the wide potential for such material, we hope that students will be learning to analyze the material and icons that permeate their lives. Through

this analysis, they will hopefully become more intelligent participants in their own society.

As education moves into the 1970's, being attacked for irrelevancy and facing the charge of accountability, it is imperative that we face the necessity of truly meeting student's needs. Young people today are products of mass media in all their modern forms. The average child has spent more hours in front of the television set by the age five than he will spend in sixteen years of school.

If we do not begin to teach our students to critically analyze these mass media enterprises, we will have failed to prepare them to deal with the world they face.

We, at Grayslake High School, feel very strongly that some type of work in Popular Culture is just as necessary to a good high school curriculum as Algebra, United States History and traditional English.

Enclosed at the end of this article is the course proposal made to our Curriculum Committee and a tentative course outline.

If any of this information is useable, please feel free to do so.

Also, if you have any questions concerning any of this, please feel free to write to us and we will be happy to assist you in any way.

Dennis S. Tierney
Grayslake Community High School
400 North Lake Street
Grayslake, Illinois 60030

COURSE OUTLINE: POPULAR CULTURE COURSE, Grayslake High School

I. Music--1890's to today. 3 weeks

Jenny Lind to Janis Joplin

3 weeks

~~Deal with chronologically:~~

Rag Time - Scott Joplin

Honky Tonk - Jelly Roll Morton

Dixieland Jazz - Dukes of Dixieland

Just Jazz

Swing - Big Band Sound

Crooners and Vocalists

Be-Bop

Rock & Roll - Buddy Holly, Chuck Berry, Elvis Presley

Folk Songs - Rise of the Phoenix, Kingston Trio, New Christy Minstrels

Beatlemania - Hard Rock - Acid Rock

Whither Thou Goest, Music?

II. Pulp Literature 2 weeks

Women's novels

Muckrakers

Horatio Alger

Frank Merriwell

Dime Novel & Pulp Western, Zane Grey & Ned Buntline

Tom Swift

Nancy Drew & The Hardy Boys

III. Radio 1 week

Kids Shows - Captain Midnight

Adult Show - One Man's Family

Mystery Show - The Shadow - Inner Sanctum
Quiz Show - Take it or Leave It - Dr. I.Q.
Soap Opera - Ma Perkins - Guiding Light
Sports Show - Bill Stern
Comedy Show - Amos 'n Andy - Fibber McGee

IV. Popular Literature 2 weeks

A. Comic Books

Superman, Batman, Spiderman, etc.
Horror Comics, War Comics
Comics & sex
Comic Strips
MAD MAGAZINE as a modern comic book

Doonesbury as compared to Blondie
Peanuts as opposed to the Katzenjammer Kids

B. Teen Magazines

INGENUUE, SEVENTEEN, BOYS LIFE & Fan Magazines

C. Family Magazines

READER'S DIGEST, SATURDAY EVENING POST, LOOK, LIFE, LIBERTY

D. Specialty Magazines

LADIES HOME JOURNAL, TRUE, ARGOSY, HOT ROD, Sears & Roebuck Catalogue to be used as a resource for a research paper

V.. Movies 1 week

A. Western

HIGH NOON or STAGECOACH

B. Gangster

James Cagney - Edward G. Robinson

C. Spectacles

As produced by Cecil B. DeMille or Busby Berkeley

D. Comedies

Keystone Cops, Laurel & Hardy, Hal Roach comedies

E. Social consciousness films, movies with a message dealing with reality
EASY RIDER, GRAPES OF WRATH, MIDNIGHT COWBOY

F. Art Films

CITIZEN KANE, 2001: A SPACE ODYSSEY, Ingmar Bergman's films

G. Suspense & Horror Films

NORTH BY NORTHWEST, FRANKENSTEIN

H. Sex and the Silver Screen.

VI. Fads and Fashions 1 week

A. Styles through the Ages

Hoop skirts

Flapper Era - Clara Bow

Bobbysockers & long skirts, zoot suits

White bucks, Ivy Leaguers, black leather jackets

Hippie Days - long hair and levis

The mini-skirt

The braless movement

Everyone goes natural

The midi flops - why?

If you wait long enough, it'll always be in fashion

B. Selected fads

Fads of the 20's - flagpole sitting, goldfish swallowing

Dance Marathons of the 30's

Zoot suits

Mah jong

Hula-hoops

Skate boards

VII. Television 3 weeks

- A. Lone Ranger, Gunsmoke, Kung Fu
- B. Ozzie & Harriet, Julia, All in the Family
- C. Boston Blackie, Peter Gunn, Colombo
- D. Guiding Light, As the World Turns, General Hospital
- E. Medic, Ben Casey, Marcus Welby
- F. \$64,000 Question, Let's Make a Deal
- G. Sid Caesar, Bob Hope, Laugh-In
- H. Hit Parade, Lawrence Welk, Midnight Special
- I. Our Miss Brooks, Bob Cummings Show, Mary Tyler Moore - Women's Lib
- J. Amos 'n Andy, Cisco Kid, Sanford & Son
- K. Jack Paar, Johnny Carson, Dick Cavett, David Susskind
- L. Kukla, Fran & Ollie, Lunchtime Little Theater, Sesame Street

VIII. Individual Study Topics

This is the proposal made to and accepted by the Curriculum Committee of Grayslake Community High School on January 22, 1974.

SOCIAL STUDIES DEPARTMENT

Course Addition Proposal

RE: 20TH CENTURY POPULAR CULTURE

I. Description

This course will be a survey of the social history of 20th Century America utilizing all the faces of mass media, i.e.; books, magazines, music, radio, films and T.V. The emphasis of the course will be on individual project work, using the primary source documents collected by the Department, to analyze and evaluate the trends and values of 20th Century America.

The course will be taught one hour a day for one quarter.

II. Rationale

- A. One area of greatest interest to students is the period of most recent history. In order to more adequately explain the current state of America, one must trace the social values that make us the people we are. In the 20th Century, the abundance of mass media materials makes their analysis extremely important.
- B. One of the newest and most exciting areas of historical research lies in Popular Culture. Courses of this nature are being taught in many universities and colleges across the country. We, at Grayslake High School, have a remarkable opportunity before us to become one of the few high schools in the country to teach such a course
- C. One hoped-for outcome of this course is to engender in our students the awareness of previous generations' pop culture and thereby close the generation gaps that seem to grow wider every day. An exposure to the mass media artifacts of students' parents' youth may help to explain the attitude of the parents themselves.

III. Materials

- A. Since last summer, Mr. L... and Mr. Tierney have collected and purchased a large volume of materials for this course. They have spent over \$75 of their own funds on books, magazines, records and recording tapes.

The Department now has over 46 boxes of recording tape totaling over 140 hours of popular music from 1900 to the present.

Through the hard work and superior cooperation of Marvin Smith, Instructional Materials Director, the Department has access to a radio collection worth over \$10,000; and may tape as much of it as needed at no charge to the school.

Also, many people in the community as well as students in school, have contributed materials.

The total cost to the school so far, has been negligible in relation to the value of the materials on hand.

- B. Since much of the necessary material has already been collected, no textbooks will be used. However, we propose that a fee be charged for the course and that this money be placed in a special fund administered by Mr. Smith for the purchase of future materials as they become available. Our material is of such a curious type that it cannot be purchased once a year. Many times only a few copies exist and must be purchased at the time they are offered.

IV. Teachers

By the time the course is offered, Mr. Tierney will have had 9 hours of graduate study in Popular Culture and Mr. Lama will have 12 hours. This is in addition to their more traditional preparation in U.S. History.

V. General Comments

- A. The collection of this material is not for the Social Studies Department alone. A number of English teachers have already used the radio tapes in their specialized English courses.

In addition, such departments as Music, English, Business could draw upon our materials to use in their various disciplines.

- B. In reiteration of a comment made earlier, Grayslake Community High School is on the verge of a unique program among secondary schools.

Inquiries about our program have come in from people from Illinois to Florida. Mr. Lama and Mr. Tierney have been invited to present a panel discussion at the National Convention of the Popular Culture Association.

It would be most unfortunate if our own colleagues did not assist the Social Studies Department in its efforts to provide a challenging and exciting addition to our educational program.

SOME TECHNIQUES FOR ANALYZING AND UNDERSTANDING POPULAR CULTURE

Historical Development: When did whatever it is you are studying get started? How popular is it? Is it different now from the way it used to be?

Comparative Analysis: Is the same thing popular elsewhere? Do different countries or cultures have variations that are interesting?

Psychoanalytic Investigation: Does it take care of certain needs we have? What are its functions as far as our unconscious is concerned as well as what we are aware of? What are its latent or covert as well as manifest functions? What does it do for the "psyche?"

Sociological Study: What class levels are appealed to? Does it have racial significance? Does it appeal to some groups and not others?

Cultural Analysis: Does it have significance as far as American culture is concerned? Is it unique to us? Does it involve certain American values rather than universal ones? Or do we have certain variations that are intriguing? Are historical considerations important here?

Myth-Symbol-Ritual Significance: Can your subject be related in any way to important myths which have either universal and particular significance? Does it have symbolic significance? Can your subject be looked upon as a ritualistic activity, or part of one?

Classification Schemes: Can you fit the subject into some kind of classification scheme? Sometimes in classifying things we discover relationships and other kinds of information that are valuable.

Anything else you can think of: The above list does not, by any means, exhaust the approaches which have been made to popular culture. Marxist and Maoists, Jungians and Freudians, New Critics and Biographical Critics, Sociologists and Philosophers, and almost everyone else, has had something to say about popular culture.

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SHOPTALK:

Sometimes, moving a story from one medium to another presents problems, particularly when the producer/director seems more intent on selling a product than he does in maintaining the artistic integrity of the original work in its original medium. Case in point--Lew Archer, one of the most popular of modern private detectives as characterized by Ross Macdonald, recently moved from novel to TV. Gary Deeb (TV critic of the CHICAGO TRIBUNE) noticed some fundamental problems when he wrote, "As the hero of the series of novels Ross Macdonald began in 1949, Archer has sold 11 million books in 25 years.

Such popularity impresses easily, and that's why NBC chose to do a TV rendition of Macdonald's classy detective. They called it Archer and got Brian Keith to star.

Last month, just before the TV series premiered, producer David Karp held a Hollywood press conference to do a little bragging about the show.

Right off the bat he said that Ross Macdonald wouldn't write any of the TV scripts and that the fabulously successful writer also would carry no clout behind the scenes.

In fact, Karp amazed reporters by freely admitting that his TV version of Archer would have almost nothing to do with the original. 'The character you'll see does not greatly resemble the character that Ross Macdonald has written,' he declared.

Asked why he was changing a character that rates among the all-time favorites of mystery buffs, Karp replied: 'Even 11 million readers is a very small number of viewers in TV-land. But of course there's some residual value in the name.' Give the man points for honesty. It's not every day you find a person willing to expound on a philosophy that boils down to a simple street-corner hustle." (Gary Deeb, "Famed Detective Shot Down by TV," CHICAGO TRIBUNE, February 14, 1975, p. III-14)

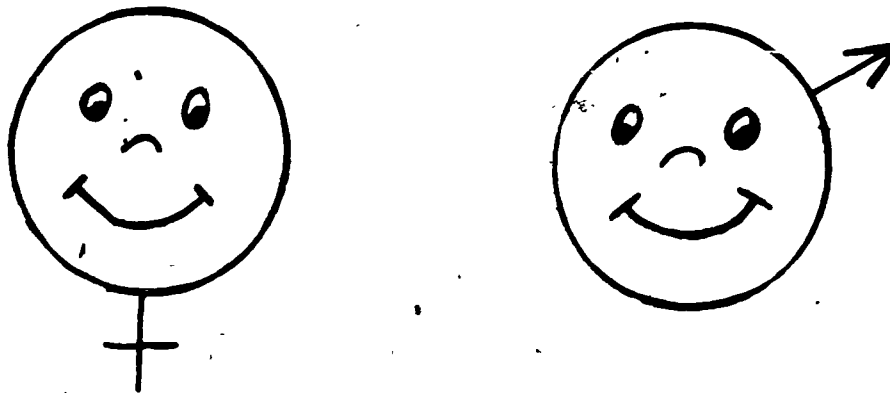
If you have any curiosity about the stages a prospective TV show goes through in moving from a simple idea to a plot to a casting to filming, read Dick Adler's "'Fay'--Sitcom Rookie at NBC Tryout Camp," LOS ANGELES TIMES, March 5, 1975, p. IV-1). And if you're remotely interested in learning about what keeps TV shows on the air or gets them booted off, read Dick Adler again, "Nielsen Rater's Views Decide Your TV Fare," LOS ANGELES TIMES, June 9, 1974, p. I-1 and "The Nielsen Ratings--And How I Penetrated Their Secret Network," NY TIMES, Sept. 1, 1974, "Arts and Leisure" section, p. 1).

DEFINING SEXISM IN THE POPULAR CULTURE

Alleen Pace Nilsen, Tempe Public Schools

For the purposes of this article, I will consider pop culture to be anything that is a part of the folk language or folk culture as opposed to "egghead" or literary attitudes and usages. Defining sexism is more troublesome. The word isn't even listed in most 1960 dictionaries and in the 1973 Webster's New Collegiate Dictionary it is defined as "prejudice or discrimination against women."

This is in itself a sexist definition because it specifies prejudice only against women. A better definition would include people of either sex. Also the matter is more complex than one of simple prejudice. Sexism is using the matter of a person's male or female sex to make judgments about that person which are unrelated to any actual sex difference. The judgments do not necessarily have to be against someone; they might be made in favor of someone or they might be rendered with a feeling of neutrality as when boys are sent to one class and girls to another class. The people making the decision do not have the idea that one class is better than the other one. In their opinion it's simply a matter of appropriateness. But unless the classes are in some way related to the actual differences in males and females than sexism is involved. The difficulty in recognizing and identifying sexism lies in deciding what is a genuine difference between the sexes and what is a difference that is either culturally implanted and nourished or simply assumed to exist. Sexism relates only to the latter two kinds of differences. Acknowledging the first type of difference isn't sexism; it's realism!



Sexism is more complex than racism in that males and females do have innate differences and in some areas can never be treated exactly the same. Whereas the Supreme Court rejected the idea of "equal but separate" for Blacks and Whites, there are certain instances where this is the only thing that will work for males and females. It is a general confusion over this issue of equality vs. sameness which allows opponents of the Equal Rights Amendment to seriously campaign against its passage by saying that it means all bathrooms and locker rooms will have to be common and that all college and military dormitories will have to be co-ed, etc.

My general thesis in this article is that most sexist practices and beliefs begin with an actual sex difference between males and females. Differing sets of circumstances have caused us as a culture to exaggerate and to overgeneralize about the effects and the importance of these differences. The result has been two-fold. First we now perceive these differences as being greater than they are, and second we bend our behavior to maximize these differences and to insure that they remain as we are accustomed to perceiving them. Before we can ameliorate the harmful effects of sexism, we need to understand it more fully. This article is an attempt to probe where actual sex differences stop and sexism starts in various parts of our culture.

SEXISM AND PLUMBING:

One of the most ridiculous charges of sexism currently being tossed around is whether or not it's unfair that women pay more money to use public toilets than men do. Since women always use a booth for which they usually pay 10¢, while men more often use the free urinals, women do pay more money to go to the bathroom than men do. Perhaps sexism has something to do with women and their feelings of modesty, but certainly it doesn't have anything to do with the fact that they cannot easily use a stand-up urinal. That is a matter of actual sex difference and there's no one short of God--or should we say Mother Nature--that we can take the matter up with.

Another point that I'm going to mention under this plumbing category is the fact that a penis fits nicely into a vagina so when plumbers are talking about fitting pipes together it is an efficient metaphor to refer to the outside of the joint as the male and the inside as the female. The same goes for electricians talking about plugs. These are not sexist metaphors because in them there is no preferential treatment to either the male or the female referent and the metaphors do reflect true male-female differences. But when the metaphor gets extended so far as it has with molly bolt (the gadget for fastening screws into hollow walls) then elements of sexism begin entering the picture. As explained to me, a molly bolt is so named because the harder it (or she) gets screwed the further it spreads its legs.

Even though most English speakers probably miss the full impact of the molly bolt metaphor, I concede that whoever thought it up should get an A for cleverness. But even as I applaud the cleverness, I am bothered by the sexism. It seems to me that it makes an implication or an overgeneralization about women and their response to "screwing." Also the use of the word moll or molly (a nickname for Mary) as a general term for a female is sexist in that it is most often used derogatorily. Webster's New Collegiate Dictionary (1973) gives prostitute as its first definition for moll. This is followed by a second definition of a doll or a gangster's girlfriend. Molly is also seen in the colloquial name of certain mountains that resemble the shape of a woman's breast and in the term molly-coddle which the same dictionary defines as "a pampered or effeminate man or boy."

SEXISM AND SIZE:

Adult males are in general slightly bigger than adult females. This is a fact related to sex difference, but growing out of this is a whole raft of sexist traditions and beliefs which cannot be logically supported. An actual sex difference in children is that females of the same age and body build are usually larger than males, yet because of the overgeneralization from adulthood, the pop culture does not acknowledge this difference in children. From actual measurement of the pictures in fourteen different sets of elementary school reading books, it was found that when both boys and girls appear in the same picture the artists consistently draw the boys bigger than the girls. This case of stereotyping children from an adult viewpoint is an example of sexism.

Another overgeneralization growing out of this idea is that men must always go with women who are shorter than they are, and vice-versa. The inappropriateness of a woman having romantic feelings toward a man who is shorter than she is provides the basis of the humor in the parody, "Better to have loved a short, than never to have loved a tall!"

This emphasis on male height is especially troublesome during junior, and to some extent, senior high school when boys have not yet reached their full growth, but girls have. One of the solutions to the problem is for girls to go with boys who are older than they are.

SEXISM AND AGING:

My thesis in this article is that there is some actual, physical difference at the root of most cases of sexism. Since on the average women live seven or eight years longer than men, logically we should be less concerned about aging in women than in men. But the reverse is the actual situation. This would seem to cancel out my thesis. In a way it does, but still directly related to the physical differences between men and women is the way in which we perceive their respective roles and it is this perception which is at the root of our sexist ideas about aging.

Ambrose Bierce, nineteenth century writer, bluntly stated "Woman's body is the woman." Men are valued for their wisdom and their intellectual achievements while women are valued for their bodies. Wisdom becomes greater with age, but bodies deteriorate. When we lived in Afghanistan this point was brought vividly home by a proverb stating, "If you see an old man sit down and take a lesson; if you see an old woman throw a stone." Americans are not that obvious in their dislike of old females compared to old males but we imply the same thing when we talk about grand-fatherly advice as something to be respected and listened to while an old wife's tale is the epitome of foolishness.

We simply don't like old women. The term old maid is decidedly more negative than bachelor and there are lots more negative jokes about mothers-in-law than about fathers-in-law. Because of the negative connotations we hardly feel comfortable referring to someone we know and like as an old woman, so we try to modify and soften the term by saying something like an older woman or an elderly woman. Logically this doesn't make sense because older is older than old, and so is elderly. But still these terms are not so firmly set in our minds as a negative so we use them more freely.

Sexism relates to the fact that a Supreme Court Justice in his seventies might marry a secretary in her twenties and receive general approval--even tinged with envy--from the popular culture. But if a twenty-three-year-old man were to marry a seventy-two-year-old woman, it would probably be met with open hostility. It's even conceivable that the matter would be investigated by the police to see if the man were setting himself up for a large inheritance or life insurance policy.

The unfairness of this kind of sexism is what makes women so self conscious and worried about their ages. Everyone knows that it's a social faux pas to ask a woman past thirty her age. And if she is asked, the popular culture good naturedly condones her telling a white lie.

Television commercials and other advertisements are especially revealing as to the emphasis that we put on youth. For years the Lady Clairol ads for hair coloring, which is a product primarily used by women whose hair has begun to turn grey, have been centered around very young looking mothers bending their heads close to their toddlers. The caption read, "Hair coloring so natural only her hairdresser knows for sure." The apparent reason for using the young child and the mother is to show that the mother's hair can look just as natural as the child's hair. But the real effectiveness of this ad never reaches the surface in words because it is in the more subtle message that might be verbalized something like, "Just because you color your hair, it doesn't mean that you are old."

Another product used mainly by older women is the Geritol vitamin and iron supplement. One of their latest commercials shows a middle aged couple where the man has his approving arm around his wife and is talking about how wonderful she is because she exercises and watches her diet and takes Geritol. His conclusion used to be, "I think I'll keep her!" Just like we all fear cancer, nearly every woman--no matter how happy her marriage--fears that somewhere off in the distant future her husband

might trade her in for a younger woman. The ending of this commercial was a painful reminder of the fact that men have the power, and its effect on the intended audience was so negative that it has now been changed so that the man says, "My wife takes care of herself and I love her for it!"

SEXISM AND IQ:

The world used to be a very physical place in which manpower, in the literal sense, made the difference between survival and nonexistence. When fighting mastodons, hurling spears, pulling oars, plowing fields, and digging ditches, the extra physical strength that men have is a decided advantage. But in today's machine age the relative strength of a man over a woman pales into insignificance compared to the power of a bulldozer or a 747 jet.

Men took the dominant role in society during those eons of time when they excelled in what counted, that is, physical strength. Now, at least partially because cultural attitudes lag behind technological development, we still expect men to excel in what's important even though that has now changed from physical strength to intellect and talent. It would be convenient for helping us to keep this old idea of male superiority if all men were smarter than all women, but obviously that just can't be. So instead the popular culture has taken a rather modified stand which is that in any compatible couple, the man is smarter than the woman.

No one sat down and planned this out logically and sensibly because unless men really are basically more intelligent than women--which has never been proven--the system isn't going to work. If women must always marry someone brighter than they are things won't come out even. Left over at the bottom of the scale will be unintelligent men and left over at the top of the scale will be intelligent women. In a society centered around family and married couples, it is undesirable to have this many misfits. And besides, few people really want to be a misfit so they develop personality patterns which will help them make the expected alliance with the opposite sex.

Boys who can't think of much to say develop into "strong, silent" types. Girls giggle a lot and play dumb. They ask lots of naive questions, many of them sincere, because rather than talking about things they know about, they allow the boy to choose the topic for conversation and set the direction of the discussion. Society has worked out a system whereby boys go to school longer and they study "deeper" subjects. Males take care of the really important things in life such as government, wars, science, and business. Women take care of the trivia of the world. They are much better than boys at planning parties and making decorations and visiting with people. Keeping their respective areas of concern separate makes it easier to keep up the illusion that males are smarter. The practice of men marrying younger girls might also be influenced by this idea in that when a twenty-year-old man marries a sixteen-year-old girl he has had four more years of experience and is bound to appear brighter than she is at least until she has time to grow and catch up to him.

SEXISM AND POWER:

During a casual conversation at the NCTE Philadelphia convention I heard a story about a well known Black socio-linguist who had a confrontation with feminist students at Berkeley when during a lecture he happened to make the remark that big busted women are bossy. The students jumped on him for using a physical characteristic to make a judgment about someone's mental and/or emotional behavior. They told him that he was doing the exact thing that he spoke against when he talked about racism. Later I met this linguist at a cocktail party and I chided him about being so famous that I had already heard the story about his sexist attitudes. He laughingly confided that I was midjudging him because he wasn't talking about big busted women in general, but only about big busted Black women. Before I could respond he shook his head in good-humored amazement and went on to tell me about the feminists at Berkeley. In his linguistics

class he and the students had gotten into a heated argument over sex and sexist words. He took the stand that it was inappropriate for females to use such epithets as fuck you and screw you. His objections were not based on what he thought about lady-like speech, but rather on the physical characteristics of females. He insisted that to fuck someone or to screw someone a person has to have a certain part of the body which females simply don't have. Those arguing against him considered the terms more general and they insisted that lesbians, for example, can "fuck and screw" just as well as anybody else. His next question was, "Then do we call girls jocks, and can they also rape?"

I've recounted this argument because it shows how we think of the male as the sexor and the female as the sexee. There are other things already mentioned such as physical size, strength, and supposed IQ which contribute to men's greater power in our culture, but I wish to bring up for consideration the idea that the nature of the sex act also contributes to this position of power which we hold in our minds as the domain of the male.

Whether the active-male and the passive-female perception of the sex act is accurate is an issue to be debated elsewhere. The relevant point here is that this is how it is seen and dozens of usages in the popular language reveal this attitude. For example we talk about sexual conquest in which a man possesses a woman. He de-flowers her by taking away her virginity. The man is the actor while the woman is the receiver of the action. The female's being on the receiving end is what is implied when women are called fleshpots or sexpots. And it's because of the implication of passivity that feminists reject the term wife-swapping and instead use swinging, but as a disillusioned friend told me, "It doesn't matter what you call it, it's still the woman who gets screwed."

My friend's complaint is linguistically interesting because it exploits both meanings of screwed. One is the meaning related to copulation and the other is the meaning related to using power against another person. This same double meaning is what is responsible for the special effects in these examples of graffiti which my husband collected last year from a midwestern college campus:

Alimony: ~~The~~ screwing you get for the screwing you got.

If Nixon would do to Pat what he's doing to the country, she'd be a lot happier. There are no virgins left; society has screwed us all.

It is significant that both of the common slang terms for copulation have developed strong meanings of power. When during the campus confrontations of the late sixties a girl would yell one of these words at a policeman, certainly neither of them thought of the act of copulation. Instead they thought of power. More formal words also show that at least subconsciously we make a connection between the sex act and power. For example, we talk about the "raping of a continent," and "the seduction of a whole nation."

The best example is the word impotent which literally means lacking power. Positive words that are related to it include potent, potential, and potentate, all indicating power. But impotent has come to be used almost exclusively in connection with masculine sex with the meaning being "unable to copulate." As any man who has had a vasectomy will hasten to tell you, sterility and impotence are not the same thing. This indicates that in our minds it is not the act of fathering a child which is connected with power, but is instead the actual sex act. An old superstition sort of cognate with the middle ages idea that the humors of the soul reside in the various body fluids is the idea that a man's strength and power lies in his semen. Believe it or not, this is why athletic teams are housed apart from their wives and girlfriends on the night before they play a big game. I can't decide whether the fact that equivalent arrangements aren't made for girls' teams is because of realism, sexism, or simply lower budgets.

"AND NOW THE NEWS . . ."

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The purpose of Popular Culture teaching is to alert students to the diversity of products, services, and ideas which are daily bombarding their senses. The purpose of Science Fiction teaching is to make students more aware of the future possibilities in those same present day products, services, and ideas. At the core of both of these areas of study are two questions of value education: 1) How can the individual develop his/her ability to discriminate between competing messages?; and 2) How can the individual convey his/her own creative imagination to a society which stimulates the individual to consume rather than to create? This common concern between these two areas can be explored in a "Futurism" unit within the Popular Culture classroom. This unit was initially used with a class of 37 eleventh and twelfth grade students of mixed reading abilities.

Entitled "And Now the News . . .," the unit was built around three common experiences: 1) a showing of the film "Fahrenheit 451" (Universal Motion Pictures; 1966); 2) a reading of "And Now the News. . ." (Theodore Sturgeon in MASTERS' CHOICE; Laurence M. Janifer, ed., NY: Simon and Schuster, 1966); 3) a reading of "Texas Week" (Albert Hernhunter in TOMORROW, AND TOMORROW, AND TOMORROW. . ., Bonnie L. Heintz, et al, eds., NY: Holt, 1974).

The two short stories were read aloud to the class by the instructor. (Oral reading is a media form too often neglected in our secondary schoolrooms.) For all three experiences, the students were first given a list of study questions to guide their listening and mental evaluating. Subsequent class meetings were based on discussions of these questions as they pertained to the individual work. The questions also encouraged the students to analyze the similarities and differences between the three experiences.

In each of the common experiences, the hero was suffering from creative claustrophobia. This imprisonment was symbolized by a narrow track the hero was resigned to daily walk. In "Fahrenheit 451," Montag has nightmares about the monorail which shuttles him between home and work; MacLyle of "And Now the News. . ." was confined to commuter trains. Like Montag, he ". . . saw the same faces at the same time day after endless day, before, during, and after he rood those trains, so that his immediate world was pretty circumscribed. . ." Christopher Nest in "Texas Week" received even less creative stimulation than the other two. He was confined to the strip of carpeting between his TV set and his chair. "There was nothing between the set and the chairs except a large grey rug which stretched from wall to wall." Students were quick to perceive the monotony of the average American's lifestyle symbolized by these tracks. Seniors feel that they are in the "high school rut" and are ready for a change of scene. Most of them dread the daily grind their parents accept, and they are determined to escape it. The rainbow worlds revealed to them on TV seem to offer a variety of future possibilities. In this unit, part of the instructor's task is to guide them in keeping their senses alert. For a problem faced by all three heroes was that they allowed the media to do their critical thinking for them. Montag allowed himself to think only what he was told by the government in comic strip-styled newspapers and TV soap operas. MacLyle was addicted to his "news habit;" dulled by routine, he relied exclusively on news spots to satisfy his need for selfactualization. Like Montag, he was a passive audience, a hearing consumer rather than a listening creator. Nest's mental capacities stagnated on horse operas. Like MacLyle, he took his identity from the conflicts and successes of people he saw on TV.

Eventually, all three heroes reached their media saturation points. Each craved a real world beyond the narrow limits of his sensory routine. Montag's protest "I've

got to read; I've got to catch up with 'the remembrance of the past.'" was counter-balanced by MacLyle's sudden inability to read, speak, or decode spoken language. All three tried to escape to a simpler way of life in which the kaleidoscope of popular culture was reduced to only one stimulant: Montag's favorite book; MacLyle's musical instrument, the ophicleide; Nest's newly assumed identity as a Western cattleman.

These three selections make an effective introduction to this unit, because they are based on extrapolations of the future use and effects of present day media--TV, radio, movies, comic strips, music. It is not difficult for students to find ads and articles which expand on the situations in these selections: newspaper accounts of viewers attacking their sets; reports on behavior patterned after TV programs; ads for stereo equipment which surrounds the listener in a private environment of sound; reviews of movies which offer audiences temporary escapes into fantasies of terror, violence, or romance. Such materials should be posted to add credulity to the "What if. . ." element in these SciFi selections.

The selections easily lend themselves to dramatic interpretation. Situations which can be used as the nuclei of role playing experiences include: people who over-empathize with the conflicts in soap operas; viewers who affect the language and style of characters they see on the screen; the appeal to the lowest common denominator of intelligence utilized by most TV programs and movies; the American dependence on constant sensual stimulation through media. Such exercises help students put "in their own words" the ideas presented to them in the film and the readings. This personal interpretation also puts into practice the two-fold concern of Popular Culture and Science Fiction courses: discrimination between competing messages and communication of creative thought.

The next stage of the "And Now the News. . ." unit is independent reading and small group work. A large selection of SciFi short stories and novels plus articles on the future applications of popular culture forms should be available within the classroom. Materials collected for this unit fell into the following categories: Personal Media Centers, Story Telling, Simulations, Holograms, TV, News, Radio, Image Making, Music, The Printed Word, and Movies. Students should be introduced to the materials and the manner in which the instructor has grouped them (i.e., according to reading comprehension difficulty, fact versus fictionalized fact, or media type). Then the small group and independent projects for the unit should be detailed. Based on this information, students should choose the amount and type of materials they will study in order to complete their projects.

Numerous projects based on these readings can be devised by the students and the instructor. A complete sample of a project used will be reproduced here along with abbreviated samples of several other project types. Suggestions will also be made in the annotated bibliography.

PROJECT #4: Create a Simulation of the Future

INTRODUCTION: For examples of this project, refer to the "Simulation" readings folder. A simulation is a type of game which imitates a real life situation. For example, these games teach race relations, social adjustment, competition/cooperation. Their purpose is to teach the players how to handle a real life experience.

PROJECT: a) Create a simulation which will either introduce a citizen of 1985 to the past (anything before 1985) or to the future (anything from 1985 on);

b) The purpose of simulation should be to teach the players how to handle their daily problems and values in the year 1985 better by comparing them to problems and values of the past or the future;

c) This simulation may either be conducted just on paper where it is outlined for the reader; OR

d) It may be played out by members of this class. If it is played out, the game designers should organize the game for the players;

e) The game may involve an historical figure and his/her life, an important decision in the affairs of the world, or a typical day in the life of people of the past or future. One possibility here may be a simulation which describes some phase of 1975 Tucson life to a 1985 game player.

PROJECT GRADING:

- a) A maximum of four students may participate in this project for credit;
- b) Observe the project directions in the preceding section;
- c) Simulation must have a definite purpose (something it's attempting to teach) and this purpose should be explained to the players;
- d) Game should have a definite procedure (way it is played out) and this also should be explained to the players;
- e) A definite concluding activity or time for the game should be evident;
- f) Game must seriously grapple with a phase of life in the past or future for the purposes of enlightening the understanding of citizens of 1985;
- g) Specific values and problems of the 1985 game players should be mentioned in the game outline. In this way, the players will be able to recognize that phase of their lives which will be reflected in the game;
- h) Drawings, charts, maps, models should be included to help orient the players;
- i) Character sketches of the characters in the game should be written out for each player. That way, they will know the part they are to play out in the game. Included here are the goals, purposes, and resources of each character along with their relationship to all other game characters.

Other project possibilities include:

- a) Design a personal mass media center for your home. A detailed outline of your preferences in reading, viewing, listening, and activities should be included to explain how each mass media material was picked. Remember that the purpose of the center is to provide information on the outside world + entertainment. It should, then, assist you in your vocation, your relaxation, and your education.
- b) Design a TV news program for the year 1985. Your program plus commercial spots should run a minimum of twelve minutes. The program may either take the form of a regular nightly news program covering the events of a typical day OR it may be a news special covering a specific event. The news items should be carefully organized to reflect a build up in drama, tension, or importance.
- c) Design a universal language to be used on Earth and/or in the rest of our galaxy. Remember that a language is a code of stimuli which causes the listener to give a response. It may be done with sound, math, music, colors, touch, gestures, or ? . Your project should show that emotions as well as facts and questions can be transmitted by this language. Your presentation should take the form of a five-minute (minimum) conversation conducted only in this language. All units of meaning used in this conversation should be codified (similar to setting up a dictionary of terms and their meanings) and explained to the class listeners.

Following is an annotated bibliography of independent and small group reading materials:

"Holograms"

article: "Salvador Dali," TUCSON DAILY CITIZEN, July 20, 1974, Tucson, Arizona. This interview excerpt should provide students with a basis for discussion on the effects of media on our spiritual and emotional selves. Read it after students have already read a technical explanation of what holography is plus one or two fictionalized accounts of its use.

DALI: . . . Abstract is wrong way. Abstraction is completely false. It is becoming decorative all the time. Only realism is the truth. All painters use the photograph. All masters in the past used the equivalent of the photograph.

Q: Last year I saw a work of yours which used holography (a three-dimensional laser technique). You are the only painter to have used it. Why did you?

DALI: Holography. This is fantastic. Is incredible. You look at different angles, at different aspects of the soul. In one hologram you have all the information. It exists in one molecule of the hologram. . . Holography is the proof of the immortality of the soul.

Q: What do you wish to do from now on?

DALI: I will progress in holograms and make more realistic paintings than ever. . . I am very sorry now that Picasso is dead, and there is not a single hologram of him.

article: "Couple Can't Visit Arizona But a Mural Solved That," ARIZONA DAILY STAR, April 30, 1974. Use the following article in conjunction with Shaw's "Light of Other Days."

Glenmont, N.Y. (AP)--Harlen Metz and his wife were afraid they will would never be able to visit Arizona again. So the upstate New York couple moved an Arizona mountain into their bedroom.

. . . To bring a little bit of their favorite state to upstate New York, they hired a painter to depict a mountain scene on their bedroom wall. The mural is 15 feet in length and stands five feet high.

. . . Mrs. Florence Winn, of nearby Berne, NY, took the job and she has the mural just about completed. She has been using a calendar photograph as a model.

. . . "In the photograph there were cactus plants, but they weren't blooming," Mrs. Metz said. "We wanted the cactus in our painting to be blooming because that's the way we like to remember them best. . ." She said Metz relaxes in front of the painting after coming home from work as a tool and dye maker.

"My husband comes home from work and he sits down in front of the painting and just stares," she said. "Then he comes out of the room and says 'I feel like I just got back from Arizona.' It's just wonderful."

article: from THE DYNAMICS OF CHANGE, Don Fabun (in WORLDS IN THE MAKING, Dunstan and Garland, eds., Englewood Cliffs, NJ: Prentice-Hall, 1970) A "what if. . .?" approach to a scientific fact: Holography is a reality now; by 1986 it will be available to consumers as a home unit. Students can easily be guided to the theories that letter writing may become a lost art, telephones will be communication means only for the poor, physical distance will be conquered.

play: "The Veldt," Ray Bradbury (in THE WONDERFUL ICE CREAM SUIT AND OTHER PLAYS FOR TODAY, TOMORROW AND BEYOND TOMORROW, NY: Bantam, 1972) This story seems to extrapolate from Dali's comment on the nature of holography--"You look at different angles, at different aspects of the soul." The playroom walled with holography equipment does indeed give the audience a "different angle" on the souls of children. The children in this story frame their parents' murder within the photographic reality of their hologram "toys."

short story: "Light of Other Days," Bob Shaw (in SCIENCE FICTION, THE FUTURE, Dick Allen ed., Chicago: Harcourt, 1971) Shaw uses the term "slow glass" as a poetic synonym for "holograms." Unlike Bradbury's criminal kids, the hero in this story uses his holograms as we use home movies today--as an almost breathing photo of happy family occasions. A mechanical/spiritual immortality is imparted to the loved ones reflected in the glass.

short story: "Mariana," Fritz Leiber (in SCIENCE FACT/FICTION, Edmund J. Farrell, et al., eds., Glenview Illinois: Scott Foresman, 1974) A tale for poets. Where is the true reality of what we touch and see? Is it in the physical image? Or is it in the remembrance of what that image is supposed to be like?; what we wish it were like? Mariana discovers that nothing is physical--everything is a hologram. But whose hologram is it?

"Image Making"

novel: BEING THERE, Jerzy Kosinski (NY: Bantam, 1972) How great is TV's capacity to create a national hero? How dog-like are we in our response to repeated verbal stimuli? Are our political figures the products of massive ad campaigns? Read this humorous odyssey of Chance, the retarded gardener, who become Vice President of

the United States. (Note: This novel may be too explicit for some students.)
short story: "The Subliminal Man," J.G. Ballard (in THE MIRROR OF INFINITY, Robert Silverberg, ed., NY: Harper, 1970) Includes excellent introduction by science fiction anthologist H. Bruce Franklin. Man's capacity for mass production and mass consumption becomes an American tragedy. Dramatizes our push for credit payments, greater manpower output, and increasing market demand.

short story: "Slow Tuesday Night," R.A. Lafferty (in A DAY IN THE LIFE, Gardner Dozois, ed., NY: Harper, 1972) The rapid pace of "The Subliminal Man" is quickened to break-neck speed in this satirical look at consumption in the future. Hundreds of fads and products run their course nightly, and one man can spend four fortunes overnight. All it takes is a \$2.00 stake.

"Movies"

short story: "The Movie House," Howard Fast (in THE GENERAL ZAPPED AN ANGEL, NY: Ace Books, 1970) We escape for a few hours into the fantasy-made-reality world of the movie screen. But what if reality-were-made-fantasy? In this dystopian projection, a community exists within a movie theater; this audience is addicted to the life it passively watches on the screen and is oblivious to the reality outside the doors of the movie house. The godlike Projectionist oversees the audience. The comment Fast makes about man's relationship to God, to reality, and to illusion makes for controversial class discussion.

"Music"

article: "Switches Turn On Worship," ADVERTISER, December 12, 1974, Adelaide, South Australia. A good follow up to "The Human Factor." Although the Rev. Watt's services are not as dynamic as Ely's, the comparison is close enough to merit study.

The church services of the Rev. John Watt take a little longer to prepare than most.

He has to co-ordinate up to 12 movie and slide projectors, synchronise several tape recorders and stereo systems and set up a bank of lights.

They are the inevitable problems of "switched-on worship."

...Instead of the traditional Bible readings, hymns, prayers and sermons, Mr. Watt uses a confusing variety of electrical equipment.

"It's experimental worship," he explained yesterday.

"We are taking advantage of new electronic media to create a new form of worship."

...The equipment includes flasher wheels, rotating mirror platforms, electrical spinners, ultra violet light and weird sound effects.

The service is scripted on computer print-out paper and looks like a cross between a play and a lighting chart.

short story: "The Human Factor," David Ely (in SCIENCE FACT/FICTION) "It was magnificent beyond imagining, and yet Doctor Alpha thought it not quite right that the organ should have taken the initiative, when he, after all, was the organist." Like a player piano, this computerized organ fills the church with music. But the human factor feels he has been superseded. Secretly he programs cards on his own and inserts them into the machine. The congregation is whipped into a frenzy as it succumbs to the suggestions of the automated organ.

short story: "The Total Experience Kick," Charles Platt (in SCIENCE FICTION, Leo P. Kelley, ed., NY: McGraw-Hill, 1972) In 1982, a musical innovation makes it possible for musicians to manipulate the emotions of the audience. The story draws heavily on current trends in rock music and the hypnotic effect rock groups have on their audiences. Platt also poses the question presently asked by some critics of hard rock--Are musicians responsible for the behavior-shaping effects their music and stage presence have on their fans?

short story: "The Shaker Revival," Gerald Jonas (in THE RUINS OF EARTH, Thomas M. Disch, ed., NY: Putnam, 1971) Excellent contrast to "The Total Experience Kick."

The musicians in this story not only take responsibility for the behavior modifi-

cations their music achieves, but they also endeavor to bring tranquility to their audiences instead of emotional frenzy. Story has unusual format--told through Xerograms and interviews between New Shakers and feebies (people over 30). short story: "The Portable Phonograph," Walter Van Tilburg Clark, (in TIMELSS STORIES FOR TODAY AND TOMORROW, Ray Bradbury, ed., NY: Bantam, 1967) In an era of loneliness and deprivation, a few phonograph records are cherished as a link to the past.

"News Casting"

article: "TV Hostess Dies From Shot," TUCSON DAILY CITIZEN, July 16, 1974, Tucson, Arizona. This "on-tube" suicide brings to reality the fiction of Montag's "murder" in FAHRENHEIT 451.

Sarasota, Fla. (AP)--Television talk show hostess Chris Chubbuck wrote her own death script and carried it out by putting a gun to her temple and pulling the trigger before viewers.

The WXLTV-TV anchor-woman, 29, died in a hospital 14 hours later. Her handwritten, blood-spattered newsprint read, "Today Chris Chubbuck shot herself during a live broadcast."

The story was found on the desk where she sat yesterday morning and calmly announced to viewers what she said was a television first: "In keeping with Channel 40's policy of bringing you the latest in blood and guts and in living color, you are going to see another first--attempted suicide."

Then she reached into a shopping bag behind her desk, pulled out a .38-caliber revolver, fired a single shot and slumped forward.

"It took less than a second to get the gun to her head and pull the trigger," news director Mike Simmons said.

novel excerpt: FAHRENHEIT 451, Ray Bradbury, pages 131-133 (NY: Ballantine, 1968) This section deals with the police chase and killing of "Montag." This bit of police work was televised as an adventure program. In order to give the viewer a satisfactory climax, an innocent man was gunned down when the police couldn't locate the real Montag. Good companion piece to "The Prize of Peril" and "It Could be You." short story: "Interview," Frank A. Javor (in THE 9th ANNUAL OF THE YEAR'S BEST SF, Judith Merril, ed., NY: Simon and Schuster, 1964) A genuine nightmare captured in literature. News casts of personal tragedies are electronically orchestrated by newsmen. The reader "watches" a woman as she nears emotional collapse over the death of her child. She moans, rocks, sobs as the newscaster applies varying degrees of pressure to her shoulders and head. At the end of the spot, she is exhausted and confused. Fade-out. But in the credits, ". . .The emotional response of the subject was technically augmented."

"Personal Mass Media Centers"

novel excerpt: "The day is already in sight...", FUTURE SHOCK, Alvin Toffler, pages 281-282 (NY: Bantam, 1971) Description of centralized consumer profile storage systems which have already made possible individualized daily newspapers. A positive step toward "de-massification" of our news media.

short story: "The Fun They Had," Isaac Asimov (in THE EARTH IN ROOM ENOUGH, NY: Doubleday, 1957) Educational centers move from an isolated schoolroom into the comfort of your own home. TV screens and mechanical teachers bring individualized lessons to each student.

"Printed Word"

novel excerpt: "Chapter XXIV," PLAYER PIANO, Kurt Vonnegut, Jr. (NY: Avon, 1970) One of the many phases of a media-mesmerised society which are satirized in this novel is the book-of-the-month club. This chapter presents the tragedy of a writer whose book is rejected by all of the twelve national book-of-the-month clubs for the following reasons: a) it's 27 pages longer than the maximum length allowed; b) its readability quotient is 26.3 (maximum RQ is 17); and c) it had an anti-machine theme.

short story: "Profession," Isaac Asimov (in NINE TOMORROWS, Greenwich, Conn.: Fawcett, 1959) Men and women have become thinking machines. They have lost the ability to read critically, to thoughtfully study the printed word and to then add to the body of human knowledge by interpreting their reading. In this story, the tedious but rewarding skill of studying the printed word is preserved in a House for the Feeble-minded.

short story: "The Great Automatic Grammatist," Roald Dahl (in THE VINTAGE ANTHOLOGY OF SCIENCE FANTASY, Christopher Cerf, ed., NY: Random House, 1966) Adolph Knipe finally perfects an automatic computing engine which writes novels by formula. The engine works on the principle that "English grammar is governed by rules that are almost mathematical in their strictness." Knipe builds in a memory bank from ROGET'S THESARUS and sets to work earning a fortune as a prolific author. To rid the market of human competition, he attempts to buy out the lifetime creative efforts of every major author in the country. And he's successful.

"Radio"

article: "We'll Never Conquer Space," Arthur C. Clarke (in SCIENCE FACT/FICTION) Clarke again argues that the time lag between radio broadcasts and their reception will keep man from harnessing space. Companion pieces to this point of view are two of Clarke's novels--CHILDHOOD'S END and 2001: A SPACE ODYSSEY.

short story: "The Waveries," Federic Brown (in TOMORROW, AND TOMORROW, AND TOMORROW...) Great story for physics and math buffs. The Earth is invaded by radio waves in 1977--76 years after the first radio waves were sent into space. Their return to their source interrupts TV and radio reception around the world. Eventually all electrically powered mechanisms are affected. As the world readjusts to a pre-electricity lifestyle, scientists argue the cause of this interference.

short story: "The Sound Machine," Roald Dahl (in SCIENCE FACT/FICTION) Klausner invents a radio which detects vibrations too high pitched for the human ear to hear and converts them to audible tones. The result is a scientist who is so attune to the life and death cycle of the natural world that he listens to rose bushes, trees, and daisies.

short story: "The Murderer," Ray Bradbury (in THE GOLDEN APPLES OF THE SUN, NY: Bantam, 1970) Albert Brock has labeled himself "the murderer"--his victims are wrist radios, and TV sets. Brock is convinced that these "voices without bodies" have robbed him of his basic need for silence. These modern "conveniences" seem to him to have been created for the convenience of people who want to interrupt his private thoughts and personal business. Story satirizes our constant need for sensory stimulation.

short story: "The Winner," Donald Westlake (in SCIENCE FICTION, Brodtkin and Pearson, eds., Evanston, Illinois: McDougal Littell, 1973) Newspapers have already carried accounts of computers which can read out minds. Here is a story which fictionalizes this scientific fact. Poets--symbolic of all creative thinkers--are isolated from the rest of society in prison compounds. To monitor their thoughts and prevent escape, a black, box-shaped radio is implanted in their brains. Such radical thoughts as "escape" are monitored by the radio, and the radio waves create intense pain in the rebel's head. Story centers around two such rebels who refuse to conform to dictated thought patterns.

"Simulations"

article: "Games Calculators Play," TIME MAGAZINE, June 24, 1974. This article is guaranteed to have your math enthusiasts heading for their calculators. Describes some of the riddles and "magic" tricks which can be performed on a pocket calculator. Since more and more math and science students are investing in these machines, imaginative teachers could involve their classes in language games using calculators.

article: "Viewpoints," TIME MAGAZINE, August 26, 1974. Overview on what motivates people to be contestants on TV game shows. Good background reading for the biting satire of American gaming to be found in Roberts and Sheckley's short stories--

especially in TIME'S observation that the popularity of these all-or-nothing programs is based on "man's need to prove himself superior to his peers."

news spots: "Be a Sport," FUTURE REPORT NEWSLETTER, April 22, 1974, p. 6. Brief descriptions of innovations in electric video games, lasers measuring first downs, computer scoring of bowling, robot-like golf caddies. Outline of an "instant" football stadium within a 39 story pyramid. Excellent monthly review of inventions which make science fiction science fact.

novel excerpt: "Enclaves of the Past," FUTURE SHOCK, Toffler, pages 391-392. Toffler examines the possibility of "living museums" in which the lifestyle of the past is preserved. But rather than merely studying the past, these recaptured ages are actually lived in. "Historical simulants" (actors) replay the daily life of our ancestors for students, historians, and for those individuals who desire participation in a slower pace of life.

novel excerpt: "Enclaves of the Future," FUTURE SHOCK, Toffler, pages 392-393. The culture shock travelers feel could be reduced if they could be "preadapted" to the new area they will live in. Films of the new location, interviews with people they will soon be interacting with, and staged experiences they will encounter would make up this type of enclave. In this way, uncertainty about the future would be lessened as the travelers are educated in this risk-free media experience.

short story: "It Could Be You," Frank Roberts (in THE 10TH ANNUAL EDITION, THE YEAR'S BEST SF, Judith Merrill, ed., NY: Macorte, 1965) "Well, who's it going to be today, good people?" So begins the daily hunt for a human scapegoat. Cameras zoom in on potential victims as the TV announcer cheerfully weighs their chances of being "the one." Futuristic version of Jackson's "The Lottery," this drama satirizes our fascination with the miseries of others.

short story: "The Prize of Peril," Robert Sheckley (in SCOPE MAGAZINE, Oct. 31, 1974, Scholastic Publications) A terrifying exaggeration of present day thrill shows. "Congress has passed the Voluntary Suicide Act. Now ordinary people can risk their lives for big money, not just pro boxers, hockey players, and others." So Jim Raeder enters one televised thrill show after another: "Hazard," "Spills," "Emergency," and finally the biggest of them all--"The Prize of Peril." Like "It Could Be You," this story focuses on the viewing public's thirst for human ingenuity pitted against seemingly inescapable dangers.

short story: "The Seventh Victim," Robert Sheckley (in UNTOUCHED BY HUMAN HANDS, Sheckley, Ballantine Books, New York, 1960) When we achieve lasting peace for all men, murder will become obsolete. Sheckley suggests, however, that murder--the thrill of the hunt--is a basic human drive. Man's love of battle and his need to reveal "courage in the face of overwhelming odds" must be satisfied even in a pacifist society. In this game, murder has been legalized on an individual basis. Those who feel the need for this stimulation carry on their activities through the Emotional Catharsis Board. War by individuals will become big business.

short story: "Fortress Ship," Fred Saberhagen (in THE 9TH ANNUAL OF THE YEAR'S BEST) Two games are played out in this story: The game of war and a simplified version of checkers. In the first game, aliens have loosed a game piece--a beserker--on our universe. It "takes pieces" by disintegrating planets it comes into contact with. To add variety to the game, the beserker's computer engages the crew of an Earth spaceship into a "winner-take-all" series of checker games. To check its advances, the crew agrees to play. The story is intriguing because the human player must work out all of the variables in the game's moves before he attempts to beat the computer. Math students could be involved in working out the number and types of possible moves--as well as verifying the author's strategy for winning.

short story: "All the King's Horses," Kurt Vonnegut, Jr. (in WELCOME TO THE MONKEY HOUSE, Vonnegut, Dell, New York, 1970) This bizarre game operates on the principles that "a chess game can very rarely be won--any more than a battle can be won--without sacrifices." In this case, the sacrifices may be the lives of 16 people. The game, of course, is a satirical examination of Army maneuvers; each player--man, woman, or child--is seen only as a piece to be moved from one supporting or attacking

position to another.

"Story Telling"

article: "Taiwan's Story-Tellers Losing to Television," TUCSON DAILY CITIZEN, July 14, 1974, Tucson, Arizona. This article makes a good companion piece to Bradbury's play.

Taipei, Taiwan (AP)--How do you unwind after a hard day in the rice paddies? With a tale of red-blooded adventure or thrilling passion at the local story-telling hall, of course.

But you'd better hurry, because the pace of modern life and the television industry are hurting the traditional Chinese entertainment so badly that story-tellers in Taiwan predict its collapse within 10 years.

Until war and industrialization began remaking China at the start of this century, story-tellers with their stock of memorized lore were one of the few entertainments of China's farming millions. . .

"Since television came, our business has dropped by much more than half," complains Tsai Chiu-lai, who started telling stories 14 years ago in South Taiwan.

He now works in Taipei's "culture story-telling hall," established 29 years ago. Located in a battered building next to one of the market areas in the city of two million, the "culture story-telling hall" is the last of dozens of such halls the city had only 10 years ago.

"Watching television at home is free and more comfortable," Tsai admits, "and also it's got sound effects and sets.

"But most important, people are busier now. They just don't have time to come in for three hours a day," which is what it takes for one installment. And a good story can run daily for three weeks or a month.

play: "To the Chicago Abyss," Ray Bradbury (in THE WONDERFUL ICE CREAM SUIT AND OTHER PLAYS FOR TODAY, TOMORROW AND BEYOND TOMORROW) "Once upon a time. . ." the world was full of verbal imagery and media stimulations. Now storytellers, who revive the imagination of their listeners are hunted by the police. There is no time for utopian tales of the past; the people of the United States are suffering from the privations of atomic fallout. Like the story-tellers of Taiwan, these future story-tellers are obsolete--not because they have been replaced by electronic media but because they remind people of these lost mechanical wonders.

"Television"

article: "Tube-It-Yourself," TIME Magazine, September 2, 1974. Students will derive project ideas from this description of public television programming. In this arrangement, citizens are permitted to appear on TV in an electronic Hyde Park speaker's corner." School videotape equipment could be utilized by student groups to put their special projects on film.

novel excerpt: FAHRENHEIT 451, Bradbury, pages 18-19. The stereotype of the housewife devoted to her soap operas is here extrapolated. Helen Montag's entire lifestyle is planned around her three wall screens. Excellent material for role playing situations.

short story: "Pictures Don't Lie," Katherine Maclean (in BEST SCIENCE FICTION, Edmund Crispin, ed., Faber and Faber, London, 1969) It seems that TV soap operas do have galactic significance. A scientist discovers that the seemingly meaningless "radio noise" from the stars can actually be decoded into a language. The core of his translating of this noise is made up of soap operas broadcast from the mother planet to her satellites. The facial expressions, costumes, and gestures of the actors are compared to our own to help crack the language. Students could build a project around their interpretation of the soap opera scenes described in the story.

short story: "Eight O'Clock in the Morning," Ray Nelson (in THE 9TH ANNUAL OF THE YEAR'S BEST SF) Like "The Subliminal Man," this story is centered around the hidden persuaders we are subjected to in our media. Here aliens are subtly taking over the U.S. by hypnotizing TV viewers. A revolution is affected by a more perceptive

viewer--but with surprising consequences.

short story: "Double Standard," Frederic Brown (in THE 9TH ANNUAL OF THE YEAR'S BEST SF) Humorous view of TV addicts from the point of view of a TV set. The set constantly judges what it sees by the code of standards it must adhere to. Imagine its horror when it witnesses viewers taking liberties the set itself is denied.

(Note: This may be too explicit for some students.)

short story: "The Pedestrian," Bradbury (in THE GOLDEN APPLES OF THE SUN) Even today people who do not own TV sets seem weird, and we TV'ers wonder what they do at night. But in the year 2053, such people are highly suspect and are subject to police arrest.

short story: "Almost the End of the World," Bradbury (in THE MACHINERIES OF JOY, Bradbury, Bantam, New York, 1965) What do people do when an explosion of sunspots fizzles out every TV set in America? Do they lose (regain?) their sanity in violent or in constructive acts? How do they fill their leisure time? Bradbury offers a whimsical look at Rock Junction, Arizona, and its adjustment to this predicament.

"Reading Resources for Teachers"

"Behold the Computer Revolution," NATIONAL GEOGRAPHIC, November 1970. Fascinating survey of the role computers are playing in our daily lives. Special emphasis given to information storage and retrieval in the areas of education, employment, and health. Several eye-catching pictures suitable for bulletin boards showing how these mechanical teachers operate in a variety of learning situations.

"Fuller," FORUM MAGAZINE, January/February 1972. Pages 54-56 of this article discuss R. Buckminster Fuller's World Game concept. The purpose of this game is to centralize and coordinate information concerning "spaceship Earth." Players do not compete for personal--or even for national gain. Instead, they cooperatively work for the well-being of all humanity and for the efficient allocation of Earth's resources. This simulation is still not a world-wide reality. But students will be fascinated by the theories it's designed around. Projects to be completed inside or outside of the classroom could easily grow from this article. Mathematics, architecture, and humanities all play roles in this simulation. And the game theory stresses the growing alternatives to our present global situation rather than pessimistic reactions to it.

"Language: The Weapon of Words" (featuring ANIMAL FARM and FAHRENHEIT 451), Scholastic Magazines, Inc., 1973. This teaching guide lists composition topics for these two classics on the manipulation of the electronic media, spoken language, and the printed word. Topic suggestions could easily be adapted to panel discussion presentation. Topic suggestions include analysis of the tactics employed by the media manipulators in the novels as well as creative thought suggestions for students.

"1985: An Imaginary News Program Fourteen Years From Now," SCOPE MAGAZINE, Scholastic Publications, February 15, 1971. Simulated newscast centered around our dying, polluted planet. Provides on-the-spot coverage of the last moments of Earth from major American cities. Adaptable to classroom projects.

The materials in the bibliography and the project suggestions are geared to emphasize the common concerns of Popular Culture and Science Fiction. The overall effects of the "And Now the News . . ." unit should be to analyze the relationship between present media forms and their possible future appearance, design, use, and the potential consequences of that use.

TRANSFORMATIONS: CHRISTOPHER ISHERWOOD'S THE BERLIN STORIES TO CABARET

Norman Smalley, Arizona State University

When a work of art is adapted to a different medium it necessarily undergoes significant changes in order to satisfy the demands imposed by that particular medium. Or so it seems, if Christopher Isherwood's novel, THE BERLIN STORIES, can be accepted as a prime example of these inter-media transformations. First published in 1945, THE BERLIN STORIES have, in the course of some twenty-six years, served as the basis for a Broadway play and film, entitled I AM A CAMERA, and a later Broadway musical and film, again carrying a common title, CABARET. Each of these transformations was unique, and each met with varying degrees of popular success, but all used as their basis Isherwood's story of 1930's Berlin and his character Sally Bowles.

THE BERLIN STORIES is actually two complete novels, one entitled THE LAST OF MR. NORRIS, the other GOODBYE TO BERLIN. (The first novel, THE LAST OF MR. NORRIS, was published in 1935. "Sally Bowles" was first published in 1937. The complete second novel, GOODBYE TO BERLIN, was published in 1939. They were combined under the title THE BERLIN STORIES in 1945, and they were reprinted in 1963 by New Directions.) Although both chronicle Isherwood's years spent in Berlin, 1929-1933, and both convey a more or less unified account of his experiences during that period, only one chapter, entitled simply "Sally Bowles," has served as the nucleus for the other works. The mood which Isherwood captures in his novel is often carried over, with varying degrees of success, as are his characterizations. Properly so, for these are undoubtedly the strengths in Isherwood's writing, and probably the reasons THE BERLIN STORIES has been adapted so successfully. I was unable to find sales statistics on the novel, so I am not sure of its immediate success. Contemporary reviews, however, are extremely favorable (see especially Kazin, who hailed Isherwood as "perhaps the greatest living minor novelist," in Alfred Kazin, "Christopher Isherwood, Novelist," NEW YORK TIMES BOOK REVIEW, Feb. 17, 1946, pp. 7, 16, and note also Smith's enthusiastic review, Harrison Smith, "Disintegrating World," SATURDAY REVIEW OF LITERATURE, April 16, 1946, pp. 28-29.) so I presume it was rather well known to the public by the time of its first transformation, Van Druten's, in 1951.

For those unfamiliar with THE BERLIN STORIES or any of its many transformations, it is, very briefly, the story of Isherwood's years spent in Berlin as a struggling novelist. The Berlin of 1929 to 1933 was the center of Germany in a state of social and political disintegration. The Weimar Republic, Germany's attempt at democracy, was in its death throes and the Nazis were just coming to power after a struggle with the Communists. Inflation was out of control, 20% of the working force was unemployed, and banks were closing in rapid succession. This mood of social and political upheaval, deftly developed by Isherwood, serves as a backdrop to the personal lives of the characters in the novel. These characters, all based on real people, are a varied lot: Fraulein Schroeder, Isherwood's landlady, who is a true personification of Germany's confusion (a sworn Communist at first, she changes with the times to become an avowed Nazi); Mr. Norris, a lovable masochist who works for the Communists; Frä. Kost, a fellow roomer and a prostitute; Fritz Wendel, a good-natured gigolo who, with Natalia Landauer, a rich Jewess, forms a basis for the theme concerning anti-Semitism; and Sally Bowles. Sally Bowles was English, nineteen, and "divinely decadent"--her term for shocking and promiscuous. She wore green nail polish and sang--quite badly--at a club called Lady Windermere's, one of those seedy bistros to which the Germans flocked to escape the world about them. She and Isherwood developed a near-platonic friendship, helped each other, were almost corrupted together, and split apart--never to meet again.

THE BERLIN STORIES was transformed by John Van Druten into a three-act, seven-scene, Broadway play in 1951. (First presented by Gertrude Macy, in association

with Walter Starcke, at the Empire Theatre in New York, November 1951.) I AM A CAMERA was an immediate critical and popular success, eventually winning the New York Drama Critics Award for the 1952-53 season. The drama, on the whole, is extremely faithful to its source. Indeed, many of the lines and events which occur are drawn directly from Isherwood's novel.

The title itself reflects the position Isherwood found himself in, so his role, as the detached, objective narrator remains intact:

"I am a camera with its shutter open, quite passive, recording, not thinking. . . Some day all this will have to be developed, carefully printed, fixed." (John Van Druten, I AM A CAMERA, NY: Random House, 1952, p. 4, and Christopher Isherwood, THE BERLIN STORIES, NY: New Directions, 1963, p. 1 in A BERLIN DIARY section.)

The character of Sally Bowles remains the same, as do those of Fritz Wendel and Natalia Landauer, the figures of a romantic subplot which carries the political overtones of anti-Semitism. Clive Mortimer, the American who almost corrupts Sally and Chris into divorcing themselves from the lot of humanity through the mystique of money, has been developed from mere dialogue references in THE BERLIN STORIES into an interesting character by Van Druten. Frl. Schneider figures more prominently now, as a result of her dramatic expansion through which the social and political turmoil is commented upon.

All considered, the drama is extremely effective, carried as it is by only seven characters. The scope of the events has been severely restricted, and much compression has taken place, mostly because of its single setting, Frl. Schneider's flat. Again, although most of Sally and Isherwood's relationship is present, it has been compressed by Van Druten to cover the space of only four months. One extremely interesting feature of the play is the introduction of Sally's mother, Mrs. Watson-Courtenidge, in an attempt to force her daughter's return to England. In the novel, she is referred to by Sally in only one passage, and none of the later versions would include her as a character. She serves little purpose, as Sally doesn't go with her, so my guess is that in the 1950's one almost felt that a mother must make some attempt to save her daughter.

In 1955 I AM A CAMERA was filmed under the direction of Henry Cornelius, who was using an adaptation by John Collier. Again, Julie Harris was Sally Bowles. I have not seen the entire film, but as I remember it was, in turn, fairly faithful to Van Druten's version. It was met with neither critical nor popular success, but its existence should be noted.

CABARET, adapted in 1966 by Joe Masterhoff, John Kandor and Fred Ebb, (First presented by Harold Prince, in association with Ruth Mitchell, at the Broadhurst Theatre in New York, November 1966. Joe Masterhoff, et al., CABARET, NY: Random House, 1966, p. 1) is a radical departure from both Van Druten's approach and the original source. The character of Isherwood is no longer "Isherwood" (now Clifford Bradshaw), nor is he English (now American), but most importantly, he is no longer the "camera," he has lost his detached objectivity and now is an activist, a hero figure who has an affair with Sally which ends with her pregnancy and subsequent abortion. This seems to hurt the original seriously, a fact which is only partly redeemed by some very unique innovations on the part of Masterhoff.

Lady Windemere's is now the Kit Kat Klub, and this becomes of major importance to the musical. The musical numbers themselves allow the adaptation much greater scope than was present in I AM A CAMERA. "Money" offers a superb comment on the romance of money, both real and imagined, in these times of depression. "If You Could See Her" allows this version to make a grim comment on the Aryan/Jewish romance subplot which was the same in both the novel and Van Druten's play, but is here

surprisingly transferred to Frl. Schneider and a boyfriend, Herr Schultze. Finally, "Tomorrow Belongs to Me" in an excellent statement on the theme of the gradual obliteration of freedom as the Nazis begin their rise to power.

Also at the Kit Kat Klub is the Emcee, a sinister type who seems to personify the new German consciousness. Indeed, he is the linking force behind much of this play and is constantly juxtaposed against other actions. The extremely subtle motif of sexual ambiguity which runs through THE BERLIN STORIES is brought into the open by him, with the aid of 1960's liberalism. This Master of Ceremonies is also the one who convinces the patrons that, in the Kit Kat Klub, "everything is beautiful"--even the Third Reich.

Many of the secondary characters are not present in this version, mainly because of the concentration of action within the Klub, whose staff offers a group of only thinly-sketched characterizations. Sally, of course, remains much the same, and her character still retains many of Isherwood's lines. In this version one interesting character is that of Frl. Schneider, who has been developed into a much more comprehending figure than originally she appeared to be. In CABARET she is the one who can finally realize "I saw I could no longer dismiss the Nazis. Because suddenly they are friends and neighbors. And how many others?" (Joe Masterhoff, et al., CABARET, NY: Random House, 1966, p. 89.) And this is at a time when Chris and Sally both ask "What has all this to do with us?"

All considered, this CABARET is the weakest of the adaptations. It did, however, introduce many original ideas and themes which were to be more fully realized by Robert Fosse in his 1971 film of the same name.

The film with the screenplay by Jay Allen uses many of the concepts and themes of the stage version, most notably the cabaret environment itself. Despite this, the film must ultimately be realized as closer in spirit to THE BERLIN STORIES and I AM A CAMERA. What has been used from the Broadway play has become more successful; the freedom and scope of a film having put these aspects into the context of the original spirit of THE BERLIN STORIES.

The characterizations remain much the same as in the original with a few notable exceptions. Sally Bowles is now American, a cabaret star instead of a mere performer, and her obsessions with sex and performing are explained by a bit of "dollar-bill Freudianism"--she was rejected by her father, whom she idolized. The Isherwood character is now "Brian Roberts" and, once again, English. Although Roberts is still involved, Fosse has developed him a bit further, thanks to the total liberation of the film in the 1970's. He is now not only having an affair with Sally, but is also seduced by Maximillian von Heune, the Clive Mortimer figure who has now become a symbol of Germany's decadence. Although a startling change, Brian's bisexuality, in addition to Sally's pregnancy, has much to do with this plot and connects well with Isherwood's subtle motif of sexual ambiguity, an indication that all is not well in 1930's Berlin. The Master of Ceremonies is also the master of motifs in the film as he presides over the cabaret itself, where everything concerns everything else--as Fosse reminds us when the Emcee's image is dissolved or overlapped onto the ongoing events on screen. This technique reminds the viewer of this interrelation and the role of the cabaret as a commentator.

The juxtaposition of private lives and public history which is inherent in THE BERLIN STORIES is extremely well done in this film, thanks to some judicious direction and editing. This becomes obvious immediately because of such sequences as Sally and Brian walking, with row upon row of political posters plastered on the walls behind them. Another instance of this occurs with the rapid cutting from a transvestite number in the cabaret to a brutal Nazi attack on a Jewish home. Again,

although many are not included, the songs in the cabaret are effective as commentaries, only much more so because of the film's ability to perform an immediate juxtaposition to the outside world. An extremely effective use of the music occurs in a symbolic sequence which quickly explains the mood of the German people in these times. The action occurs at a country beer garden, beginning with a close-up of a very blond, very Aryan youth singing "Tomorrow Belongs to Me." Slowly the camera pulls back and reveals his Nazi armband. The refrain becomes fervent, the camera keeps pulling back and reveals more Nazi armbands as more and more people join in the singing--and what began as a schmaltz suddenly becomes terrifying. Brian and Max leave in Max's limousine. Brian asks Max, the figure of German opulence, "And you still think you can resist these people?"

Fosse's CABARET is much more than a filmed version of the Broadway play. It is a faithful adaptation, yet he utilizes fully the technical abilities of the film as a medium. I think that accounts for its success. As such, it is a prime example of what can be done when a work of art is transformed to a different medium. Although the work itself must necessarily undergo some changes to satisfy the demands of that medium, the medium must also utilize itself as efficiently as possible in accommodating the source.

SHOPTALK:

Did you think that objections to the over-emphasis on sports and winning were the products of modern thinking? Did those comments ever occur before 1950?

"I do not pretend to lay all the ills of college football at the door of the press. Nor can the press be expected to do anything about it. The colleges themselves are accessories before the fact. Athletic directors courted publicity. There were deficits to be made up and stadiums to build. College presidents were not averse to it. There were endowments to be raised and students to be obtained. Everyone remembers the Four Horsemen of Notre Dame, the Praying Colonels of Centre College, even though they are now past history. Ohio State's band, its big drum, and its maneuvers on the football field are famous. Who knows anything about the academic quality of these institutions? The American nation is devoted to sport. Why not capitalize that devotion? Why not, indeed? The only reason I can think of is that the colleges are supposed to be educational institutions.

The college authorities are responsible for the disproportionate growth of football. The alumni mind keeps it from reducing. And the newspapers are the great pamperers of the alumni mind. What is more, they have taken down the fence and allowed the public at large to feed the elephant.

These officials /of the colleges/ are in the midst of an impossible situation. They would not shut the floodgates of publicity if they could. They perhaps cannot help it if their institutions are judged largely by the football teams they produce. But they find themselves in the position of having to pay coaches twice the salaries received by professors, and of having to allow their alumni associations and wealthy graduates to see to it that football stars are steered their way. They have large stadiums on their hands and must draw crowds to them during the two months of the season. With a wry smile they see sports pages adorned with articles by their star athletes who may be a bit shaky in their English courses, and by their coaches who make little pretense in the matter of grammar." (Alfred S. Dashiell, "Football--The Overgrown Darling of the Press," THE INDEPENDENT, Nov. 6, 1926, pp. 520-521)

A LOOK AT DETECTIVE FICTION AND ITS USES IN THE TRADITIONAL CLASSROOM

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Though much has been written concerning detective fiction through the years, little has been said to indicate its importance in the classroom, especially the English classroom. I propose to give a capsule history of the genre, offer a personal definition of detective fiction qua fiction, and suggest some ways it can be used in the traditional curriculum. While popular culture has become a significant area of investigation recently, especially in the schools and colleges, my particular interest is in how such inquiry can inform the traditional classroom, specifically how the detective genre can be used to engage students in the act of reading imaginatively and intelligently. I have found detective literature to be extremely helpful in preparing students to handle more complex and sophisticated works of art.

The beginnings of the genre are pretty well known. Edgar Allan Poe's "The Murders in the Rue Morgue" (1841) is critically acclaimed as the first pure example of the detective story. Between 1841-45, Poe wrote five tales of detection, but his contribution to the creation of a new genre rests largely with the first three: the one mentioned, and "The Mystery of Marie Roget" (1842/3) and "The Purloined Letter" (1844). As Dorothy Sayers has pointed out, Poe created the basic conventions of the genre in these three stories. They include the wrongly suspected man, the hermetically sealed room, solution by unexpected means, the detective's eccentricity and superiority in inference and deduction, and psychological detection. ("Introduction," *THE OMNIBUS OF CRIME*, ed. Dorothy L. Sayers, NY: Garden City Publishing Co., 1929, pp. 13-21. For any teacher interested in detective fiction, this essay is the place to start).

Arthur Conan Doyle, with *A STUDY IN SCARLET* (1887), brought detective fiction to fruition as a genre and introduced his now legendary detective, Sherlock Holmes. Holmes, along with his later fictional colleagues Dr. Thorndyke, Hercule Poirot, Lord Peter Wimsey, Charlie Chan, Philo Vance, Father Brown, and Ellery Queen (to name a few), raised scientific inquiry and ratiocination to almost god-like proportions. The interest in science and its premise that man could solve his problems through empirical investigation did much to foster and perpetuate the genre. The "Golden Age" of detective fiction, usually placed in the 1920's and early '30's, emphasized logic and probability to such an extreme that by 1930 even Dorothy Sayers urged writers to de-emphasize the rigid formula and begin to make detective fiction more a criticism of life. ("The Present Status of the Mystery Story," *THE LONDON MERCURY*, Nov. 1930, pp. 47-50). Her own attempts to do this, notably in *STRONG POISON* (1930), *CAUDY NIGHT* (1935) and *THE NINE TAILORS* (1935) resulted in some confusion. In the first two instances she was unable to fuse love interest with detection with any success, and in the last she failed to harmonize the study of provincial life with detection. Similar attempts were made by Anthony Berkely in *THE SECOND SHOT* (1931) and *BEFORE THE FACT* (1932, pseudonym Francis Iles) but with similar results. In America, meanwhile, S.S. Van Dine (Willard H. Wright), Ellery Queen, and John Dickson Carr were content to continue the traditional mode.

The traditional genre is comic in form, employing four basic patterns. First, the endings portray an expiation of evil in the existing society; second, there is always an emphasis on order, one which comes about through the unravelling of the mystery; third, to one degree or another, the detective's skill is glorified; and lastly, the novels conclude with a sense of the renewal of society, generally marked by a return to the everyday rhythms of life pictured, or implied, before the commission of the crime. Law, order, and clear thinking triumph. In America in the 1920's, however, detective fiction took a new turn with the advent of the so-called Hard-boiled detective story. It was in the pages of Joseph T. Shaw's *BLACK MASK* pulp magazine that these stories first appeared, Dashiell Hammett is the acknowledged

progenitor of this new fiction, and from 1922-34 he published numerous short stories and five major novels. Hammett's innovation was to take the comic form of the traditional detective novel and to complicate, modulate, and expand the form to carry an ambiguous and ironic vision of life. He blends irony and comedy in such a way as to raise serious questions concerning the nature of modern society, the moral and ethical man's viability in such a society, and the meaning of authenticity.

Hammett's characters speak the idiom of the streets, of the criminals, and they seem to blend almost imperceptively into the dark and nightmarish world of corrupt society. In his five novels, RED HARVEST (1929), THE DAIN CURSE (1929), THE MALTESE FALCON (1930), THE GLASS KEY (1931), and THE THIN MAN (1934), Hammett portrays society, and especially law and order, as generally corrupt; his implication is that the violent crimes he describes are manifestations of a violent and sick world. Moral as his detectives may try to be, they have to act in this world, and to do so inescapably involves them in the general malaise. It is this psychological and ethical dilemma that Hammett seems most interested in probing. Though detection is central to all five novels, in each the process of discovery leads to much more than an answer to a riddle; Hammett involves us in the ambiguous and problematic nature of the process itself.

The Hardboiled tradition is continued in the works of Raymond Chandler and Ross Macdonald (Kenneth Millar). Chandler's emphasis in his Philip Marlowe novels is on character and social milieu--the corruptive forces on all levels--, and Macdonald's Lew Archer novels focus particularly on individual and societal guilt as it is revealed through gradual revelations from the past. In this same vein, John D. Macdonald and Mickey Spillane have done some interesting work, though Spillane's emphasis on violence for violence's sake perverts the Hardboiled tradition. Very much within the tradition is the desire to give an added dimension to the detective form by raising social and psychological questions using detection as an informing metaphor as well as a plot device. Hammett, Chandler, and Macdonald, in particular, possess a vision of life, a literary perspective to share with their readers as well as a good story to tell. Because they attempt to engage their readers by problematizing their perspectives, raising unsettling questions about man and his world, they are worthy of serious study.

Critics and writers have argued for years over whether detective literature can be great art; surely it takes considerable skill to write a good detective story, traditional or otherwise, because it demands technical accuracy, artistic unity (a beginning, a middle, and an end), and some degree of characterization and play with point of view. My own view is that the traditional detective novel cannot be great art; skillful yes, art no. It is "escapist" in an interesting way. In a great work of art an author problematizes a reader's perspective, and the reader's involvement with the work is kinetic. The reader approaches a work of art as disinterestedly as possible, initially trying to immerse himself in the author's idiom and perspective; he then brings his own perspective, his own "fiction," into some kind of active engagement with that of the writer's. It is in the engagement of perspectives that the literary experience can be said to occur. But traditional detective novels do not problematize us; they tease us with a problem and then resolve the problem for us. Our experience is fundamentally cognitive, not affective, and our pleasure derives from watching the detective, who has been problematized by the commission of a crime, resolve his problem. The crime is the artifice; the mind of the detective the ordering discipline. A reader is not implicated in more than a cursory way. The nature of escape lies in pleasure without problem, experience without engagement.

The detective novel is finally a closed form. Its material consists of a detective, a crime, and a series of mysterious but ordered clues. Its shape is usually a prose narrative which begins in chaos (a crime) and moves backward to causes, and then forward to complete understanding, the solution. The detective is the plot's

ordering principle; he shapes the chaos and gives it intelligibility. The purpose of a detective story is to give pleasure, generally through identification with the detective, and a feeling of satisfaction at the reestablishment of order. It is a closed world because the hidden clues must lead to only one inescapable conclusion. The real measure of consummate skill is the writer's ability to "play fair" with the reader, his ability to disguise so he may disclose at the right moment. The best tales usually "defeat" a reader's attempt to solve the case before the detective while making clear that "victory" should be possible were the reader as acute as the detective. The Hardboiled genre, on the other hand, is more open, more problematic in its endings and thus has a closer affinity with serious art.

But both the traditional and the Hardboiled detective literature can be valuable in the classroom. One can, of course, develop courses solely in detective fiction, covering the high spots in the genre from its inception to the present. Because of its well defined conventions, students can readily engage in rigorous study of its development as a genre and analyze plot innovations developed by individual writers. As well, it provides an excellent opportunity to explore definition and aesthetics. For example, before moving students into detective fiction, use the riddle, the smallest form of the detective story, and ask them to define it, outlining precisely its aesthetic landscape. What they discover is, that like a detective story, a riddle is an intellectual exercise, with the discovery of an answer its end. It has a plot, a narrative sequence, and a series of clues. A writer of a riddle, like a detective writer, has to supply enough information to suggest the answer, and yet disguise it. The answer, like the solution to a crime, must be inevitable. A riddle can be defined as a designed, self-contained narrative of common facts that disguise only to disclose an inevitable conclusion, moving a reader to intellectual pleasure. In short, riddles provide a new perspective on old information, thereby creating a kind of "fiction."

Following this study of the riddle, move to detective fiction and ask your students to examine several stories carefully to arrive at a definition of its aesthetic landscape. Doyle's "The Musgrave Ritual" is a good choice because Sherlock uses one riddle to solve another. You will find that detective stories are a good medium for introducing students to the study of fiction making. Students can explore the limitations and strengths of the genre quite easily, and they learn something about the process of ordering experience. They note, in the latter instance, that the detective does on a small scale what the writer of fiction does on a larger scale: he provides a perspective by which to read the world. In the former instance, students discover that because of its formal demands, detective fiction cannot deal with the subjective realm in any depth. In "The Musgrave Ritual," for example, the guilty maid, Rachel Howells, is never caught and her motivation never clarified. The "how" dominates, and the "why," with all its psychological potentiality, is sacrificed. Students discover that whatever is not amenable to rei et intellectus in the traditional detective story is not crucial to its writer's intent.

Because students find this kind of investigation interesting, I find that detective literature can be used effectively to facilitate inquiry and engagement with more difficult works. For instance, a profitable line of inquiry is to move from the traditional story into Jorge Luis Borges' "The Garden of the Forking Paths," a story which employs the traditional detective plot to suggest the uncontainability of human experience. Its resolution does not end the story's resonance; indeed, Borges' philosophical and epistemological speculations about the nature of reality continue to resonate, holding up to question the resolution itself.

From Borges, students might move into Sophocles' OEDIPUS REX, a play informed by the detective aesthetic yet whose interest is the human predicament. Oedipus' rise in stature was occasioned by his skill in solving a riddle and his tragic fall involves him in yet another riddle, the answer to which plumbs the very depth of his

being. He is a detective of the self; his task, to discover who he is. Students who have been exposed to detective fiction perceive quite readily the mosaic of the play's structure, the way Sophocles introduces characters who possess partial clues to the answer Oedipus must discover, and the way Oedipus first resists, then persists, in piecing the puzzle together.

The point is that detective literature can help students move from what they know to what they do not know with some ease. In a class on HAMLET, THE REVENGER'S TRAGEDY, and other Jacobean plays, I once used several Hardboiled novels of Hammett, Macdonald, and Spillane to introduce students to issues such as the problematic nature of reality, the dilemmas of acting in a corrupt world, and revenge. The focus of the course was on role and identity, and I found that initial work with detective fiction prepared students to investigate with considerable sophistication these issues in the plays. For any classroom teacher, the possibilities are endless; much can be gained by the intelligent use of popular culture in the classroom, particularly detective fiction. (Especially helpful to teachers of detective fiction might be Dick Allen & David Chacko, DETECTIVE FICTION: CRIME AND COMPROMISE, NY: Harcourt, 1974, the first classroom source book of detective fiction and critical essays; Francis M. Nevins, Jr. THE MYSTERY WRITER'S ART, Bowling Green: Bowling Green U. Popular Press, 1970, a collection of critical essays and appreciations; and William Ruehlmann's new book on the American private eye, SAINT WITH A GUN: THE UNLAWFUL AMERICAN PRIVATE EYE, NY: NYU Press, 1974). To use a metaphor of searching for gold, if you want to mine difficult works with your students, detective fiction can be a most profitable panning device.

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SHOPTALK:

Speaking of fantasy and the ability to fantasize, Ray Bradbury (Mary Harrington Hall, "A Conversation with Ray Bradbury and Chuck Jones," PSYCHOLOGY TODAY, April 1968, pp. 28-29) said, "The ability to 'fantasize' is the ability to survive. It's wonderful to speak about this subject because there have been so many wrong-headed people dealing with it. We're going through a terrible period in art, in literature and living, in psychiatry and psychology. The so-called realists are trying to drive us insane, and I refuse to be driven insane. I go with Nietzsche who said, 'We have art that we do not perish in the truth.' That's what art is for. In our daily lives, we are making do. Things get rougher as we go along, but we make do. We lose love; we lose people; we lose jobs. And the remarkable thing about the human race is the ability to survive. We survive by fantasizing. Take that away from us and the whole damned human race goes down the drain."

How influential is the sports mystique of the United States? How pervasive is it? How serious is it? What threats to playing the game for the game's sake does it present? This AP dispatch from Stockholm, Sweden, may suggest some of the reasons some people worry about the over-seriousness with which sports are taken.

"A basketball game in a regional boys tournament wound up with the final score 272-0 and all 272 points were scored by one player, 13-year-old Mats Wermelin, the sponsoring tabloid AFTONBLADET said today.

Mats is regarded as his team's best shooter and his coach had ordered him to take all the shots at the basket during the game.

'My goal is to become a professional player in the United States,' said Mats." (PHOENIX GAZETTE, Feb. 6, 1974, p. E-5)

POPULAR LITERATURE AS AN INTRODUCTION TO THE CLASSICS:
FROM DRACULA TO JANE EYRE

Stephanie A. Demetrakopoulos, Western Michigan University

Ever since I joined the faculty at Western Michigan University, I have been involved in developing courses for students who are not English majors. I have found that popular culture materials often provide an easy entry into the classics for students who have not read very much. I have had particular luck with using Bram Stoker's DRACULA as an introduction to the society and literary traditions of Charlotte Bronte's JANE EYRE. By reading a "pot-boiler," students learn to distinguish between the easy, slick best-seller and great literature. They learn also the value of studying popular culture through such materials as the best-seller novel. I sometimes use a film of DRACULA or JANE EYRE to further their appreciation of literature, and later I will suggest ways to introduce film into such a unit.

DRACULA is easy and fast for students to read, and they are usually curious about this major version of an ever popular motif for late TV movies. When assigning it, I usually elicit discussion of the tradition as we have it in Bela Lugosi films or even in THE MUNSTERS. We discuss also the validity and limitations of Freudian analyses of Victorian repression. I ask students to watch for unconscious disclosure of sexual perversity in the novel. I ask them to consider the novel especially as a collective dream, a repository of societal values and fantasies (see especially John G. Cawelti's "The Concept of Formula in the Study of Popular Literature," JOURNAL OF POPULAR CULTURE, Winter 1969, pp. 381-390).

When they have finished DRACULA, we discuss the "monster in the bedroom" motif (an excellent Freudian analysis of DRACULA is C.F. Bentley's "The Monster in the Bedroom: Sexual Symbolism in Bram Stoker's DRACULA," LITERATURE AND PSYCHOLOGY, 1972, pp. 27-34) and the significance of the fainting women in Victorian English theatres when the novel was staged. I tell them of Bram Stoker's denial that the novel meant anything on a psychological level; then I ask them to discuss the significance of his statement that he dreamt the key episodes--Harker in the castle seduced by three vampire sisters of Dracula, and Dracula himself coming out of his underground tomb to attack women. We equate the underground with the Victorian unconscious and Dracula with a rapist demon. We discuss also the significance of the difference between the two women, Lucy as a typical mid-century helpless, frail woman and Mina as a New Woman of the 1890's. Mina is a stenographer, a huge step forward for the dependent women of the Victorian age. Stoker is quite conscious and deliberate in his feminism, indeed the novel falls into a bipartite structure, each half hinging on the character of Lucy and then Mina.

The real discussion of the limitations of DRACULA comes in its comparison to JANE EYRE. In assigning JANE EYRE, I pose the question of why this is a "classic" in comparison to DRACULA. I ask them to consider plot, characters, Gothic devices, feminism, and Christian symbols. Even students who adored DRACULA usually recognize the complexity and superiority of JANE EYRE. One device that works well is to assign different students to write on these subjects or groups of students to work together and report back on their evaluations of these aspects in the two novels.

Their plot analyses usually focus on the trips and the point of view. Jane's journeys affect and parallel her psychological journey. Gateshead introduces the fiery passion that she learns to control at Lowood. She unlearns the almost cold stoicism of Lowood's Helen Burns at Thornfield, her personal garden of Eden. She learns loving passion at Thornfield. At Marsh End she learns the necessity for a balance of passion and self control. When she finally journeys to Ferndean, she finds a Rochester as balanced and full as she too has become. In contrast, the trips back and forth from Transylvania are not significant in terms of psychological progress.

DRACULA falls into two sloppy sections, organized around the characters of the two women. Stoker attempts to give veracity to his novel through the use of journals and diaries, but the actual effect is jerky, arbitrary, and artificial. Jane, on the other hand, tells her own story and often addresses the reader directly which gives the novel a personal and intimate touch. The tone of Bronte's novel is smooth, even, controlled.

The epilogues of the novels are also important to show the relative artistry of the two authors. JANE EYRE ends with the story of the marriage and allows Rochester a partial return of his eye sight. As he has learned to see within and mend himself, so has his sight partially returned. But Bronte is too much a realist to make the end completely happy, to rejuvenate him completely--such pain and disaster as Rochester had to suffer leaves scars. In contrast, DRACULA ends with a graceless thump. Everybody lives happily ever after; Mina and Jonathan even visit Transylvania with their new baby, just as if the Count's old haunting grounds are another version of Disneyland. The climax of the novel, Dracula's death, is accomplished in half a page; JANE EYRE's climax, the reconciliation of Rochester and Jane, is an extended witty and warm dialogue, a most satisfying dénouement.

To get the class started on characterization, I list the four Elizabethan psychological faculties on the board, putting Reason and Will on the top, then Appetite and Imagination beneath them. I discuss the idea that Adam and all men since are supposed to embody Reason and Will while Eve and all her daughters get the leftovers, Appetite and Imagination. Once the students understand that the faculty of imagination indicates a weak mind, they see that Lucy embodies this trait and that even Mina with her ESP tracing of Dracula's escape has more "weak Fancy" than the men. They also see that the women generally have more susceptible sexual appetites in DRACULA. Mina is given credit for a certain amount of Reason and Will, but only because the Professor is beside her at all times.

Students get very excited when they see how Bronte turns this sexual stereotyping upside down. As she leaves Lowood, Jane obviously has too much Reason and Will and needs to learn Passion from Rochester. Rochester, on the other hand, has an overgrown sexual appetite and gives rein to his passions too readily. Rochester also reveals the strength his fantasy life has over him in his "loving" Bertha from just seeing her. The effect of the characters on one another is much more profound in JANE EYRE than in DRACULA. Stoker's characters affect one another in sentimental, extravagant, even hyperbolic ways; consider the bestial Renfield's sudden conversion to a rationalistic, intellectual gentleman because of the angelic influence of Mina. It takes many years, on the other hand, for Jane to finally and fully realize the need to balance the stoic discipline of Helen Burns with loving passion. Years after her stay in Lowood, she at last realizes her need for Rochester (sexuality and passion) when she meets the logical conclusion of Helen Burns' philosophy as embodied in St. John Rivers (pure Reason and Will). On the other hand, Rochester stands woefully in need of the Helen Burns aspect of Jane. When Bertha sets fire to Rochester's bed (fire as too much passion), Jane puts the fire out (I am indebted to Dr. Shirley Scott for this point), Jane needs to accept sexual passion as a necessary part of her life, and she learns to embrace this aspect of the life force as she faces her need for Rochester. Rochester and Jane teach one another to live more fully and with balance. The four faculties come together in Jane and then Rochester before they can be married.

Thus the Christian values as embodied in Helen Burns become human values and psychological truths. She becomes Jane's faculty of Will as Jane internalizes the discipline of her stoical Christianity. But Bronte rejects the other worldly aspects of Christianity and shows through Jane her belief that true Christian caritas is loving one another with depth and passion. In DRACULA, by contrast, Christianity is mere signs and superstitions. The Professor mixes Holy water and crosses with folk remedies

like garlic to ward off the Count. The Count does stand for Satanic sexual passion, but he is finally killed off and all the characters he touches left spotless. A stake in the heart sponges off the evil impulses he awakened in Lucy and his three sister/wives. This externalizing and sloughing off of evil impulses keep the characters one dimensional. They never change because the evil that the vampires stand for is just an overlay, never part of themselves.

The use of Gothic traditions especially interests students. Jane refers to Bertha as a vampire and indeed Bertha does try to suck her brother's blood. But vampires usually live in graves and dungeons. Bertha resides in the attic of the house, symbolic of the primitive and voracious sexual passion that reigns in Rochester's head. Thus Dracula's castle is just a scary castle, while Rochester's house stands for his own being. The lightning and blasted tree in JANE EYRE foreshadow the destruction of Rochester. The man as a tree, woman as vine is an old image for marriage; and Rochester is blinded by fire. But as Jane tells him, he will rejuvenate:

"You are a ruin, sir--no lightning-struck tree: you are green and vigorous. Plants will grow about your roots, whether you ask them or not, because they take delight in your bountiful shadow; and as they grow they will lean towards you and wind round you, because your strength offers them so safe a prop"

(NY: Signet, pp. 447-448).

While we can examine the coffins, the storms, the rats, and other Gothic trappings in DRACULA for their unconscious Freudian implications, they are intended as pure sensationalism.

A comparison of Stoker's and Bronte's respective feminism is also timely and revealing. Bronte is consciously feminist in her portrayal of Jane: Women are supposed to be very calm generally; but women feel just as men feel; they need exercise for their faculties, and a field for their efforts as much as their brothers do; they suffer from too rigid a constraint, too absolute a stagnation, precisely as men would suffer; and it is narrow-minded in their more privileged fellow-creatures to say that they ought to confine themselves to making puddings and knitting stockings, to playing on the piano and embroidering bags. It is thoughtless to condemn them, or laugh at them, if they seek to do more or learn more than custom has pronounced necessary for their sex (pp. 112-13). Yet Bronte's feminism is in universally humanist terms, that is Jane and Rochester must each grow in the same way and become complete human beings before they can really give of themselves to one another. Bronte's feminism lies in giving Jane an overdose of traditionally male traits, Reason and Will; and Rochester, lack of control over traditionally female traits, Appetite and Imagination. Stoker too is consciously feminist; Mina compares herself favorably with the "New Woman" who has a robust appetite and proposes to men. Stoker defines her, nevertheless, only in terms of the liberated woman as his society then saw her. When she does something intelligent, the Professor congratulates her on her "man's brain" (NY: Dell, p. 262); yet the most liberated thing she does is carefully follow the Professor's instructions and take shorthand from her husband. In his feminism, Stoker again reveals his surface mind that can only skim the waves of fashion. Bronte dramatizes the anguish of maturing for Rochester as well as Jane, the difficulty of achieving a full and balanced marriage, and especially the courage of her Everywoman against the Brocklehursts and Aunt Reeds of this world.

Probably the best case a teacher can make for literature at this point is to show some films to demonstrate that usually a novel really cannot survive this media. Any DRACULA film will highlight the complexity and fullness of even Stoker's novel. I use the German silent film MOSFERATU which eliminates Lucy, features a snappy, hysterical Mina, and reduces Renfield to a repulsive little gnome that never comes to his senses but just sits and eats flies. Renfield in Stoker's novel is at least an interesting gloss on Darwinism and crass, irreligious scientists. The 1973 TV production with

Jack Palance as Dracula was advertised as true to the book. Students readily see the overlay of Eric Segal's soap-opera, LOVE STORY. Dracula is lovesick, looking for women who remind him of his dead fiancé. He is nauseously sentimentalized; the producer/director attempts to elicit our pity for him. In a way, he has tragic overtones not unlike Macbeth in that he is so rhetorically noble and driven.

The TV production of JANE EYRE featuring George C. Scott as Rochester, Susannah York as Jane, becomes another love story. Almost all of the production centers on their love relationship. Jane is pretty and characterless, even weepy. Again, the soap-opera elements prevail. Before watching this production, I remind students that Bronte refused to have her books illustrated, saying that her characters were too unattractive in looks to be suitable for ideal portraits. Students are generally horrified at the over-simplification and even cheapening treatment of both novels. The attempt to portray Bertha on film is surprisingly disappointing. She is portrayed as a wild-haired, messy, but attractive woman. Students agree that Bertha in the novel is emblematic of childhood fears of monsters in attics. We imagine her as seven feet tall and drooling with pendulous, hairy breasts hanging to the floor. Here is a good chance to draw their attention to the superior ability of the written word for stirring our imaginations. It is pleasant, to say the least, to see non-English majors venerating the written word over television and film.

We end this unit by discussing the fact that popular literature is a valuable study because of what it reveals about a given society and age. Best-sellers can be studied for their author's unconscious disclosure of how they share the repressions, hostilities, and stereotypic thinking of their time. The fact that their society responds to their books by putting them on the best-seller list indicates that they have unconsciously (or consciously, of course, if they are clever and want to sell) tapped the fantasy needs of their society.

A classic is studied for different reasons, chiefly because the author does transcend time and space in his/her probing of universal human needs, growth, and values. A great mind that produces a classic usually turns contemporary theories of personality and traditions on their heads to suggest how limiting and confining they are. Literary traditions like the Gothic take on depth and psychological complexity. To understand the appeal of DRACULA it is essential to understand Victorian values. To fully appreciate all that Bronte does in JANE EYRE, knowing the milieu of her society and literary traditions is helpful. But not essential--for her characters have a psychological reality and universality that make them timeless.

SHOPTALK:

Songwriters and students and teachers of popular culture will likely be fascinated by the top ten tunes in Red China for last August, at least some of the top tunes listed by a UPI dispatch. Not rock 'n roll nor Beatles or Elvis Presley or the Cream or the Who, but old-time goodies like "Long Live Chairman Mao," "Sailing the Seas Depending on the Helmsman," "Oh, How I Love to Carry Manure Up the Mountainside for the Commune," "Be Pioneers in the Criticism of Lin Piao and Confucius," "We Want to Be Masters of the Wharves, Not Slaves of Tonnage," "The Hearts of the Barefoot Doctors Are Turned Towards the Party," and "Fighters of the Army Corps Embrace the Morning Sun." ("Roundup," Sunday Supplement of the DENVER POST, August 18, 1974, p. 20)

TELLING IT LIKE IT IS: MYTH, HEROES, AND HAMBONES IN TV SPORTS

Gordon Brossell, Florida State University

Veteran sportscaster Ray Scott, whose informative, low-key commentary helped turn professional football into America's foremost weekend TV diversion, was recently dismissed from his job. CBS Sports, his employer, offered this explanation: "Your style is not conducive to making runaway games exciting." Scott couldn't argue that, since he had earned his reputation as one of the game's most accurate and knowledgeable commentators by means almost unheard of today--he was accurate and knowledgeable. In the Age of the Media Hype, such mundane tactics--refreshing as they are in the void left by the moral and linguistic impoverishment of Watergate--just don't sell enough Right Guard. Packing his bags, Scott offered his own assessment of the situation, accurate and knowledgeable as always: "You have to respect the people you work for. I told myself that at age 55, I want to be completely happy with what I'm doing, and I couldn't with the situation that existed. I think they would have hired three Howard Cosells if they could, and that is total anathema to me. Accuracy and homework have given way to show biz, and it all adds up to a shambles." (Bob Wolf, Sports on TV: "Great Scott! Even Ray Falls Victim to Purge," MILWAUKEE JOURNAL, Sept. 3, 1974.)

Shambles. A glance at typical television sports fare confirms Scott's assessment. There's Howard Cosell on Monday night football--the same Howard Cosell whose concern for justice, realism, and "telling it like it is" once led him to decry the racism inherent in big-time sports and to inveigh against the bloodless profiteering of rich team owners who packed their franchises off to new sites at the first glimmering of added riches--there he is taking a "special" phone call at halftime from heavyweight champ Muhammad Ali (a real scoop for his network, obviously) only to discover the next day that he had been duped by a college student imitating Ali's voice. So much for grandstanding. And there's Chris Schenkel, television's version of Velveeta cheese, up front at the 1972 Summer Olympics in Munich, explaining to anyone who's just tuned in that the games have been delayed by the kidnapping of some Israeli athletes by a group of Arab terrorists. "But before that," Chris goes on amiably, "America's heavyweight boxing hopeful..." There is Curt Gowdy, the elder statesman of TV baseball announcers, describing with characteristic vacuity the instant replay of a spectacular catch during the 1974 All Star game: "Now look at it," Curt exclaims, "he just outran the ball with his feet!" And there, incredibly, is a whole ABC sports crew--including science editor Jules Bergman (to confirm for an understandably skeptical audience the authenticity of this maniacal undertaking)--on hand at the Snake River Canyon to capture the essence of American pop-heroism: Evel Knievel blasting off (and then fizzling out) into \$6 million worth of immortality in his phallic-shaped rocket ship. In an interview next weekend Knievel will look squarely into the camera and tell his many admirers that they shouldn't attempt to imitate his feats, because they are very dangerous and require prolonged practice. ("The Surgeon General has determined that attempted suicide disguised as sport is dangerous to your health.") For some, the advice falls on dead ears. But this is the way to sell Right Guard. After all, it's really needed--to cover up the smell.

B.C.

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Sport, as we all know, is not only a means of relaxation in an anxious world but a builder of character, a molder of youth. The best coaches and school principals and politicians tell us so. My own high school football coach used to say that football was a man's game and was well worth the effort and sacrifice it demanded. His assistant, my history teacher, took a more cynical view of the matter. "Football builds crap," he told me when I asked. The meaning of athletics for me was distilled from convictions as disparate as these, but it grew out of real personal experience on the playing field and--even more significantly--on the practice field. What I learned about myself and football back then I learned firsthand. And it was real learning, stripped of pretense and compromise, and extracted from long hours, work, and pain. Maybe I was unusual but I didn't think of myself as having the "dedication, determination, and desire" so commonly attributed to athletes today. Then again, maybe I wasn't unusual. I was never on TV.

The presentation of sports on television is hardly bent on teaching the truth. TV communicates little of the reality of athletic experience, except in its public forms, and even then it does so with indifference toward anything but spectacle and showmanship. Network managers argue that television is an entertainment medium responsible for programming sports events as provocatively as possible. But many attempts to arouse viewer interest are irresponsible and result in careless abstraction, distortion, overstatement, and manipulation of fact. To tell it like it really is, TV sports is a monstrous orchestrated sales pitch cast in the guise of entertainment. The commodities being hawked--the sponsor's product, the game itself, the "thrill" of being "present" at an event "live and direct" from wherever it is happening, youth, fun, excitement, patriotism, and of course, the chance to identify with a winner--are coldly electronic substitutes for real-life satisfactions. But they do have an effect. Skeptics who doubt the impact of televised sports on the American psyche need only be reminded of our recently deposed president and his penchant for game plans, team players, winning, and being Number One. The progression of favorite White House sports from golf to touch football to big league coaching strategy parallels the growth of sports as prime TV material from the '50's to the '70's. And now, at the zenith of TV sports popularity, our national leader is a bona fide all-American.

Television has helped to make professional athletics part of contemporary American mythology. The Myth of the Electric Sports Hero is a modern version of the standard but historically powerful American ethos of adventure and conquest, rugged individualism, and the quest for wealth. The competitive urge that propels the American free enterprise system pervades big sports just as thoroughly as it does big business (a realization suppressed by lawmakers unwilling to enact statutes that reflect the corporate nature of the games sports heroes play.) Televised sports uses the "game of life" mentality so deeply ingrained in us to create the illusion of personal meaning and involvement in events that lack real intensity for anyone but the participants themselves. This kind of manipulative pandering goes beyond entertainment, escapism, and fantasy and constitutes a danger to our capacity for discriminating genuineness from sham. Roger Rosenblatt of the National Endowment for the Humanities contends that this is the chief danger TV poses for its viewers:

...the main reason television is so offensive an instrument is that it attempts to create its own brand of realism, and to destroy our idea of reality in the process...it seeks to obliterate our own sense of what is real by bombarding us with continuous and indiscriminated excitements until we are unable to tell the exciting from the tedious, the important from the trivial, and ultimately until we are unable to tell what is happening at all. ("Residuals on 'An American Family,'" THE NEW REPUBLIC, November 23, 1974, p. 22.)

The chief agents of TV's sports orchestrations are the men (or sometimes now the women) behind the mike: the commentators or sportscasters or--in cases of special sophistication--the "analysts." Such figures are responsible for public

relations, under the guise of explaining the action and supposedly adding to the enjoyment of viewers. CHICAGO TRIBUTE TV critic Gary Deeb describes them aptly, if unsympathetically: "As a group, network sportscasters are a loathesome lot of rah-rah hambones. Most of them are mere carnival barkers who protect the leagues, team owners, and networks from fans. They'll stop at nothing to make their many 'bosses' happy, and they generally care about one thing--perpetuating their own profitable existence, regardless of the facts." ("TV Sportscasters Sell Out Fans," CHICAGO TRIBUNE, December 19, 1973.) A clue to the fundamental accuracy of Deeb's statement is provided by the blurb flashed (almost too quickly to be read) on the screen by CBS during the opening credits of a pro basketball game, to the effect that all announcers appearing on the telecast are subject to the approval of the National Basketball Association.

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A typical sportscasting lineup consists of three personages: a front or straight man who comments on the action, reminding us constantly how exciting it is (Curt Gowdy, Keith Jackson, Pat Summerall); his assistant, a yes man who may also point out certain intricacies of the game as they are played back on video tape (Bud Wilkinson, Al DeRogatis, Tony Kubek); and a retired sports hero who knows the game through personal experience but who may or may not be able to communicate his knowledge in spoken English (Alex Karras, Don Meredith, Oscar Robertson). This is the basic one-two-three punch of network sportscasting, what cartoonist Johnny Hart refers to as "play by play, color, token jock." The roles are often interchangeable, and there are new wrinkles from time to time, as when one of the crew interviews fans or comments from the sideline or appears as a special guest. But these are variations in form, not substance.

And there is precious little substance. Intent on capturing a larger share of the viewing audience to win at their own mindless rating game, networks instruct their mouthpieces to manufacture as much drama as a gullible public will swallow. And so the mythologizing of sports heroes goes on--in spite of numerous efforts in the print media to debunk the heroic stature of professional athletics. (Books like BALL FOUR by Jim Bouton and OUT OF THEIR LEAGUE by Dave Meggyesy are examples, as are numerous newspaper and magazine articles.) Significantly, successful sportscasters often turn to more earnest forms of public display--acting or politics--where the scripts are more carefully prepared.

TV sportscasters are chosen to project a specific image, and that image corresponds with the traditionally innocuous, middle-of-the-road posture adopted by American television since its inception in the 1940's. (Only a few television personalities have deliberately ruffled the feathers of the viewing public and held their jobs in the process. Edward R. Murrow did it in the '50's; Mike Wallace succeeded for a while in the '60's; Dick Cavett is making a valiant effort today. None were, or are, sportscasters.) Except for Howard Cosell, whose style is a calculated departure from the norm, and fellow ABC commentator Jim McKay, who manages to be a TV journalist as well

as an announcer, nearly all sportscasters speak in a lifeless idiom devoid of vigor and nuance. They are indistinguishable from each other except for idiosyncrasies of speech and voice, which many attempt to cultivate in the pursuit of personal identity and charisma. Their voice-over jabbering is a strong weapon in the war against linguistic clarity and authentic communication being waged on several public fronts in America today.

Evidence of the shoddiness of big-time broadcasting is afforded by most any nationally televised sporting event. My favorites are pro football and major league baseball, but viewers are limited neither by time of year nor kind of sport. (Local sportscasters make suitable substitutes if no one famous is on: some of them can be as phony--and therefore as much fun--as the network heavies they try to imitate.) A flick of the dial produces a plethora of misinformation, malapropism, verbal gymnastics, and feeble-minded jargon sufficient to boggle minds less accustomed to electronic mas-saging.

Here are some recent examples:

During an NBA pro basketball telecast, Boston Celtics' center Dave Cowens made a lefthanded shot. Commentator Chris Schenkel, a veteran of many years of basketball coverage, was impressed: "Wow," Schenkel gushed, "he made that shot with his left hand!" Schenkel's color man, Bill Russell, a former player and now a coach, couldn't resist the obvious temptation. "He ought to," Russell retorted, "he's lefthanded."

A discussion of a knuckleball produced this bit of dialogue between NBC announcers Curt Gowdy and Tony Kubek:

Gowdy: Why don't they call it a fingertip ball?

Kubek (ignoring the question): The French announcers up in Montreal have the best word for it. They call it papillon.

Gowdy (after a pregnant pause): Explain that to me. What does it mean?

Kubek: I don't know.

(NBC has finally recognized the all-around ineptitude of this pair and is relegating them to lesser roles for next season. Gowdy, head man up to now, will share top billing with Joe Garagiola, a former player whose broadcasting star is rising, and Kubek will appear only occasionally instead of regularly.)

Alex Karras, the roguish clown of ABC's Monday night football commentary trio, commiserated with a veteran quarterback who had just made a long, unwonted run.

"Take him out of the game," Karras advised, "and let him have recitation."

(Karras's unmitigated candor about his own broadcasting talents distinguishes him a bit from the typical token jock. Once, upon being playfully chided by his partner Frank Gifford for not using enough adjectives in describing a replay, Karras replied, "Who cares? I only appeal to the beer drinkers anyway.")

Bob Prince, for years radio voice of the Pittsburgh Pirates, laid this verbal egg in praising a player during last year's All Star baseball game: "This young man will go on to become a superstar as time erases the memory of him."

Frank Glieber, a CBS stableman supposedly helping to fill the vacancy left by the departed Ray Scott, ventured a rare opinion on a player who had been chosen by the Washington Redskins on the first round of the college draft a few years back. The player had been released by Washington and now plays for a different team. "It's not hard to see why the Redskins weren't winning then, with draft picks like that," Glieber quipped. A few minutes later, he was forced to issue an embarrassed apology after a fan wired him that the player in question had broken his neck early in his career and had been forced out of football until just recently.

Heywood Hale Broun, CBS's pseudo-intellectual purveyor of the Saturday evening sports mini-epic and a master of verbal overkill, mystified his listeners with this measure of misguided malarkey about the retired racehorse Secretariat. Intoned Broun solemnly: "When slow motion stretches time for us and we watch the oddly liquid muscles moving in a fascinating counterpoint to his progress, we marvel again that one so big can be so light in his movements. Since retiring from the track he has picked up a hundred and forty pounds to weigh a robust thirteen hundred. But we find it hard to believe that a stride like this can break the brittle grass stems underfoot. In his totality like such brothers in beauty as the eagle, the lion, and the hunting leopard, he reminds us that Darwin and his theory of natural selection left out poetry, a factor unmeasurable, unnecessary, and yet oddly unbearable to be without."

Sportscasters aren't all so bad, of course. A few manage to maintain a degree of personal integrity and make sense in the process. Jim McKay of ABC, a serious, objective reporter, exudes a boyish enthusiasm for everything from demolition derbies to the majestic Olympic Games and comes through to his audience naturally without puffery and false drama. He lets the play be the thing, embellishing the action with real information rather than exclamation and hyperbole. Best of all, McKay has perspective and depth: it was he and he alone who communicated the urgent terror of the Arab kidnapping of Israeli athletes at the 1972 Summer Olympic Games in Munich, treating the incident as the political act it was, instead of as an interruption in the festivities, and shaming his empty-headed colleagues who couldn't handle the blatant intrusion of reality into their athletic fantasyland.

The McKays of the world are all too rare though, and excellence does not abound in any field of endeavor. Still it would be encouraging to see standards of competence applied where glamor and hoopla now prevail. But that seems an awful lot to expect from the corporate powers that give us MOD SQUAD and Johnny Carson as well as Howard Cosell. We probably ought to look elsewhere for the salvation of our number one indoor sport. Public television, anyone?

B.C.

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THE WASTE LAND IN TWO POPULAR BALLADS

Enola Borgh, University of Wisconsin, Milwaukee

It has become almost de rigueur criticism to use the themes and images of T.S. Eliot's "The Waste Land" as a tool for interpreting modern fiction and poetry. The poem is the literary synthesis of the twentieth century ZEITGEIST: spiritual entropy, sterility, death and destruction. Waste landers are neurotic, alienated, vulgarly materialistic, sexually debased. These concepts occur with such frequency in mainstream literature--think, for a moment of MISS LONELYHEARTS, of CATCHER IN THE RYE--that the point becomes obvious. What is perhaps less frequently recognized is that popular literature, too, reflects this pessimism, with this difference: the catastrophic events of the sixties preclude the note of religious peace on which Eliot concludes. In two popular ballads, Bob Dylan's "Desolation Row" (1965) and Paul Simon's "The Boxer" (1969), the despair seems total.

The protagonist in Part I, "The Burial of the Dead," in the Eliot synthesis finds April the "cruellest month," for it demands an awakening from sleep to the death in life of the waste land. His mind drifts in reverie to the past, to Biblical passages of doom, to a sailor's song from TRISTAN AND ISOLDE, to the Egyptian diviners. Madame Sosostris, the modern fortune teller, warns him against death by water. The section closes with the horror of the living death of the city crowds.

"A Game of Chess," Part II, presents two scenes dealing with the emptiness of the marriage relation: the first, Cleopatra, who loved for love's sake; the second, an elegant and barren room, suggesting the emotional relationship of the woman with her husband. A picture on a wall shows the change of Philomel into a nightingale after being ravished by a king, her song giving meaning to her pain. But in the waste land, only lust survives. Instead of the nightingale's song, only "Jug, Jug" is heard. The section closes in a Cockney pub, where the women talk of unfaithfulness, fertility, and abortion. Their goodnights merge with the voice of Ophelia, who met her death by water.

In Part III, "The Fire Sermon," Eliot shifts his dominant motif from sterility and the destructive force of water to the destructive fire of passion, infatuation, grief. The true disciple will turn from the world and free himself of such attachments. It is in this section that the protagonist meets the Syrian merchant, once the carrier of the Grail legend, now only a summoner to promiscuous pleasures. Here, too, Tiresias, the blind soothsayer, appears, not in Homeric majesty but as a tragic chorus to a cheap seduction.

The short "Death by Water," Part IV, refers to the drowned god of the fertility rites, who each year is recovered from the water in effigy as a symbol of rebirth. Eliot seems to suggest that the surrender of the natural man to the "whirlpool" is also a way to the peace that is free from attachment, in Buddha's words in Part III.

Part V, "What the Thunder Said," presents first the nightmare vision of a crumbling civilization, an agonizing walk through the desert of our times. But then in the voice of thunder the Lord of Creation speaks Datta, give; Dayadhvam, sympathize; Damyata, control. These commands do not provide a release from the sterility of modern life, but by obeying them modern man can set his own land in order and surrender himself to shantih, the peace which passes understanding. Eliot seems to conclude with a kind of transcendental-existential vision: though civilization may be sterile, vulgar, and absurd, a man can find his own peace. Just how this can be done he developed later in FOUR QUARTETS. This is ultimately a religious, not a social, solution.

The protagonist in Eliot's poem moves through his modern waste land to awareness. In this respect he is not unlike the hero of the Bildungsroman, who matures as he becomes aware of himself and his relation to the reality outside his own consciousness. (Bellow's Augie March, Henderson, and Herzog do just this.) Even the existential hero who looks into the abyss and sees nothing hangs on to his courage, knowing that the human heart will endure. But something happened in the sixties, and a generation that matured during a prolonged and unpopular war, political assassinations, street rioting, and the fear of conspiracy knows that events are out of control. The protagonist of "Desolation Row" sees only chaos and disorder as he and his lady view the pitiful grotesques of the street. "Don't send me no more letters," he asks at the conclusion. "Right now I can't read too good." He says his door knob has been broken, suggesting his almost total withdrawal, his almost total break in communication. The only way to survive is to retreat.

Eliot moves through time and space in his delineation of the Waste Land, presenting images with a kind of camera eye. We see Cleopatra: "The barge she sat in, like a burnish'd throne/Burned on the water..." (II,ii, 196). We also see Sweeney and Mrs. Porter. We are repulsed by the rat creeping out of the vegetation of the dirty Thames. We can hear the Cockney dialect of the women as they leave the pub, the sound of horns and motors, the typist's gramophone. In contrast, Dylan's images of the modern waste land are grotesques--enclosed, static, distorted. We catch glimpses of the city dwellers--the sailors, the blind commissioner, the riot squad--in surrealistic juxtaposition. Like Eliot, Dylan is allusive: Cinderella, Bette Davis, Romeo, the hunchback of Notre Dame, the Good Samaritan, Cain and Abel, the Phantom of the Opera appear on Desolation Row.

Like Eliot, Dylan uses fire and water as symbols of destruction. Fire is not symbolic of passion, but rather of oppression: "the kerosene is brought down from the castle by insurance men," who make certain that no one escapes from Desolation Road. Dylan acknowledges his indebtedness to Eliot and Pound when he envisions the two poets in the captain's tower of the TITANIC. One might consider this a mythic purification by water, as in "The Waste Land," but the historic reference to the ill-fated TITANIC can only mean that for Dylan the myth is dead.

Paul Simon's short ballad, "The Boxer," tells in popular language how the American Dream died in the modern waste land of the large city. It is also the familiar story of the death of innocence. The protagonist is a poor boy who comes to the city "asking only workman's wages" and, getting no offers for work, discovers only "come-on from the whores." Now the years are rolling by, and the protagonist longs for home. But he cannot return, as Simon explains in the fourth and final stanza. He is like a boxer, enclosed in the ring, carrying reminders of every glove that ever cut him. As in the Dylan ballad, the final scene is an enclosure, where the protagonist is trapped--helpless, hapless, hopeless. Dylan's singer seems to have chosen his isolation in desperate resignation, but Simon's still feels anger and shame, shouting, "I am leaving," though he still remains.

Eliot's seminal poem remains largely inaccessible to students who do not have Eliot's extensive background in literature and myth. Dylan's ballad echoes Eliot's not only in theme but in its method of free association of images. All three poems describe modern urban living as a waste land. What is rhetorically interesting in this comparison of mainstream and popular poetry is the fact that they are culturally similar. Though the poets fictionalize quite different audiences, the burden of their message is the same.

WHAT DID YOU STUDY? COMICS. WHAT DID YOU LEARN? A LOTTA THINGS.

Raymond J. Rodrigues, University of Utah

Charles M. Schultz ("But a Comic Strip Has to Grow," SATURDAY REVIEW, April 12, 1969, p. 73) maintained that ". . . a comic strip, like a novel, should introduce the reader to new areas of thought and endeavor; these areas should be treated in an authentic manner."

The time has come to introduce our students to adult reading material, material which is meaningful, relevant, current, and available to all: the comics. The person who doubts that comics are read by adults should note the advertisements which accompany the Sunday sections of comics: panty hose, life insurance, health books, 7-piece living room sets, and kitchen appliance clearance sales. If these are aimed toward the Barbie Doll and Big Josh set, then the President's economic council ought to be limited to advisors under the age of ten. Notice the subject matter of the comics: Prince Valiant kills the ogre, Mary Worth reunites an estranged couple, Andy Capp beats up his wife, B.C. considers the essence of the universe, and Charlie Brown discovers one more characteristic of God. Now, having established irrevocably the maturity of comic strip content, let us examine the uses of the comic strip in the classroom.

We can employ the comics in a number of ways: 1. use a comic strip to grab the students' attentions, as a unit or lesson opener; 2. use the comic strip to illustrate a point; 3. make the comic strip the actual subject matter; or, 4. attack the comic strip as the brain-draining corrupter of youth. Since I obviously do not believe in point number four, I will concentrate upon point number three, leaving points one and two to tag along behind.

For English teachers who need to justify their using comics, the suggestions are grouped in three developmental areas: 1. language production skills, 2. analysis and comprehension skills, and 3. values clarification activities. With a few exceptions, such as studying art and typography techniques, these activities have been employed with literature study for years. Consider the comic strip one more genre.

I. Activities to develop language production skills:

- A. Mimeograph a cartoon series without the dialogue. Have the students create their own dialogue. Or, have them write a short story or play based upon what they see.
- B. Cut up and mix the frames of a continuing strip. Have the students put them back together again and discuss the clues that enabled them to do so. Try the same activity again, this time without the dialogue. If students develop organizations different from the original version, discuss the advantages and disadvantages of different organizations.
- C. Present a continuing strip with the ending left off. Let the students create their own endings, through writing, drawing, or acting.
- D. After discussions of comic strips, have the class create its own as a mass endeavor. Let them decide what the "perfect comic strip" would have to be. Or, after developing a few general guidelines, the class can divide into groups and compete to see which group can produce the "best" comic strip.
- E. Students can debate the merits of one comic strip over another: artists' styles, insights, significance, plot, characterizations.
- F. Students can investigate the history of a particular comic strip or character, such as "The Yellow Kid," or "Steve Canyon" and "Terry and the Pirates." They can write to the cartoonists and report their findings to the class.

II. Activities to develop analysis and comprehension skills.

- A. Compare similar types of characters. In what ways is Schultz's Lucy similar to Mary Worth? Could Archie Andrews and Funkie Winkerbean survive in the same school? Of those two comic strips, which is more realistic?
- B. Examine the tone of the cartoons, the attitudes of the cartoonists. How does Al Capp feel about welfare recipients or what the federal government has caused people to become? What are Chester Gould's attitudes toward law-breakers? Does Charles Schultz believe in God?
- C. Determine the purpose of specific cartoons. Are they to entertain, to instruct, or to moralize? How can Beetle Bailey have been a private throughout the Viet Nam War and never have considered it once? It may surprise some to learn how deadly serious the cartoonists really are. Are the children in "Peanuts" really children, or are they adults in kids' skins? Investigate the difference between microcosm and macrocosm. Which is Dogpatch?
- D. Study the timing and pacing of specific cartoons. Read "Dick Tracy" only on Monday. Is anything lost by skipping "Dick Tracy" the other six days? Do the same thing with "Kerry Drake" or "Mary Perkins." Is reader interest influenced by the differences in pace? Why are some comic strips, like "B.C.," complete with each edition?
- E. Note the ways settings are employed. Compare the settings of "Apartment 3-G" with those of "Gasoline Alley." How accurate are they? Which reflects "reality" best? Now do the same thing with "Eek and Meek" or "B.C." Why are the settings of some comic strips so simple, compared to others?
- F. Study the extended plot of a comic strip for variety, for instance, "Brenda Starr." How original are the situations which Brenda finds herself in? Can one predict what will happen next? Is predictability necessarily a negative quality?
- G. Compare the comics to television. Which strips would be the situation comedies? which the soap operas? which the detective shows? Turn a comic strip into a T.V. show. Video tape it for other classes. Change the characters' names. Can the other classes determine which comic strip the TV. show represents?
- H. Note the way certain cartoonists use typography. In "Pogo," why were the words of the deacon or P.T. Bridgeport or Sarcophagus MacAbre so distinctive? Examine the sounds revealed by the typography of "Broom-Hilda." Compare that strip to the Batman T.V. series.
- I. Analyze the symbols of cartoonists, the conventions of the trade, such as the balloon for speech or the lightbulb to indicate ideas or the use of punctuation marks to indicate emotions. (The Wizard of Id once complained, when he was trying to think of ideas, that all he could get were lightbulbs.)
- J. Find cartoons with puns in them to determine how many students understand the puns. "Archie" is an excellent source. If working with younger students, ask them to draw pictures which illustrate the pun in action. Then, each student can explain his drawing, or groups can pick the best from their group and defend their choice.
- K. Discuss stereotyping and caricatures. Is the title character in "Mamma" a stereotype, a caricature, or both? How many of the students can see their own mothers in this character. Ask them to take the characters in "Beetle Bailey" out of their uniforms and put them in another situation, for instance that of the characters in "Dagwood." Would the characters still be the same or would they change? For that matter, are the characters in "Dagwood" typical of any family that ever existed?

- L. Examine the use of animals. Are they really intended to be animals, or are they humans in disguise? Compare Donald Duck with Fred Bassett. Which is more "human?" Is Snoopy really a dog, a human, or neither? In "Gordo" what is the function of Poos Cat, the dog, the spider, or Porfirio the worm? Compare their reactions to those of the choruses in Greek drama.
- M. Examining art work also provides many discussion and writing opportunities:
1. Consider the reasons for detail or simplicity. Compare "Steve Canyon" with "B.C." How important is the background?
 2. Note the artist's use of perspective. Compare "Dick Tracy" with almost any other comic strip.
 3. Discuss kinesics. Note the use of facial expressions. How can "Henry" survive as a strip with no dialogue? Some characters are drawn in ways which would make them freaks in real life. Mouths are in the throat, noses are as big as the faces they are attached to, or eyes are on top of the head. Look at "Tumbleweed," "The Wizard of Id," or "Hagar the Horrible." Why do readers accept these perversions of reality? How do the drawings succeed?
 4. Consider realism vs. stylization, e.g., "On Stage" vs. "Doonesbury" vs. "Peanuts." Students can discover which style is used most often in a continuing story as opposed to the one-day cartoon. Which technique is accompanied by changing characters, with the exception of the main characters? Which technique always involves the same characters?
- N. If your students have been studying sexism in language, try this: take the captions from several cartoon strips and read them to your students. Can they determine which represent the speech of women? of men? Discuss the clues. Consider whether some of the language is stereotyped, e.g., topics that "only women" would talk about or word choices that "only men" would make. Ask your students to listen for similar language stereotyping in "real life" and report their findings to the class.
- O. Through all activities, the emphasis upon reading skills should continue: recognizing words easily confused, understanding difficult words, developing meaning through context clues, and eliminating as many miscues as possible. Selected cartoons can be read aloud to students. Can the students understand the strip without seeing the pictures? Why are the drawings in some comic strips essential to understanding the written word and not needed at all in other strips? In some comic strips, a few words will communicate well, while, in others, only long passages of dialogue can communicate the message. Examine these differences with the class to establish the need for variation in the communication act based upon audience and purpose.

III. Activities for values clarification:

- A. Students can discuss the "generation gap" as revealed by "Funkie Winkerbean," "Archie," or "Gasoline Alley." Do they sympathize with the problems of the characters? What would the students do in the situations presented in those strips? Do the comic strips help their thinking or are the strips too unrealistic?
- B. Can people learn about cultures other than theirs through the comics? How are Native Americans portrayed in "Red Eye" or "Tumbleweed?" Is the image degrading? Does one learn more about Native Americans through these strips or do they perpetuate stereotypes? After reading "Gordo," would the students want to learn more about Mexican culture? Is Gordo similar to or different from Chicanos in the United States? How can students find out? Note the black lieutenant in "Beetle Bailey." If the students are black, do they feel pride when they see

- that lieutenant? Is he a worthy character for non-blacks to see? Which comic strip teaches more about living in England, "Fred Bassett" or "Andy Capp?" If the students are members of a minority group, do they see their people represented fairly in comic strips? represented at all?
- C. Do cartoons reveal anything about dialects? Are dialects in the comics realistic or absurd representations? How accurate are the dialects in "Lil Abner?" Contrast the dialects in "Fred Bassett" and "Andy Capp." Are dialects related to socioeconomic level? After reading such comic strips, do the students view some dialects as sub-standard? Or do they view dialects as variations, each with a valid syntactic and phonological system? Do students respect people who speak dialects different from theirs?
 - D. Once students have established the personalities of individual comic strip characters, develop a series of projective exercises for them to reveal how the characters would react in a given situation. What sort of advise would Mary Worth give Andy Capp's wife? How would the student get out of a date if he were Linus or she were Lucy? What would Brenda Starr do if she had discovered the Watergate Affair? How would Rex Morgan, M.D., treat Richard Nixon?
 - E. Consider family attitudes. How are husbands, wives, and children treated in particular strips: the Bumsteads, the Capps, the Wallets? How would the students behave if they were members of those families? What if Dagwood were married to Flo Capp? Are any of those families an ideal family? Have students write letters to individuals in the families about personal problems. Ask the students to each pretend to be a member of the comic strip family writing to another person, the student doing the assignment, or the teacher.
 - F. A number of cartoonists incorporate current events into their cartoon strips. Students can study them to determine the cartoonists' attitudes, to relate their opinions to those of the cartoonists, and to use the comics as an initiator of discussions and writing exercises. "Steve Canyon" and "Doonesbury" often are based entirely upon current events.
 - G. Discuss current problems in values and ethics or human relations. Have students create their own individual strips solving ethical problems by utilizing their own values and ideas.
 - H. Any number of values clarifying activities can be tied to the study of comics. Students can role play situations which are found in comics, survey the school to determine favorite strips, write reviews of particular strips using their own values for evaluative standards, relate events and characters to their own lives, or rank the comics based upon such qualities as relevance, humor, artistic merit, interest, or clarity.

The suggested activities which I have listed do not represent the total of possibilities for employing comics in the classroom. The creative teacher can continue to add more and develop activities which are meaningful for the specific class that that teacher has. Advantages in using the comics are that they are always current and they can be selected for the particular purposes of the moment.

I have not mentioned other possibilities beyond the daily newspaper: CLASSIC COMICS, MAD MAGAZINE, or comic "books." such as ASTERIX or the works of Dr. Seuss. These too can be employed with equal success and originality, providing greater dimensions to the study of comics and to the development of language skills.

So, if you are among that minority which has been educationally deprived by not reading the comics in your daily newspaper, it is time to add that greater depth to your life. And if you do not appreciate the particular comic strips which your newspaper carries, write your editor today. Now that I think of it, that is another activity for your students.

TV AND THE CRITICAL SKILLS

Carol Traynor Williams, Roosevelt University

About a year ago I delivered a paper at the 1974 Popular Culture Association meeting on THE MARY TYLER MOORE SHOW. This was my first paper on television--my first on "popular culture," for that matter; and I naturally brought to it my habits as a traditionally trained scholar in literature and philosophy. (And yes, I also brought to it some traditional condescension.) I defined the genre of the Moore show: situation comedy, or "sitcom;" and suggested how the show has redefined the genre. I extracted the elements of THE MARY TYLER MOORE SHOW (MTM), and the junctures of these elements: how the "parts" fit together, and what happens because of these relationships. What happens, I said, is synthesis and synergism: the spiraling of parts, after they join in our perceptions, to a whole greater than their sum--i.e., to "the show." Analyzing the element "characterization," for example, led me to conclude that Rhoda and Mary's relationship represented the first realistic friendship between women on prime time TV (as opposed to, say, the "laugh-is-all" relationship between "Lucy" and her various female foils played by Vivian Vance). My study of the elements "plot" and "tone" reinforced my conclusion from genre study that MTM is important because it shifted the focus in sitcom from "the laugh" to human concerns compassionately and realistically explored.

The paper was well received. The response to it and to a similar analysis of soap operas by David Feldman of Bowling Green State University, startled me somewhat and led me to think about TV study more generally, and to conclude that studying TV could be valuable to all students, but particularly to beginners in the liberal arts. A number of respondents said they valued the application of "serious scholarly technique" to television--by that, I realized, they meant the technique of humanities scholars, for social scientists have been studying TV since its birth (e.g., the quarterly JOURNAL OF COMMUNICATION of the Annenberg School of Communications in Radnor /Philadelphia/).

Virginia Carter, assistant to Norman Lear (Tandem Productions: ALL IN THE FAMILY, MAUDE, GOOD TIMES, SANFORD AND SON, came to the 1974 Popular Culture meeting to spread the word that Tandem was offering tapes and scripts to researchers--an unusual and welcome offer from commercial TV, even if Ms. Carter's examples of research--already-in-progress made it clear that the only scholars Tandem had thought about were sociologists and psychologists. For what I and others at that Popular Culture meeting have come to see is that TV is worth studying for its own sake, that is, as a form; and furthermore, that the ideal scholars for this socio-artistic form are the if-not-interdisciplinary-at-least-multi-disciplinary hybrids called humanists.

You may disagree with my suggestion that humanists spend their time studying television. It isn't purely or even primarily an art form--not even entertainment. Because it is the mass medium of our time, the most important information it gives is socio-political. It is common among TV "insiders" to dismiss the medium (at least privately) as even potentially an art form, and to stress its function as a news media. I agree. One documentary on polyvinyl chlorides (CBS, October 18, 1974) by itself shocks with recognition of TV's value. In its art genres--popular or serious--like all art, it can at best change hearts and minds indirectly, subtly, and hence slowly. If we agree that the prime value of TV is socio-political, shouldn't we leave Rhoda and Mary's friendship to sociologists studying "the woman's movement"? The answer--again evidenced by a paper at the 1974 Popular Culture meeting as well as by numerous "Movement" articles--is NO, because unless someone studies THE MARY TYLER MOORE SHOW as a whole, that is, unless he or she studies it formally, she is likely to draw conclusions at odds with those of the regular, thoughtful MTM viewer--such as the conclusion that Mary is "anti-Movement" because she calls her boss "Mr. Grant."

Let me re-emphasize my position that at its best formal, or structural analysis of TV leads to and supports socio-political conclusions--that is, indications of "where we're at" and why. An example is my paper on MTM; another is an October 20, 1974 article in THE NEW YORK TIMES MAGAZINE, in which Bill Davidson, a contributing editor to TV GUIDE, analyzes the instant popularity of the MTM spin-off, RHODA, and comes up with interesting insights about why we like Rhoda (Valerie Harper), such as, "Like you and me, she's uncertain and battered. She's the reality of today's woman, as opposed to the idealized woman played by Mary Tyler Moore, and we cheer her on, as with all her foibles--she tends to cope and prevail." I don't agree with Davidson that Mary is "idealized," but I feel he's right about Rhoda--and if it's true that a mass of us respond to a character who is "battered" but "coping," doesn't that suggest something about "where we're at?"

One more example of how TV analysis can lead to conclusions of general interest is an article in the Sunday NEW YORK TIMES, "Arts and Leisure" section (October 20, 1974), on why college students like TV soap opera. According to the writer, Fergus M. Bordewich, it is the life-like slowness of soap plots that young people like. This--the "expansive slowness" of soap opera "time"--is of course, a structural characteristic, and it supports a broader analysis. The popularity of soaps, it is suggested (by a student Bordewich quotes), is a sign--this one cultural--of young people's "internalization, putting more emphasis on developing themselves than on the idealistic causes of past years." Not much news in that conclusion--but its relation to the formal characteristics of a TV genre is new, and because of it, some substance is lent to that rarely substantiated socio-political cliché about "internalization."

These examples suggest what I think is valuable TV criticism. But the idea that I had after the 1974 Popular Culture meeting, and that I want to share with you in this paper, is about how to get to this ideal--that is, how to teach students to analyze TV forms; and more important, why they should be taught this. It strikes me that just because TV is so accessible--so "mass" a media--it is an ideal form for teaching students generally important skills: analysis in particular, but also (insofar as these are "skills"), interpretation, evaluation and synthesis. In other words, instead of focusing on what is being analyzed, as I have above and as most of the debate about TV as a scholarly subject does, I would like to focus here on what--ever generally valuable intellectual skills can be taught using TV. In my ideal educational system students through the baccalaureate level would not be taught subjects, but rather intellectual skills such as logic, definition, interpretation, and synthesis. Analysis, of course, is the most basic of these skills. Taught with the TV form as subject, the analytical process can hardly be as intimidating to today's student as "The Novel" or "Cinema."

Teaching analysis through television would of course begin with a general, "working" definition; and this, as is so often the case in definition, would gain clarity through a comparison with TV's "similar." For example:

The critical difference between TV and all other art forms except radio is that its medium--the air waves--belongs to the public, which hence controls it to some degree, and makes it unequivocally social art. The Federal Communications Commission (FCC) represents the public's control because it grants, rejects and renews the licenses of TV and radio stations. Because the stations and networks are privately owned, for-profit corporations, they naturally lobby the FCC to see their interests as the "public interest." If the FCC, humanly imperfect as all institutions are, can be suspected of sometimes responding to political or economic pressure from a station or network, the alternatives of complete control by either the private or the public sectors of TV seem "un-American"--that is, unsuited to the American character. We try now for a "public television network"--and it is buffeted by

political pressure from the public's elected representatives and economic pressure from the three (only three) commercial networks, CBS, NBC and ABC. We are essentially a private country economically, yet we want to eat our cake too. We want a public control, not just the control of the marketplace. Why, for example, legislate against obscenities; why not let the public choose? Why except that once the obscenity is disseminated into the air waves, the public hasn't the choice it has with, say, a painting or a film? So we have chosen a watchdog to try to hold our interests in balance with the profit interests of the networks. In this human and massive medium the balance is inevitably imperfect.

The difference between TV in its aspect as art, and other arts, lies in its small screen and large audience. Because TV is received in people's homes, its stories (including settings, acting styles, camera angles, and so on. . .), must reflect this essential characteristic, smallness--intimacy and realism rather than "theatrical" exaggeration. And because these stories are received in millions of homes, they naturally reflect general rather than particular, or sophisticated concerns and attitudes. Like all art forms TV is most artistic when it emphasizes its particular qualities--intimacy and accessibility. That is, it can, and it has dealt with currently vital social problems, not in sophisticated but in popular ways, and hence probably with more effect than more serious art forms.

I need hardly say what we all say: TV doesn't do this often enough. But my point in this general definition is that the potential of TV art is considerable because it is based on a venerable, magically powerful principle: the knowledge that art is "deceit." The mass TV audience thinks it is only being entertained, but in truth we are--sometimes--being enlightened. Here, as so often in TV analysis, comparison to film is helpful; for until TV came along to replace "the movies" as the most accessible medium, what we now call "the art of film" wasn't generally free to be an art. In America at least, the dominance of film by auteurs is a post-TV development. In the days when movies were movies, producers such as Louis B. Mayer and Jack Warner were the most powerful "creative" figures--and comparative analysis reveals that TV's producers are most powerful in deciding what will, or won't, bridge the gap between sponsor, public and TV artists. If World War II occurred now, F.D.R. wouldn't call in Hollywood's moguls (what moguls?) to enlist them in making propaganda movies--he'd call the network heads. We tend to think that the small screen and home reception environment deny TV the techniques of fine art; but why should a small screen be inimicable to art? It may be only TV's accessibility that's anti-art (in the sense both of massive numbers of viewers, and of the highly accessible place it has in almost all our lives--right in our homes, practically "a member of the family"). What if another, more popular medium appeared--freeing TV as TV freed movies? But then, what about THE AUTOBIOGRAPHY OF MISS JANE PITTMAN? The BBC series on Elizabeth I; Henry VIII and his wives; UPSTAIRS, DOWNSTAIRS? Ingmar Bergman's SCENES FROM A MARRIAGE (which didn't translate all that well from Sweden to America, probably because its subject perfectly realized the essential quality of its medium--intimacy may not be "global," McLuhan. . .). Are works such as these not at least worthy of consideration as serious art? If they are, then even accessibility isn't an insurmountable barrier to TV "art."

In something along these lines, a preliminary, exploratory definition may transform TV from an ubiquitous piece of furniture to a process for observation--but, as I said, not an intimidating one. After this, analysis can begin. In fact, the general definition suggests it in defining the role of the TV network, comparative to the film director. Separating, characterizing and comparing the elements of TV shows is one of the two ways to analyze television (and more important, to learn how to analyze). The other is genre study--an accessible route to the principles of classification.

Analysis, of course, begins with a list of "parts," or the elements in a TV entertainment: producer, director, writer, setting, camera work, actors, networks, etc. Then relationships, and places in the hierarchy of TV production values must be figured out. In this the introductory definition helps--for example, in seeing that because this is a public medium the audience is the prime element in determining what is produced, and because this is America the equally important element, inextricably locked to "audience," is "economics": that is, the interpretation of public interest by the producers, for the networks, which in turn interpret for the sponsors. (Here comparison with film helps show that the TV director is usually only a "stage manager." He and the TV writer both rarely "create," but rather "develop" a program "concept" that has been established in producer-network "conference.") To see the relationships between elements, the student needs to recognize "likes": Are camera work and setting like audience and actors? Is audience like actors? After likes start to go with likes, the student should come up with general class names: "Creators" (producers, writers, directors, actors); "Receivers" (which in TV are indirect creators: audience, networks, sponsors); "Techniques" (camera work, etc.).

Here is an outline of TV elements, with descriptive notes (except on "Audience" and "Economics. . .," which have been described above).

1. Audience
2. Economics: The Network and the Producer (or Production Company)
3. Writers: next in importance (unlike film), especially in series, which have a "concept" and "format" that, once set by the producer and network, need only to be worked out, with variations, in script after script. . .
4. Director: has minimal opportunity to use the sophisticated techniques open to many film directors (flashback, flash forward, etc.), partly for economic reasons, partly because of TV's mass audience. A Hitchcock can use conventions to manipulate his audience; TV directors generally must use conventions to placate audiences.
5. Actors: accessible and "middle class"; "conversational" in style (voice pitch, distance from each other, etc.), rather than introspective ("Method") or histrionic ("theatrical"). Cloris Leachman illustrates the style that is too intense for a TV series (MTM).
6. Production Techniques: are what would be basic to filmmakers.
 - a. photographic distance: mainly middle-distance, creating life-size figures on the small screen (to avoid creating anxiety in the viewer)
 - b. camera movement, angle and focus: minimal, eye-level, normal--again from consideration of viewer who might feel uncomfortable looking up or down. Exception: some commercials, modeled after film technique (zoom or crane shots, soft or deep focus, slow motion, reflections on lenses); and freeze frames, which encourage shock in drama, create the "double-take" in comedy.
 - c. sound: again, conversational. (ALL IN THE FAMILY audiences complained about its decibel level in the 1971 season--to effect, according to Norman Lear's assistant, Virginia Carter.) Sound goes up during commercials because it is lowered just before to get the audience's attention.
 - d. music: ritualistic, as in '30's-'40's movies, especially in soaps. Like camera work, music is generally most creative in commercials (Pepsi, Coke, etc.). But then there's Fred Karlin's haunting theme for THE AUTOBIOGRAPHY OF MISS JANE PITTMAN. . .
 - e. color: adds realism; thus has the effect of intensifying comic or melodramatic exaggerations in character (e.g., Ted Baxter in MTM). Has added more outdoors scenes, and even stories (though still used to most effect in commercials).
 - f. setting: more interior and middle-class-mid-America than not, though less formerly: FATHER KNOWS BEST, HAZEL, THE DONNA REED SHOW, etc. are replaced by MTM, THE BOB NEUHART SHOW, RHODA--laid in Minneapolis,

Chicago and New York, respectively. But the city shots are stock ones because the shows are still filmed in Los Angeles. (Ask the student to analyze changes--if any--in recent years in settings in dramatic series.) "Upper class" settings, when they are used, are usually satirized (BEVERLY HILLBILLIES, COLUMBO).

g. costumes, hair styles: The movie THE GREAT GATSBY may try to revive '20's chiffons and marcel, but none of that style-setter role for TV... (I have omitted some "production techniques" about which nothing more could be said than "safe, middle-of-the-road," except in some commercials--such as lighting, voice-over, camera work such as montages, dissolves, etc.; special effects such as animation, etc.)

This outline, like the text on analysis preceding it, makes two points, I think. One is that TV analysis can teach not only analysis but also research skills. The TV student can observe the characteristics of its elements (such as setting), but conclusion that commercials are male-dominated, for example, is credible only when it is supported by statistical studies, for example, those done by the Annenberg School of Communications and published in its quarterly JOURNAL OF COMMUNICATION. Where does the hierarchy--audience, networks, writers, director (etc.)--derive from? Primarily from the words of directors, writers, etc., secondarily from the analyses of other TV critics, that is, from publications on TV. Unfortunately, these are generally ephemeral; that is, they are in newspapers and journals that libraries don't get, such as TV GUIDE. The few books there are are generally socio-political, or philosophical (usually McLuhanesque) in bent. I have appended a bibliography to this paper, but the student will have to be told to be creative in his research in this new scholarly field--to weigh "ephemera" such as his local newspaper's TV critic; to write, call or track down "live" people working in TV. If he does, he'll not only have a lot of fun (when it was "the movies," "Film" was probably just as chaotic, open and exciting to "study"). He'll also, of course, learn what research really is by practicing in a virgin, rather than a dessicated field.

The second point shown in the outline as in the text before it, is how naturally study of the accessible medium, television, leads to study of other art forms--film; and then drama; and from there to the literary forms, or photography, or art or music. . .

The second kind of analysis natural to TV, besides analysis of its elements, is genre study. It too requires, and hence teaches research skills. In teaching either TV-for-itself or how-to-analyze-using-TV-as-vehicle, genre study might well precede analysis of elements because it is more accessible. We are naturally interested and at ease in exploring what we watch on TV through our memories (and in TV GUIDE, etc.), and then in exploring the likenesses and differences among the shows. From this comes categorization, or classification into genres and sub-genres--for example, sitcoms and situation dramas, with sub-genres such as "western," "crime," "military" in SARGEANT BILKO and GOMER PYLE, or comic spy series such as THE MAN FROM "U.N.C.L.E.," I SPY, GET SMART and THE AVENGERS, and comic military shows such as HOGAN'S HEROES and M*A*S*H.

Genre study leads easily, in fact inevitably, into TV history, and hence into the socio-political, cultural information which is naturally the most interesting aspect of TV study to most people. Discernible, interpretable patterns of change can be traced within genres--for example, the shift in sitcoms from slapstick, orientation to "the laugh," and story (as in the LUCY shows), to humanism, complexity and characterization in MTM, the Newhart show, M*A*S*H and RHODA. As the two NEW YORK TIMES articles on RHODA and soap operas indicate, these shifts in popularity within, and among genres can lead us to insights about our society. For example, why is it impossible now to even imagine those snappy socio-political variety shows,

such as Rowan and Martin's LAUGH-IN and THAT WAS THE WEEK THAT WAS, when among the most popular sitcoms are those with socio-political subjects, such as M*A*S*H and the Tandem Production Company's quartet? Does this shift indicate a more thoughtful public? A less "cocky" American? Simply an exhausted American? I don't know; I haven't made the study. But through TV genre study I can see some patterns that would underlie and support such a study.

In an article that could serve as a model for analysis--once again, not written by a scholar but by a journalist--the CHICAGO SUN-TIMES' TV critic, Ron Powers, in the paper's TV PREVUE (Sept. 22-28, 1974), broke down the new season's shows and classified them according to the patterns he saw: "'Heartwarming family drama''; "'back to nature''; "'nostalgia''; etc., and then one inclusive characteristic: "'role-reversal.'" Powers looked into TV history to find a few examples of reversals in conventional roles--Dennis Weaver, the western sheriff in New York City; Kung Fu, the Chinese in the American West. Then he cited the impressive number of role reversals in the '75-'75 season: three policewoman series; a baseball player cum high school teacher (LUCAS TANNER), Petrocelli, the New York lawyer in a Southwest cattle town; MOVIN' ON, about a law school graduate turned truck driver, and so on. Powers' analysis of the elements in the '74-'75 season's series led him to an insight--not a socio-political insight but a provocative aesthetic insight:

This. . . is a dream-come-true for worn-out TV scriptwriters who in the last 25 years have possibly drained off every make-believe plot idea known.

. . . With plots long gone as a source of primary interest in TV, character development has become everything (think of Columbo and his raincoat). The more "bits of business" that a character can perform on screen, the more the viewer will be distracted from realizing he's seeing the old corpse-in-the-phony magician's costume-trunk plot for the 394th time.

This might make you, the reader, think of a yet more general insight: Is the fundamental principle of TV art, novelty? Is there an inevitable cycle to a series, a genre, a style, a principle itself? Is there a natural bloom, life and "burning out" for even the best on TV, because it is such an ubiquitous and so intimate a form? (I think so, and I'll suggest why, using MTM, shortly.)

Powers' insight might also lead you to a synthesis: Did this swarm of "role-reversals" in '74-'75 grow from the reversal from "the laugh" to humanism in MTM, M*A*S*H and this season to some degree, ALL IN THE FAMILY? The reversal in MTM came first--is its evolution historic? Did it influence M*A*S*H and Norman Lear's shows? (There is evidence from Alan Alda, M*A*S*H's star, and Virginia Carter, Lear's assistant, that it did.) Have these shows influenced the mass reversals of this season? Can we then hope for more reversal, and perhaps even for more significant reversal--such as in the element, "story," from the "safe" to the more realistic, or controversial (e.g., A CERTAIN SUMMER)? Again, I'm not sure; I've not made the study--but the ideas that would stimulate such a study are there, suggested by Powers' "simple," sound analysis of the '74-'75 series. Let me conclude this paper with an analysis of my own. It will be of the change in THE MARY TYLER MOORE SHOW and ALL IN THE FAMILY this season, so that it will serve not only as a case study of the kind of analysis I have written about here, but also as support for the two judgments I have made about the growth of humanism as value in TV series and the fundamental principle of a "life cycle" for everything in the medium.

An ironic situation seems to be developing on CBS' Saturday nights in the '74-'75 season. In the '73-'74 season, a good number of viewers reported being fed up with Archie Bunker's unremitting crassness: In response to a question at the Popular Culture meeting in 1974--was Tandem Productions aware of this anti-Archie feeling?--Virginia Carter answered simply, "yes"--they had had a lot of letters asking for Archie to show more love, especially towards Edith. Ms. Carter didn't say what plans if

any Tandem had for changing Archie, but the '74-'75 season opened dramatically with a four-part series (on inflation) that revealed a newly tender relationship between Archie and Edith.

Now for the irony about CBS on Saturday night this season: M*A*S*H is gone, and THE MARY TYLER MOORE SHOW--whose humanism may have shown up Archie's crassness--seems to be regressing to "the laugh is all"; that is, to plot rather than character, and specifically, to "plot" constructed around jokes, hoary "Jack Benny Radio Show" type jokes. Georgette (Georgia Engels), who was remarkable last season in scripts that humanized the stereotyped "dumb blonde," is this year usually the dumb blonde. In '74-'75 Ted Baxter is generally the Comic Butt he was in the early MTM years. Lou Grant, whose marriage break-up in middle-age last season was a TV breakthrough for realism, complexity and humanism that is still unmatched, is this year again the "irascible Boss," and he seems to walk through roles the highspots of which are insults and double-takes in response to Ted's dumbness. And Mary, who as the season opened was touted as "newly tough," seems instead lost, adrift without Rhoda, without Lou Grant (who's gone back to being a sitcom stereotype), without relationship. And without relationships, there can be no humanism.

The change in ALL IN THE FAMILY, and particularly in Archie's character, is tenuous. Many episodes fit Carl Reiner's sitcom formula of the '60s perfectly--that is, they are quick-paced and laugh-directed; they have no characterization (the actors are figures, not characters), and no interplay between characters; and they are most succinctly described as shouting matches among Archie and his "family" (this last is an ALL IN THE FAMILY characteristic, not a Reiner one). Yet maybe there's hope. At least the four-episode story that opened the FAMILY season was dramatically different. Of course it had something special going for it: inflation, a subject that by the fall of 1974 had brought most of the upper middle class into intimate identification with the Archie Bunkers of America. In this story, hard times come to the Bunkers because Archie is on strike. By the final episode Gloria, Mike and Edith are all working and Archie is suffering because he's vacuuming the house while Edith is taking his lunch pail to work. He can't sleep, and finally he wakes up Edith, apologizes to her for being "mean" and compliments her on the "good job" she's doing--a speech the pre-'74-'75 Archie would never have made. She then notices his hair, and gets to cutting it right then in the middle of the night. It is the first time she has cut hair since Gloria was a little girl, she says; and he begins to reminisce: His father cut his hair when he was a child and they were poor--but "we were young then, and we had hope, didn't we?"

"Ye-es," Edith agrees in her slow way--but then she shares his growing understanding as they turn to look at each other: "But we aren't young any more, are we?" And baffled, they hug and press their cheeks together as the scene fades. Intimate identification, all over America.

My point in this paper is that analysis and research are easier--are even fun--for the student when his subject is TV. (Research question for Tandem Productions: Is the change in Archie planned? Is it going to grow?) In the still undisciplined discipline of TV, research is, as I said, difficult because of the ephemeral value given to writings on TV. But it is also fun, as I discovered in doing the MARY TYLER MOORE paper, because of necessity, so much of it is "primary source" research. For example, it may be that MTM is losing its "identity" because this season it lost its life-long chief writer, Treva Silverman. In talking with her last year about the show, I came to the conclusion that if no one else connected with the show did, she at least understood the overall intention and design of a humanistic MARY TYLER MOORE SHOW. Perhaps no one else did. Or it may be that the "life cycle" theory is correct; that TV shows, like everything else except beauty, goodness and truth, have finite lives. The creative possibilities in the characters and the essential

story line of MYM may be used up. If so, according to the norm in TV as in life, the withering process should take a season or two. The show will disappoint more and more of its followers; we'll tell them so; they'll try to respond (as I think they are now in their casting about for new directions: the newly "tough" Mary, a girl for Lou Grant, "controversial" plots like Mary's going to jail rather than reveal a news source; hints of Murray's sexual interest in Mary--and none of these followed up, as if none of them satisfied the MTM "team"). And as time goes by, they will get more and more frustrated, and finally they'll quit or get cancelled.

By then--we should hope--the student who practiced the intellectual skills of analysis, research, interpretation, evaluation and synthesis on the most popular medium, will have moved on to some works of beauty, goodness and truth.

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THE THREE FACES OF DEATH

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The phenomenon of death has provoked increasing interest in recent years. The recent development of medicine as a sophisticated science in understanding living processes and as a technology in altering those processes has precipitated an intense medical and ethical debate. In *MORALS AND MEDICINE*, Joseph Fletcher was one of the first to warn of the increasing power of medical technology to control life and death. Today the problems of defining death in conceptual and pragmatic categories are at the core of six major medical-ethical debates: care of the dying patient (death with dignity), euthanasia (the living will), suicide (the question whether self-destruction is an act of mental illness), abortion and genetic screening (the right to life), organ transplantation ("dead" donor), and fetal manipulation (in vitro fertilization, transplantation, and disposal of experimental materials).

Concomitant with the medical-ethical debates involving an understanding of death, there has occurred an increasing isolation of dying persons from intimate personal experience. Two generations ago most individuals died at home. Death was anticipated, experienced, and remembered as a communal event and was openly discussed. James Agee's Pulitzer-Prize winning book, *A DEATH IN THE FAMILY* and Leo Tolstoy's *THE DEATH OF IVAN ILYCH* are poignant examples of this experience. Today eighty per cent of individuals die in hospitals or nursing homes separated from close contact with family and kin groups. In spite of increasing violence portrayed by news coverage and TV shows, it has been estimated that an average American will experience death intimately only once in seven years, and that most children grow up in families in which death is rarely discussed. ("You and Death," *PSYCHOLOGY TODAY*, June 1971, p. 42) Isolation from the experience and discussion of death, coupled with an intense curiosity about the phenomenon of death, led Geoffrey Gorer to coin the phrase "the pornography of death" to emphasize that the subject of death has currently surpassed sex in the public interest. (G. Gorer, *GRIEF, DEATH, AND MOURNING*, NY: Doubleday, 1965)

The major theoretical and practical problems related to discussions of death must in some way describe and reconcile three experiences of death: death as a biological phenomenon, death as a communal phenomenon, and death as an existential phenomenon.

DEATH AS A BIOLOGICAL PHENOMENON:

Every scientific discipline utilizes process descriptions or language, beginning with observable facts or data which are related to one another by cause and effect relationships. Scientific hypotheses are in reality process descriptions of relationships acquired by analytic and inductive reasoning. The enormous expansion of medical information over the last three decades has produced an extraordinary sophistication of process descriptions for many diseases which, in turn, has led to remarkable increase in the ability to monitor, modulate, redirect, or inhibit these processes by surgery, drugs, and mechanical assist devices. The problem of scientific language is that although death is a readily observable event, it cannot be described using process language. Death is "unnatural" in the sense that it represents the termination of living processes which are considered to be "natural." The event of death in effect posits the next question: what processes were so out of balance that the individual failed to thrive? As Rilke has so aptly pointed out: "One dies just as it comes; one dies the death that belongs to the disease, one has (for since one has come to know all the diseases, one knows, too, that the different lethal terminations belong to the diseases and not to the people; and the sick person has, so to speak, nothing to do)." (Rilke, *THE NOTEBOOKS OF MALTE LAURIDS BRIGGE*)

The medical school, the modern hospital, and the physician represent the institutionalized profession for efficient process evaluation of disease leading to diagnosis, treatment, and prediction of course. Death is, at best, an inconvenience representing failure of understanding. The autopsy merely prolongs process thinking to the post-death period seeking clues for processes which were missed or which will benefit the next patient suffering from a similar illness. The focus on process descriptions has led to depersonalization of medical care which is lucidly described in Hollingshead and Duff's book SICKNESS AND SOCIETY (A.B. Hollingshead and R.S. Duff, SICKNESS AND SOCIETY, NY: Harper, 1968) This depersonalization is particularly evident for dying patients for whom medical technology has little to offer. In the book PASSING ON (David Sudnow, PASSING ON, THE SOCIAL ORGANIZATION OF DYING, Englewood Cliffs, NJ: Prentice-Hall, 1967), David Sudnow has observed that the handling of the body after death has occurred is a primary determinant in the sociological relationships of physicians, nurses, and all ancillary personnel within the hospital environment.

In a remarkably successful book ON DEATH AND DYING, (E. Kübler-Ross, ON DEATH AND DYING, NY: Macmillan, 1969), Elizabeth Kübler-Ross has extended process descriptions to psychological reactions of patients dying from cancer. She has observed that as the medical illness progresses relentlessly toward death, the patient undergoes a series of describable coping reactions: denial, anger, bargaining, depression and acceptance. These coping reactions are to be understood as normal processes whereby patients react and adjust their life style to the advancing disease. Identification of these stages permits the physician and others to be more aware of the human drama of death and to assist in resolving personal crises presented by incurable illness. Granger Westberg's GOOD GRIEF (Granger Westberg, GOOD GRIEF, Philadelphia: Fortress Press, 1962) in a similar way identifies stages in the process of bereavement of close friends and relatives.

DEATH AS A COMMUNAL PHENOMENON:

Death is not only a biological fact, but represents the dropping out of an individual from multiple complex relationships with other individuals each with different nuances of meaning. Death is not only the event itself, but the anticipation of the event by the dying person and his intimate community, the experience of the event, and readjustment and remembering the fact of the event. As death approaches relationships change in meaning. To some extent, the communal experience lends itself to scientific process descriptions: in economic and social language, the readjustment in roles of survivors; in sociologic and psychological language, the process of mourning and bereavement; in legal language, the disposition of property and inheritance.

There is a much deeper level of the communal phenomenon of death which has been in the fore of anthropology but only recently discovered applicable to the subjective or internal communal experience. This experience cannot be reduced to scientific description but can only be expressed by profound internalized, subjective, and uniting symbols. Space does not permit the author to explore these symbols in detail, but will identify several for those interested in pursuing that literature.

1) SACRED SPACE AND PROFANE SPACE (M. Eliade, THE SACRED AND THE PROFANE, NY: Harper, 1959). As a physician the author is continually amazed at the equilibrium most dying patients and their families display in the presence of the most devastating medical illness. That equilibrium is retained in spite of what should appear to represent a serious psychological crisis, and many individuals do not show Kubler-Ross' stages of dying. Mircea Eliade's understanding of the profound orientation of communal groups, symbolized as "sacred space," is helpful in describing this equilibrium.

2) THE GIFT RELATIONSHIP (R.M. Titmus, THE GIFT RELATIONSHIP, NY: Vintage, 1971). In spite of the enormous strides in understanding living processes in medical terms,

there is a mysteriousness about life which can only be symbolized as a gift in the sense that life is "given" to us for a while, but no one possesses it and can avoid death. Furthermore, the deepest and most meaningful relationships between individuals are also celebrated and symbolized by the exchange of gifts. In medical practice it is surprising how frequently the symbol of gift shapes the drama of dying. It is no accident that transplantation of organs, which is life saving for the organ recipient, is legally sanctioned by the Anatomical Gift Act. One wonders if the enormous prestige of the medical profession, in spite of its large remunerative rewards and conservative posture in promoting public health, is that physicians are the protectors of our most precious gift, "the gift of life." Dying patients frequently give mementos to their loved ones as death draws close. Finally, the reminiscences of old and dying persons, usually interpreted as senility, may represent the affirmation of their communal identity which has been "given" to them in their name and their family stories.

3) RITE OF PASSAGE (von Gennep, *THE RITES OF PASSAGE*, Chicago: U of Chicago Press, 1960). In the life line of every individual there are certain times in which there is a fundamental change in the framework of meaning between the individual and every member of his community. The term "rite" refers to the anticipation, celebration, and remembrance of the event, and "passage" to its unidirectional course. Three passages are celebrated by all communities from the most primitive tribe to the most civilized nation. They are birth, puberty (passage from childhood to adulthood) and death. The rite of passage of death has important lessons for the physician. Physicians must not only practice good medicine but also "keep the timetable," i.e., convey sufficient information about the progression of the illness to the family and kin groups so that appropriate adjustments can be made. At the present time with the technical possibility to produce remissions in children dying of acute leukemia, it is common to observe parents unable to grieve and to express guilt reactions when the remission is over and the "second" death occurs. One wonders if many of the problems of returning Viet Nam prisoners-of-war being reintegrated into their families, is because a passage rite has already occurred in the family. It is also important in the passage rite that physicians identify, give important medical information, and announce the fact of death to the proper member of the community, who will, in turn, disseminate the news and begin the observance. Every passage requires a guide and physicians must recognize the importance of their presence and function as a guide when all therapeutic endeavors fail.

Most importantly, the fundamental symbol of the rite of passage is Death-Birth, the end of the old and the beginning of the new, the passage of the less complete to the more complete. Physicians frequently fail to realize that in the face of the stark reality of biological death, patients express anticipation of the new. People cannot live without hope and the way that hope is expressed changes with the advancing illness.

DEATH AS AN EXISTENTIAL PHENOMENON:

Obviously no one will understand the subjective experience of death until his own death becomes a reality, either precipitated by serious medical illness or the death of an intimate associate. There is in literature a language of mythology describing the personal confrontation with death. The mythology has grown out of the metaphor describing human life as a journey and is as old as the poetic imagination of man. Early in epic tradition a journey into the land of the dead became an adjunct to the life journey. Traditionally, the hero returned from the journey having acquired special knowledge of himself or his fate which empowered him to benefit himself or his fellow man. Frequently the knowledge obtained became a major formula for the renewal of life.

In the *ODYSSEY*, Odysseus journeys to the land of the dead to consult Tiresias, the blind prophet of Athena, and learned of his long journey home and his eventual

death. Similarly in the AENEID of Virgil, Aeneas makes the journey to the underworld to learn from his father, Anchises, of the eventual greatness of the Roman Empire. The importance of Aeneas' journey comes from the warning of the Cumaean sibyl: "Night and day the gates of death's dark kingdom lie open, / But to retrace your steps, to find your way back to daylight / That is the task, that is the difficult journey." Although Aeneas made the journey without danger, the warning of the Cumaean sibyl was to become a much more serious threat for other literary adventurers who never found the way back.

The formula for the confrontation with death symbolized by the journey to the underworld was given its finest expression in Dante's DIVINE COMEDY and it is no accident that Dante chose Virgil as his guide. Dante's journey to the underworld is obviously many journeys at one and the same time. As Dante himself explained, the entire journey can be interpreted on four levels of meaning: the literal meaning of the story itself, the allegorical interpreting the predicament and behavior of mankind in general, the tropological signifying that the story is a description of one's own life, and the anagogical or mystical interpretation showing that the journey has produced new depths of personal insight and spiritual healing. In the examples to follow, although the stories are entertaining, it is the tropological and anagogical insight that convey the existential experience of death.

Dante's INFERNO begins by stating the predicament he discovered in his life.

In the middle of the journey of our life

I came to my senses in a dark wood

For I had wandered from the straight path.

Stated simply, in Dante's middle age his life had lost its meaning and direction. Sighting the mountain of truth in the distance, Dante hastened toward it only to be turned from his path by a leopard, a lion, and a she-wolf and was forced into the sunless wood. Dante fled in terror to be rescued by Virgil, for the pathway leading to the INFERNO was the only alternative route to the destination from which he was forced to flee. When Dante first discovered he was lost, he interpreted his predicament as external obstacles, represented by the beasts blocking his path. What he was to learn from his journey was that the symbols of incontinence, violence, and fraud, represented by the leopard, the lion and the she-wolf, were creatures deep within his own psychological make-up. Only then was he capable of ascending the mountain of self-realization. All of the individuals he met in the INFERNO had lost the power of self-discrimination and choice and so are depicted as a personification of their particular evil propensity. The inhabitants of the INFERNO had become so irrevocably enmeshed in their actions that they paradoxically rush off Charon's boat onto the shores of hell, for hell is where they want to be. It is a world in which choices are in reality not choices at all, and the inhabitants are frozen in motion for all eternity. Damnation is the permanent fall into illusion, the inability to recognize reality, and is an integral part of the personality of every individual.

Using the concepts of psychology the encounter with the unknown aspect of one's personality, occurring in the setting of a confrontation with death, is the central theme of much twentieth-century literature. Joseph Conrad's HEART OF DARKNESS is a particularly illuminating example. The narrator of the novel, Marlow, makes a journey up the Congo River to find a white man presumably being held prisoner by the savages. Kurtz, the missing trader, was the epitome of intellect, intuitiveness, and persuasive eloquence. When Marlow found Kurtz he was shocked to discover that the once brilliant man had reverted to savagery, terrorizing and exploiting the savages, and had decorated his hut with shrunken human heads. The climax of the journey is the confrontation with the dying Kurtz. "His was in impenetrable darkness. I looked at him as you peer down at a man who is lying at the bottom of a precipice where the sun never shines. One evening I was startled to hear him say

'I am lying here in the dark waiting for death.' Anything approaching the change that came over his features I have never seen before and hope never to see again. I was fascinated. It was as though a veil had been rent." Upon returning to civilization, Marlow was later to defend Kurtz. "I affirm Kurtz was a remarkable man. He had something to say. He said it, Since I had peeped over the edge myself, I understand better the meaning of his stare that could not see the flame of a candle, but wide enough to embrace the whole universe, piercing to penetrate all the hearts that beat in darkness. He had summed it up--he had judged: 'The horror.' He was a remarkable man. True he had made that last stride, he had stepped over the edge, while I had been permitted to draw back my hesitating foot. And perhaps in this is the whole difference; perhaps all the wisdom and all truth, and all sincerity, are just compressed into that inappreciable moment of time in which we step over the threshold of the invisible."

Another example of the confrontation with death is William Golding's *LORD OF THE FLIES*. In this narrative a group of boys is stranded on a desert island. For a while their behavior is rational and disciplined, but as the veneer of civilization wears off buried emotions begin to surface, and take the form of a threatening beast. It is the sensitive boy Simon who says, "Maybe, maybe there is a beast! What I mean is. . . Maybe it's only us." In a wild and savage chase the boys manage to kill a wild sow and as a gift to pacify the beast erect the sow's head on a stick "jammed in a crack" in the earth. It is this gift, the *LORD OF THE FLIES*, a translation of the Greek word for Beelzebub, the King of the Devils devoted to decay, demoralization and panic which affords Simon the setting for confrontation with death. Systematically searching for the beast Simon encounters the pig's head, and learns the inescapable truth: "Fancy thinking the beast was something you could hunt and kill. You knew, didn't you. I'm part of you. Close, close, close. I'm the reason why it's no go. Why things are what they are. Get back to the others. You know perfectly well you'll meet me down there, so don't try to escape." In the course of events, Piggy, the exponent of reason, and Simon become sacrificial victims of a primitive blood ritual. The whole symbolic venture of the boys on the island is a vision of hell. The rescue of the survivors by an officer on a war-ship is a final testimony of the beast in adults engaged in warfare on a more grandiose scale.

Albert Camus' *THE FALL* is a masterfully written novel of the experience of hell. Having encountered death in the form of a young woman who committed suicide by drowning, Jean Baptiste relates in detail to a stranger in a bar his process of self-discovery. "Have you noticed that Amsterdam's concentric canals resemble the circles of hell? When one comes from the outside, as one gradually goes through those circles, life--and hence its crimes--become denser, darker. Here we are in the last circle. And so I practice my public confession. I accuse myself skillfully, multiplying distinctions and digressions--in short I adapt my confession to the listener, I choose the features we have in common. With all that I construct a portrait which is the image of all and of no one, rather like one of those carnival masks that make people say: 'Why, surely I've met him!' When the portrait is finished, I show it with great sorrow. 'This, alas, is what I am!' The prosecutor's charge is finished. But at the same time, the portrait I hold out becomes a mirror. This is what we are! The trick has been played!" Jean Baptiste's permanent enslavement in hell is expressed: "O young woman, throw yourself into the water again so that I may a second time have a chance of saving both of us. What a risky suggestion. The water's so cold! It's too late now."

Fyodor Dostoevsky's *NOTES FROM THE UNDERGROUND* is another example of extraordinary self-awareness coupled with the permanent fall into hell.

In Albert Camus' *THE PLAGUE*, the confrontation with death takes the form of a city sealed off from outside contact because of a plague epidemic. Rieux, the

physician, fights the disease only to see his efforts prolong suffering and delay eventual death. But it is Tarrou who acquired self-insight. "I have come to realize that we all have the plague, and I have lost my peace. We can't stir a finger in this world without the risk of bringing death to somebody. I only know that one must do what one can to cease being plague-stricken, and that's the only way we can hope for some peace or, failing that, a decent death."

T.S. Eliot's poems **HOLLOW MEN** (note the epilogue to the poem, "Mistah Kurtz, he dead") and **THE WASTE LAND** paint the bleak landscape of hell, the land of the living dead. But T.S. Eliot was to find his way back to life renewal. **THE COCKTAIL PARTY** dramatizes the hell journey of several characters, from whom Sir Harcourt-Reilly and the other "guardians" are the guides.

Herman Hesse's **STEPPENWOLF** and John Donne's **HOLY SONNETS** are other examples from literature. Examples are present in music as well, in particular the symphonies and songs of Gustav Mahler who faced death due to heart disease and whose compositions acutely reflect that confrontation. The dissolution and death of von Aschenback in **DEATH IN VENICE** is Thomas Mann's literary portrayal of the death journey of Gustav Mahler.

The psychological ~~an~~ existential journey into the land of the dead represented by the tropological and anagogical levels of meaning takes a different form in the language of anthropology. Joseph Campbell's **THE HERO WITH A THOUSAND FACES** describes the journey of individuals to meet the cosmic powers which lead to insight and may result in death or life renewal. The "thousand faces" points to the fact that his journey is an archetypal memory taking its special form and content in the tradition and stories of every culture.

It appears to the author that the lives of certain men are better described by the hero journey facing cosmic power and death than a simple psychological journey into hell. **THE CONFESSIONS OF ST. AUGUSTINE**, the struggles of Martin Luther (Erik Ericson's **YOUNG MAN LUTHER**), and the works of Soren Kierkegaard during the ten years he wrote under pseudonyms are examples. Although Ernest Hemingway suffered from depression and committed suicide, **THE OLD MAN AND THE SEA**, one of his last books, is a hero journey. Sylvia Plath's **THE BELL JAR** and her poetry, particularly **ARIEL**, have been interpreted as the works of a psychiatrically-ill individual who finally committed suicide after three attempts. But A. Alvarez, **THE SAVAGE GOD** (A. Alvarez, **THE SAVAGE GOD, A STUDY OF SUICIDE**, NY: Random House, 1971), interprets the life, and death of Sylvia Plath in the pattern of the journey of the heroine to meet the cosmic powers promising creativity but which led to her death. The life of Alexander Solzhenitsyn and certain characters in his novels, Ivan in **ONE DAY IN THE LIFE OF IVAN DENISOVICH** and Kostoglotov in **CANCER WARD** are examples of heroes who met and captured those cosmic powers.

Death presents many faces and to understand it demands more than scientific descriptions. The clues to the meaning of death and life requires taking seriously our great literature and the profound truth of mythology and symbol patterns.

NEIGHBORS, TOYS, AND VIOLENCE: A TALK WITH GRANT MUNRO AND RALPH AMELIO

David A. Sohn, Evanston, Illinois

(David A Sohn is Curriculum Consultant for Language Arts, District 65, Evanston, Illinois. He selects the films for the annual Midwest Film Conference in Evanston, where this interview took place. He is author of several books on media, including *FILM: THE CREATIVE EYE* (Pflaum Publishing) and the forthcoming *DAVID SOHN'S FILM NOTES* (Pflaum).

Grant Munro is a distinguished filmmaker who was one of the warring pair in Norman McLaren's *NEIGHBORS* and has produced some of the National Film Board of Canada's finest films, including *ANIMAL MOVIE*, *TOYS*, *CHRISTMAS CRACKER*, and the recent *TOUR EN L'AIR*.

Ralph Amelio is an outstanding teacher of film at Willowbrook High School, Villa Park, Illinois. He is author of several books on film study and media, including *FILM IN THE CLASSROOM*, *THE FILMIC MOVEMENT: AMERICAN GENRE FILMS WITH EXTRACTS*, and *HAL IN THE CLASSROOM: SCIENCE FICTION FILMS* (Pflaum).

Of the films discussed in the interview, *NEIGHBORS* is available from International Film Bureau, Chicago, and *TOYS* from Contemporary McGraw-Hill, New York.)

SOHN: Grant, the only time I've seen you before, you were reading the newspaper, and then things got out of hand. People will remember, I'm sure, the short film, *NEIGHBORS*, by Norman McLaren, where Grant Munro was one of the neighbors. Tell me a bit about how that film came about, if you don't mind.

MUNRO: Well, I was working as an animator in the animation department of the National Film Board. There were very few of us in the department at that time, and I guess, from some of my work or my work in cut-out animation or something like that, Norman decided that when he was going to try tests using a live actor, animated in single frames, that he would ask me if I would work with him. Just on the tests. And we did. He had an idea for a film on highway safety, so we decided that, because the technique was so laborious, we would double up. The tests that were successful could be used in the film. So we shot most of the preliminary tests on a farm, and I was in the costume that I would wear in the film. We shot quite a bit of footage, and some of it was quite interesting. If I do say so, they were very good examples of "pixillation." A stop-action technique for animating people. Each movement is shot virtually frame-by-frame. Just after a few days of shooting, the Film Commissioner called Norman to tell him that the National Film Board now had a budget for films that had an international theme, or for international distribution. And he said, "Since this money is here, would you (Norman) take an international theme, and continue this farm film at another time?" So Norman wanted to do an anti-war film, and we began *NEIGHBORS*. And that's how I got involved.

SOHN: Was he concerned about the Korean war? I remember reading something about that. Hadn't he been to the Orient?

MUNRO: He had been to the Orient, yes. It was a result of his trip to the Orient at that particular time. He wanted, at some time in his career, to do an anti-war film.

AMELIO: Who made the decision? I've seen that film a number of times and I've used it with my students. Who made the decision to cut the scenes, the fight scenes where the mother and child are destroyed, killed. In the prints I've seen recently, those scenes are cut.

SOHN: No. They're back in now.

MUNRO: They're all back in now. Since about three or four years ago, all prints printed since then have had this sequence. I'm not sure how long the film, intact, had been in distribution--I think possibly six months--when people on the education circuits, particularly, wrote to the Film Board and said that they thought that McLaren had put across his point very well, strongly enough, without this sequence of the mothers and the babies. They found that just a little too horrific. They said that if he would cut that sequence, they would be able to give it wider distribution. I don't know, I think it was a particularly weak moment when the decision was made to, of course, not only take it out, but also, unfortunately, the original negative was destroyed. And anyone, except yourself, who had seen that original, always felt there was something missing. Now it's all back, but the quality changes very much at that point. Maybe one could argue that that grainy, blue, purple quality almost enhances the horror of the thing, but it's just an excuse.

SOHN: The United States distributor may have been influential on that cut.

MUNRO: David, do you remember a film of a few years back that was put together by two American producers for theatrical distribution called SEVEN WINNERS? It was seven Film Board prize-winning films--documentaries, animation, and whatnot--NEIGHBORS was one of them--and they determined, at least for their purposes, to use NEIGHBORS intact. That's when, I think, all this "complete version" began.

SOHN: You know, I don't know Norman McLaren, but I obviously admire his work. Knowing how careful he is with putting everything together, I would think he would have been a little disturbed to cut part of that film out. He made the film as he saw it.

MUNRO: I shouldn't speak for Norman, but I do know that we all share some thoughts when we first saw NEIGHBORS. Despite the theme, we were treating it just as a new technique. It wasn't really that new, because you can see it in some of the archival stuff. But when we saw it, we were so hung up technically--I mean, we saw the leaves changing, and the seasons changing--the rainy days and the bright days--kind of missing the impact, if any. It came as a surprise to know that it had such an impact on an audience.

SOHN: Oh, it does. It's really a powerful film. And, once again, it's one of those timeless films that never loses its power. Ralph, you're involved right now with science fiction and film. Right?

AMELIO: Well, I'm involved with a variety of types of film. We have an opportunity in our school system to use an awful lot of film over two semesters. About eighty to a hundred films a year. One of the things that I've found very interesting from the student's point-of-view is to look at types of film. The types of film that we've been looking at carefully in the last two or three years are the horror film, science fiction film, Westerns, and to a lesser extent, comedy. We're looking at them not only for their entertainment values, but to see why they continue to be entertaining. This involves the student's perceptions--What do you like about the film? What don't you like about the film? Support those opinions, and try to come to grips with whether or not these genres are vital--whether or not they're still worth looking at, and if they are, why?

SOHN: I see. You know, speaking of the Western--I was thinking, as Grant was talking about the sequence in NEIGHBORS that was cut out, about Peckinpah's stuff and all the violence on TV, and FREEBIE AND THE BEAN, which has to be one of the most

gratuitously violent films ever made. It interests me that, at the time, it may have upset people to have the mother and baby beaten up and killed, but, I wonder if we've become so benumbed that it doesn't bother anybody any more. Society as a whole has become so accustomed to so much violence around it: NEIGHBORS, in a sense, does what Peckinpah might be trying to do in THE WILD BUNCH. He said once, I believe, that if you carry violence to its extreme, you will make people so sick of it that they will reject it. Of course, NEIGHBORS is a more metaphorical type of film.

AMELIO: Well, I like Peckinpah; not because he advocates violence in his films, but I think he's trying to do something that few people understand. He's trying to talk about the aesthetics of violence, and I think there is an aesthetic of violence. Shakespeare and the Greek tragedians work with violent themes, violent actions. The fact that they weren't performed, perhaps, on stage, is one point. They weren't graphic. But I think that they are trying to come to grips, on an artistic level, with these elemental forces in man--these savage, elemental forces, and violence is one of them. I think that we can't just hide our heads and say that violence does not exist in society. I think there are a number of directors--Kubrick is one of them, and Peckinpah is another--who are trying to deal artistically with violence. The problem is, in my opinion, that they are in a commercial medium. They've got to sell films in order to make another film. So there's a great audience out there that is looking at these films in regard to violence only at its most elemental level, and possibly being excited by the violence. But I don't think that's the ultimate intention. THE WILD BUNCH, for example, was praised and criticized for having an awful lot of violence in it. But I think that Peckinpah does something quite interesting with that film, through the use of slow motion and color, and so forth. He tries to deal aesthetically with violence. And I don't know if Norman McLaren was interested in that in NEIGHBORS.

X SOHN: The only reason I brought that comparison up was that it seemed to me that possibly they had the same kinds of objectives.

AMELIO: Take another example--Kubrick's CLOCKWORK ORANGE. He's gotten an awful lot of criticism on that because of gratuitous violence. It's a very violent film. I don't think that Kubrick, though, or Burgess in the novel, are really advocating violence. They're involved with the problem. How do you make an anti-war film without having war-like actions in it? It's a paradoxical situation, and I think the same thing applies to violence. How do you make an anti-violent film without having violence in it?

SOHN: You can only look at a peaceful lake for so long.

AMELIO: Yes, and it doesn't tell you anything. I think also, because film is a moving art form, by its pictorializing graphically violence, it's exciting. Look back at the origins of film and the things that we called were trains coming into stations, cowboys and Indians on horses--movement is very important.

MUNRO: I think it was James Agee who said that one of the most horrifying bullfights--in fact, the best bullfight he had ever seen--the most effective bullfight he'd ever seen on film was a one-shot hold on Anna Maghani's face in THE GOLDEN COACH, with the sound off. I'm not too articulate, but I think that has something to do with it. 'Implications, instead of being too literal and just giving you the works.' I thought that NEIGHBORS would have just faded into the woodwork with all the sophisticated tortures and the TV coverage of war that we've been exposed to over many years, and yet it still has an audience--younger and younger audiences.

AMELIO: I think it's very interesting that McLaren does, consciously or unconsciously, the same type of thing that Kubrick and others are trying to do. There's a ritualizing of violence in NEIGHBORS, especially in that last scene, with two characters, where one is hitting the other, and as each cut is made, there's more and more body paint. There's attempt to deal with this, not on a super-realistic level, but uplifting this and ritualizing it. And I can see why some kids might be very frightened by the film, because it is, in many ways, a very violent film, but I think what removes it from a literal violence is its ritual quality--it's made almost into myth.

SOHN: The aspects of symbolism in that film are fine. I was talking with Nick Bosustow about the importance of rhythm and timing. The rhythm of that film is so crucial. I guess composing is what it is. We sometimes have difficulty talking about film grammar--the elements that make a film work.

MUNRO: I think that ~~rhythm~~ business is so important. It's one of the most neglected, underworked things. I think that what King Vidor said the other night about using the metronome in OUR DAILY BREAD was absolutely terrific. I got the chills. And McLaren does that in a way. If you're working with animators who are thinking always in terms of the second, and twenty-four moves a second...

AMELIO: I think a perfect example of that would be if you took NEIGHBORS and tried to change that rhythm. You'd have a very different film.

MUNRO: Also, you wouldn't have that synthetic score.

SOHN: So, it's a combination of various elements that adds up to art. It's almost a mystical, indefinable thing.

AMELIO: Speaking from an educator's point-of-view, that needs to be analyzed. Breaking down those components needs to be talked about. You hopefully synthesize it and not destroy it as an art form. They have to be talked about, though, or the kids say 'Well, that was interesting,' or 'That was O.K.' They don't know why. When you start to break these down into things like rhythm, and time, and composition, and the use of music and sound effects and so forth, you start to see how these films are artistically put together.

SOHN: Of course, teachers can carry this to the extreme, like the teachers who teach English grammar, quotation marks, and all that at the expense of enjoyment with the language. You can go too far with analysis but it is fine if it helps understanding without ruining the enjoyment of film or literature. Let's move from NEIGHBORS to TOYS. How did you conceive that powerful, anti-war film?

MUNRO: I didn't conceive it. It wasn't my film, in the beginning. There were two young people working in our filmstrip department. One was a researcher. She had no film experience. The other was a designer, and he had probably done design for film, but he hadn't really worked with film. He was very good in design. They got really incensed by the amount of money being spent on commercials for war toys and the whole promotion bit. They were determined to make a statement, so on their own time, they drew up the most elaborate storyboard. It was beautifully rendered--as a graphics thing, it was a joy. But they had all sorts of incredible sequences that were supposed to just happen. I'm sure that even the vast Czech studios couldn't have solved one per cent of what they had. They had lovely stuff--a real street corner, lots of traffic, snow, a live Santa Claus, planes going over like King Kong, and puppets crawling up their legs, and GI's

firing at them, and the drawings were so convincing that I thought, 'Yes. All you have to do is make it move.' So some very sympathetic, and I think, very wise person at the Board convinced the powers to give them a few hundred bucks. They gave them a good camera man, one week-end, some 35 color, and said, 'All right. By Monday, have something for us to see.' And they had something. The designer built a small battle field on a table not much larger than a card table, with flaps so that you could extend flaps--pretty effective. They were then given a pretty comfortable budget. The producer who had convinced the program committee to support this idea was going away. I was between projects. He said, 'Just sit in on it for a few days, because they might need some help.' So I just sat there, and I was kind of in awe at what they were doing. It was very impressive. But then they got a little out of hand. They had desert sequences, and dead GI's--they wanted maggots. We didn't have any maggots. Earthworms. They were sending out for more earthworms, that came out of these dolls. Not a few, or anything. Kind of dried up, deep-fried boa constrictors, you know. And I thought, what the h... sooner or later I've got to barge through this, because the money is going down the drain. And then one day, I said to the designer, because this was their baby--it was touchy--and the camera man would turn and kind of scratch his head--so we built the store window, which we agreed on, and the turntable with the toys, and all that, but there didn't seem to be any transition points in the film. We had a snow scene, and a desert scene, and I said, 'What's happening? This is different from the storyboard, and how do you...?' "Never mind," was the answer. "The pink in the little girl's dress will mix into the desert sunset, and it will be just the right pink." So we had about four days left until the money was gone. I said, 'Excuse me. We are now going to try for some transition bits, and I am going to personally single-frame some of these GI's, and then we'll just pray that somebody can figure it out in the cutting room.' So we did. I really took over, interfered, or whatever it was, and it was kind of a sore point for a while. But they get credit for what they did.

AMELIO: Were you involved in the final cutting of the film?

MUNRO: I had a very good cutter, but I was involved with the cutting.

SOHN: The National Film Board of Canada has been one of the great forces for the use of film in the world.

AMELIO: It's a sad fact that there isn't more of a showcase for the National Film Board's material and the other good films we've seen at the Midwest Film Conference.

SOHN: The Film Board has produced so many beautiful films--some recent ones are ACCIDENT, TOUR EN L'AIR, KING OF THE HILL, IN SEARCH OF THE BOWHEAD WHALE--we have to be grateful for what you are. I guess all I can say is thanks..

MUNRO: And all I can do is genuflect.

SOHN: I really appreciate talking with both of you, and especially, all the good work you have done and are doing. Again, thanks for your insights.

BANG! YOU'RE DEAD--SORT OF

Greg Swan, Westwood (Mesa) High School Student

There is a place in this world where people don't bleed and mortal wounds don't cause noticeable deformity, where the villain is always caught and punished, where people shout "Holey Moley!" and "Cripes!" when they stub their toes, where tattered clothes mend themselves instantly, and where honest policemen don't die. Yes, there is such a place, the comic book, where the perfect idyllic state of the world is preserved.

There are a few exceptions to this rule as it is with practically all principles, but to be sure that one gets his fill of "friggin' fruits" and instant healing, one must look for the little white symbol in the upper right hand corner of the comic book. The little 1/2 x 3/4 inch and shrinking postage stamp informs all watchful mothers that his book is "Approved by the Comics Code Authority" and therefore will not rot a child's mind.

During the McCarthy era of Pinko Commie burnings and epidemics of Red Chinese Measles, comic books came under the scrutiny of self-appointed community watchdogs who felt it was their duty to tell all the other people what to read and what not to read.

At this time, comics were struggling to make themselves known as a medium. They had been born but a short 25 years prior as a form of entertainment. They were born of the comic strip. Just before the crusades of Senator McCarthy, comic books were beginning to throw off the harness of their predecessor and its pre-formed prejudices. Comics were coming into their own. They were attempting to get away from children and funny animals and into a more adult and fulfilling market.

Bill Gaines--with his artistically acclaimed line of horror, shock and Science Fiction comics--and a multitude of other publishers were breaking into the market with a more adult, sophisticated package. But comics were a child's market and, consequently, the kids bought up the books. And, to add to the problem, fringe elements were breaking in and capitalizing on this adult trend. These publisher's books had no value whatsoever. They were violence for the sake of violence and smut for the sake of smut. When the community watchdogs turned their gaze towards comics, the industry was in a state. Juvenile delinquency with its kid gangs and child unrest, which caused many parents to ask themselves what they had done wrong, was of wide-spread concern. The death knell began to toll for the comic book. People were finding comic books in the possession of juvenile murderers, thieves and criminals. Either comics were very widespread and every child loved to read them or they were definitely eating away at the moral fabric and emotional stability of children everywhere. Something had to be done!

And the holy crusade began. Dr. Frederick Wertham, main standard bearer of the movement, rallied mothers and decent people everywhere to his cause via a book, SEDUCTION OF THE INNOCENT, and via subsequent interviews on national television. Gershon Legman, another, though lesser known, enemy of comic books, proselytized crusade members through a book denouncing comics, LOVE AND DEATH (New York, 1949).

Both Wertham and Legman denounced comics, but for different reasons. Wertham saw comics as the cause of juvenile delinquency. "I want to be a sex mariac," is the title of one of his chapters. The words poured from the mouth of a juvenile delinquent and comic book reader! Wertham was a bit hot-headed and his book lacked sound and solid reasoning. But many people did take it seriously, including mothers of juvenile delinquents. Wertham ends his book by assuring a mother that it wasn't her fault.

Legman was a bit more level-headed and did a much more believable analysis of comics. His criticisms suffered, though, when he used such lines as: "That the publishers, editors, artists and writers are degenerates, goes without saying..." or "The two comic book companies" are "staffed by homosexuals and operating out of our most phallic skyscraper..."

With all the adverse publicity, comic book sales began to drop, both decent and shiftless publishers alike. And as the negative national attitude gained more force, the distributors, the lifeblood of any publishing industry, began to get scared. Things were getting tight all around and the publishers began to grope in the dark.

Then the government stepped in for a hearing. Kid gangs and juvenile delinquency were under study at that time and somebody was saying that comic books were the cause. Bill Gaines was one of many people brought in to testify at the government hearing. (Gaines' publications are today some of the most sought after gems ever printed. They had no artistic equal during their time and many companies are hard put to match them today. In fact, the love of these products is so great that a reprinting project is currently underway. Reprints cost \$1.25 for each copy of the original 10c book, and they're selling!) Gaines was being interviewed by Senator Estes Kefauver. "Here is your May 22 issue," he said. "This seems to be a man with a bloody axe holding a woman's head up which has been severed from her body. Do you think that is in good taste?" Gaines replied, "Yes; Sir; I do, for the cover of a horror comic. A cover in bad taste, for example, might be defined as holding the head a little higher so that the neck could be seen dripping blood from it and moving the body over a little further so that the neck of the body could be seen to be bloody."

As a result of so much bad publicity and negative sentiments, the comic book publishers had to band together to save their hides. And so, in 1954, the Comics Code Authority was formed and provided for by the decision of the national hearing. Not only were the publishers in on the Code but the distributors were, too. The word was now either subscribe to the Code and get distribution or die. Dozens of publishers, including Gaines, who took just one book with him, MAD, left the industry as it slumped and, with the country against it, nearly died. Only the Comics Code Authority and its regulations that provided for sweetness and light in comics carried the industry through.

The regulations of the Code were stringent and inhibiting. For instance, "In every instance good shall triumph over evil," or "Although slang and colloquialisms are acceptable, excessive use should be discouraged and whenever possible good grammar shall be employed." Or "The treatment of love romance stories shall emphasize the value of the home and the sanctity of marriage."

The McCarthy era went its way and anti-comics feelings were left behind in the past. In the early sixties comics started to make a comeback and super-heroes returned to the four color page. Sales went up at a tremendous rate. Comics were once again expanding. The comics of this new generation were comics under the Code. They were fun and they lacked much violence or horror. The monsters, if any, were more laughable than anything else. Truly this was children's literature. It expounded on the ideals of freedom, the joys of motherhood, the glory of authority, the reverence of ancestors--all of the ideals and good thoughts that society wanted to instill in its youth. It was a mother's paradise for children. But to adults it was often stupid. As Donald Duck said in a parody of other comics of its period, "'Superman!' A fantasy picture of a detective who can jump over skyscrapers and bend iron bridges with his bare hands. Have you nothing better to do than read rubbish like that?"

To escape this rut of juvenile literature and to create a more adult form of picture-story entertainment, publishers began to look for other outlets that did not

look like comics and consequently would not be subject to Code approval and the threat of having distribution halted. MAD, Bill Gaines' last remaining publication went to the format of a black and white magazine, abandoning its earlier policy of only doing comic strip parodies and began doing one-liners and text parodies. Taking the cue from Gaines, a man named Jim Warren revolutionized the comics industry through his successful effort to get away from the Code. In 1964 he came out with a black and white magazine. It contained stories in the old tradition of Gaines' EC comics by EC writers and artists. It was a smash success and today Warren puts out some of the best produced comic art books on the market. Many companies copied his successful venture and today rake in handsome profits from their Warren-type magazines. Then there was someone who guessed that comics could go underground in the form of low print-run books that could be circulated through the psychedelic stores throughout the country. In these Underground Comix, an artist could do whatever he wanted to on paper. He could even show blood or talk politics!

The regular above-ground comics, on the other hand, did not stand still. The world moved and the comics went with it. What is sometimes termed "The New Morality" was showing up and people could say words like "damn" on television, headlines were going up and "X" ratings were becoming fashionable. As went the world, so went the comics. Plot lines became more complicated. It was no longer hero-meets-menace-and-defeats-it but a whole new set of places to go and things to do. Sometimes, as in The Hulk, one couldn't tell the difference between hero or menace. And even the straight heroes had their new problems to cope with. Their cars wouldn't run, their uniforms would tear and they would be unable to pay last month's rent. The menaces changed too. They were no longer monsters and super-villains but often pollution, political bosses, drugs and all the other realistic threats to modern society.

As the comics grew in sophistication, they were read and accepted by an older and more sophisticated audience until today 50% of the readership on some titles is composed of college-age students. But you can't go on forever having The Challengers of the Unknown saying "shuckey darns!" whenever one of them gets killed or having the Code-forbidden vampires appear as blood-sucking robots built by Dr. X. College students just won't stand for this kind of tripe. Comics had moved up the age acceptance scale and the companies knew it.

Finally, given purpose by their new older readership, all the member companies of the Code consented to get together and to allow drugs, when portrayed as harmful to the user and the fabric of society, to be written into the stories so Spiderman wouldn't have to keep dodging around the Code and printing without Code approval; to allow vampires, Frankenstein Monsters, and werewolves to become flesh and blood when written in the classic tradition of all the Edgar Allan Poe and Bram Stoker books that were currently on the home TV screen and on the reading lists of almost every child (but, strangely enough, holding back on allowing the companies to do stories of zombies); to allow The Batman to slip in a "damn!" if the villain he's been chasing for 13 issues gives him the slip; to allow the use of the words "horror" and "terror" in the magazine; to allow characters to get married without giving a speech about the values of "cooking dinner for you every night" and all the other benefits of marriage; and to allow law officers to die once in a while instead of having the bullets mysteriously swerve or hit a cigarette lighter in the policeman's pocket, as long as the criminal is evil. And so it was that in 1972 comic books took a step forward.

Today the Comics Code is subscribed to by all comics companies except Western Publishing, a company which publishes only the most inoffensive of funny animal books. To subscribe means to pay money (and it is no trivial amount) to keep the Code "regulating" comics.

Thus we see that The Comics Code Authority has allowed comic books to survive in the past though today many people say that the Code is no longer necessary, just as many people disagree with this. The whole war could probably be summed up best in the words of Leonard Darvin, the Code's director: "The Code can only be justified by the fact that a comic book is essentially a children's reading device. Take that element away from it, then the Code certainly has no place." Censorship can only be justified for children.

SHOPTALK:

"A Bible-quoting judge legalized cockfighting in Oklahoma in 1963, and state legislators, saying they were patriots, fighting against communism, kept it legal last week.

The Oklahoma House of Representatives voted 52 to 34 against a bill to outlaw cockfighting Thursday after lengthy debate about the patriotic aspects of the controversial activity.

It provided a colorful continuation of a battle that began in 1963 when the State Court of Criminal Appeals, in an opinion written by Judge Kirksey Nix, dealt with the state law forbidding the promoting of fights between animals. Noting that 'a distinction was made between living creatures in the Holy Scriptures. . . as 'beasts of the fields, fish of the sea, and fowls of the air,' Judge Nix said the statute applied only to animals and not to gamecocks. The House members who killed the bill didn't say whether they had read the opinion, but they not only quoted the Holy Scriptures, they said the country might perish if cockfighting is banned.

'Cockfighting was a great history in the United States and the world,' declared Rep. John Monks, D-Muskogee, noting that American patriots such as George Washington, Benjamin Franklin and Abraham Lincoln were cockfight fans. Rep. Charles Prentice, R-Tulsa, author of the defeated bill, tried vainly to stem the tide by pointing out that Benedict Arnold, Aaron Burr and Alger Hiss also were cockfight hoosters.

That brought a warning from Monks that countries outlawing cockfighting have turned from great world powers to meek nations.

'Look at the British Empire,' he said. 'King Henry VIII had a royal cockfighting pit. Now look at England. . . a toothless pussycat. In every country of the world taken over by the Communists, one of the first things they do is outlaw cockfighting.'

Rep. Guy Davis, an evangelist and a Democrat from Calera (population 1,063), asked Prentice if he was aware the first animals killed in the world were to provide clothing for Adam and Eve?'

Warming up, the bill's foes broadened their attack. Rep. George Vaughn, D-Big Cabin (population 198), said the anti-cockfighting bill 'is backed by the same people that want to outlaw rodeos and trapping of animals.'

Vaughn, who earlier this session opposed the equal rights amendment by saying: 'Woman wasn't made from the head of man so that she could do the thinking,' said cockfighting was one of the few recreational activities of America's forefathers. 'They settled this country with a Bible in one hand and a rifle in the other,' he declared. ("Oklahoma's Cockfights Get Reprieve," ARIZONA REPUBLIC, April 13, 1975, p. B-16)

TEACHING PROPER SCIENCE FICTION

Paul H. Cook, Arizona State University

It is not surprising to anyone involved with the teaching of English that science fiction is becoming popular at the high school level as a subject worthy of consideration in classes of both composition and literature. But while it may be a blessing to the field of SF--having sought this kind of attention for so many years--it also poses a significant problem for those who aspire to teach it. To anyone acquainted with the field, the problem is obvious: the wrong works are being taught as examples of science fiction. Because of this situation, the student is getting an improper view of the field of SF that does not do it justice. What they get instead are works of fiction that resemble science fiction in subject matter, but not in form. Consequently, the student is being misled as to what SF really is, and if science fiction is to be taken seriously in the future, this condition must be rectified.

What I propose to do in this paper is provide the prospective teacher of science fiction with an alternate selection of works that best illustrate the field SF as it exists today. Because of science fiction's polymorphous thematic and stylistic nature, it would be very difficult for me to deliver a workable definition of SF. But I think the reader will see that there are certain definite criteria that distinguish proper SF from works that may resemble SF in kind, but not in degree. Finally, the works I will suggest are quite approachable by the high school student, and to my knowledge, they are still in print.

Not having polled every high school that teaches SF, I cannot, with any accuracy, give an average listing of the works commonly found in use. But there are a standard few that one usually encounters in classes of science fiction. They are: 1984 and ANIMAL FARM by George Orwell, BRAVE NEW WORLD by Aldous Huxley, OUT OF THE SILENT PLANET by C.S. Lewis, LOST HORIZON by James Hilton, R.U.R. by Karl Capek, THE MARTIAN CHRONICLES by Ray Bradbury, 2001: A SPACE ODYSSEY by Arthur C. Clarke, DUNE by Frank Herbert, A CANTICLE FOR LEIBOWITZ by Walter M. Miller Jr. and STRANGER IN A STRANGE LAND by Robert A. Heinlein.

Now, in any literature class, these books would form an impressive syllabus. But there is simply more to the field of SF that would better represent it, because of the works just cited, only half can be properly labeled "science fiction." Yet these works have become so entrenched in the academic world as standard science fiction that nearly everyone, student and teacher alike, has been given the impression that these are the only legitimate SF works worthy of anyone's attention. And this, plainly, is not so.

What generally distinguishes SF from the mainstream of literature is not so much what it is about, but how it is written. Modern SF began in 1926 when Hugo Gernsback began publishing AMAZING STORIES. In pulp magazines like AMAZING and John W. Campbell's ASTOUNDING STORIES, writers were allowed to work and rework SF themes totally within a pulp style where action and plot continuity were the most important elements. The use of this style can best be seen in the science fiction novel. Because of their lengths, novels had to be serialized, and to maintain reader interest (and subsequent reader patronage) the early SF novel had to be written with sustaining action and continual plot development, or they would not have sold.

Novels like 1984 and BRAVE NEW WORLD may have the trappings of SF, but they generally lack the tightness of the pulp style. Consequently, they only resemble science fiction in kind, but not degree, which is to say that some elements of SF are present, but not enough of them. 1984 by George Orwell is the best example.

Although it takes place in the future and does raise important moral and political issues, it is not science fiction. Despite its obvious merits, 1984 reads slowly, and any actual action is severely limited. Orwell goes to great pains to describe his "dystopia," and Winston Smith's place in it, giving the reader pages and pages of detail to wade through. Handled by a modern SF writer there would be more action, with character development based upon that action. Orwell is more intent upon his dystopia and its complexities rather than the pace of his narrative. It is the pace that disqualifies 1984 as proper SF; every other aspect of the novel, though, does rate as science fiction. If anything, 1984 reveals that Orwell is working from outside the field of science fiction, not from within it.

The novels I will presently suggest, first and foremost, came out of SF's pulp history, and this fact is important to keep in mind when teaching science fiction. Students can usually recognize SF material merely from their exposure to television and the movies: But they would be hard pressed to point out that the central difference between Aldous Huxley's APE AND ESSENCE and Wilson Tucker's THE YEAR OF THE QUIET SUN is primarily one of fictional development, rather than their futuristic circumstances.

To begin with, WHEN WORLDS COLLIDE by Edwin Balmer and Philip Wylie (Paperback Library, 1973) is one of the best examples of pulp science fiction. Ostensibly, nothing sets this novel, and its sequel, AFTER WORLDS COLLIDE (Paperback Library, 1973), apart from others in the field except that they best exemplify the manner in which SF is written. WHEN WORLDS COLLIDE is about the impending destruction of the Earth by two errant planets. How a handful of men and women strive to escape to the smaller of the two oncoming planets constitutes the plot of the first novel, and their trials once on the smaller planet constitute the events of the sequel. Serialized in BLUE BOOK in 1932, these two novels are now classics in the field. Indicative of the pulp style are chapter heads that draw the reader along like "Strangers From Space," and "The League Of The Last Days." The dialogue is realistic, and the paragraphs are short. With these novels, the student should be able to see that style is an important aspect in science fiction writing.

Another aspect vital to modern SF, aside from style, is the actual "science" in the science fiction. When John W. Campbell became editor of ASTOUNDING STORIES in 1937 (now ANALOG SCIENCE FICTION), he sought technically minded stories of speculative fiction, wherein the science as well as the characterization was believable. Hal Clement's MISSION OF GRAVITY (Pyramid, 1974) is probably the best example of a "hard-science" SF novel. All of the action takes place on a disc-shaped planet called Mesklin that is 700 times the size of the Earth. The main character, Barlennan, is a merchant seaman and a native of Mesklin, and the plot of MISSION OF GRAVITY centers on Captain Barlennan's voyage to reach a fallen satellite sent from the Earth. A novel easily read, MISSION OF GRAVITY allows the student to see some of the difficulties of modern science fiction. The planet Mesklin, before all else, must be portrayed rather convincingly or the novel falls apart. Clement succeeds in doing this by using current scientific knowledge, giving Mesklin a convincing ecology. Barlennan himself is a good example of this: he is fifteen inches long, has thirty-six legs and has a manic fear of heights because on Mesklin a fall of six inches is fatal. MISSION OF GRAVITY is now recognized as one of the SF's high-water marks, because it is one of a few novels that mixes all of the standard elements of science fiction so well. Style and extrapolative science blend harmoniously, giving MISSION OF GRAVITY a kind of credulity that is necessary for the "hard-science" science fiction novel.

Another widely known "hard-science" SF novel is Frank Herbert's DUNE (Ace Books, 1966). Here again, if the author cannot convince us that the ecological nature of the planet and its societies is somehow plausible, then the entire narrative breaks

down. I would like to point out, though, that because of DUNE's length and multiplicity of ideas, it should not be read at the high school level. Rather, Herbert's UNDER PRESSURE (Ballantine, 1974) is a better novel to present. Serialized in 1955 in ASTOUNDING, UNDER PRESSURE is about a future war and a submarine that is sent to steal one million gallons of oil from the north shore of the U.S.S.R. How the crew of four dissimilar specialists react "under pressure" makes the novel a SF classic. Other "hard-science" novels to be recommended are RENDEZVOUS WITH RAMA by Arthur C. Clarke (Ballantine, 1974) and A.E. Van Vogt's THE VOYAGE OF THE SPACE BEAGLE (Manor Books, 1974).

Most SF novels written today loosely approach the "hard-science" variety, if only to lend a greater believability to the narrative. Another kind of popular SF story is the "alternate universe" novel, wherein the action takes place on another "Earth" where history turned out differently. Philip K. Dick's THE MAN IN THE HIGH CASTLE (Berkley, 1974) takes place in a United States that lost the Second World War. Like the "hard-science" SF novel, the "alternate universe" novel must seem credible enough to justify all character interplay. THE MAN IN THE HIGH CASTLE is about, among other things, a Jewish jeweler attempting to evade Berlin authorities who are searching for him in San Francisco. In this world, Berlin rules the eastern half of the U.S., while Tokyo rules the western half. Other excellent examples of this kind of SF novel are PAVANE by Keith Roberts (Ace Books, 1969) and Ward Moore's BRING THE JUBILEE (Avon Books, 1969).

As might be expected, a great deal of SF is virtually unclassifiable. Instead of novels involving changes in technologies or societies, many SF works concern changes undergone by individuals. Fritz Leiber's THE WANDERER (Ballantine, 1964) is a novel about the lives of ordinary people caught in the midst of the cataclysmic appearance of a renegade planet just outside the orbit of the Moon. Leiber skillfully illustrates just what the Wanderer's presence might do to people who are not cut from the hero mold. In Robert A. Heinlein's DOUBLE STAR (Signet, 1973), Lorenzo Smythe, a down-on-his-luck actor, gets shanghaied into impersonating the most powerful man in the solar system who has suddenly vanished. Forced into the greatest role of his career, Smythe must totally disavow his former life or face assassination at the hands of both his captors and the political foes of the missing man he must impersonate, until this man can be located. Other SF novels primarily about changes in individuals are DYING INSIDE by Robert Silverberg (Ballantine, 1974) and FLOWERS FOR ALGERNON by Daniel Keyes (Bantam, 1973).

No study of science fiction is complete without an examination of the SF short story. One of the very best SF anthologies is THE SCIENCE FICTION HALL OF FAME, VOL. ONE, edited by Robert Silverberg (Avon Books, 1970). The twenty-six stories contained within were chosen by the SFWA--the Science Fiction Writers of America--as the best SF stories from 1929 to 1965. Stories of interest are "Nightfall" by Isaac Asimov, "First Contact" by Murray Leinster, "It's a Good Life" by Jerome Bixby, "Fondly Fahrenheit" by Alfred Bester and "A Rose For Ecclesiastes" by Roger Zelazny. This particular anthology is so rich that it might do to use it alone in teaching science fiction. Teaching SF out of an anthology would reveal to a greater degree the diversity and range of science fiction topics as well as individual writing styles. Two other anthologies of interest are Donald A. Wollheim's THE ANNUAL WORLD'S BEST SF (DAW Books, 1973) and Terry Carr's THE BEST SCIENCE FICTION OF THE YEAR (Ballantine, 1973). These two collections of short stories are currently the field's best, with each usually containing stories that win either the Nebula or Hugo award, or both, by the year's end.

Finally, for the teacher of science fiction, there are two particularly insightful guides to science fiction that should be read if the instructor feels that he or she lacks sufficient knowledge of the history of SF. THE SCIENCE FICTION

READER'S GUIDE by L. David Allen (Centennial Press, 1974) covers in greater detail many of the novels I have suggested in this paper, plus many others. Allen also lays out a definition of science fiction that enables him to assess science fiction's place in the mainstream of literature. Brian W. Aldiss' THE BILLION YEAR SPREE (Schocken, 1974) is one of the most complete histories of science fiction. Aldiss' view of science fiction is quite liberal, embracing just about anything that ever seemed like it was SF. 1984, BRAVE NEW WORLD and LOST HORIZON qualify as science fiction to his way of thinking. The single advantage of Aldiss' book is that it enables the prospective teacher of SF to see in an overview the total spectrum of SF's fictional capabilities. Both books will help the newcomer to science fiction find his or her way in a field that is rapidly gaining popularity on all academic levels.

In conclusion, I want to reemphasize the importance of teaching proper science fiction over works that only resemble SF. 1984 and BRAVE NEW WORLD might be more "literary" (whatever that means), but they were not written by science fiction authors, and they are not marketed as science fiction. Therefore, they should not be taught as science fiction. Science fiction is a specialized branch of literature with its own traditions, expectations and limitations. It would take a revised theory of literary criticism to properly assess science fiction's true place in literature--if only because its critics contend that it isn't worth the paper it is written on, though not actually yielding any information as to why this is so. But there is no reason for tokenism when a dose of the real thing will do. Besides, science fiction taught properly is more fun than science fiction taught improperly. Try it and see.

SHOPTALK:

"There is nothing wrong with competition in the proper proportion. Like a little salt, it adds zest to the game and to life itself. But when the seasoning is mistaken for the substance, only sickness can follow. Similarly, when winning becomes 'the only thing,' it can lead only to eventual emptiness and anomie. The time has come, I feel, to blow the whistle on this madness. We may not be able to turn the American sports juggernaut around overnight, but we can suggest that sports are possible without beating the brains out of the opposing team, and that it may be possible for players and fans alike to take great pleasure in a beautiful play, even if it's executed by the opposition. We can start working out new sports that are noncompetitive or less competitive or in which competition is placed in the proper perspective, as a matter of good sport and good humor. We can start looking for the larger potentialities that actually already exist in the realm of sports and games. Changes are coming. Sports represent a key joint in any society. To turn this society toward peaceful, humane change, we can begin with reform of sports. Some intellectuals have ignored this aspect of our life, believing somehow that sports are beyond serious consideration. They are quite mistaken. There is nothing trivial about the flight of a ball, for it traces for us the course of the planet. Through the movement of the human body, we can come to know what the philosopher Pythagoras called kosmos, a word containing the idea of both perfect order and intense beauty. Sports are too beautiful and profound for simplistic slogans. How we play the game may turn out to be more important than we imagine, for it signifies nothing less than our way of being in the world." (George B. Leonard, "Winning Isn't Everything. It's Nothing.," INTELLECTUAL DIGEST, Oct. 1973, p. 47)

SUBLIMINAL MESSAGES IN ADVERTISING

Miles C. Olson, University of Colorado

The effects of such techniques as "bandwagon" and "appeal to basic needs" in advertising are common studies in many English classes. There is a new area, however, which merits some attention from the profession, particularly because of its subtle, insidious potential for shaping human beings. That area is the subliminal communication system.

The usual picture which the word "subliminal" conjures up is the movie theatre with messages being flashed on the screen for a fraction of a second telling patrons to buy soda pop and popcorn. This classical experiment really worked. People never saw the message consciously, but they bought soda pop and popcorn like mad. The conclusion: we react to things we can't see with our conscious minds, and we, therefore, react to many more things than we think we do.

The technique of subliminal information giving has been considerably broadened in recent years so magazine ads now employ it. The magazine advertisers do not include a tachistoscope with their product; it is much more subtle than that. Rather than providing images which flash on the screen for milli-seconds, they carefully hide their images where we will not see them with the conscious eye.

Wilson B. Key has written a recent book illustrating how this phenomenon works. The book should, in my opinion, be on every English teacher's must reading list. The book is SUBLIMINAL SEDUCTION: AD MEDIA'S MANIPULATION OF A NOT SO INNOCENT AMERICA (NY: Prentice-Hall, 1973).

Key, through a number of studies, demonstrates that subliminal messages in ads do, in fact, get through, and do, in fact, have an impact on attitudes and actions. While there are many ways of communicating subliminally (low light intensity, where a message is played on the screen at a light level below that normally required for conscious observation; low sound, where sound is played at frequencies or amplitudes below those normally required for conscious hearing; high sound, exemplified by the "silent" dog whistle, which can be heard subconsciously but not consciously; and a multitude of others), I will be concerned here only with visual messages imbedded in magazine advertising.

After reading Key's excellent book, I began a study of magazine ads to see if I could find the "hidden persuaders" he writes about. About six months of on-and-off searching have convinced me Key is right, and that, if anything, he understates the case.

I found liquor ads to be the most fruitful area of search. A very common ad shows a velvet-toned background with the most interesting pictures hidden--where would you guess?--in the ice cubes, of course. This particular ad shows a beach at sunset, with two figures in an embrace. In the background is a volcano. Now, if one has read at all in archetypal theory, he knows that certain objects seem to have almost universal meaning. The quiet beach and the lovers are commonplace symbols, and the volcano, penile symbol that it is, may symbolize the beginning of life or the sexual act. Whether the volcano is seen as symbolic or not, the total picture is clearly one of romance with overtones of sexual activity. The subliminal message is, "Buy _____ whiskey and have romance/sex." Interestingly enough, the ad is, to the conscious eye, simply a picture of a whiskey bottle and glass filled with whiskey and ice.

Another series of ads, this one for rum, was more blatant in its approach. A penis and a vagina both are clearly visible in the ice cubes, with the penis just at the point of penetration. This is the most overt sexual message I found in my search

but it is indicative of the possibilities advertisers see in this form of subliminal information giving. Incidentally, not one person who has seen this particular ad had noticed anything unusual in it when he first looked at the ad. Yet not one of the individuals who has looked at the ad after being told to look for something "sexy" in the ice has failed to find the genitalia.

Liquor ads are full of hidden messages. But other ads have them, too. A recent ad for a rapid, effortless information processing system to make learning easier contained a quotation which suggested that anything worth learning must be difficult. The thrust of the ad was that the individual quoted was incorrect. And to support that point, the ad carried the words "f--k you" very carefully imbedded and disguised under the quotation. This particular ad is made even more interesting by the fact that the hidden words appeared in the design in one magazine, but did not when the identical ad appeared in another.

How can the mind assimilate all this information in the instant we typically spend looking at an ad? It often takes several minutes to find these "hidden" messages. The conscious mind can assimilate only a very little. But it is the unconscious mind, that value-free, all-encompassing mind, that instantaneous recorder of everything, which can take it all in. It would be unusual if one percent of the readers of an ad would identify consciously the subliminal information provided. If a significant number did identify that information, the effectiveness of the ad would probably be lost, for our conscious minds would act in rational ways to interpret and challenge the data. But the subconscious, free of value systems, can be entered by messages, and those messages can have an impact on our behavior.

Why should English teachers know about this sort of thing? Precisely because when the subliminal becomes conscious, when we know consciously what is being communicated, we can act on that information in our normal, rational ways. We can weigh the information given and accept or reject it rationally, without being led by irrational messages which have little or nothing to do with the product itself. Our subconscious will see many things in the hidden messages imbedded in these ads. But once the conscious mind and its value systems are brought to bear in the interpretation of the ad, the process becomes one of weighing evidence and making decisions on the basis of information we know consciously.

What steps should one interested in exploring such a phenomenon take? First, buy Keys' book. Then start looking for hidden images in ice cubes in liquor ads. And when you see things, don't be afraid that you are losing your sanity. And don't feel that you are "seeing things" when you find messages other than sex-oriented ones in ads. Key feels the next big push will be in the use of death symbols, since sex may have reached the saturation point.

Does all this make you ill? One final tidbit to make it even worse. The U.S. Army has been known to use subliminal information in some of its recruiting ads. Such activity is sufficiently close to high governmental levels to suggest the NCTE Committee on Public Doublespeak should add a subcommittee on "Doublesee." If a picture is worth a thousand words, perhaps a subliminal picture is worth even more.

"YOU KNOW SOMETHING'S HAPPENING BUT YOU DON'T KNOW WHAT IT IS"

Bob Gessner, East High School, Phoenix

If you don't recognize my title as a Bob Dylan quote, you must read on. If you do recognize the quote, you will probably want to read on to find out what is happening. Alright, I'll tell you. What I want to do is show you how you can get your students to use some of the research that they have been doing for hundreds, maybe thousands of hours. I know, my students don't hang out in the library either. I'm talking about the music that they listen to. I will discuss how to use rock music in the classroom for fun and profit. I will probably emphasize the English classroom because of my personal bias. However, there is no reason why my suggestions cannot be used in a Social Studies or Health Education class. As a matter of fact, most of the suggestions and ideas have already been used successfully in those classes.

First, I shall define what I think is meant by the term "rock" music. I asked my Mass Media class to give me the types of rock music they enjoyed listening to. The list went as follows: soul, acid-rock, golden oldies, country western, jazz-rock, classical rock, funkadelic, maggotravia, blues and folk rock. Each of these headings has a list of groups or individual artists that specialize in their particular category. You may wonder how all of those headings fit under the umbrella title of "rock." That is exactly my point, they don't. Before 1956 popular music was known as "pop." Since then rock and roll moved into the scene and the term "rock" replaced "pop." Much of what is referred to as rock is not really rock at all. Rock has simply become popular music for the 12-32 age group. There is another common thread in the different types of music known as rock and that is the use of some of rock's innovations. For example, many blues artists have switched from playing a bottleneck acoustic type of guitar to an electric lead or pedal-steel guitar. Also the electric bass has replaced the large bass fiddle.

Now that you know what I mean by rock, you will be able to understand some of the following statistics from an article by David DeVoss that appeared in SOUND: THE SONY STUDENT GUIDE TO MUSIC '74/'75, "Last year rock lovers between the ages of 12 and 32 spent \$2,000,000,000 for records and tapes plus another \$150,000,000 to see their stars in concerts. That's twice the amount spent on network television and equal to the combined gross revenues of Broadway, pro sports and movies." Those staggering figures make me sit back and wonder how such an incredible force like that has almost completely escaped the attention of educators. It is true that during the past five or six years rock has been seeping into some classes from under the woodwork, then retreating. However, what you use and how you use it could be the difference between turning your class on to your message or having them tune you out.

Around 1967, some teachers with an ear to the drums of the natives, picked up "Sounds of Silence" by Simon and Garfunkel. They listened to the song, which was enjoying immense popularity, and found that the singers were actually saying something meaningful. What they were saying was true and it reflected the isolationist mood of a lot of people who thought that we don't communicate very well. Not only that, it was said poetically and put to music. Those teachers decided to use the song in their classes to see if they could get their students to discuss the message, and maybe learn some poetry techniques and terms. It was a huge success on a small scale. Today, "Sounds of Silence" is still being used in some places, even though most of the students were only 7-10 years old at the time of the song's popularity. The message is still there and the song is still great, but unless songs which the class is familiar with are used, the lesson may be in danger of losing the majority of the student's interest.

Once you open up your scope to include rock songs, possibilities will become apparent, not only to you, but to your students as well. An excellent example of this is seen in Gretchen B. Crafts' article in IMPROVING COLLEGE AND UNIVERSITY TEACHING (Spring 1973) "Seducing Poetry Haters Into an Affair with Poetry." She describes the plan she used to make her "Introduction to Poetry" class more interesting. For example, she compared the thoughts expressed in George Harrison's song "Within You, Without You" with "The World Is Too Much With Us" by William Wordsworth or T.S. Eliot's "Lovesong of J. Alfred Prufrock." This is one way to show how each poet deals with a particular theme in a unique way. She cites some other examples, tells about the reactions she received from her class and describes her method of seduction in a very interesting article.

Before I move on to other aspects, I feel I should say a few more things about rock as poetry. Most lyrics are written in a poetic style and a good many of them contain a worthwhile message and use good technique. It is possible to teach poetry terms such as alliteration, rhyming couplet, meter, theme, personification, imagery, symbols, stereotypes and satire using lyrics, to name a few. You can also compare and contrast the treatment of a theme by various artists. However, there is one danger inherent in all this, that is, using the lyrics and discarding the music. In their article in the JOURNAL OF POPULAR CULTURE (Spring 1971), "The One-Dimensional Approach to Popular Music: A Research Note," R. Serge Denisoff and Mark Levine tell about what can happen. They give for an example, the song, "Shake, Rattle and Roll," to show how tone can change the meaning of the same lyrics. That song was first done by Joe Turner and he sang it stressing sexuality; Bill Haley also did it, but he stressed a reference to dancing; Elvis Presley did it and incorporated both messages, but he relied on the visual and vocal aspects to stress suggestiveness; finally Pat Boone sang it and made it into a Saturday night hop song. In the large majority of songs, the music is there for a reason, either to emphasize the mood or contradict the words. An example of this is in the Grateful Dead's version of the traditional blues song "Going Down the Road Feelin' Bad." The thought expressed in the title and the rest of the lyrics could never be believed from the mood of the music. The music and lyrics work together to make the message "I'm going down the road feeling bad right now, but I'll be feeling better when I get to where I'm going." I hope that's clear, now on to another idea.

A few rock stars have called themselves poets rather than songwriters or performers, although they did perform their poems. Jim Morrison, the late lead singer and songwriter for the once very popular group, the Doors, considered himself a poet. He penned a song in the late sixties which became the anthem for the ecological movement in some places, and also for political activists in other areas. This is an excellent example of how the same lyrics are interpreted two different ways. The passage of the song to which I am referring goes like this:

What have they done to the earth?

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I think that song would generate a good discussion, especially when played for the class because the performance is excellent.

As promised, I will move on to some other possible lessons in which rock music could be used. Schools have been criticized lately, for not preparing students to meet the world they will be entering upon graduation. One phenomenon the students are going to have to live with is change. I agree, this is nothing new, but as Postman and Weingartner point out in TEACHING AS A SUBVERSIVE ACTIVITY, what is changing is the rate of change. This is something the adults of today are having an awful lot of difficulty accepting. Change is changing faster all the time. We, as teachers, have the responsibility to acquaint our students with this concept. In his article, "Popular Music and Academic Enrichment in the Residence Halls" (NASPA JOURNAL, Winter 1974), B. Lee Cooper says, "One potentially beneficial suggestion in regard to analyzing causes and effects of social change over the past quarter century is to utilize the medium of popular music to highlight instances of evolutionary and revolutionary change." In one example he states a little further on, "the professor should challenge students to uncover examples of social and personal reactions to automation as they are depicted in popular lyrics." At the end of the article he suggests possible topics for which rock lyrics would be the text. The students could examine social change in areas such as religion, sex, war, alienation, drugs and poverty. He also presents a discography according to topics, which I will not recommend at this time because he has a better one in an article I will now mention.

In the December 1973 issue of SOCIAL EDUCATION, B. Lee Cooper expands his article and adapts it to fit the high school Social Studies classroom. I feel that any class can spend a few days in a semester dealing with these topics. He presents all topics with discography and discussion questions for each. I will list the general topics he develops and let you decide whether or not to pursue it further: "Self Image in a Changing Society," "Responding to Others in a Changing Society," "Technological Change," "Changing Image of Religious Music," "The Road to Integration in a Changing American Society," "Changing Language in a Dynamic Society," "Social and Political Issues in Flux," "The Process and Promise of Political Change," "Predictions and Premonitions of Social Change," and "Changing Status of Women in American Society." He also briefly mentions the themes of "Happiness is Music" and "Views of Parental Authority" expressed in songs.

Rather than list the songs Mr. Cooper uses for each of those topics and merely repeat his article, I will now suggest some groups and artists whose lyrics and songs I feel are particularly worthwhile. I've already mentioned Simon and Garfunkel's "Sounds of Silence," they have a number of albums and songs, all of which are excellent. In the following list you will note my prejudices and preferences, but I'll try to be as honest and informative as possible.

Alphabetically or in order of importance, the Beatles must lead the way, followed closely by Bob Dylan. For each of them there is an early period and a later period. Early Beatles were top 40 wonders with simplistic lyrics and catchy tunes. After the Rubber Soul album the Beatles are more complex both musically and lyrically. Dylan is the opposite. His early period is angry, rebellious, dissatisfied, obscure and complex. His lyrics are hard to untangle in some parts, incredibly imaginative and to the point in others. Later Dylan is mellower, and homier, more countrified than his early folksy self. Let me continue with the list. The following are, in my opinion, the finest songwriters and groups from the late sixties to the present. This list by no means is complete or in any order: Joni Mitchell, Phil Ochs, Tom Paxton, David Crosby, Stephen Stills, Neil Young, Stevie Wonder, Chuck Berry, Cat Stevens, James Taylor, The Who, Roger McGuinn, Leon Russell, Arlo Guthrie, Steppenwolf, Rolling Stones, Dave Mason, Van Morrison, Jackson Browne, Jesse Colin Young, Robert Hunter, The Grateful Dead, Jim Croce, B.B. King, Elton John, George Harrison, The Moody Blues, Frank Zappa, Jethro Tull, and others too numerous to mention. From the artists I've named, you can depend on songs which can be applied to the topics I've previously mentioned. I'll admit I've left out a few

groups enjoying great popularity at this moment with high school kids such as: Black Sabbath, Black Oak Arkansas, Grand Funk Railroad and Deep Purple to name a few. I must confess, I've been too busy with the many good groups to spend time getting familiar with groups who disguise their simplistic lyrics with even more simplistic, repetitive noise. I am prepared to eat those words if anyone can show me just cause. So I will keep an open mind and move on to something else.

Now for a sample list of some songs which could be used in a class to show different attitudes towards war. It wasn't too long ago that we were directly involved in one and songwriters had a lot to say about it. Phil Ochs comes to mind as an anti-war songwriter with songs like, "Universal Soldier" in which he says, "Why is it always the young who fight the war for the elders?", "I Ain't Marchin' Anymore" is obvious, and "Draft Dodger Rag" which has as its subject a man with every symptom and situation the Army doesn't want. Tom Paxton sings of what patrol was like in "Talkin' Viet Nam Pot Luck Blues," Peter, Paul and Mary sing about a draft resister in "The Great Mandala." The Doors sing "The Unknown Soldier," Leon Russell and John Lennon both have versions of "Give Peace a Chance." Country Joe and the Fish have "I-Feel-Like-I'm-Fixin'-To-Die-Rag." Bob Dylan has "Masters of War" and "With God on Our Side." Let us not forget Barry Sadler and his "Ballad of the Green Berets."

Songs relating to the political nature of things are dominated by John Lennon. He has written and performed "All I want Is the Truth," "Revolution" and "Revolution #9." The Who have recorded "We Won't Get Fooled Again" and Arlo Guthrie has just released "Watergate."

An example of using songs to teach students about a touchy subject is the topic of drugs. Some Health Education classes have been using rock songs to show students how the stars view the problem. Students are more likely to believe a hero than a teacher it seems. Contrary to popular belief, not many songs urge the listeners to take drugs. In "Pusher Man" by Steppenwolf, Johnny Kay sings about the kind of justice he would give to a person who pushes heroin:

"I'd hang him where he stands
I'd shoot him if he runs"

He continues, singing about people walking around "with tombstones in their eyes." The song is a very strong statement against the use of drugs. Caution: the chorus of the song is "God Damn the Pusher Man." I hope that doesn't prevent any of you from using the song where it would fit, but I felt I should warn those who are more gentile. Neil Young sings "The Damage Done" in which he says "I saw the needle take another man." The Rolling Stones sing of a different, but more prevalent type of addiction in "Mother's Little Helper." That song is about a bored housewife who needs pills to help her sleep and pills to get going in the morning. The chorus goes something like this:

"Doctor please, some more of these,
Outside the door she took four more.
What a drag it is getting old."

That song works not only as anti-drugs, but also in showing the failure of some people to accept their lives and make constructive changes where necessary. Canned Heat has two songs with anti-drug messages, "Amphetamine Annie" and "Speed Kills."

I'll mention one more series of songs, this time with the theme of alienation and loneliness. I've already mentioned "Sounds of Silence" twice, so I'll go on from there. The Beatles have "Eleanor Rigby;" the Bee Gees do "New York Mining Disaster--1941" in which the disaster is the separation between the speaker and his own existence; Gene Pitney sings "Town Without Pity;" Barry McGuire does "Eve of Destruction;" Bob Dylan sings "Times They Are A-Changin';" Peter, Paul and Mary sing "Blowin' In the Wind;" the Guess Who (actual name, not a quick quiz) sing "American Woman;" Joe South does "Games People Play" which has become a standard

for "pop" singers such as Della Reese and even Mike Douglas! Janis Ian's first hit "Society's Child" deals with the end of a black-white high school love affair; and Ray Stevens' "Mr. Businessman" tells us to live and see rather than wildly grasp for every dollar sign and missing out on life.

An important thing to remember is that rock is not just music. It is a life style. The youth take their examples, their codes, their current phrases from rock music. In "Music and Youth: Sounds and Significance" (SOCIAL EDUCATION, April 1974) Peter M. Adams says, "Hair, clothes, and language were all part, but the central unifying force of the subculture was music." You will find a few students in every class who do not watch television because they are listening to their stereo. These students will get involved with any lesson with music in order to show what they know in their special field. All you need is a few songs to get the idea of what you want to accomplish clear. The students will take it from there. They will be very helpful in updating any information and supplying explanations of anything you might not be clear on. They will also suggest other songs that the class could discuss. You should have the equipment to play the songs being discussed. This will enhance the discussion, refresh the memories of those that haven't heard the song in a while, and give those that don't know the song a chance to become familiar with it. A dittoed sheet with the lyrics will also be helpful. For those of you who would like further information on this subject, I'll close with a list of books and periodicals which will be very helpful.

Tom Goldstein, SONGS OF PEACE, FREEDOM AND PROTEST (Fawcett Crest: Greenwich, Conn., 1970)

Richard Goldstein, THE POETRY OF ROCK (Bantam: NY, 1969)

David Morse, GRANDFATHER ROCK (Dell: NY, 1972)

Periodicals

JOURNAL OF POPULAR CULTURE, Bowling Green, Kentucky

ROLLING STONE MAGAZINE, San Francisco, California

SATURDAY REVIEW OF THE ARTS

SHOPTALK:

If you're interested in locating some historical material on popular culture, the Arno Press (330 Madison Avenue, New York, NY 10017) recently re-published 27 books covering popular culture in America, 1800-1925. The books include things like Horatio Alger's MAKING HIS WAY: OR FRANK COURTNEY'S STRUGGLE UPWARD; Ned Buntline's BUFFALO BILL: AND HIS ADVENTURES IN THE WEST; Walter Camp's AMERICAN FOOTBALL, Nicholas Carter's THE STOLEN PAY TRAIN, Martha Finley's ELSIE DIMSMORE, Emmanuel Haldemah-Julius's THE FIRST HUNDRED MILLION, John J. McGraw's MY THIRTY YEARS IN BASEBALL, and Paul Whiteman and Mary Margaret McBride's JAZZ.

"I find sports a better area than most to look for truth. A great hockey goalie, describing his life on ice, once said, 'That puck comes so hard, it could take an eye. I've had 250 stitches and I don't like pain. I get so nervous before every game, I lost my lunch.'

'Some football players,' I said to the goalie, whose name is Glenn Hall, 'say that when they're badly scared they pray.'

Hall looked disgusted. 'If there is a God,' he said, 'let's hope he's doing something more important than watching hockey games.' Offhand I can't recall a better sermon." (from Roger Kahn, HOW THE WEATHER WAS, NY: NAL, 1973, p. 5)

FORMULA FICTION AND LITERATURE STUDY

Richard D. Western, University of Wisconsin, Milwaukee

Popular fiction is formula fiction. Detective stories, cowboy stories, Gothic romances, adolescent novels, autobiographies of sports heroes and happy hookers--all, we know by virtue of intuition and scholarship, tend to be formulaic. To some reviewers and critics, that characterization is deliberately pejorative; to others, and especially to the new students of popular culture, it is merely descriptive. Because adolescents read popular fiction more willingly than they read serious literature, and because people argue vividly (Pap or protein? In defense of trash!) over the question whether they should, English teachers have reason to familiarize themselves with the concept formula fiction in order to determine what their pedagogical stance will be toward the fiction it designates.

One point is very clear. "Formula" in formula fiction is used loosely and (by some reviewers) for rhetorical effect. A formula is a determinate, fail-safe set of instructions for the performance of some task, as in "compute the area of a rectangle by multiplying its width times its length." But there are no comparably determinate, fail-safe instructions for the task of writing popular fiction; if there were, we might be surprised to learn how many of our colleagues would be pleased to obtain the formula(s) and set about writing popular fiction, with the ease with which children use formulas in arithmetic computation but with far greater reward.

Strictly speaking, then, a writer who becomes skilled at producing formula fiction learns to work not with formulas but with a set of maxims, rules of art, or conventions. According to John Cawelti, for example, the conventions of the Western story have to do with predictable settings, characters, and situations. (John G. Cawelti, *THE SIX-GUN MYSTIQUE*, Bowling Green, Ohio: Bowling Green U Popular Press, n.d.) The setting is a frontier setting--tenuously linked to civilization, perilously close to the lawless wilderness. The characters are "townspeople" (e.g., pioneers, schoolmarms), associated with the frontier; "savages" (e.g., bloodthirsty redskins, rustlers), associated with the wilderness; and heroes, who are comfortable in either setting. The situation or pattern of action is that the townspeople are put upon by the savages: the advance of civilization upon the wilderness is threatened. The hero-mobile, independent, controlled--vanquishes the savages and resolves the conflict in favor of the advance of civilization.

Why should such fiction be disparaged? Suppose we agree to call it formula fiction: why mere formula fiction, and why say it contemptuously?

One answer has to do with the modern aesthetic criterion of originality: serious art, the criterion holds, should be original. Cawelti himself contrasts popular fiction and other fiction on this basis. But what of the originality criterion itself? What is its basis? A historical account of its roots in Romanticism can be given, (Thomas McFarland, "The Originality Paradox," *NEW LITERARY HISTORY*, Spring 1974, 447-476.) but that sort of account only raises the question why readers should adhere to Romantic aesthetics.

A deeper sort of answer has to do with an apparent function of highly conventional fiction, a cognitively conservative function. According to Susan Wittig, Formulaic narratives, highly stylized, carefully ordered and regulated by cultural agreement, constitute a defense of the status quo; they reflect the culture's ideal world--imbalances ideally balanced, riddles resolved, perfection attained through prescribed language and prescribed action. (Susan Wittig, "Formulaic Style and the Problem of Redundancy," *CENTRUM: WORKING PAPERS OF THE MINNESOTA CENTER FOR ADVANCED STUDIES IN LANGUAGE, STYLE, AND LITERARY THEORY*, Fall 1973, 133.)

This tendency to impart conventional wisdom, to mark off the world in familiar ways, accounts, presumably, for much of the popularity of popular fiction. "Will civilization advance through the frontier and push back the wilderness? Of course, and that's the way it ought to be; you can't fight progress." But it accounts, too, for pejorative uses of "formula" among people whose view is that art should upset us by providing depictions of novel possibilities:

The mode of perception and the system of values that are demonstrated by /formulaic/ style are remote from us, and the insistence on the preservation of tradition which is the source of the power and vitality that initially inspired them has little hold on the twentieth century imagination. (Susan Wittig, p. 133)

Where the fiction in question is fiction to be read by adolescents, in schools, this matter of cognitive conservatism takes on added importance. Literature study has historically been viewed as part of the schools' way of influencing the social and moral development of students. Accordingly, "wholesome" fiction has been sought, or, more recently, "realistic" fiction, the assumption being, in each case, that students will not merely read fiction as fiction: they will learn something about life from it, and therefore the fiction they learn from had better have in it the currently approved matter to learn.

But if students are to read fiction in this way, and if some of the fiction they read is popular fiction, what sorts of things will they be learning? Consider, for example, the stock heroines in modern Gothics, as analyzed by Joanna Russ. (Joanna Russ, "Somebody's Trying to Kill Me and I Think It's My Husband: the Modern Gothic," JOURNAL OF POPULAR CULTURE, Spring 1973, 666-691.) They are idle, modest, preternaturally concerned with houses and clothing, and their sense of personal worth depends upon the interest taken in them by the Super Male. Or consider the teen-age characters in popular adolescent fiction, as analyzed by Barbara Martinec. (Barbara Martinec, "Popular--But Not Just Part of the Crowd: Implication of Formula Fiction for Teenagers," ENGLISH JOURNAL, March 1971, 339-344.) In the world in which these characters appear, immaturity is equated with isolation from a group; all problems turn out to be solvable; adults, however, are of little help--they mean well but are ineffectual; solutions, when they do come, are bestowed, not earned; and maturity finally comes when a troubled character learns to conform and be happy. Studies like Russ's and Martinec's reveal clearly why many readers find popular fiction pernicious, and especially so as material for use with adolescents trained by teachers--pious teachers and irascible ones--to look to fiction for lessons on life. From such material, it may seem, students will not easily acquire the humanistic values, the well-bred insolence, that have also been assumed as goals of literature study.

Some teachers, accordingly, will use popular fiction only grudgingly, as a "stepping stone" to serious literature; and others, hopeful of saving young readers from it altogether, will not use it at all. Each approach, I think, is unnecessarily fastidious.

Popular fiction, just because it is formulaic, is uniquely useful as material from which students might learn how to read fiction as fiction.

To read fiction as fiction, a reader must know more than the semantic and syntactic rules he uses to comprehend ordinary language; he must also know, tacitly or consciously, appropriate literary conventions. (See Martin Steinmann, Jr., "Convention," in PRINCETON ENCYCLOPEDIA OF POETRY AND POETICS, ed. Alex Preminger, Princeton: Princeton U Press, 1965, pp. 152-153; and Steinmann, "Cumulation, Revolution, and Progress," NEW LITERARY HISTORY, Spring 1974, 477-490.) Consider an example:

If we look only at the text...of OTHELLO...we have a puzzle. Othello's conduct in the early scenes of the play leads us to infer that he is naturally noble,

calm, unsuspecting, unjealous, and intelligent; but his believing Iago's calumnies against Desdemona without proof or investigation leads us to infer that he is naturally either pathologically suspicious and jealous or extraordinarily stupid. A related puzzle is that, if we opt for the latter inference, we cannot explain the power that everyone agrees the play has: a psychopath's or a fool's unjustified killing of his wife does not arouse emotion of the kind by OTHELLO. (Steinmann, "Cumulation, Revolution, and Progress," 487-488.)

The solution of the puzzle will not come merely from knowing how to read, nor from speculating that the play teaches us contradictory things about Moorish princes. The reader must know a literary convention, the convention of the calumniator credited. This convention, according to which a character believes "at the critical moment the detrimental thing that is cunningly told," (E.E. Stoll, ART AND ARTIFICE IN SHAKESPEARE, Cambridge: Cambridge U Press, 1933, p. 6, quoted by Steinmann, "Cumulation, Revolution, and Progress," 487) is one of several upon which Elizabethan drama depends. And, given it, a reader has no puzzle. Othello believes Iago because that's the sort of thing such characters as he do. Moreover, the power of the play is accounted for: "the degeneration of Othello's character--his way of going from good fortune to bad--because of the machinations of a villain does arouse emotion..." (Steinmann, "Cumulation, Revolution, and Progress," 487-488.)

Attention to convention, then, is central to the act of interpretation. Since popular fiction is patently conventional or formulaic, it is good material for students to practice upon. To help students do this, English teachers should study the many analyses of popular fiction that have recently been appearing in THE JOURNAL OF POPULAR CULTURE and elsewhere. They would do no less, the conscientious ones, if they wanted to arm themselves to teach other unfamiliar genres. Given knowledge of the various convention patterns of popular fiction, teachers can teach them directly, where that seems appropriate, or they can use their knowledge to plan inquiry instruction, the object of which is to get the students to formulate the conventions. Either sort of instruction is impeccably literary in nature, regardless of the texts it employs. And either seems more likely than censorious remarks about "trash" to equip students to deal archly and circumspectly, as they should, with the cognitive conservatism of popular fiction.

SHOPTALK:

Are hamburgers symbols of the domination of the world by the United States? Yes, if you believe the Swedish Communist Party.

"Swedish Communists are trying to bring McDonald's 'Golden Arches' tumbling down because they say franchised hamburger chains are 'a danger to the working people.'

If the Communists had their way, a 'Big Mac' hamburger would be a thing of the past in Stockholm.

An irate party member accused 'the American cultural imperialism of spreading food not native to Sweden.' He lamented that the hamburgers don't have any essential vitamins and minerals.

Arne Soederkvist, chairman of the Communist representatives on the Stockholm City Council, said in an interview that the hamburger chains not only ruin the customer's health because of the poor nutritional value but also because 'the people have to eat very fast and under pressing conditions.'

Soederkvist lamented that the final blow of the chains was that they 'mostly employ very young people and the work is a great strain to a teen-ager.'

(SAN FRANCISCO EXAMINER, Feb. 7, 1975, p. 13)

TAPES OF OLD-TIME RADIO IN THE ENGLISH CLASS

Until a few years ago, teachers interested in working with the radio shows of the 1930's and 1940's and even early 1950's were nearly hamstrung by the inability to get hold of scripts or tapes or records of those mysteries, soap operas, comedies, or variety shows. During the last few years, a number of companies have sprung up dealing in tapes and records from the archives of old-time radio. Anyone interested in knowing addresses and other information should write the Popular Culture Center, Bowling Green State University, Bowling Green, Ohio 43403, requesting Volume I, No. I (January 1974) of POPULAR CULTURE AIRWAVES BULLETIN. As the editor of that issue notes in his preface, "It is odd, but explicable, that the most important medium of popular cultural expression receives the least critical, scholarly attention. For one thing broadcasting has been looked down upon by intellectuals, academics and sophisticates, sharing with the comics, perhaps, the lowest rung on the artistic ladder. Though students of popular culture give lip-service to their desire to study popular entertainment, a survey of the literature of the field shows that film, rock music, and popular literature command most of the attention. Another reason for this situation, however, is the relative difficulty with which broadcasting materials may be studied. Unlike the above-mentioned sources, radio and television scripts, tapes, films and other useful materials have been essentially unavailable to scholars for practical and legal reasons."

While getting the first of the POPULAR CULTURE AIRWAVES BULLETIN will provide you with a vast amount of information, it will not provide you with the programs available or their cost. The only way to take care of that is to order some of the catalogs. Below I list only a few of the companies, particularly the ones I have ordered from and think highly of, and some of the tapes available from them. Most of the catalogs or supplements run to 20 or 50 or even more pages and the wealth of material available is almost beyond belief. If you're over 35, many of the programs I cite below will seem familiar, and if they somehow sometimes seem less good than nostalgia would suggest, they often are even better than you remembered them and many of them would work well with secondary students, and some of them might work well with elementary kids. If the music on the variety shows on these tapes sometimes seems almost painfully out-of-touch with today's reality, many of the mysteries and science fiction shows hold up well. The comedies, particularly the situation comedies, often hold up poorly with the exceptions of comedians like Jack Benny or Bob and Ray or Fred Allen. The soap operas often seem a pale imitation of today's often more relevant shows, but even "Young Widder Brown" or "Stella Dallas" or "Ma Perkins" or "Portia Faces Life" may work if they're used as comparison materials with contemporary television, and even old soap operas can be used to teach cliches and stereotypes in fiction. The drama shows may seem slightly dated, but the opportunity to hear the voices of Cary Grant or Humphrey Bogart and any number of other Hollywood stars may intrigue students. The adventure shows hold up very well, particularly shows like "I Love a Mystery" or "Suspense" or "Escape" or "Sam Spade." Here are just a few companies and a few of the tapes they have.

Mar-Bren Sound Company (P.O. Box 4099, Rochester, NY 14610). As far as I know, this company still charges \$5.50 for each hour of taping (2 hours for \$9.75; 3 hours for \$14.00) recorded at 3 3/4 ips. Cassettes are available though they are inordinately expensive (as they are with all these companies). Mar-Bren put out one basic catalog and then has put out 5 supplements, each listing specific programs (alphabetized by the title of the program) usually with a fairly long summary plus running time. For the record, the annotations and the information generally provide a wealth of material for anybody even curious about radio tapes. Whoever writes the material obviously knows the program and that person is obviously enthusiastic and accurate.

The Radio Vault (Box 9032, Wyoming, MI 49509). The last information I have (and with everything else going up in price, the figures cited are probably wrong) is

that the Radio Vault charges \$4.00 for an hour's tape at 3 3/4 ips on quarter track and \$5.00 on half track. The programs listed cover some material I can't find in Mar-Bren, but the annotations are short and often pretty chaotically arranged.

McCoy's Recording, Inc. (P.O. Box 1069, Richland, WA 99352). McCoy's like the others that follow deals primarily in ready-made tapes, in other words the buyer buys (at a much lower price per hour of tape) 4 or 6 hours of taped shows. The tapes are already put together and on a one-hour reel of tape, the companies are able to put on two hours since radio was a monaural and 1 one-hour show will be on the left channel and 1 one-hour show will be on the right channel--obviously, you need a stereo tape recorder for these ready-made tapes. You may not get all you would like on a 4 or 6 hour ready-made tape, but you will get a better deal economically and you will often get 2 1/2 hours you want plus 1 1/2 hours you didn't know but find interesting. Some of the ready-made tapes distributed by McCoy's include

Reel 52, 1800' (6 hours)

DIMENSION X, "Time and Time Again"

DIMENSION X, "Mars Is Heaven"

DIMENSION X, "The Lights on Precipice Peak"

ARMCHAIR DETECTIVE, "The Case of the Impatient Heir"

THE WHISTLER, "Mr. Pettibone's Last Journey"

SUSPENSE, "Search for Isabelle" with Red Skelton

SUSPENSE, "The Butcher's Wife" with Kirk Douglas

I LOVE A MYSTERY, "Richard's Curse" (2 1/2 hours)

SUSPENSE, "The Great Train Robbery" with Fred McMurray

Reel 190, 1800' (6 hours)

BBC SCIENCE FICTION, "The Day of the Triffids" (3 hours)

DEVIL AND MR. O, "Mr. Freak"

DEVIL AND MR. O, "Gravestone"

SUSPENSE, "Reprieve"

BEYOND MIDNIGHT, "A Smile to Drive You Mad"

BLACK MASS, "The Flies"

SUSPENSE, "Leinengen Versus the Ants"

Remember Radio (P.O. Box 2513, Norman, OK 73069). This company, like several others, has different prices for different kinds of recording tape available, either Shamrock or Scotch. The price as far as I know it for 6 hours of shows is \$10.00 (for Shamrock tape) or \$12.00 (for Scotch tape). Again, Remember Radio deals in ready-made tapes. Example:

Reel 168

MARK DILLON, U.S. MARSHALL (The pilot of what later became "Gunsmoke")

GUNSMOKE, "Matt and Chester Help the Hantrees"

GUNSMOKE, "The Executioner"

GUNSMOKE, "The New Hotel" (rehearsal with many goofs)

GUNSMOKE, "The New Hotel" (broadcast version)

GUNSMOKE, "Young Eddie Kates"

HAVE GUN, WILL TRAVEL, "Woman in Fear"

HAVE GUN, WILL TRAVEL, "The Search for Dr. Amos Bradbury"

HAVE GUN, WILL TRAVEL, "Paladin Guides James Brunswick"

LONE RANGER, "The Faceless Bandit"

LONE RANGER, "The Hal and Ruth Creston Story"

THE HALLS OF IVY, "Putting Dad Back to School"

Nostalgic Radio (Box 29, Peoria, IL 61601). Again, this company deals in ready-made tapes, the most intriguing of them being Reel 103 with a 4 hour (8 chapters) radio production of Tolkien's THE HOBBIT first produced on BBC Radio.

Robert Mussehl (Rt. 1, Box 33, Brooklyn, WI 53521). This company deals in something slightly different. You must order 2 or 4 or 6 hours worth of tape (the prices I have, probably out-of-date, are \$5.50 for 2 hours of quarter track tape

and \$8.50 for 4 hours of quarter track tape and \$10.50 for 6 hours of quarter track tape), but the specific programs you ask for will be put on in the sequence you want, something of a compromise between the expensive custom-made tapes which charge something like \$5.00 or \$6.00 per hour and the less expensive ready-made tapes. The catalog is not terribly long, but this company has some excellent "Goon Shows" (the BBC comedy show starring Peter Sellers) and "Fred Allen Shows" and "I Love a Mystery" and "Dimension X" and "The Mysterious Traveler" and "The Shadow" and "Vic and Sade" and "X-Minus One," among others. A catalog and company worth taking a close look at.

Radio Reruns (P.O. Box 724, Redmond, WA 98052). The primary business is ready-made tapes on quarter track, 4 hours for \$8.00, 6 hours for \$10.00, 8 hours for \$14.00. I've done enough business with this company to be sure that they do quality recording and what they say you'll get, you will indeed get. The ready-made tapes are sometimes a pretty mixed bag, though frequently all the tapes will be of one show, for example "X-Minus One," or "Bob and Ray" or "Suspense" or "Gunsmoke." Some of their mixed bags are all of the same kind of show, for example all mysteries, all comedy, all soap opera. Some of the tapes I have liked very much are listed below:

Reel 240, 1200' (4 hours)--8 1/2 hour mysteries

PAT NOVAK, (an early Jack Webb radio mystery)

CRIME PHOTOGRAPHER, SAM SPADE, GANGBUSTER, MR. AND MRS. NORTH, DAVID HARDING, ADVENTURES OF MAISIE, FBI IN PEACE AND WAR

Reel 316, 1200' (4 hours)--16 15-minute soap operas

YOUNG WIDDER BROWN, VALIANT LADY, JOHN'S OTHER WIFE, MA PERKINS, OUR GAL SUNDAY, ROAD OF LIFE, LORENZO JONES, MARY NOBLE BACKSTAGE WIFE, LIFE CAN BE BEAUTIFUL, FRONT PAGE FARRELL, STELLA DALLAS, JUST PLAIN BILL, AUNT JENNY, EASY ACES, MYRT AND MARGE, DAVID HARUM.

Reel 544, 1800' (6 hours)--12 episodes from the GOON SHOW

Reel 19, 1200' (4 hours)--8 episodes from the BBC THEATRE ROYALE

DR. JEKYLL AND MR. HYDE with Laurence Olivier, BARDEL VS PICKWICK with Laurence Olivier, SIRE DE MALETROIT'S DOOR with Robert Donat, THE INSPECTOR GENERAL with Laurence Olivier, BLACK MATE with Ralph Richardson, HALF AN HOUR with Ralph Richardson, DOCTOR KANOCK with Robert Morley, THE ASPERN PAPERS with Ralph Richardson.

Reel 1029, 1200' (4 hours)-- 8 1/2 hour episodes of ESCAPE

"Present Tense," "Three Skeleton Key," "Blood Bath," "The Country of the Blind," "She," "A Diamond As Big as the Ritz," "The Sire de Maletroit's Door," "Evening Primrose."

Reel 998, 1200' (4 hours)--8 1/2 hour episodes of the JACK BENNY SHOW

Reel 130, 1800' (6 hours)--2 complete shows of I LOVE A MYSTERY

"Faith, Hope, and Charity," and "Bury Your Dead, Arizona"

Reel 1016, 1200' (4 hours)--8 1/2 hour FRED ALLEN SHOWS

Reel 737, 1200' (4 hours)--8 science fiction shows, 3 DIMENSION X, 5 X-MINUS ONE

Reel 1886, 1200' (4 hours)--8 shows from SUSPENSE

including "The Most Dangerous Game" with Orson Welles.

Reel 201, 1800' (6 hours)--2 shows from I LOVE A MYSTERY

"The Battle of the Century" and "Temple of the Vampires" (the latter the greatest of all the I LOVE A MYSTERY shows--not complete but much worth hearing)

SOME USES OF GRAFFITI

Frank D'Angelo, Arizona State University

Clad only in socks and sneakers, about 15 male students streaked across the campus at Arizona State University around March of 1974. A few coeds, caught up in the streaking madness, responded by taking off their clothes and running, nude as noodles, outside their dormitories. On campuses all over the United States, naked students were bringing traffic to a cheerful halt. Some people responded to the streaking with tolerance and good humor; others reacted with stern indignation. Some psychologists called it ritualistic spring madness; others referred to it as irreverence toward social values.

Shortly thereafter, a graffiti commemorating the event appeared on the side of a church: STREAKERS REPENT; YOUR END IS IN SIGHT. Other graffiti soon followed:

Streaking gives you rosy cheeks.

Someone streaked in church, but they caught him by the organ.

Streaking: the unclad fad.

Streaking: the epidermis epidemic.

What all of this goes to illustrate is that graffiti, perhaps more than any other popular art form, express contemporary events, current issues, social values, and mores with wit, good humor, satire, insight, and creativity. As one graffitist put it, "Today's headlines are tomorrow's graffiti."

Graffiti are crude drawings, inscriptions, slogans, and writings scraped, scratched, scribbled, and scrawled on fences, walls, sidewalks, trees, desks, and other public surfaces. They deal with almost every imaginable subject: current events, politics, social problems, racism, war, sex, religion, drugs, ecology, the economy, famous people, literature, movies, T.V., and commercials.

Despite their sometimes crudeness and coarseness, they have an honorable antiquity in Pompeii, Rome, and Egypt. In fact, the term graffiti is one that was originally used by archaeologists to describe the casual drawings and writings found on ancient buildings and monuments in Pompeii and Egypt and in the Roman catacombs. The word graffito (pl. graffiti) is derived from the Italian verb graffiare, meaning "to scratch." The word graffiare, in turn, seems to be related to the Italian word grafio (a pencil or stylus) and to the Latin word graphium, from the Greek word graphein, "to write." This derivation makes sense because sharp instruments like the stylus were used to write on stones and plaster. Today, of course, the graffitist uses felt tip pens, lipstick, chalk, and spray paint to practice his art.

Because they reflect current events and social values, because they use language and wit and creativity, and because they are so entertaining, I believe that graffiti can be used effectively in the language curriculum. In the remainder of this paper, therefore, I would like to suggest some possible ways of using graffiti in the English classroom. The following are a few of these ways:

First, ask each student to bring to class from five to ten examples of graffiti that he has either copied from walls or other public surfaces or that he has gotten from friends. Then collect these graffiti, put them on dittoes (eliminating the duplicates), and return them to the students. In a class of 30 students, you can collect anywhere from 150 to 300 graffiti. After these are returned to the students, discuss with them ways of classifying the material for subsequent use: for example, thematically, stylistically, and so forth.

Second, consider ways that graffiti can be handled as literature. Many students, turned off by more traditional literary forms, will delight in the wit, humor, ingenuity, and creativeness of this popular literary form. You might begin, for example, by asking your students to compare graffiti with other literary forms such as the

proverb, the maxim, the adage, the aphorism, and the epigram. Point out the similarities and the differences that exist among these literary forms. For example, all are concise, familiar expressions that contain some truth. Proverbs, however, often deal with general truths ("He who hesitates is lost"), whereas graffiti usually deal with particular truths ("The American Dream has become a nightmare"). Quite often, graffiti parody original proverbs, as in the following examples:

Love thy neighbor; but don't get caught.

Familiarity breeds contempt ... and children.

Blessed are the meek, for they shall inherit the earth.

But just as often, graffiti are written in a style that makes them almost indistinguishable from proverbs. One basic difference, however, is that graffiti usually present their truths in a humorous, cynical, or ironic fashion:

If life gives you lemons, make lemonade.

Opportunity only knocks once, but temptation leans on the doorbell.

Today is no better than yesterday; so much for progress.

Whereas maxims are generally moral sayings dealing with rules of conduct derived from practical experience, graffiti ridicule individuals and institutions which hide behind conventional moral codes:

Dr. Ruben doesn't know everything.

Ann Landers smokes pot.

Jacqueline Susann cleans up with dirt.

But like maxims, graffiti can also be sententious:

Love comes in all colors.

Not to decide is to decide.

You never get a second chance to make a good first impression.

Graffiti also resemble mottoes ("In God we trust--all others strictly cash") and slogans:

William F. Buckley for God.

Hire the morally handicapped.

Use erogenous zone numbers.

Consequently, the teacher can point out how slogan graffiti often deal humorously or satirically with significant social and political figures and events.

The literary form that graffiti seem to resemble the most, however, is the epigram, a concise poem or phrase which makes a witty or pointed observation and which often concludes with a satirical twist. Writers such as Martial, Ben Jonson, Alexander Pope, Oscar Wilde, and Ambrose Bierce used the epigram because of its wit and satiric bite. In fact, most graffiti are examples of satire in that they are usually caustic, ironic, biting, coarse, bawdy, vitriolic, and urbane. The teacher, then, can point out the characteristics of satire in graffiti, especially the techniques that the graffitist uses to make a satiric point.

Third, after considering the relationship between graffiti and other literary forms, ask your students to consider the literary and stylistic devices that the graffitist uses to make a satiric point, to make a pointed observation, to play on words, to turn an ingenious phrase, or to make a wry or humorous comment. The following are a few examples of graffiti which use these techniques:

Alliteration

Peanut butter is better than pot.

Pop the pill for pleasure.

Muzzle Muzak.

Rhyme

Noise pollution needs a sound solution.

Be thrifty; go fifty.

Women's Lib, not Adam's rib.

Metaphor and Simile

People are like beer cans; they crush when you step on them.

Watergate has sprung a leak,

Agnew is like the sea; he makes you sick.

Repetition

A friend with a weed is a friend indeed.
Real life calls for a real trip.
Report obscene mail to an obscene female.

Apposition

TV: the eternal rectangle.
A thin book; Who's Who in Poland.
Arab oil: blackmail.

Parallelism

Elsie the cow is on grass; Elmer sniffs glue.
Preserve wildlife; throw a party.
Stay in school and be up to know good.

Antithesis

Sin now--pay later.
Katy Winters smells o.k., but she has bad breath.
Ban low performance drivers, not high performance cars.

Pun

Get high on helium; it's a gas.
Avis Hertz.
Disneyland is a Mickey Mouse outfit.

Irony

Sleeping Beauty takes Nightol.
Janis Joplin gargles with Drano.
Mark Spitz has water on the brain.

Allusion

Look Homeward, pregnant angel.
Betsy Ross was an old sew and sew.
Marquis de Sade really knew how to hurt a guy.

If possible, get your students to determine how the particular stylistic device is used to make a particular point.

Fourth, ask students to discuss the language of graffiti. Graffiti are an excellent source of contemporary idioms ("Do unto others; then split"; "Water pollution is dirty pool"), slang ("Howard Hughes is out of sight"; "Courdoroy pants are groovy"), drug terms ("Travel cheaply; drop acid"; "Batman is a junkie"), racial slang ("Moby Dick was a honkie"; "Kill a kike for the Third Reich"), and clichés ("Bambi really knew how to pass the buck"; "Moses was beating around the bush"). Graffiti can also be used to teach the linguistic processes of word formation and change, as in the following examples: clipping ("My brother was killed in Nam"; "A bust is an unexpected narc at the door"); blending ("This is hay fever sneason"); compounding ("Pot smokers are cop-outs"; "Don't be so uptight about life; no one ever got out of it alive"), derivation ("Raquel Welched"; "Don't Californicate Arizona"), and neologisms ("Zap! You're sterile"; "Never buy your smack from a coprophiliac").

Fifth, suggest to your students some compositional uses of graffiti. Many students, who are bored with traditional theme assignments, delight in writing about graffiti. The following are possible assignments in composition which ask the student to use graffiti as the basis of analysis themes, classification themes, exemplification themes, and so forth:

1. Select a single stylistic category such as the pun or antithesis and write a short essay in which you analyze about a dozen or more graffiti showing how the stylistic technique is used to make a satiric or humorous point.
2. Classify graffiti according to style or content. Then write a classification theme in which you discuss the style or the content.
3. Write an essay in which you explain the significance of one of the following quotations:

- a. "Each graffiti expresses a thought, wish, or attitude."
- b. "The major form of creativity in America today is graffiti."
- c. "Graffiti are attempts to express a personal identity."
4. Write an essay discussing the humor found in graffiti. Does the humor have any value beyond that of a good belly laugh?
5. Write an essay in which you analyze and discuss graffiti of one particular kind, for example, graffiti relating to school or college, or those dealing with crime, drugs, famous people, etc.
6. Write a comparison and contrast essay in which you examine the similarities and differences between:
 - a. slogans and graffiti,
 - b. proverbs and graffiti,
 - c. maxims and graffiti,
 - d. epigrams and graffiti.
7. Write an essay discussing the use of diction in graffiti.

Finally, you might ask your students to engage in a variety of activities relating to the study of graffiti. The following are just a few of the many possibilities:

1. Discuss the kinds of places and locations where the graffiti were found. Did the location have anything to do with the context?
2. Discuss ways in which graffiti might be important to the sociologist, the psychologist, and the linguist.
3. Have students collect and analyze pictorial graffiti.
4. Discuss the moral value of graffiti.
5. Ask students if they are familiar with the way graffiti have been used thematically and symbolically in novels, stories, and poems. For example, how are graffiti used thematically in *THE CATCHER IN THE RYE*?
6. Ask students to write graffiti which are parodies of T.V. commercials, slogans, lines from literature, and so forth.
7. Put up poster paper on one wall of your classroom and encourage your students to write their own graffiti.

If, as William Faulkner asserts, the creative impulse of the graffitist is very much like that of the creative writer, if his motivation is to leave something of himself to posterity, and if, as Norman Mailer contends, some of the best writing in America is to be found in graffiti, then it behooves us to encourage our students' interest in graffiti. For many students, the study of invention of graffiti may be one of the most powerful means of fostering creativity, self-assertion, and identification: "I write; therefore, I am," as one graffitist put it.

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SHOPTALK:

"It is time that American coaches stopped allowing themselves to be personally represented by male athletic teams and individuals who look like females. It is time that American coaches realized that a male's hair is not just an American tradition but an issue involving biblical principles; time that coaches stopped rationalizing and compromising their common sense; time to show the American athlete that his most valuable characteristic is not physical ability but respect for authority."

Why do many coaches rationalize and compromise their norms and standards of good grooming habits and allow themselves to be personally represented by males that look like females? If a coach has good grooming habits and looks like a male, only rationalization and compromise would permit him to be represented by anything resembling sloppiness and abnormality.

It should be pointed out here that the only reason males are free to look like females and that their coaches are free to permit this is because we have had real men, who were not cute, not sweet and not pretty, with courage and sense enough to kill our enemies on battlefields all over the globe. What will our present-day cute, sweet and pretty boys do when it comes their turn to fight in battle as every generation of Americans has had to do? Maybe they will die the sin unto death like King Saul for failure to kill the enemy. If the coaches of America would grow long hair like their athletes, we might be able to scare the Russian and Chinese Communists to death with our lack of masculinity. A male with long hair is a sign of rejection of authority--his own authority over himself as well as the authority of the laws of establishment. Under the laws of establishment, God designed the male to dominate the woman and to initiate the woman (1 Cor. 11:3).

Before a man can have authority over his right woman, he must first have authority over himself. We have a generation of kids who have no authority over themselves. This means no self-discipline, which is the worst thing that can happen to an individual not only in athletics but with regard to life in general. Long hair on a male is abnormal and means:

- a. He has rejected authority over himself and over his own woman.
- b. He has the soul of a woman as indicated by:
 1. His free will dictating to him that he must look like a woman.
 2. The fact that long hair is a sign of submission. (Women's souls were not designed to lead or to fight but to submit to their right man. (1 Cor. 11:3 and 7-9).
- c. A nation of males with long hair is a nation of men with women's souls looking for someone or something to submit to. Therefore, every time you look at a male with long hair you're looking at a potential slave.
- d. Long hair on a male is not just a fad that will pass but a sign or rejection of authority. Rejection of authority destroys individuals, teams and nations. One generation of authority-rejecting males makes a nation ripe for destruction and slavery. As written in Hosea 4:1 and 5-6: . . ."

(Tony Simpson, "Real Men, Short Hair," INTELLECTUAL DIGEST, Nov. 1973, pp. 76, 78; originally printed in TEXAS COACH)

COMIC SUPER-HEROES: NEW AMERICAN MYTHOLOGY

COMIC CODE
EMBLEM

Nel Ward, West High School, Phoenix

"Comic books are trash!" This comment is frequently used by dedicated teachers to confront any comic book advocate. "My parents never let me read those things!" and they finish their condemnation. Of course, some comics are garbage. So are many novels, poems, short stories, films, television programs, magazine articles, and any other literary genres which might be found in the classroom. Not all comics can be condemned, however, because some of them display less than literary genius; the better ones have value frequently both from the literary and artistic points of view. Comic books of today have developed a line of thoroughly believable, totally human characters who have many of the same problems that the students have.

"Well, if they aren't trash, they are certainly nothing but pictures and one or two words per page, all mono-syllabic." Oh, really? A Marvel comic recounting the exciting adventures of such super-heroes as Spider-Man, the Fantastic Four, or The Incredible Hulk, will average over 3,000 words per thirty-two-page episode--without considering the editorials, news items, readers' letters with editorial answers, and those fantastic advertisements--a length quite respectable for any short story without pictures. And paucity of words doesn't necessarily mean lack of quality. Consider what few words are in poems. Might we consider quality rather than quantity?

"Quality," you scream. "Look at the low reading level." The Incredible Hulk quotes Shakespeare, the Silver Surfer spouts a deep, if bitter, philosophy, and Spider-Man ponders on man's need for mythological heroes. "O.K., I might use comic books as a break after the students have worked hard." Unfortunately, many of us indicate that hard work and fun are two entirely different concepts and can never be associated with the same activity. Comics can be used for learning, and students will work hard on them without realizing they are working. (Although maybe teaching a kid without making him miserable at the same time might be a dirty trick. We could ruin his whole philosophy of education.) A teacher and a student should begin education with the student's world of experience. If this includes comic books, then they can be used to lead him in a variety of directions. The one valid argument that teachers might use against comic books in the classroom is their ignorance of the genre. Many present-day teachers gave up reading comic books in their early teens and have had no exposure to them since then. In the past ten years the comic books have undergone a considerable change. So if your real reason for not using comics is this lack of knowledge, start reading them. Ask students about them and find out where they really live.

Comics rarely appear in the school system (except when snuck in); they are a phenomenon almost entirely associated with pure enjoyment and total lack of learning. I propose that comic books (and I'm not advocating classic comics as a substitute for the super-heroes) be allowed to occupy a place in the school classroom.

If you have not dabbled in comic mania for several years, you may be unaware of the changes that the super-heroes have undergone in their thirty-six years of flying through the colorful frames of comic books. When Superman was born in June of 1938, the country was struggling out of its depression, science had a grip on our interest, and Hitler was not generally considered a threat by Americans. Although comic strips had been around since the early 1900's, only a few abortive attempts

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at comic books had been made. Superman was only one of the stories in ACTION #1, put out by Detective Comics (the reason for D.C. today's comic covers). But he was an instant success. His parents were ordinary folk like our next-door neighbors, people the readers could identify with, and Superman began with modest super-abilities--running fast and leaping far. As America's love for the American Samson-Hercules grew, so did his qualifications, to flying and X-ray vision. Only Kryptonite, a mineral from his native planet, could weaken this man. Dressed in primary colors of red, blue, and yellow, Superman became the prototype for the more than 8,000 costumed heroes who followed him. With such a success, what else but Batman, a second giant from the publishing company, this time a human who resolved to catch the bad guys with no more super-ability than his own active brain. Whereas Superman was a science-fiction character who developed a pseudo-human alterego (Clark Kent), Bruce Wayne, a human, used science and technology (and a little superstition) to become the feared Batman. Superman had the strength; Batman, the mystique.

The next few years of super-heroes saw more fantastic creations--an android who could burst into flame, a detective who became the size of a doll, the man who could stretch himself into any shape, etc. Imagination was unleashed for the creation of super-heroes. The Human Torch was inspired by Act, I, scene iii of Shakespeare's JULIUS CAESAR, "all in fire walk^{ed} up and down the streets." And to represent the mythical conflict of fire and water, the Human Torch was pitted against the Sub-Mariner, the first anti-hero of comic books. The Sub-Mariner, supposedly from the mythical sunken city of Atlantis, hated mankind and came to the surface to destroy it; yet irony caused him to usually end up giving a helping hand to those in trouble. Plastic Man was the surrealistic stretching hero with the ability to re-shape his body in any way that he wished. Nothing was too difficult; he could stretch upward forty stories and sideways ten yards, or fold up into a tiny ball.

SUB-MARINER

Perhaps the best-loved hero of comicdom was Captain Marvel. Born in 1940, the Big Red Cheese (as his archrival, Dr. Sivana, referred to him) entertained readers until 1953. The Captain's delightful sense of humor made him a fore-runner of heroes in the sixties and seventies; he could laugh at himself and he frequently had the same problems that the readers did. Batman and Superman were pretty serious, but Captain Marvel was thoroughly human. His powers, on the other hand, were mythical, evolving from saying SHAZAM (initials of Solomon, Hercules, Atlas, Zeus, Achilles, and Mercury, thereby giving him the powers of those individuals). Therefore by 1940 the costumed hero types were well-defined: Super-humans developed from scientific discoveries; visitors from another planet; humans with magical super-human abilities, and just plain humans with a lot of savvy about survival.

THE HUMAN TORCH

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Because the heroes were so totally invulnerable, the creators tried to make them more human by adding boy side-kicks. Batman fought evil alone briefly before Robin joined him. Then came Superboy and Captain Marvel, Jr. Human Torch found Toro to accompany him in his evil-fighting activities. And so forth. The side-kicks also provided a vehicle for expounding philosophies; the heroes had to "explain" everything to their young friends.

Notice that not much has been said about women? There weren't many. Wonder Woman was created in 1941 to pull in a female reading audience, but she was never given the full super-hero powers that men were. In fact, she had to be bailed out of trouble occasionally by her male counterparts. And during this early period of super-heroes, they developed an attitude toward women that was to last for over two decades, although women later changed their attitudes and images. From Superman's first rejection of Lois Lane down to the present Dare Devil's attempt to make Black Widow submissive, the costumed heroes have regarded the heroines as somewhat inferior beings. Women in the forties, if extremely sexy, were usually on the side of evil and therefore must be vanquished. Heroes stayed pure and chaste no matter how many voluptuous females tried to dissuade them from seeking justice. (So the comics said, anyway!) Costumed heroes repulsed women, and their human counterparts seemed almost impotent in their fear of women. Real masculine strength seems to be exhibited by a lack of need for female companionship.

With World War II came a new crop of super-heroes with much different personalities. Earlier heroes were at least colorful and fun-loving. But with the great menace facing the United States, fighting evil was serious. Captain America burst into our midst, a mythical being to represent the American truth to all men. And then came the imitators, all equally dressed in red, white, and blue. At the same time the blue and white skies were running red with blood wherever the Blackhawks engaged in battle. These twentieth-century knights dressed in black in their shining airplanes. The leader, ~~Blackhawk~~, put together a group of flyers, who collectively, had all the strengths required of a super-hero. And throughout the war these creatures could use weapons, extreme violence, any form of cruelty that would help Our Side. This period of time is the only era when creators condoned the use of conventional weapons by costumed heroes. Captain Marvel pulled his punches and Batman tried to frighten the Joker and Penguin to death. But in his viciousness Blackhawk epitomized all that we were opposing during the war. He was a hero, however, because he fought for US.

The end of the war also terminated the need for super-strength. Heroes gradually began to disappear (no reason for them to stick around), and they failed to return in the fifties to keep the world safe from Them. Superman turned into some sort of idiot who cries from pain when Lois Lane drops a biscuit on his foot. The Golden Age of Comics tarnished from the drop-out of such famous heroes as the Human Torch, the Sub-Mariner, and Captain America. Weird tales of the strange and unusual took over; heroes lost out to vampires. And worst of all psychiatry discovered comic books.

A name almost as famous to comic fans as Captain Marvel is Frederic Wertham, who helped alert the Mothers of America to the frightening menace of Comic Books. This gave women a cause they could fight, and fight they did. By 1954 publishers so feared the Forces of Good against them that they banded together and, to protect themselves, created the Comics Code Authority--individuals within the industry which imposed a list of restrictions upon a comic before it earns the coveted seal of

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CAPTAIN AMERICA

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approval. Without this approval, comics might be denied distribution. These restrictions endured for the next fifteen years before they weakened, seriously affecting the costumed gods. American Mythology was almost lost for the next decade. Terror comics disappeared. Profanity, nudity, and "scenes of excessive horror" were prohibited. The Code asked for less slang and colloquialism and the employment of good grammar. No longer could the police commissioner stumble around so that the hero could rescue him, for this depiction might "create disrespect for established authority," and that was forbidden. "If crime is depicted it shall be as a sordid and unpleasant activity." Holy moley!!! (Above quotations are taken from the Standards of the Comics Code Authority.) Superman and Batman didn't give up, but they were about as exciting as Donald Duck and Mickey Mouse. From BLAM to a slight biff.

By 1960 D.C. was the only force in creating costumed heroes. The outlook seemed hopeless until--SHAZAM! An artist for Atlas, Stan Lee, began a long string of costumed creatures, some enduring today, with AMAZING ADVENTURES and THE FANTASTIC FOUR. D.C. has always been very certain about heroes and villains: the heroes are the very good creatures who fight the very bad creatures, called villains. Stan Lee made hero diagnosis difficult for the reader. The Hulk may be heroic in one comic and the villain in another. And even if the hero is usually good, frequently the people around him will think him evil, such as Spider-Man. Now the reader had to concern himself with the nature of the superhero's character as well as his conflicts.

THE HULK

The wide collection of costumed heroes now featured by Stan Lee's company, Marvel Comics, include loosely resurrected heroes such as Human Torch, Sub-Mariner, and Captain America in addition to fantastic new ones. The new Human Torch is human, rather than android as the original was. He finds Sub-Mariner in a flop-house when fire accidentally burns off Sub's whiskers and he regains his

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THE HUMAN TORCH

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memory. And Captain America was discovered frozen in an iceberg at the North Pole and brought back to fight the forces of evil. Stan Lee's new inventions are equally bizarre. An example is The Silver Surfer, who comes from another planet and, naturally, cannot return home. His philosophy is somewhat more bitter than D.C. heroes: "Each day I spend upon your savage sphere teaches me one burning truth. . . Man does nothing unless it serves his own selfish ends!" Another of Lee's superheroes, The Incredible Hulk, is an ugly green thing created by a scientific potion. And The Thing, chunky and orange, with a skin texture like flower-pot fragments pasted on a bulky body.

THE SILVER SURFER



A look at Spider-Man, my favorite current super-hero, might show the contrast between today's winged wonders and the earlier ones. He needs no youthful side-kick to give him human qualities because he was high-school age when the series began fourteen years ago. Then he had the usual problems of his high-school readers, for example getting enough money for bus fare. Many of his difficulties have evolved around his concern for his chronically ill Aunt May (his guardian) and his inability to get dates with the girls he likes. When he first developed his super-abilities, he tried to use them for making money only to find that he couldn't cash the checks made out to Spider-Man. Then his uncle's violent death changed his philosophy, and he used his powers from that time on to help people. He frequently despairs of his role as super-hero, wishing instead to live a "normal life" without problems of secrecy and isolation. And at times his sense of inadequacy almost overwhelms him. Spidey was the vehicle for successfully chipping away at the strangulation of Ye Olde Comics Code Authority Seals. Although the very mention of drugs was originally forbidden, Spider-Man points out in the May, 1971 issue the dangers of hard drugs. In so doing he lost his seal of approval, "an error," the president of Comic Magazine Association explained later. And the Code policy was changed, so that the use of drugs can be mentioned if they are depicted as a menace. And slowly the code allows more liberal dress codes and greater humanizing of both criminals and police officials.

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SPIDERMAN

Comics, as shown by this brief history, reflect changing values--societal concerns and directions.

During the last ten years, comic books have increased the number of minority groups depicted: blacks, for example, have an increasing variety of positions in the lives of super-heroes including the Falcon, Captain America's side-kick who lives in Harlem. One of Marvel's more recent heroes is Luke Cage, a black who was unjustly sent to prison. When he escapes, after a massive dosage of a chemical, he fights evil as epitomized by the dope-pusher who murdered his girlfriend. When the women's liberation movement became well-known, the super-heroines got together one night to rebel against the male chauvinist super-heroes. And Lois Lane combined female and black rights when, in a dream sequence in the Superman comic, she changed into a black woman. Then instead of whining about her ever-present devotion for the big hero, she tells him that if he wants her, he will have to take her the way she is. The Nixon administration has been featured, not too favorably, in several issues of Superman. Politics, racism, sexism, prison reform--these are a few of the issues that have been dealt with in comic books during the past five years.

LUKE CAGE

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Literary themes currently dealt with in the English classroom are also featured in comic books. One such theme is alienation, both physical and emotional. Because of his unusual powers, Superman occasionally mourns his solitude and loneliness. Ben Grimm (The Thing) is extremely disturbed by his enforced super-powers and keeps trying to return to normal, so that he can establish an average family life. Super-heroes should be happy (so readers might believe), but Sub-Mariner (even more bitter than The Silver Surfer) has a battle with the human race because his mother was destroyed by a human. Captain America rejects his super-hero identity temporarily because he feels he is no longer needed. These feelings of alienation create a bond between the teen-age readers and the heroes, characters who can be easily identified with, therefore leading to studies of alienation in other literary forms.

THE THING

Studies in basic symbolism can be investigated with examination of chest symbols and costumes. Also of interest are the paraphernalia that the super-heroes carry and what each article represents. A ring, for example, is the symbol of eternal life because it is unending. After these are explored, then symbols used in stereotyping might bear investigation. Peter Parker's boss, a rather unpleasant character, smokes a rather unpleasant cigar. The alter-ego's vocation also indicates what the person is like; news reporter and scientist are probably the most commonly found in comic super-heroes. A discussion of how these positions fit into the format of the comic book and the format of life shows the symbolism of occupations. Also symbolic is the increasing number of high-school age super-heroes.

Comic books can be valuable in both drama and film study. In fact, some comics are already set up according to acts and scenes. Students can enact these dramas with pure enjoyment, particularly when the characters are high-school age. And the drawings are designed for studying visual concepts found in films--angles, composition, editing, etc. Storyboards look much like comic books. By looking at comics, students can study concepts of different shots and their organization.

With a study of the origins, alter-egos, costumes, abilities, and paraphernalia of the super-heroes, students can try for an understanding of their personalities. And discussing their problems and situations can lead to in-depth analysis of these characters. As an added bonus, the comics include advertisings, editorial remarks, and responses from the readers which can involve students in a realization of what other comic book enthusiasts are like. Other activities which would involve the students are collages, dioramas, slide-tapes, games, and the creation of new super-heroes that students can describe and draw, thereby stretching their writing abilities.

THE THING

Using comics in the classroom takes a lot of intestinal fortitude and convictions that you should be employing with these teaching materials. My own personal comic mania has brought me hysterical laughs of ridicule from some and gentle, condescending pats on the head from my more friendly associates. But if you really want to find out whether comic books can be effective in the classroom, take them to the kids to read. Where do you get all these comics? Students are glad to bring them to you for extra credit, recognition, etc. Or if you want to buy some back issues of your own, two good sources are Al's Book Store in Phoenix and Ed Kalb's store at 736 N. Country Club in Mesa (phone 964-1224). So some day when all else fails, try Spider-Man and Captain America on your kids--any age group will do. They can learn a lot and enjoy the process.

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Many of these books can be obtained at the Little Professor book store in Mesa.

Many thanks to Mike Fain for his artistic consultation (roughly translated, great tracing ability)..

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ROCK POETRY: BRINGIN' HOME THE KIDS' BACON

Michael Elliott, Mesa High School

"Turn down that (expletive deleted) noise," yells Mom.

"It ain't noise," Junior retorts. And the war is on. Cajole, wheedle, finagle as she might, Mom can't seem to wean Junior away from his music. In fact, his pre-occupation seems to grow the more he listens. He and his peers will spend in 1975 considerably more than the two billion dollars plus they spent last year on records, not to mention a minimum of \$150 million dollars on rock concerts, and enough money, on stereophonic and quad equipment to fund NASA. Sorry, Mom. Rock is here to stay.

But what, you ask, does this musical fanaticism have to do with teaching English? I think the same question was on my former department chairman's mind when he jokingly, referred to my mini-course as "Contemporary Music as Noise," temporarily forgetting that its actual title was "Contemporary Music Lyrics as Poetry." Nevertheless, rock music lyrics had everything to do with the success of that particular unit and have paid off dividends when I have exploited them in an effort to get students to respond to poetic language.

Prior to making a case for its classroom value, I have to confess that rock (formerly "rock 'n' roll") has produced its share of pabulum and nonsense in its lyrical content: "yummy, yummy, yummy/I've got love in my tummy;" "It was only puppy love;" "Please, Mr. Postman. . .," etc. And who could forget that classic ramble into the inane: "To know, know, know him/ Is to love, love, love him./ Just to see him smile/ Makes my life worthwhile," Because rock aims at a mass audience and is, at its core, a profit-motivated endeavor, we can always expect a certain amount of mindless trash to come out of it. In this it is like the film industry which normally produces ten AIRPORT's for every MAN FOR ALL SEASONS. Yet the teacher wishing to tap the enormous reservoir of student interest in rock would do well to become familiar with the best examples of rock writers and their works.

When confronted with the idea of viewing rock lyrics as poetry, many teachers and critics feel it necessary to engage in furious debate over whether or not rock lyrics, meant only to accompany music, ought to be designated "poetry" at all-- whether or not its form, intent, and audience prohibit the rock song's entrance into literary respectability. Actually, when we speak of teaching poetry through rock lyrics, the argument becomes moot. Rock lyrics, whether they can be specifically labeled as poetry or not, represent an extremely rich form of contemporary language play, using every conceivable poetic device and technique. Consider, for example, figures of speech found in rock lyrics. Neil Young's tragic anti-hard drug song "The Needle and the Damage Done" ends with a devastating simile: "But every junkie's like a setting sun." Confronted with this example, my students were able to comprehend how the writer's mind and emotions work together in creating a poetic experience through well-chosen words. The simile allows the reader to realize for himself that every addict's life is on the wane, no matter what his actual age. The message is conveyed, not by abstract sermonizing or statistics, but by comparing two hitherto unconnected things (junkie and sun) to create a new intellectual and emotional understanding in the reader. Equally effective is a metaphor used by THE ASSOCIATION in the song "Requiem for the Masses." A bullfighter, symbolizing a soldier, is killed in the ring by a bull (war). We are told that black is the color of the newsprint he was mentioned in, but that he died under "bloodshot skies," this image providing a stark contrast to the requiem black mentioned throughout the song. Students will easily recognize that the comparison between the skies and bloodshot eyes is an implied one--i.e. a metaphor. The importance of diction to the poet may also be illustrated by pointing out the rich connotations of the words "blood" and "shot" when applied to the context of war, which is the underlying theme of the song.

Personification also appears frequently in rock materials. For instance, viewers of the TV film GO ASK ALICE may recall the title song "White Rabbit" with its reference to "logic and proportion" having "fallen sloppy dead." Paul Simon uses this technique in the grim but poignant opening lines of "The Sounds of Silence," the theme from the film THE GRADUATE: "Hello, darkness, my old friend/I've come to talk with you again."

In addition to figures of speech, I have found no better source of examples than rock lyrics to illustrate for students what is meant by symbolism and compression of language in poetry. Neil Young's hard rock lament "Southern Man," for example, combines both elements in the lines: "I saw cotton and I saw black, / Tall white mansions and little shacks. In discussing this song, my students themselves pointed out how the linking of the words "cotton" and "black" conjures up in the reader's mind a vision of a brutal social system, the plantations of the old South, wherein the black slave and the economic staple, cotton, were practically synonymous. This is compression of language at its best; the poet getting maximum mileage out of his words. Similarly, my students immediately recognized the symbols, "Tall white mansions and little shacks," concrete objects that tell a story beyond themselves. In this fashion, the writer is able to both depict and attack economic injustices eating away at the root of the American Dream.

To use rock only for illustrating definitions of literary terms, however, is to neglect its great potential in teaching theme, for it has poked its nose into nearly every area of human concern. It has examined perennial themes that the poets of the past have wrestled with since Homer. Everything from war to religion, love to alienation has been confronted in one form or another in rock songs. On the social protest side, war is analyzed and scored in such songs as Barry McGuire's "Eve of Destruction," Joan Baez's "Saigon Bride." Country Joe MacDonald's "Vietnam Song," "Golden Ribbons" by Jim Messina, and Bob Dylan's remarkable "With God on Our Side." Drugs are celebrated; studied, or cursed in a variety of songs. Among them: Dylan's "Mr. Tambourine Man;" James Taylor's "Fire and Rain;" Neil Young's "Needle and the Damage Done;" and STEPPENWOLF's "God Damn the Pusher Man." Race prejudice and exploitation form the theme of Elton John's ballad "Indian Sunset," Dylan's "Oxford Town," and Randy Newman's "Sail Away." The abuse of nature and the environment is treated in such songs as Cat Stevens' "Where Do the Children Play?," John Denver's "Rocky Mountain High," Joni Mitchell's "Big Yellow Taxi," and Stephen Stills' "Ecology Song."

Protest, of course, is not the only interest of rock. The rock writers have not failed to confront the problem of trying to express and interpret human experience from the point of view of the individual person. Accordingly, love--the most abused theme in Top 40 style rock--gets considerably more honest treatment at the hands of the better rock writers than it ever did from Tim Pan Alley tune spinners. Dylan's "Just Like a Woman" combines an awareness of the finitude of life and relationships with tender passion for a woman. In "For Emily, Wherever I May Find Her," Paul Simon uses delicate imagery to convey the lover's inner yearnings. The bitter-sweet aspects of love and the pain involved in relationships gone bad are not neglected by serious rock lyricists. Dylan's acerbic "Like a Rolling Stone" and "Sad-Eyed Lady of the Lowland" use a rambling stream-of-consciousness technique to express the writer's indignation toward women that he claims have hurt him. The theme of the soured marriage is explored with considerable sensitivity in Carly Simon and Jacob Brackman's "That's the Way I've Always Heard It Should Be." Students will also react to the bitterness underlying Carly Simon's popular "You're So Vain," a song which assaults head-on the shallowness of "jet set" values and patented egomania. Alienation and loneliness figure into the rock scene in classics like Paul Simon's powerful "America," a study of a forlorn couple in search of their country. Simon has also given us "Poem on the Underground Wall" and "The Dangling Conversation,"

explorations of the alienation theme amazing in the skillful use of imagery they display. Randy Newman's "I Think It's Gonna Rain Today" also explores human emotion in the face of isolation. In its simplicity and use of direct statement, it might be contrasted to the Beatles' epic song "A Day in the Life," which takes a surrealistic approach in expressing the blend of pathos and absurdity felt about a man who "blew his mind out in a car."

Numerous rock critics have argued, and I think rightly, that the best rock music constitutes a kind of "poetry of the streets." This is true insofar as these composers are writing for a broader audience than other poets, published or otherwise. Producing drivel as well as poetry, they are spokesmen for a generation. The English teacher ignores them at his or her peril. "That's all well and good, but where do I get lyrics that may never find their way into McGraw-Hill texts?" you ask. Well, for a starter, try record jackets (liners). Most albums being released now print the lyrics for the convenience of the interested listener. Albums such as Elton John's BEYOND THE YELLOW BRICK ROAD and AQUALUNG by the Jethro Tull group are veritable anthologies, though you'll have to be discreet in your use of these materials due to the adult subject matter of some of the songs. You won't have to buy them, believe me. Just ask your classes and you'll probably have them the next day. School libraries are also beginning to stock fairly extensive rock and popular collections. In addition to record liners, you might consider the large number of excellent paperback books containing rock lyrics and commentary. One of the best, Richard Goldstein's THE POETRY OF ROCK, has been an excellent source of material since its publication in 1969. David Morse's GRANDFATHER ROCK also offers some excellent, if occasionally esoteric, perspectives. Rock music histories and critical studies in book form are also available to the teacher who wishes to gain background knowledge of the field, though this is not necessary for teaching rock lyrics, no more than it is necessary to know Eliot's biographical history to teach "Prufrock."

In preparing to use rock materials, be sure to go beyond the Top 40 AM popular selections, which are about 95% crap. Listen to whole albums, not just the featured selection which invariably appears. You may be amazed at what you find. Locate a good underground FM station specializing in rock and listen periodically to the new and "classic" selections played. This may be the only time and place you will hear many fine cuts on the radio. These stations are generally very good about identifying the performers and composers who have created the songs they play, as well as the albums from which these tracks are taken. As much as possible, bring the music into the classroom, too. The kids will resent it if you always divorce music and lyrics. Music and words are mutually reinforcing in the best songs, so via record player and taping systems available to you, get the music into the classroom. In my bibliography at the end of this article, I cite an excellent discussion of the realities and problems of using rock in the classroom by David and Delores Linton, and highly recommend it to the teacher interested in using rock music for the first time.

In some cases, of course, due to the often eccentric style of many rock performers and groups, you may have some trouble understanding the words they sing. In this case, no need to despair, but you'll need to be extra persistent. That squawking and screeching may conceal some of the strongest lyrics going. Check the record liner or get the name of the song and pursue it at your local music store by referring to published music sheets. Get your students to help you; they generally will be more eager to hunt up these materials than they have ever been to dig out a symbol in the required Emily Dickinson poem in their anthologies. The search may result in nothing at all or you may add a brilliant poem to your rock stock-in-trade. At any rate, investigate rock. There are enough gems buried in its shaggy, undisciplined landscape to make a thorough search worthwhile. Like it or not, many of your students are already at the mines.

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SHOPTALK:

"'You can do anything,' my father used to say when I was a child and throughout my girlhood. 'You can be anything you want to be.' The outer world set limits, but he did not. The outer world said 'dolls, marriage, babies, cooking, dolls.' He said, 'Keep dreaming.' And so I dreamed all my youth of being many things and people, from d'Artagnan to Joan of Arc, from Guinevere to Theseus, from Pavlova to Leonardo, from Scott to Keats. There was no ceiling to imagination, no fence to aspiration. I was simply in love, and still am, with the power and glory of man. I see nothing more grotesque in a woman yearning to be an astronomer than a man yearning to be a dancer. We should be free to do both, and to love each other, and to reproduce this love. But we are not. Most of us are molded by our parents and our society, from infancy to conform, not merely to the outlines dictated by our biology, but to a pattern imposed by men, long dead, for their convenience. It is time that men and women were let alone, to be what they want to be, and not what society expects of them. Certainly, as a woman I am profoundly weary of the avalanche of advice for what is called our good: of being chivied by churchmen, sociologists, psychiatrists and experts in all fields to accept a clearly defined role for the preservation of the community. Let us by all means love men and marry them, bear children and love them, cook well and like it; but let that not be an end any more than a man's work is an end, but rather parts of an infinitely larger whole which is membership in the human race." (The last paragraph in "Subjectively Yours," from the collection of essays by Marya Mannes, *MORE IN ANGER*, Philadelphia: Lippincott, 1978, pp. 152-153)

CHOOSING SCIENCE FICTION FOR THE SECONDARY SCHOOL

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The amount of science fiction published each month is staggering, and its selection poses a problem for both the secondary and the college teacher. Few of the teachers using it today in English courses, elective courses, or on the college level, ever had a course in it themselves, or ever had the opportunity to engage in the kind of peer dialogue which has traditionally helped English teachers to develop a critical framework for literature. How may such a critical framework be developed for this genre which is so different from both past and present mainstream literature?

LEGITIMATE EXPECTATIONS

There are certain expectations which should be no different from those applied to traditional literature. The first of these is the use of the English language. It may be science fiction but it still must be written in standard English.

Pauline Kael in her review of one science fiction film, ZARDOZ, wrote that "people never know how to talk in made-up worlds, and they usually sound abjectly prosaic. . . It's like watching a dubbed Italian spectacle on TV: it's all tinged with boredom." (Pauline Kael, "The Current Cinema," THE NEW YORKER, February 18, 1974, p. 98) This same problem runs through much of science fiction.

To illustrate, the opening story in Donald Wollheim's THE 1973 ANNUAL WORLD'S BEST SF, is by a renowned science fiction writer, Poul Anderson. Wollheim describes it as among the most brilliant ever produced by Anderson. But the usage disturbs me (underlining mine):

On a hill above that valley through which runs the highroad, I await Her passage. Frost came early this year, and the grasses have paled. Otherwise the slope is begrown with blackberry bushes that have been harvested by men and birds, leaving only briars, and with certain apple trees. They are very old, those trees, survivors of an orchard raised by generations which none but SUM now remembers (I can see a few fragments of wall thrusting above the brambles)--scattered crazily over the hillside and as crazily gnarled. A little fruit remains on them. Chill across my skin, a gust shakes loose an apple. I hear it knock on the earth, another stroke of some eternal clock. The shrubs whisper to the wind.

Elsewhere the ridges around me are wooded, afire with scarlets, brasses, bronzes. The sky is huge, the westering sun wan-bright. . ." (Poul Anderson, "Goat Song," in THE 1973 ANNUAL WORLD'S BEST SF, Donald Wollheim, ed. NY: DAW Publications, 1973, pp. 1-2)

Lest you think that the above are exceptions, look at the following ones:

Precisely what hashed up in the work of the major industrial lessee of the Bonneville Particle Acceleration Facility in Idaho was never known. (James Tiptree Jr., "The Man Who Walked Home," THE 1973 ANNUAL WORLD'S BEST SF, p. 40)

The rigid wind hissed around Skunder's helmet as he stood, shivering despite the protection of thick fur, on the blinding Cantek ice cap." (Michael G. Coney, "Oh, Valinda!" THE 1973 ANNUAL WORLD'S BEST SF, p. 57)

And perhaps someone can explain the sentence structure of the following to me: In Africa the clouds never cross the sun. Clouds countable changing, racing, dispersing and gathering fill the skies of Africa and yet they never veil the sun. That I read once and believe and the idea attracts

me violently. Perpetual sun. Cosmic cosmetic glamorizing protective layer on my grayish hide, sunglasses and bright lipstick, beautiful at a glance. (Josephine Saxton, "Heads Africa Tails America," ORBIT 9, Damon Knight ed., NY: Putnam, 1971, p. 9)

The best science fiction writers, Stapledon, Vonnegut, Wells, Verne, Huxley, Orwell, write correct English. That is one of the reasons that their works are the best. The poor style illustrated with the above excerpts interferes with reader comprehension of ideas. Note how different are excerpts such as the following ones: BRAVE NEW WORLD, for example begins:

A squat grey building of only thirty-four stories. Over the main entrance the words, CENTRAL LONDON HATCHERY AND CONDITIONING CENTRE, and, in a shield, the World State's motto, COMMUNITY, IDENTITY, STABILITY.

Arthur C. Clarke begins his fine new novel with the same clear, concise, good writing. Sooner or later, it was bound to happen. On June 30, 1908, Moscow escaped destruction by three hours and four thousand kilometers--a margin invisibly small by the standards of the universe. (Arthur C. Clarke, RENDEZVOUS WITH RAMA, NY: Ballantine, 1973, p. 1)

Teachers can feel comfortable with science fiction that is written as well as the above samples. The language is familiar, the language patterns are familiar, and the excellence of the style makes the ideas accessible to a class for discussion and investigation.

A second legitimate expectation of the teacher is that he can establish a definition of science fiction for himself which will help him to delimit the field in order to make it teachable for himself.

The definition of science fiction which I use is the following one:

Science fiction is fiction which deals mainly with the results of actual or imagined scientific advances upon society or individuals.

Other good definitions are the following:

Science fiction is a branch of fantasy identifiable by the fact that it eases the 'willing suspension of disbelief' on the part of its readers by utilizing an atmosphere of scientific credibility for its imaginative speculations in physical science, space, time, social science, and philosophy. (Sam Moskowitz, EXPLORERS OF THE INFINITE: SHAPERS OF SCIENCE FICTION, NY: World Books, 1957, p. 11)

Science fiction is that branch of literature which deals with a fictitious society differing from our own chiefly in the nature or extent of its technological development. (Isaac Asimov, "Social Science Fiction," MODERN SCIENCE FICTION: ITS MEANING AND ITS FUTURE, Reginald Bretnor, ed., NY: Coward-McCann, 1963, p. 167)

Asimov has also said that science fiction is the study of man's response to technological development.

It is true that a too rigid definition will sometimes lead to the exclusion of a fine book, but this is preferable to the bewilderment which must result from the necessity to choose from a vast torrent of books without any such delimitation.

Part of the necessity for the development of a definition of science fiction is for critical purposes. Science fiction must be criticized in terms of its definition, in terms of what it sets out to be and to do. It must be viewed as "realistic speculation about possible future events, based solidly on adequate knowledge of the real world, past and present, and on a thorough understanding of the nature and significance of the scientific method." (Robert Heinlein, "Science Fiction: Its Nature, Faults and Virtues," THE SCIENCE FICTION NOVEL: IMAGINATION AND SOCIAL CRITICISM, Basil Davenport, ed., 3rd edition, Chicago: Advent Press, 1969, p. 22)

After these two legitimate expectations, (for an acceptable level of usage and for a working definition) are satisfied, teachers and students can begin the development of a critical framework for this genre. The definition is essential, for in light of it new attitudes emerge toward the traditional aspects of science fiction such as plot, character, and setting.

SETTING

There are several new ways of thinking about setting in the science fiction genre. To begin with, setting is never unimportant in a science fiction work. In *ROMEO AND JULIET*, Verona could be called by any other name which is why the story could be updated to *WEST SIDE STORY*. But science fiction plots can not exist apart from their settings for they unfold only in relation to the setting.

To illustrate, Arthur C. Clarke's newest work, *RENDEZVOUS WITH RAMA*, takes place in and around a mysterious UFO, a metallic cylinder more than 30 miles long, twelve across, and weighing about ten trillion tons. The plot is simply described: "The long hoped-for, long-feared encounter had come at last. Mankind was about to receive its first visitor from the stars." (Arthur C. Clarke, *RENDEZVOUS WITH RAMA*, NY: Ballantine, 1974, p. 12) So important is it for the reader to understand the setting that even the paperback book contains an illustration of Rama, to help orient the reader to this unusual setting.

Another interesting fact about setting in science fiction works is that often the most remote setting can be understood only in relation to how things really are on earth.

Ursula LeGuin's *THE LEFT HAND OF DARKNESS*, is set on a remote planet, called Winter, where everyone is bi-sexual. In order to comprehend the author's purpose in hypothesizing this setting, the reader must be familiar with the differences in his own world. It is reader knowledge of the real vs. the imagined, which gives works with settings such as Miss LeGuin's, their tension, irony, and social significance. It is this very fact that enables utopian and dystopian literature to make its impact. The reader constantly balances his own setting with that in the literary work.

Joanna Russ has described this phenomenon in the following way:

In science fiction the frame is sometimes in evidence but more often not. A reader judges the science-fictionalness of what happens by what he himself knows of the actual world: that is, the reader carries his frame with him. What, in naturalism, would be the frame--the most 'real,' part of the story (future histories, quotations from encyclopedias, newspaper reports, and so on)--becomes the most bizarre and the least believable. (Joanna Russ, "The Subjunctivity of Science Fiction," in *EXTRAPOLATION*, December 1973, p. 56)

The reader must know or acquire some information about the real world in order to react to the possible world or setting hypothesized by the author.

A different type of science fiction work requires still another readjustment to setting. In many works, settings have no relation at all to this world and in that case readers must not only suspend disbelief as they would in fairy tales, they must actually put aside what they do know. Readers know that it doesn't rain for seven years on Venus as Bradbury described it in "All Summer in a Day," but they accept this setting because the poignance of the story depends on the fact that the sun appears only for a short period at the end of each seven years. The reader says, "yes, this setting is impossible, given all of the factual knowledge I have, but I

will pretend that it is not impossible because without this acceptance the story cannot survive."

In one of 1973's most interesting science fiction novels, *FRANKENSTEIN UNBOUND*, Brian W. Aldiss, through the device of a Timeslip, sends his protagonist, Joe Bodeland, back in time to the year 1816, where he enters into the worlds of both Frankenstein and of his creator, Mary Shelley. If these facts of time and setting are not accepted, the novel can have no value or meaning for the reader.

Of course, the point is that in this second kind of work, generally called "social science fiction" the setting is unimportant. It is just a device, constructed to point up the errors and flaws in our own world. Scientific accuracy has nothing to do with this second kind of setting; it has everything to do with the first kind of work epitomized by *RENDEZVOUS WITH RAMA*.

A still different set of adjustments to setting must occur when the science fiction work is set on earth. Here, the reader must extrapolate, but he can do so only if he is familiar with the existing setting which is being extrapolated. "Advertising controls much of our thinking," the reader may say, and therefore he can enjoy the extrapolation in Pohl and Kornbluth's *THE SPACE MERCHANTS*, in which advertising agencies sell unusable land on Venus.

The possibility of nuclear holocaust is essential for the understanding of works such as *ON THE BEACH* and *A CANTICLE FOR LEIBOWITZ*: an understanding of the existence of neurosurgery is essential for the understanding of works such as *TERMINAL MAN* and the possibility of genetic engineering must be understood to appreciate a work such as *BUG JACK BARRON*.

To summarize, the place of setting in science fiction is the following: setting is never unimportant in a science fiction work, often the setting is the plot. Sometimes the reader must put aside what he knows to be scientifically true about a particular setting, in order to enjoy the story. Settings both on earth and on other planets are often extrapolations of those on earth and therefore an understanding of such a setting on earth is necessary to understand the extrapolated setting. In one case, factual knowledge is essential, in the other case, it must be discarded.

PLOT

Plot, too, must be viewed differently in the science fiction genre. To Arthur C. Clarke has been attributed the remark that in science fiction, the plot is the character. It is true that, in general, characterization is less important than is plot because the plots are so overwhelming and inescapable. Holocaust, pollution, overpopulation, and thought control happen to the masses and it is precisely because they happen to the masses that they are science fiction.

In mainstream literature, plot is inextricably involved with character. In science fiction, plot is often unrelated to character and the nature of the individual character is irrelevant to occurrences such as fallout, pollution, and overpopulation.

In mainstream literature the plot usually revolves around and through one or more individuals. The tension in mainstream literature occurs because of the actions of one individual (i.e. *MADAME BOVARY* or *ANNA KARENINA*) who deviates or dares more than do the masses surrounding her.

Science fiction can only be said to belong to this genre if it happens to more than one person, only if it happens to the masses. Fallout cannot happen to only one person. Mass plot, mass events, mass consequences, these are the essential as-

pects of science fiction plots.

If one stream is polluted it is not science fiction. If all of the waters in the world have been polluted with pink algae, we then have David Walker's work THE LORD'S PINK OCEAN. (DAW) If one woman is sterile, this is individual tragedy. When all of the women of Great Britain have been made sterile by a drug from behind the Iron Curtain, this makes for T.F. Jones' IMPLOSION.

The first characteristic of science fiction plot is its mass nature. A second characteristic is its foundation in extrapolation. Extrapolation is rarely a device of mainstream literature. It is the basic technique of science fiction. Extrapolation leads to another characteristic, that of technological possibility. This means that:

the possibilities that are considered most important or, at least, most worthy of attention are those that can be plausibly regarded as future developments of existing engineering techniques, the creation of a new technology similar to present technologies, or the application of accepted scientific generalizations to new and unfamiliar cases. Most so-called 'hard' science fiction satisfies this description and achieves its results by working within this self-imposed limitation. (Ronald Munson, "SF: The Literature of Possibility," EXTRAPOLATION, December 1973, p. 36)

The best science fiction works are extrapolated from present possibility. THE DAY OF THE DOLPHIN extrapolates both contemporary dolphin research and man's tendency to misuse new inventions for sinister purposes, BUG JACK BARRON extrapolates the possibilities of media control of society.

An outstanding example of technological possibility is John Brunner's THE SHEEP LOOK UP. Brunner's writing is so good that it seems a shame to relegate his work to the science fiction ghetto. It is certainly as good as most mainstream literature.

The setting of THE SHEEP LOOK UP, is the United States at a time not too far in the future. The Earth has become so polluted that life is almost not worth the effort. Signs of the times include "The Beach Not Safe for Swimming," "NOT Drinking Water" and "UNFIT FOR HUMAN CONSUMPTION." The Mediterranean is stagnant and dead and the water supply for the Rocky Mountain area has been polluted with poisonous gas. (This is vaguely reminiscent of George C. Scott's film RAGE, which dealt with the affects of nerve gas on a western area near Denver, where much of Brunner's book unfolds).

The crisis in the Brunner book is precipitated by a synthetic food, "Bamberley's Nutripon," which has been sent to underdeveloped countries where it causes epidemics of madness and then, death. To see the relationship of this to "possibility," one need only look at an article in THE NEW YORK TIMES of January 8, 1974, entitled, "Adulterated Foods Causing Serious Problems in India." The article tells us:

Lentils that cause paralysis! Used tea leaves collected from garbage dumps and mixed with fresh tea for resale! Soft drinks colored with dyes that produce cancer!

Within the last six months, the problem of adulterated foods--some crippling and even fatal--has gripped the attention of Indians, in such urban centers as New Delhi, Bombay and Calcutta.

It has led to angry allegations in the press, an increasingly mobilized consumer movement, accusations about government laxity on the state and national levels, and considerable anxiety in the legislatures.

Attracting Interest

Prime Minister Indira Gandhi has termed adulteration a 'serious problem' and urged that guilty traders and merchants should have their names displayed in

market and railway stations. She said the Government-controlled radio and television should speed up the campaign against adulterators. . .

Ironically, in a country where it is commonplace for many to become sick for lack of food, many are now suffering because of it. . .

While Americans may think of food adulteration in terms of preservatives, sweetening additives or excessive fat in processed meats, the average Indian confronts it in almost all of the food he buys--from flour and rice to spices and cooking oil--and even in the kerosene he needs to make a cooking fire. . .

Predictably, it is the necessities of Indian life--the food grains and spices--that are most vulnerable to adulteration. Stones actually cut into the shape of rice have been found in rice rations. Spices have been polished with inedible dyes to make them more attractive to the buying public. Milk, almost traditionally adulterated with water, is said to have been mixed with starch . . . (p. 28c)

In addition, the article reports that lipsticks are sold which contain arsenic, and "a vermilion-color cosmetic, worn by married women, contains lead, saffron and tumeric polished with metanil yellow (a lead chromate) . . ."

Here we have seen the demonstration of the technological possibility inherent in Brunner's book.

Robert Heinlein has also related science fiction plot to speculation. This means that the plot asks the question, "What would happen if--?" or says, "Just suppose--." Questions such as these lead to change and new human problems. "In the speculative science fiction story, accepted science and established facts are extrapolated to produce a new situation, a new framework for human action. As a result of this new situation, new human problems are created--and our story is about how human beings cope with these new problems." (Robert A. Heinlein, "The Writing of Speculative Fiction," OF WORLDS BEYOND, Lloyd Arthur Eshbach, ed., Chicago, 1964, p. 17)

Heinlein set down the following principles for the science fiction plot:

1. The conditions must be, in some respect, different from here-and-now, although the difference may lie only in an invention made in the course of the story.
2. The new conditions must be an essential part of the story.
3. The problem itself--the 'plot'--must be a human problem.
4. The human problem must be one which is created by, or indisputably affected by, the new conditions.
5. And lastly, no established fact shall be violated, and furthermore, when the story requires that a theory contrary to present accepted theory be used, the new theory should be rendered reasonably plausible and it must include and explain established facts as satisfactorily as the one the author saw fit to junk. (Robert A. Heinlein, "The Writing of Speculative Fiction," OF WORLDS BEYOND, Lloyd Arthur Eshbach, ed., Chicago, 1964, p. 17)

CHARACTERIZATION

In the best science fiction works, characterization is secondary to plot. Winston Smith and Julia in 1984 pale beside Big Brother and the general horrors of life in that era. The Noble Savage and Lenina are forgotten while we remember the feelies and genetic engineering of BRAVE NEW WORLD. It is difficult to remember an individual character in THE SHEEP LOOK UP, but the plot and setting are unforgettable.

Nevertheless, for science fiction to have the greatest impact the plot must occur to recognizable human beings. In mainstream literature, plot and character are inseparable. In science fiction, plot and character are either unrelated or are

parallel. In mainstream literature, characters affect the plot. In science fiction, plot occurs regardless of individual efforts. Character is also made less important by the fact that the plots must happen to the masses. In *THE DAY OF THE TRIFFIDS*, we remember the fact of the total blinding of the population, more than the protagonist. In *LEVEL 7*, the underground world, the plot and the setting are what stay with us.

This is not to indicate that there is some characterization which is better than others. In Robert Merle's *THE DAY OF THE DOLPHINS*, although the protagonist must take second place to the dolphins, he is an interesting and complex man, supposedly based on John Lilly, the dolphin research scientist. He is a successful scientist, a success on the lecture circuit, and a success with women. A witty, perceptive, and intelligent man, we see him grow throughout the book to become a person of deep integrity who is capable of love, honor and sacrifice. It is because his character, as the best kind of responsible scientist, is so well-drawn, that we see so clearly the possibilities for evil in scientists who lack his humanistic philosophy.

Other memorable science fiction characters who have more than the usual dimension are Valentine Michael Smith and Jubal Harnshaw in *STRANGER IN A STRANGE LAND*, Jack Barron in *BUE JACK BARRON*, and Harlie, a computer in David Gerrold's *WHEN HARLIE WAS ONE* (Ballantine, 1972).

Harlie (Human Analogue Robot, Life Input Equivalents) reminds us of HAL, the computer in Arthur C. Clarke's *2001: A SPACE ODYSSEY*, for both seem more human than do the people in the works. Harlie is also a lot smarter than the human beings and the reader finds himself caring about whether or not this computer will be unplugged by the villains in the book. One of the delightful things about Harlie is his sense of humor. ~~Here he is in interaction with Aubuson, the research scientist assigned to work with him.~~

HARLIE, HOW MUCH IS TWO AND TWO?

TWO AND TWO WHAT?

TWO AND TWO PERIOD.

TWO PERIODS AND TWO PERIODS IS FOUR PERIODS. . . .

NO FUNS PLEASE.

WHY, WILL YOU PUNISH ME.

I WILL PULL OUT YOUR PLUG WITH MY OWN TWO HANDS.

AGAIN WITH THE THREATS? AGAIN? I WILL TELL DR. HANDLEY ON YOU.

ALL RIGHT--THAT'S ENOUGH HARLIE. WE'RE THROUGH PLAYING.

AWW, CAN'T A FELLOW HAVE ANY FUN?

NO, YOU CAN'T.

HARLIE typed a four-letter word.

WHERE DID YOU LEARN THAT?

I'VE BEEN READING NORMAN MAILER.

Even when characters are developed, they usually have little power to change events of the plot. In mainstream literature, "plot and character are inseparable. The plot, the structure of the action, shows particular characters capable of essentially consistent behavior under varying kinds and degrees of pressure. . . Plot and character achieve unity through the values held by the protagonist--the things that seem most important to him and determine the action he takes. . . The plot of a novel is based on conflict, centered in the protagonist and concerned with something he wishes to gain but the attainment of which is uncertain. Forces within himself--conflicting impulses, habits, character traits--and forces without--other persons, environmental factors--aid or hinder him in the pursuit of his goal." (Margaret Ryan, *TEACHING THE NOVEL IN PAPERBACK*, NY: Macmillan, 1964, pp. 46-48)

In science fiction, individual values are irrelevant to plot, the conflict is centered in society and not in the individual, the emotions within the individual

are irrelevant, free choice and free will do not exist, introspection is a waste of time, and individual goals are also without significance.

To illustrate, let us look at the novel *IMPLOSION* by D.F. Jones (Berkeley, 1967). A drug has caused sterility in most British women and the few who have remained fertile are given fertility drugs and placed in camps for Mums, where they are artificially inseminated and reduced to the mindless status of breeders. Free choice, free will does not exist. One is either sterile or a breeder. Marriage and family life then disappear as the state takes all children to sheltered schools to see that every future life is protected. The conflict is not centered in the protagonist, the consistency or inconsistency of a character's behavior is irrelevant, and there is no point in the pursuit of individual goals since all goals must now be subordinated to the salvation of society.

Thus, it is evident that characterization must be viewed quite differently in the science fiction genre, not as inferior writing, but as a different kind of literary strategy devised for different goals.

SUMMARY

As teachers and students begin the development of a theory of science fiction, they can best be helped by seriously considering the differences in this genre: its muted, almost reportorial use of language, the different demands made on the reader for the understanding of setting, the view of plot as technological possibility, and the view of character as affected rather than as achiever or affector. With this base, readers can evaluate the themes, values, and role of science fiction in our society. Louis Kamp has written that "critical methodology has erected a wall between student and literary work. The wall is impenetrable and effectively prevents students from bringing the experience of literature to bear upon their daily lives." (Linda Weissman, ed., *Teacher's Manual for the film series, GREAT THEMES OF LITERATURE*, NY: Learning Corporation, 1974, p. 8) But the development of a critical theory such as we have described here can help students to "discover what or who they are. . . (and) . . . how their joys and pains relate to the world and the culture which. . . (has) . . . been forced upon them." (Linda Weissman, ed., *GREAT THEMES OF LITERATURE*, NY: Learning Corporation, 1974, p. 8)

SHOTALK:

The Nielsen rating system may be the most common one used to determine the number of TV viewers for a specific show, but as the following AP dispatch suggests, it is not the only reliable measurement. "The boys at the Lafayette waterworks don't need television to know when it's halftime during the Monday night football game. They say they have a sure-fire method of measuring TV audiences--the bathroom habits of tube addicts. Jim Love, water department superintendent, says a graph gauging water pressure in the city dips during the commercials and plunges at show's end when viewers trek to the toilet. The record drop in water pressure to date, a plunge of 25 pounds per square inch (PSI) of water pressure, came at the end of the TV showing of the movie *AIRPORT*. The movie *PATTON* chalked up 22, and *THE GOOD, THE BAD AND THE UGLY* checked in with a respectable 19." ("Toilet Trek Rates TV Shows," *DENVER POST*, July 28, 1974, p. 6)

VIDEO SCREEN SEXISM

Gail Fisher Briscoe, Tempe High School

Unquestionably TV is one of the most far reaching and influential forms of communication in American society. It is well known that children are spending more time in front of the TV than they are spending in school. Figures released by several sources show that for every hour a child spends in the classroom, he is spending up to two hours in front of the TV set.

It is important then for both educators and parents to be aware of the recurring stereotyped TV images of women who have played before millions of young impressionable eyes during the prime time hours of television. For some 25 years, television has done its best to portray women in the stereotyped roles of housewives, secretaries, nurses, teachers, mothers, sex-objects (usually that of the male lead), ex-wives, and the pathetic child/woman who must be taken care of by the strong, virile male lead. Women have usually appeared in television roles that serve as extensions (the classic help-mate) of the men who dominate and rule the video screen universe.

A brief (and admittedly incomplete) history of women in television who had their own shows or shared the spotlight in an "equal" billing, might help to explain why the stereotyped roles for women in TV exist.

Unknowingly, in 1949, "Mama" struck a TV formula that can be seen today in the "Waltons." The mother stereotype, as played by Peggy Wood in "Mama," guided and held the family together through pathos and comedy. A wholesome, entertaining show, but at the same time depicting a woman's place as in the home with her family.

A different female stereotype was also projected in 1949 in a kiddie show called "Super Circus." Although a children's show, still thousands of males also tuned in along with their youngsters to watch the golden haired, curvaceous, short-skirted Mary Hartline who led the band. How many little girls were influenced at an early age into believing that Mary, as an adult woman, held the model figure and good looks prescribed to get along in the world (especially with the males)? With fathers watching along with them, how many little girls received the unspoken communication of father's approval for such a female?

Still another female stereotype shows up in the personages of Imogene Coca in "Your Show of Shows" (1950) and Gracie Allen in "Burns and Allen" (1950). These females aren't to be taken seriously; they're a joke both to themselves and to their husbands (Sid Caesar and George Allen) who wisecrack and use them as set-ups for put-downs.

Probably no one has done more (perhaps unconsciously) to thwart the development of a realistic image of women on TV than Lucille Ball. Beginning in 1951 with "I Love Lucy," she developed and maintained a most unflattering stereotype of the "dumb broad." Gail Rock, writing for MS. in the December 1973 issue, sized up the Lucy image and its devastating results in an article called "Same Time, Same Station, Same Sexism."

Lucille Ball ("Here's Lucy" on CBS) pretty much wrote the rule book for the standard "dumb broad" format that has dominated the TV image of women. Now in her twenty-third TV season, she is still playing the same character: the bird-brained redhead who gets everyone into ridiculous trouble, draws everyone else in with her, and finally gets out by some equally birdbrained scheme. In the old days the plots hinged on her driving Desi Arnaz crazy with her antics and fearfully waiting for his exploding temper. He would scold

and discipline her like a child, and finally forgive her. Now she drives Gale Gordon crazy.

The Lucille Ball situation comedy model is a zany child-woman who is dumb and innocent and who has to be patronizingly disciplined by the husband/father/boss. (In situation comedies starring women, there is always a dominant male. Women are never independently in charge of their own lives.) This format depends for much of its comedy on the woman manipulating the man: tricking, deceiving, flirting, coddling, finally admitting she's doing wrong and being forgiven. It is, thankfully, going out of style, though remnants of it still persist in even the most updated shows.

It is easy to understand how in 1952 there were two shows featuring female leads who could have easily been Lucy's sisters. "My Little Margie," starring Gale Storm, further developed the helpless, child/woman stereotype who found herself involved in unbelievable slapstick situations. That same year "My Friend Irma" featured Marie Wilson as another 'feather-brained' female.

In "Ozzie and Harriet" (1952) Harriet maintains "her place" exceedingly well. After all, her husband writes and then directs almost all of the scripts, so from his point of view, he knows where he wants her. In a 1956 episode from this series, Harriet's role consisted of doing the grocery shopping (Ozzie carried the shopping bags in from the car), cooking and setting elaborate tables for dinner, sorting and washing the clothes, and sewing on missing buttons. While the title of this show might lead one to believe that Harriet is half of it, Ozzie's part clearly dominates over hers. Harriet's dominant role is in the commercials which were filmed right in with the show. She is the star saleslady for Aund Jemima Pancake Mix.

Other shows during the 1950's and 60's continued to present women in comic rather than serious dramatic roles. Was there some unwritten policy that said if a woman was to have her own show it must be some kind of a joke and not taken seriously? In 1953, Ann Southern kept them laughing in "Private Secretary" as another "ding-dong" blonde in a typical job for women. Senior citizen Spring Byington provoked more sympathetic laughter in "December Bride" (1954). "Donna Reed" (1958) held her family together through such serious problems as whether or not teenage daughter, Shelley Fabares, would get asked to the prom.

In the sixties Barbara Eden is content to let her husband, Larry Hagman, be her master in "I Dream of Jeannie" (1965). Sally Fields as "Gidget" (1965) was a mindless, teenage surf freak. With Marlo Thomas in "That Girl" (1966), there seems to be a hint of change coming. Zany as she is, there are some episodes where she does her own thinking without help from her boyfriend. "The Flying Nun" (1967) is another example of how a serious role for women was made to look silly. Would TV audiences have accepted a flying priest as readily as they did a flying nun? Why is it that television series programming seems to have thrived on placing women in ridiculous situations?

Diahann Carroll as "Julia" in 1968 created a somewhat serious dramatic role as the young widow who was a nurse. Perhaps it was more acceptable for her to have a serious occupation since she was a widow and needed to support her small child. Her occupation, nursing, also suited the stereotyped roles we have for women, and especially that of black women. Would the show have survived if she had been a black bank manager? Probably not. A black female, as the star of her own show, plays it safer with the mass media audiences by sticking to the more acceptable career roles for women.

Mary Tyler Moore must be cited as making a breakthrough when her show first appeared in 1970. Still not a serious dramatic role, but at least the humor evolves

from the people rather than from ridiculous situations. Mary is over 30, unmarried, not especially concerned about finding "the right man" and genuinely seems to enjoy her career. She has a sense of humor and is quite capable of making her own decisions. This kind of female character seems to be a first for TV series programming. And it is notable that this show still receives top Nielsen ratings going into its fifth season. Perhaps audiences are ready for a change.

Of significant historical note in one episode, Mary confronts her boss, Mr. Grant, with the fact that the man who preceded her in the same job was paid \$15.00 a week more than she is being paid. Mary wants to know if she is doing as good a job as he did, and Mr. Grant tells Mary she is doing a better job. "Then why do I get paid \$15.00 a week less?" asks Mary. "Because you're a woman," replies Grant. In the end Mary receives the same pay as did her predecessor.

"Maude" (1972) is another show where the female lead, Beatrice Arthur, is not afraid to speak up (some have even complained of all the yelling on this series) and assert herself. She is quite capable of making her own decisions and then having to live with them. This show has dealt with serious subject matter (abortion, alcoholism, drugs, etc.) that many situation comedies or dramatic series would probably avoid. But Maude is a gutsy character, not one to avoid the issues.

"Rhoda" (1974) has turned out to be a refreshing sit com with a new (or rather borrowed) character played by Valerie Harper. Rhoda is able to make her own decisions as she deals with the contemporary problems that face many married (and unmarried) young women. Like Mary Tyler Moore and Maude, Rhoda has a sense of intelligence about her. She is not some scatter-brained female trying to work her way out of stupid messes. "Mary Tyler Moore," "Maude," and "Rhoda" have consistently made the top 20 Nielsen ratings.

This season television is also offering three women who star in their own dramatic series; two are a weekly series and the other is seen once every three weeks. Teresa Graves in "Get Christie Love" and Angie Dickinson as Pepper Anderson in "Police Woman" are the only two females this season to have dramatic leads in their own shows during the prime time hours. Jessica Walter as "Amy Prentiss" is seen once every three weeks in her dramatic role as chief of detectives for 260 men in San Francisco. Christie Love and Pepper Anderson both seem to go about their work with a tongue-in-cheek attitude. Christie has to continually prove herself to her boss and to her fellow workers. Pepper usually ends up being bailed out of trouble by her male partner and comes across as the stereotyped sexy bombshell in tight clothes "playing" at being a police woman. By contrast, Amy Prentiss seems to be the most believable female lead in dramatic television. She is just a person working very hard at a job that she enjoys. She is able to make her own decisions and doesn't need a back-up man to bail her out of trouble. She is respected by her workers and doesn't flaunt her sexuality.

"Police Woman" has been successful according to the Nielsen ratings. It has been rated high among the 20 most popular evening television shows, and at least once it has been rated number one. But among police officers themselves, the show has a different standing. For example, THE BLUE LIGHT, a weekly newspaper for Chicago police officers, recently asked its readers which cop shows they watch and enjoy the most. "Police Woman" (along with "Hawaii Five-O") ranked in fifth place. "Get Christie Love" and the "Rookies" got the worst scores of all. Many readers were critical of Christie's clothes and her costly car. They wondered how she could buy such things on a police officer's pay. As dramatic offerings, these shows do not represent enough realism for the people who work in these fields.

Which leads to this thought: Do people want reality in their entertainment?

It would seem that in the case of "Police Woman" they don't. It would also seem that throughout the history of television's treatment of women viewers haven't wanted reality with their lead female characters. Instead, a mass media stereotype has been passed off on the public and they either accepted it or kept their mouths and minds closed about not liking it. But like it or not, millions of impressionable young minds have watched the TV stereotyped image and perhaps grown up with the idea that these females were models to emulate: Lucy, Harriet Nelson, Margie, Donna Reed, Gidget, Jeannie, etc.

Watching a stereotyped role on television is easy and comfortable for the viewer. It's easy because the stereotyped role is already defined and prescribed. It's comfortable because, being defined, we already know what to expect and people are generally comfortable about things they are already familiar with. The stereotyped role of the housewife, secretary, girlfriend, etc., has been played before so we know what to expect. Little or no thinking is required on the part of the viewer.

If women are to gain equal respect and prestige on television (as they are trying to do in other areas), then their roles on the screen will have to be more serious than the tired stereotypes. Clearly television has discriminated against women by only offering these roles. Part of this fault has to lie with uncomplaining viewers and the producers and writers themselves who are generally men. But there are some hopeful signs of changes as evidenced by the leading females who have their own shows this season and by the field of TV writers. For example, 50% of the scripts for the 1973-74 season of "Mary Tyler Moore" were written by women.

But in a report released by the Writers Guild of America in Los Angeles, only 6.5% of the stories and teleplays and only 1.5% of the pilots for new shows during the 1973-74 season were written by women. Contrast that to a 13% female membership in the guild. Shows with the highest percentage of female writers for 1973-74 were "Mary Tyler Moore," "Maude," "Marcus Welby," and "Love American Style." The report also revealed that last season, out of 63 series on television, 36 employed no women writers whatsoever!

The present condition of women's roles in television has resulted from a history of male domination in lead roles and scripting. As professional roles for women become more acceptable and popular in society, these changes will be reflected in the media roles for women; women will have more to say about what roles audiences will see because they will be writing the roles and portraying them on the video screen.

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SHOPTALK:

"Ten years from now, the average family will watch 30 minutes more television every day, and the average person will increase his radio listening by 30 minutes a day, according to a survey of 158 broadcasting experts conducted by the Cox Broadcasting Corporation, an Atlanta-based company.

These electronic increases would be in addition to time spent with video cassettes and pay-television (most likely in the form of pay-cable).

Average TV viewing by households is expected to grow to six hours and 55 minutes a day by 1985. And daily radio listening by individuals is expected to reach three hours and 55 minutes by that year. These gains, the study indicates, would be accompanied by increases in the number of channels and radio stations available to consumers." (Les Brown, "TV Notes," NY TIMES, March 9, 1975, "Arts and Leisure" section, p.31)

MAGAZINES AND THE ENGLISH CLASS

Maia Pank Mertz, Ohio State University

Aside from newspapers, magazines are one of the least expensive and most readily available mass media for students and teachers--especially if students are encouraged to bring their favorite magazines to school for study. Yet, of all the mass media, magazines appear to be the most neglected as far as the English classroom is concerned. Although a variety of "units" are available on teaching newspapers, television, or films, relatively little has been written on the use of magazines in English classes.

This neglect is puzzling because magazines provide a microcosm of cultural artifacts in a packaged format. Magazines' covers, advertising, feature articles, editorials, fiction, photographs, and cartoons provide the opportunity for students to examine how magazines create symbolic "worlds" composed of written and visual imagery. Examination of the writing (style, word choice, level of reading difficulty, for example) and of the icons (photographs, cartoons, ads, and general layout) provide the opportunity to examine how form and content are designed for appealing to various audiences.

POPULAR MAGAZINES

To ascertain which magazines appeal to student audiences, I devised a simple questionnaire and gave it to approximately 300 junior high school and 450 senior high school students. Composed of a relatively limited sample, the survey--which could best be described as belonging to the "quick and dirty" school of research--was used as a means for providing some insights into young people's preferences in magazines. (A sample of the questionnaire is provided at the end of the article.)

Two junior high schools and one senior high school in the Columbus, Ohio, area participated in the survey. School X is a middle to lower middle class suburban junior high school. The student population is predominantly white. Only seventh graders participated in the survey. School Y is located in a low socio-economic area; the majority of the students are black. Questionnaires were given to seventh and eighth graders. School Z is a middle to upper middle class high school. The school prides itself on the number of students who go on to college. Tenth, eleventh, and twelfth graders participated in the survey.

In reporting the results, I have listed only the three most frequently named magazines for all the groups. The number given after the magazine indicated the number of times it was named by students in that group. The percentage of students selecting the magazine is also provided. Table 1 summarizes the results from school X; Table 2, school Y; Table 3, school Z.

Table 1 (School X - 7th Grade)

<u>Boys</u> (N=91)	<u>Girls</u> (N=72)
1. MAD - 51 (56%)	1. TEEN - 22 (31%)
2. SPORTS ILLUSTRATED - 37 (41%)	2. MAD - 21 (29%)
3. "COMICS" - 14 (15%)	3. SEVENTEEN - 15 (21%)

Table 2 (School Y)
7th Grade

Boys (N=32)		Girls (N=29)	
1. SPORTS ILLUSTRATED	- 20 (63%)	1. EBONY	- 16 (55%)
2. EBONY	- 9 (28%)	2. JET	- 15 (52%)
3. JET	- 8 (25%)	3. RIGHT-ON	- 5 (17%)

8th Grade

Boys (N=34)		Girls (N=30)	
1. SPORTS ILLUSTRATED	- 13 (38%)	1. EBONY	- 10 (33%)
2. EBONY	- 11 (32%)	2. JET	- 9 (30%)
3. JET	- 11 (32%)	3. SCOPE	- 7 (23%)

Table 3 (School Z)
10th Grade

Boys (N=90)		Girls (N=76)	
1. SPORTS ILLUSTRATED	- 40 (44%)	1. SEVENTEEN	- 50 (66%)
2. TIME	- 21 (23%)	2. TIME	- 15 (20%)
3. MAD	- 15 (17%)	3. SPORTS ILLUSTRATED	- 10 (13%)

11th Grade

Boys (N=57)		Girls (N=64)	
1. SPORTS ILLUSTRATED	- 32 (56%)	1. SEVENTEEN	- 38 (59%)
2. TIME	- 22 (39%)	2. TIME	- 19 (30%)
3. NEWSWEEK	- 12 (21%)	3. READER'S DIGEST	- 17 (27%)

12th Grade

Boys (N=66)		Girls (N=93)	
1. SPORTS ILLUSTRATED	- 33 (50%)	1. SEVENTEEN	- 48 (52%)
2. TIME	- 33 (50%)	2. TIME	- 45 (48%)
3. NATIONAL GEOGRAPHICS	- 15 (23%)	3. SPORTS ILLUSTRATED	- 24 (26%)

The survey results indicated some obvious, and not unexpected, differences between boys' and girls' choices in magazines: the most popular magazine among boys was

SPORTS ILLUSTRATED whereas girls chose "fashion" magazines, TEEN and SEVENTEEN. The most outstanding difference is found between school Y and the two other schools. Although the boys at school Y also selected SPORTS ILLUSTRATED, the other top choices of both boys and girls were magazines written primarily for black Americans, EBONY and JET.

In general, the results indicate a rather limited choice of magazines by students at all levels. Magazine preferences, at least in this sample, seem to change little between grades seven and twelve. This lack of change has several implications for the English classroom. Assuming that an English class is intended to broaden the reading interests of students, then it seems clear that students should be encouraged to become aware of why they read particular magazines, and to realize what other magazines are available to them. Minimally, therefore, the study of magazines might have four objectives: First, to increase students' awareness of the multiplicity of magazines available; second, to have students recognize the apparent purpose and intended audience of specific magazines; third, to have students be able to recognize and evaluate both the strengths and weaknesses of particular magazines; and, finally, to have students consider the cultural implications of particular magazines--what the existence of specific magazines reveals about life in America in the 1970s.

A general outline for magazine study could follow this basic format: close study of specific magazines → generalization and inference about the purpose of certain magazines → application of the skills acquired. The close study would require students to answer relatively basic, simple questions about the magazines; the second level of study would emphasize making inferences based on the data obtained from the simpler questions (this would include comparisons of different types of magazines); and, finally, students would be asked to develop a magazine, applying the knowledge they have gained from the various analyses. A set of questions and recommendations such as the following might be prepared to aid the students in their study.

TECHNIQUES FOR STUDYING MAGAZINES

Close Study

Verbal Elements

1. Does the name of the magazine indicate appeal to a specific audience?
2. Do the titles of articles listed on the cover indicate appeal to a specific audience?
3. Check the Table of Contents. Do the titles of the articles, as well as the list of regular "departments," reveal a particular audience? Is the scope of the magazine narrow or broad?
4. Does the magazine include fiction? If it does, what kinds of stories are they?
 - a. is the protagonist a man or a woman?
 - b. is it an action story, a love story, or what?
 - c. does the story have a happy ending?
 - d. does the story seem to depict life realistically?
 - e. are any of the characters from ethnic or racial minorities?
5. Are the nonfiction articles primarily impressionistic, or do the authors document their sources of information?
 - a. do the articles seem to be carefully researched?
 - b. are the articles primarily about people in specific occupations (performers, sports figures, politicians) or specific ethnic or racial minorities?
 - c. do the authors reveal a particular attitude toward the person or group of people they are writing about? Are there specific terms that seem to recur?
6. Does the magazine have an editorial section? What kinds of issues are

discussed? What is the magazine's position on the issues?

7. Does the magazine have a "letters to the editor" section? Does it publish letters which are critical of the magazine?

Pictorial Elements

1. Do the photographs or drawings on the cover indicate appeal to a specific type of audience?
2. Does the magazine include few or many photographs? Why do some magazines employ more photos than others?
3. How do the photographs relate to the articles in the magazine?
4. Does the magazine have cartoons? What kinds of cartoons are they?
 - a. Who are the subjects of the cartoons (children, adults, families, animals)?
 - b. are the cartoons satirical?
 - c. do the cartoons reinforce the values, attitudes portrayed in other parts of the magazine?

Advertising (verbal and pictorial)

1. What types of advertising does the magazine have (household products, automobiles, fashions, hardware, cosmetics)?
2. Do the ads appeal more to men or women?
 - a. are men or women depicted in the ads?
 - b. are the people in the ads attractive? ordinary? young? old?
 - c. are there certain words that seem to recur in specific ads?
3. Which types of propaganda techniques seem to be used most often (testimonials, glittering generalities, plain folks, band wagon, etc.)?
4. Do the ads seem appropriate given the types of articles presented in the magazine?

Generalization and Inference

1. What seems to be the major purpose of the magazine? provide information? entertainment? or a combination of the two? Do most magazines make a distinction between providing information and entertainment?
2. What is the effect of the magazine on the reader? Does it seem to fulfill a need certain individuals or groups might have?

An example from the survey of student preferences illustrates one possible response to this type of question. EBONY was popular at the school which had a predominantly black student population. A recurrent reaction to the magazine was that it was chosen because "it was about black people." Some students were more specific and noted that they liked it because "it's about black people who have made it." Even without the benefit of the students' comments, it is possible to infer that the magazine fulfills a need in at least two respects. First, it responds to the desire of most people to read about someone similar to himself/herself. In the case of EBONY, black students are able to read about other black Americans. Second, the magazine provides information which is probably not readily available in other mass media. EBONY could be also be viewed as fulfilling the needs of non-black readers who are interested in finding out more about the various minorities in this country.

The magazine includes sections such as "Speaking of People," a regular feature which presents photographs and brief career descriptions of successful black men and women. The articles include "Muhammad Ali's Challenge to Black Men," the cover story; and "Progress Report 1964-1974: A Decade of Struggle," an overview of the changes that have occurred in the lives of black Americans during the past ten years. In addition to the articles, the advertising in the magazine also focuses on black Americans. Ads for products such as Peter Pan Peanut Butter, Chevrolet, Virginia Slims cigarettes, and Johnson's Baby Oil, for instance, feature photographs of black men and women. In contrast to magazines that present a predominantly white America, EBONY emphasizes the black culture in America. (References are to the January 1975 issue of EBONY.)

3. What kind of a "symbolic world" does the magazine create? How do the various elements, verbal and pictorial, help to create this "world?"

The "symbolic world" of TEEN, for example, is one where the dominant concerns of teenage girls are appearance, boys, and show business personalities. The cover photo is of a blonde, blue-eyed, attractive teenage girl. The emphasis on appearance is epitomized by articles such as "A Measure of Beauty," "Inch up on Your Makeup Mistakes," "Win the Nail Game: Hands Down Feet First;" and by the advertising--"To have this kind of healthy, clear, and glowing complexion, you must start out clean," "A Girl Doesn't have to be Flat-Chested." The photographs in the ads depict rosy-checked, blemish-free, shiny-faced, all-American white teenage girls who are usually pictured with similarly healthy-looking, smiling, all-American, white teenage boys.

Coping with the opposite sex is dealt with in articles such as "Love, Who Needs It?" ("Judy used to fall asleep at night praying for a boyfriend." p. 32); and the regular columns, "Dear Jack" and "Dear Jill," teenage equivalents to "Dear Abby." The feature stories are on show business personalities--"TV's RHODA, Valerie Harper," "The Old Beatle Myth (& Magic) Still Alive," "Trial of Folk Hero Billy Jack." In general, the "world" created by TEEN is one which reflects white, middle class assumptions about what it is to be a teenage girl. The articles and features reflect real, but also the most superficial, concerns of young women. The ads in the magazine echo these concerns and, simultaneously, exploit the teenagers' need for acceptance. (References are to the February 1975 issue of TEEN.)

4. What similarities or differences exist between magazines? What comparisons can be made in terms of assumed audience, types of articles, advertising, and visual elements?

One possible approach would be to compare "women's" magazines such as McCALLS, GOOD HOUSEKEEPING, BETTER HOMES AND GARDENS with "men's" magazines such as ARGOSY, TRUE, or POPULAR MECHANICS. Another, more specific, assignment would be to compare the fiction in "literary" magazines (HARPER'S, ATLANTIC, NEW YORKER) with stories in the "love" or "confession" magazines (TRUE CONFESSIONS, MODERN ROMANCES). Students should be able to recognize eventually that certain magazines contain stories with highly conventionalized plots or formulas while others tend to be marked by greater invention. This distinction between convention/invention in a story might be applied to readers' expectations. For example, TRUE CONFESSIONS employs a strict formula in its stories; virtue triumphs and/or evil is punished. What does this imply about the readers of such formulaic plots? A comparison of the literary and confession magazines in terms of feature articles and advertising would also provide many insights. Other possibilities for comparisons could include working with movie and TV magazines (MODERN SCREEN, PHOTOPLAY, TV GUIDE, TV RADIO-MIRROR), news magazines (TIME, NEWSWEEK, THE NEW REPUBLIC) and trade journals which are intended for lay readers (PSYCHOLOGY TODAY).

5. Has the magazine changed significantly over time?

Answering this question would require that past issues be available to students. Questions here might deal with how changes in society are reflected by changes in the magazine or in the development of new magazines.

6. Does the magazine have mythic dimensions? Are there ritualistic qualities to the magazine?

Anthropologists have repeatedly demonstrated that all cultures contain myths and culture heroes who embody these myths. If we consider myths in anthropological terms--that is, not "lies" but rather stories about superhuman beings, archetypal patterns and ritual enactments--then it may be worthwhile to consider whether the protagonists in magazine fiction such as cowboys, detectives, astronauts; or the

celebrities in sports and show business magazines personify mythic qualities. Specific questions which students might consider include the following: Are the exploits on a football field used as metaphors for larger cultural dimensions? Do the stories employ scapegoats, demonstrate the purging of "unnatural" or irrational forces in society, or portray the restoration of truth and goodness? How often, especially in advertisements, are "artificial" elements juxtaposed against "natural" values in products such as shampoos, foods, or clothing? How often are these natural values correlated with Edenic imagery or pastoral themes? Consider, for example, the pictorial qualities in ads for EVE cigarettes.

After students have had the chance to become familiar with a variety of magazines by using the analyses outlined above, they should be given the opportunity to apply the techniques learned. A viable synthesizing activity would be to have the students create their own magazine. A simple outline for them to use--based on the techniques discussed earlier--is provided below.

APPLICATION--MAKING A MAGAZINE

1. What type of magazine will it be? What will its major purpose be?
2. Who are the intended audiences of the magazine?
3. Given a specified audience (e.g. teenage girls, housewives, businessmen, teenage boys)
 - a. what would be a good name for the magazine?
 - b. what kinds of articles would be appropriate? How difficult/sophisticated could the writing be?
 - c. what kinds of fiction, if any, should be included?
 - d. should there be regular features that would be included in every issue (editorial section, advice columns, news features)?
 - e. what types of advertising should be included?
 - f. what kinds of photographs/drawings should be included? Should the magazine have many or few photographs/drawings?
 - g. should the magazine include cartoons? what kind?
4. How would you publicize the magazine to the people you think would buy it?

The creation of a magazine, or at least the opportunity to consider how a magazine would be composed, is analogous to the other types of questions and problems raised in this essay. Like other cultural artifacts, magazines can help students understand not only themselves, but also what expectations creators of media have of their audiences. Magazine study, in addition to encouraging students to work with language, including doublespeak, is beneficial in a number of respects. As a study of a popular mass medium, it provides valuable insights about our society. For classroom activities, magazine study is adaptable to individualized instruction, small group work, or entire class participation. Because magazines incorporate photographs, drawings, and cartoons as well as essays and fiction, students will be able to select from a variety of activities those which they find most interesting and challenging. And these activities can provide one more means of helping students to understand the multifaceted nature of popular culture--its audiences, its appeals, its dreams and, often, covertly, its nightmares.

SUGGESTIONS FOR FURTHER READING

- John G. Cawelti, "The Concept of Formula in the Study of Popular Literature,"
JOURNAL OF POPULAR CULTURE, Winter 1969, pp. 381-90.
- Marshall Fishwick and Ray B. Browne, (eds.), ICONS OF POPULAR CULTURE, Bowling Green, Ohio: Bowling Green Press, 1970.
- Theodore P. Greene, AMERICAN HEROES: THE CHANGING MODELS OF SUCCESS IN AMERICAN MAGAZINES, NY: Oxford Press, 1970.

Max Gunther, WRITING THE MODERN MAGAZINE ARTICLE, Boston: The Writer, Inc., 1968.
 Bruce A. Lohof, "A Morphology of the Modern Fable," JOURNAL OF POPULAR CULTURE, Summer 1974, pp. 15-27.
 Ruari McLean, MAGAZINE DESIGN, NY: Oxford Press, 1969.
 Theodore Peterson, MAGAZINES IN THE TWENTIETH CENTURY, 2nd. ed., NY: Macmillan, 1968.
 David Sonenschein, "Love and Sex in the Romance Magazines," in SIDE-SADDLE ON THE GOLDEN CALF, ed. George H. Lewis, pp. 66-74, Pacific Palisades: Goodyear, 1972.
 John Tebbel, THE AMERICAN MAGAZINE: A COMPACT HISTORY, NY: Hawthorn, 1969.
 Roland E. Wolseley, UNDERSTANDING MAGAZINES, Ames, Iowa: Iowa State U Press, 1965.
 Helen Woodward, THE LADY PERSUADERS, NY: Ivan Obolensky, 1960.

Name of School _____ Check One Please:
 Grade Level _____ Male _____ Female _____

I work at Ohio State University with college students who are studying to become English teachers. I believe that a good English teacher should know what kinds of books, magazines, films, and television shows young people enjoy. Would you please help me in this task by answering just a couple of questions?

Remember that this form will remain anonymous; that is, you will not have to put your name on it. Also, this has nothing to do with the regular work you do for your English classes. The forms will all be sent to me.

Thank you for your help.

1. What magazines do you really like? These can be magazines you read on your own outside of school or magazines you read in school. List below as few or as many as you wish.
2. Please tell me what it is, about the magazine, or magazines, that makes them fun for you to read. Name whatever it is that you particularly like about each of the magazines you list. You may list as many things as you want.

Name of Magazine

Things I Particularly Like About This Magazine

- | | |
|----|----|
| 1. | 1. |
| 2. | 2. |
| 3. | 3. |

(Please use the other side if you need more room.)

GOODBYE 8, HELLO 16

Lowell Boberg, Jordan School District, Sandy, Utah

"Of course no one in high school makes 16mm pictures with optical sound. The process is far too complicated and expensive. With 8mm and a good tape recorder you can do a fine job." This statement was made by a speaker at one of the sessions of a national humanities convention I attended two years ago. As I listened, I squirmed uncomfortably, squelching the impulse to raise my hand and contradict. For we at Jordan High School, Sandy, Utah, had already completed our modernized version of Chaucer's "Nun's Priest's Tale" in 16mm optical sound and color and were highly elated over its reception. What's more, we were all set to begin filming a feature-length story in 16mm and optical sound entitled ONE HEAD WELL DONE from a story of the same name by John D. Swain. Work on this film had been going on for six months and with the exception of professional camera and sound assistance, it would be all the work of high school students.

We could have "played it safe" at Jordan and used 8mm and the tape recorder as the conference speaker advised. Had we done so, we would have involved a small group of film buffs in projects that would seldom leave the school building. But we chose not to; with my students it was 16mm with "the sound on the film so we can show our work anywhere on standard equipment" or not at all. As one student put it, "with 8mm we're just playing at making movies, but with 16mm we feel we're really making them, for real, to show anywhere. We ought to be able to make them pay for themselves by showing them to other high schools." Our choice was a dangerous one because to my knowledge, no other high school had attempted movie-making with the idea of marketing the product and it would of necessity involve a larger and more diverse group of students. But our choice was also a lucky one; otherwise, I would never have discovered one of the most exciting inter-disciplinary, multi-disciplinary media of all the processes of education.

It all began three years ago when my Humanities and Advanced Placement English classes were on the prowl for a project to undertake for the year. They were all exceptional students and they felt that contenting themselves with the routine and responsibilities of regular classwork would surely lead to some kind of insidious atrophy. When two of the students announced that they would like to modernize Chaucer's "Nun's Priest's Tale," someone remarked, "If you do, we could maybe make a movie of it." In the next few moments, the maybe vanished and we had found our project: a 20-25 minute 16mm-optical sound, color production of the Chaucer classic.

"The Nun's Priest's Tale" became an inter-disciplinary project in its early stages. It didn't take long for the students to realize that they needed help from other departments of the school. There were costumes to be designed and made, which necessitated the services of the sewing classes; there were the titles and the credits, which meant the art department must be involved; and there was music to be composed if, hopefully, there were any young composers available. Other matters such as selection of locations, gathering of needed properties, casting and direction, the students could handle within the ~~no~~ classes. The task assigned to me was to find ways and means of filming the film in the desired 16mm with optical sound. As the work progressed, excitement reached a high peak. The students had "turned on" not only in the project but also in the regular classes. Regular school work seemed to have more meaning now.

My role, however, was more frustrating than exciting. The search for ways and means of filming in 16mm led me discouragingly from one dead end street to another. Sixteen millimeter was "too expensive for high school students to use; it requires professional equipment and expertise" I was told. With a condescending pat on the

back, I was advised to "stick with 8mm. That's best for schools." Were it not that in my search I had worked very closely with the Jordan District Instructional Media Center, Mr. Orr Hill, an enthusiastic supporter of our project, and a man who never gives up or lets anyone else give up, I might have failed in my responsibility.

I still believe in miracles because one happened to us. As the school year drew to a close, we found ourselves all ready with the "Nun's Priest's Tale" but for the filming. We had a choice between yielding and using 8mm or giving up the project. Then, just like the climax in a grade B movie, it happened. Mr. Hill found a young man who had just formed his own company to do 16mm film work locally. He would do ours for a price we could pay. We would be his first customer. We did all the filming in five days, the dubbing in one afternoon, and the music recording in one evening. The following September we held our world premiere, Hollywood style, with moving search lights at our high school entrance and a lighted aisle along which our stars and special guests passed to their reserved seats in the auditorium. Best of all, our work was enthusiastically applauded by a capacity audience.

"The Nun's Priest's Tale" scored far beyond our expectations. It was circulated widely and enthusiastically hailed wherever it went. When the educational experts who had counselled us against going the 16mm, optical sound began to call and request the film to use as an example of what resourceful innovative students can do, we felt we had really arrived. There was nothing to do but go on to something bigger and that is precisely what we did.

We formulated plans for a feature-length film with the dialogue "lip synchronized" the same as in professional films. Except for the professionals who would work with our student camera and sound crews, the film would be a student directed, student made project. A class in film production, actually a sequence of four six-week mini courses, each focusing on a sequential phase of production, was organized.

In our first phase, we selected our story, ONE HEAD WELL DONE a short story of the 1930's by John D. Swain and the student writers began the task of converting it into what became a 58 page, 105 scene scenario with twelve additional characters and a new ending even more ironic than the original one. During the second and third phases we concentrated on art and the collection of properties and our young man, selected to do the musical score, began composing musical themes for later orchestration and recording. The final session was devoted to the actual filming of our project.

We found a wide and endless variety of things to do in addition to the art, scenario, casting, and music work. There was a life-like replica of a freshly severed human head to be made and also a shrunken one, headhunter style, of the same craft from a local university and with the Jordan art teacher. There was a kris, the traditional sword of Borneo to be made. Here two students worked with a metal arts specialist who fashioned the instrument for them from a piece of sheet steel. The script called for a bomb to explode, not too violently, but enough to scare the gangsters. Two students managed to achieve the effect by using a large quantity of flash powder wired to the snap lever of a camera.

Probably our most exciting discovery was the community. Of the 105 scenes of the movie, only four could be filmed on the Jordan campus; the others, the students insisted, should be on actual locations. Salt Lake City Corporation city commissioners passed Resolution 722, which gave us permission to film anywhere, on the streets and sidewalks of the city and at the international airport, all these with police assistance and cooperation. A prominent mortuary gave us use of its chapel and even provided a bronze casket for our gangster funeral scenes. We were graciously accommodated in one of the city's posh bistros for an afternoon for filming

a night club sequence. The Hutchins Museum of the nearby town of Lehi closed its doors to the public and gave us free rein for a day's filming. A prominent doctor and the proprietor of a busy drug store both allowed us use of their facilities after closing time. Everyone seemed anxious to help. "You're very welcome. We're glad to help you. I only wish schools did things like this when I was in high school" was a typical comment of our benefactors as we thanked them.

Work on ONE HEAD WELL DONE ran beyond the close of the school throughout the summer. The students were so caught up in the project they refused to rush it to an earlier completion and they were willing to spend the extra time. After filming was completed, the student directors carefully supervised the selection of "takes" and the editing, arguing tenaciously with the editor if he differed with them. They knew very well what they wanted and they always had their way. After the student composer had finished his score, selected his musicians and conducted the group in two after-noon-to-midnight recording sessions, the film was ready for printing.

The world premier of ONE HEAD WELL DONE was held on November 8, 1972, again in Hollywood style, exactly 50 weeks from the start of the project. To say that the 120 students involved in the film were ecstatic over their efforts and the film's reception is an understatement; they walked on air for days.

We were finally lucky enough to sell our film. Then under terms of agreement with the purchase, a new group of students became involved with the advertising and distribution of the film locally while the purchaser assumed responsibility for national sales and distribution. Though film marketing and distribution is something totally new, these students were eager for the experience and they covered the high schools of the state with an enthusiasm matching that of their student friends who made the film.

Film making is both inter-disciplinary and multi-disciplinary in its scope. If the students involved do not have learning experiences in several different subject or skill areas in the process of the project they at least all become acutely aware of the interdependence of all skills, crafts, talents, and knowledge that must go into the making of a motion picture. They come to realize that every task, however small, directly or indirectly constitutes an integral part of the film as a whole. Therefore, they work harmoniously as members of a team knowing that their contribution is important.

Students turn on in film making more than they have ever done in any other activity I have sponsored; and I might add, I have sponsored hundreds of activities during my career. It brings out their best in effort, talent, and resourcefulness and often to their own surprise. They don't always know they have talent until a project such as this comes along. I have watched students grow from shy, insecure, shadowy creatures into poised, positive, self-respecting individuals all because they could see that what they did in one film project was important to the film; therefore they became important to themselves. I have watched dissident students, seldom out of the principal's hair, because of their ceaseless campaign for changes in dress code and student government, emerge as strong and positive leaders, forgetting their "causes" as they took the film over, or as the film project "took" them over. I have also observed how immensely proud a group of students can be over the public reception of their work. Not only do they themselves walk taller but so does the entire student body they represent.

So, if you are casting about for a school wide project with built in excitement and ~~inter~~ and multi-disciplinary learning experiences, try making a 16mm motion picture with optical sound. It's hard work but it is rewarding beyond any other project I know of.

We at Jordan High are firmly convinced that 16mm film making in high school is here to stay and that in time it will exert a strong influence on the processes of secondary education. To prove our belief, as we go about with our marketing activities for ONE HEAD WELL DONE in cooperation with its buyer, we are also laying plans for production of the WENDIGO, a story of the horrors of hunters pursued by a primordial monster in the Canadian Northwoods. We think it entirely possible that someday the terms; "Camera! Sound! Roll 'em!" just may become as common as roll call.

SHOPTALK:

"They have so few resources. And once they're saddled with a child, it's all over. Their lives are ended," said Isabel Byron, who teaches English and women's studies at a minority high school in Manhattan.

'By the time they're 3, little girls in nursery school are already quite well aware of what they're supposed to be. They're stuck in the doll corner doing repetitive house chores. And they also know that what the boys do is going to be different--and superior,' said Selma Greenberg, a specialist in early childhood education who teaches at Hofstra University.

And in the classroom, she added, 'no one considers it inappropriate behavior that the girls are passive and unassertive. But these girls are the ones who fall apart at 35.'

What these women were talking about were the effects of sexism in schools. They also call it sex-stereotyping in education. Or sex-role orientation. But by any name, it means the same thing: the influencing of children, through the educational process, to see themselves in certain stereotypical ways that often narrow their present behavior and limit their aspirations for the future.

'Ninety per cent of the supervisors and teachers in that country have no idea of what we're talking about. You're not dealing with people who have any awareness of the issue--except as a joke. And it's hard to change teachers' and administrators' attitudes, because most of them are traditional people in a traditional profession. You don't know many swinging superintendents of school systems, do you?'

Where are the women in history books, in literature? these feminists ask. Why are the girls in basic readers all passive and inept? Why are girls taught to apply measuring skills meekly to recipes? Why do problems in math books have males weighing concrete, investing money, building bridges and paying mortgages, while the women worry about bolts of cloth?

'It was great to find out,' said Rona Solberg, a Highland Park, NJ, middle-school teacher, 'that there are people here from all over the country; that something really is happening; that you're not alone.'" (Lisa Hammel, "Teachers Meet to Fight Sexism in the Schools," NY TIMES, Nov. 25, 1974, p. 26)

One of the best places to get non-sexist material is The Feminist Press, Box 334, Old Westbury, Long Island, NY 11568, which prints the WOMEN'S STUDIES NEWS-LETTER and also a number of books. Write for a catalog and sample NEWSLETTER.

THE WESTERN GOES TO SCHOOL

Nicholas J. Karolides, University of Wisconsin, River Falls

The national romance with the Western goes back at least to 1902 (earlier if dime novels are included) with the appearance on the Best Seller list for two successive years of Owen Wester's THE VIRGINIAN. This public response has not waned over the years though the trail of the Western hero has taken many turns: from the sober dedication to code and role of the Virginian to the campfire harmonies of Gene Autry; from the clean-living heroics of Shane to the grubby, hard-core cruelty of THE COWBOYS. There may be something here for everyone--for popularity isn't limited to one generation or another, nor to one medium. It is widespread and steadfast.

Leisure reading, which is what this popularity represents, is founded on interest. Sufficient reason. But is this enough for "study"--for inclusion in school curricula? Are there any bases for discussion beyond responses to plot and character?

The very ubiquitousness of the Western and its related popularity provide an important basic rationale. Frederick Jackson Turner in his seminal essay of 1893, "The Significance of the Frontier in American History," proposed the far-reaching influence of the western frontier on American life, the character of its people, and the nature of its institutions. A parallel proposition can be drawn to suggest the potential impact of some seventy years of vicarious contact with a place and interaction with a way of life upon the American consciousness.

This overlapping pattern of "interest," of involvement with the West, first actually and then through the imagination is notable. Since earliest colonization, white inhabitants faced West, yearned West. While this Westward movement was material in the acquisition of land and space, it also conveyed an affective concept caught in Horace Greeley's phrase "Go West, young man." The West thus spelled achievement, at least potentially, and became both a national and a human beacon. From beacon to symbol is a short enough route, much less arduous than any of the overland trails. When the frontier closed finally (officially so designated in 1890 by the Bureau of the Census) as a material place available for conquest, the beacon remained, perhaps had to remain, to retain for Americans a symbol of the possibilities that had become ingrained in the culture.

A concept closely related to this Western impulse is the recognition, the willingness to believe, that in the West Americans found what they strove for, an American dream, variously defined beyond the material achievements to include a broad spectrum of values: peace/space; freedom; manhood; independence; conquest (victory over odds--man, beast, elements); and, occasionally, maturity. A neat ideal. Perhaps it happened thus--for some; in the imagination, it happens more easily as we transport ourselves to the environment of our potentialities. Through books, films and television we take to the trail and become those ever-capable heroes in those wideopen spaces, working out our destinies.

Space is a key ingredient; West is interchangeable with wilderness. And wilderness has had a comparable yet distinct thread of advocacy in American life, though not altogether without contest. There is, of course, Thoreau and his recent-day disciples who returned to commune with the earth. Wilderness longing is also reflected in the current respect for the Indian way of life--his, living with nature--as well as the long tradition of scouting and camping. Links can also be drawn to the responses to such activities as hunting, fishing, snowmobiling (reflect on the reasons often given by participants); to the use of the outdoors in advertisements from cigarettes to atmosphere deodorants; to the reading preferences of adolescents for outdoor adventure stories; and finally, to the whole ecological movement. In its rep-

resentation of the original wilderness, incorporating all of these impulses, the West takes on mythic as well as historic proportions, embodying the heroic elements of the Dream along with the concept of the eternal Garden: man at his best and the earth at its most beneficently fruitful.

This admixture of the historical, sociological, psychological and literary suggests the potential ramifications of the Western. The seemingly charted territory offers a wide range for exploration for readers and viewers. One can follow the relatively familiar mainstream to define its course, or steer into the meandering streams to discover the rich sources of the American consciousness. Selection and organization of materials and audience are instrumental in determining the route and purpose of study. In the paragraphs below I shall discuss several of the more significant themes in relation to materials that might be utilized with secondary school students. I will also suggest organizational framework and purposes.

Definition of image of the West and the Westerner makes for a good opener. This not only stimulates discussion because everyone has something to offer but also brings to the forefront the personal and public stereotypes. Knowing where we start makes ensuing discussions more meaningful. A wide variety of factors can be identified to reveal the image of place--visual-physical expectations and feelings, activities, and the behavior and nature of the people. Curiously, while certain characteristics and details--like wide, open spaces, horses, guns, rugged men--recur from class to class, invariably some variations emerge. For example, some groups "see" only cowboys and gunmen while others include frontier farmers, hunters and trappers. A follow-up of these images to identify sources is fascinating. Students can often specify, usually films and television, and they readily reminisce, these recollections being revealing too, of their perceptions and attitudes.

A natural development of this discussion is reading and viewing materials that represent image formation. An obvious approach is the historical but teachers risk the hazard of tediousness if it is overdone. A careful selection of titles, organized to juxtapose common traits or dramatic situations, can highlight the pattern of image formation. Available early books, both pacesetters, include THE VIRGINIAN by Owen Wester (1902, Perennial) and THE COVERED WAGON by Emerson Hough (1922, Washington Square). The first established the romantic cowboy ideal while the second focused on a covered wagon train heading to Oregon. They are valuable as measures of heroic characterization in relation to each other and also to later books. Zane Grey is another source; also the previously mentioned dime novels, circa 1890-1900, featuring Deadwood Dick or Buffalo Bill, are great fun and enlightening if any can be located (reprinted by New International Library). (Henry Nash Smith in VIRGIN LAND, Vintage, 1950, has several fine chapters detailing and interpreting these early works.) Later models are more easily found. Very useful is SHANE by Jack Shaffer (1949, Bantam) because it exemplifies both types of characters with clarity and magnificence. Walter D. Edmond's DRUMS ALONG THE MOHAWK (1936, Bantam) and A.B. Guthrie's THE WAY WEST (1949, Pocket Book) are longer, more detailed and broader in scope, but they highlight well the frontier attitudes and behaviors of the hunter-farmer. Less exacting but expressive of the cowboy vein are the books of Max Brand, Louis L'Amour and Clay Fisher. THE BRAVE COWBOY by Edward Abbey (1971, Ballantine) is set in the present; it comes around full circle suggesting the evolution of the cowboy hero, perhaps, the last of a breed.

Another approach is contrastive, pitting against each other western men of different purpose, occupation or values; indeed the very essence of the West can be counterpointed. Hanalin Garland, the turn of the century realist, provides a stark, negative image in his MAIN TRAVELED ROADS stories (Signet). The beaten characters, the sense of foreclosed promises and misery belie the portrait of progress and of men's expectation of being able to achieve in SHANE. The challenge to the myth is

all the more engrossing because SHANE contains realistic elements and is often largely so interpreted because of these and readers' preconceived perceptions. THE TREES or THE FIELDS by Conrad Richter (1940, 1946, Bantam) provide a comparable contrast. For mature readers, Walter VanTilberg Clark's THE OX BOW INCIDENT (1940, Signet) provides a vividly anti-mythical rendering of that expression of Western justice, the lynch mob, which is so neatly and directly rationalized in THE VIRGINIAN; the concept of men and law is also reflected in SHANE. Other contrasts can be put together in relation to publication date and motif as suggested in the previous paragraph.

Representation of image development would be incomplete without incorporating the visual media, especially with an eye toward stereotype formation. Availability is not a problem here; if money is, television offers a ready though not predictable source. Four versions of THE VIRGINIAN (two silents, featuring Dustin Farnum and Kenneth Harlan respectively, the 1929 Gary Cooper starmaker, and the 1946 Joel McCrea version) are revealing of societal interaction in effecting change both in the characterization and in the omitted or added incidents. The 1922 silent classic, THE COVERED WAGON (from The Museum of Modern Art, New York City) is at once more romantic and realistic than later "copies." SHANE with Alan Ladd, THE OX BOW INCIDENT with Henry Fonda, THE GUNFIGHTER with Gregory Peck, LONELY ARE THE BRAVE with Kirk Douglas based on THE BRAVE COWBOY are only a few. These are established films but I would recommend B films as well, both old and recent ones for these often more directly depict stereotypes of the time (e.d. RED RIVER, etc.).

The quest for independence is a central concern of Western characters--along with its concomitant quality, individuality. It is interwoven into the whole fabric of the Western impulse and landscape. (Adolescents are responsive to this quest? sympathetic to characters enacting it, for it so dovetails their own preoccupations.) Some characters in Westerns are attempting to achieve this independence while others manifest it as emblematic to their beings. In most instances it is made to seem a holy cause--perhaps a crusade, incorporating thus the concept of journey, right for its own sake, though compromises are achieved when some heroes marry. A.B. Guthrie's hero in THE BIG SKY (1947, Houghton Mifflin) a mature book, stands rather apart in the tragic consequences of his independence and isolation. Further, the code of independence has ramifications beyond the hero when it is seen applied also to social and political behaviors.

An underlying conflict in Westerns is the lure of the wilderness and the antagonism to settlement. As in THE BIG SKY or THE TREES some heroes defy civilization or leave it behind them to seek an open environment. In these works the settlements are depicted from the merely suffocating to the heinous, and the wilderness thus becomes not only escape but a source of inspiration. In THE VIRGINIAN it builds character and manhood. But the case against civilization isn't unanimous. Hawthorne in "Young Goodman Brown" depicts the darkness and evil emanating therefrom, reflecting the hard ridge of reaction of his time. In most Westerns with this view, the attitudes fall away from this line to a desire to recreate settlement, at once using and eschewing the wilderness, ready to challenge and change it. Thus the environmental and social concerns of the day can be seen enacted in raw, initial terms. In the more sensitive texts the need for community and the desire to commune with nature become but divergent expressions of humanity, one not easily nullifying the other.

While there are other issues and patterns to be explored, that of violence deserves attention. Of course, it is impossible to unravel all the threads in a few lines so as to reveal what brought us to the trigger-quick episodes in recent materials. The Virginian, the hero of THE COVERED WAGON, even Shane seek every means to settle their confusions before being forced to use violence. And then killing is justified in the name of honor, pride of manhood, protection of the social order and women: in short, the code. But for other heroes, violence expresses manhood. In THE COWBOYS

by William Jennings (1971, Bantam) we see the young boys maturing, or expressing their new found maturity, through violent retribution, though to a mature reader there is an ironic level of interpretation. Some heroes--THE BIG SKY, THE BRAVE COWBOY--are at last undone by violence. Illustrations from the visual media especially in recent materials in which characters respond with guns as automatic reflexes are pertinent in establishing the character and use of violence.

Throughout this essay, I have been deliberately male-oriented because for many the West was peopled by men. There are in the image the occasional Calamity Janes, dance hall girls and the sunbonneted, hands-wringing, often grim-faced homemakers. And women can in effect be selected out of westerns, despite their critical role and purpose in the western journey. The retrieval of the presented image of women in popular print and non-print media--perhaps set against historical reality--will convey valuable insights about the roles of women and American culture. The materials I have mentioned provide a wide gamut of profiles of women, often secondary; others might include GIANTS IN THE EARTH by Ole Rolvaag (1927, Perennial), A LANTERN IN HER HAND by Bess Streeter Aldrich (1928, Perma Bound)--a vivid contrast, and MY ANTONIA by Willa Cather (1918, Houghton Mifflin).

The place of the Indian in the West and the Western suggests a parallel discussion. I refer here not to books about Indians, their culture and societal interactions but rather to their depiction, usually as the enemy if not omitted, in the traditional Western.

Tracing here the possible routes to follow in studying the Western is to suggest the meaningfulness of the journey as well as the landscape, for reflected are significant symptoms of American culture and the human psyche. Adolescents' interest in these materials can be tapped to enhance their understandings and to enrich their literary and imaginative odyssey.

SOAPTALK:

"For one thing, soap operas are the only programs on television that do not adopt a patronizing attitude toward women. There are more women doctors, lawyers, writers, judges, nurses, District Attorneys and corporation executives on daytime television than were ever dreamed of on prime time. However, the true point about prime-time television is that it is insulting not only to women, but to everybody. The soaps offer real evidence that the insult is unnecessary.

Sure, there's a lot of cliché-ridden garbage on soap operas. There is also more consistent, serious effort to deal sensitively with the red-hot issues of the day, from abortion to homosexuality, than is ever seen on prime time, except in occasional documentaries. I think that our almost automatic contempt for the people who watch soap operas prevents us from acknowledging a great deal that is valuable in the programs themselves. And if we have all quite finished snorting and slapping our thighs, perhaps we ought to take a moment to consider whether ridicule is really the brightest response to the soap viewer--even the soap addict.

In the meantime, our contempt for the soap addict has obscured the fact that the soaps are the only place on television where you may see adult topics--rape, alcoholism, frigidity, the plight of the professional woman who doesn't want children, racism, sexism, even incest--explored in a dramatic context as if they were problems that involve real people." (Beth R. Gutcheon, "Look for Cop-Outs on Prime Time, Not on 'Soaps,'" NY TIMES, "Arts and Leisure" section, Dec. 16, 1973, p. 21)

VALUES VIA TELEVISION

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Media companies are producing a prodigious amount of materials these days on values ranging in scope from Learning Corporation's fifteen-film series called **SEARCHING FOR VALUES** to short series of values from **PARENT'S MAGAZINE**, **AIM**, and many other companies. These films are frequently expensive and hard to get for the classroom; frequently teachers despair of ever getting the media to work with a unit on values. But one of the major influences on student values is a medium found in 98% of their homes, free for the asking. This medium is, of course, that frequently cursed boob-tube called television.

Because most of us have read articles about the great influences of television which frequently chronicle the number of hours students will have watched by the time they graduate, this discussion need not delve into the statistics. And other articles have shown why television is bad, commercials are bad--either throw the whole concept away or vastly improve it. But an honest look at the situation will indicate that many people, including your students, are satisfied with television and plan to continue watching it. Although student watching does diminish considerably between the adolescent time of acquiring the driver's license and the part-time jobs to the more adult time of marriage, they do return to the TV set, still satisfied with the regular programming. And we know, through the various rating systems such as the Nielson Rating, that the majority of the population is satisfied with the present programming because of the high failure of the "better" programming to draw a paying audience. I would think, therefore, that a unit showing students what values are demonstrated on television (that they have already proven their preference for watching) would be more helpful for the students to explore than a vituperous diatribe against these "culturally unredeeming" programs or the head-in-the-sand attitude of ignoring these programs because the literary classics, if boring and lacking in relevancy to most students, are, at least, socially redeemed to the teacher.

If you have any extra money to throw into your television unit, Pyramid Films sells and/or rents for films which can be helpful in introducing the values discussion. The first, **TELEVISIONLAND**, is a humorous look at the history of television (all 25 years) which can be a nostalgic trip for older viewers and a fast-moving recap of events of the past for younger fans. Milton Berle, Ed Sullivan, mingled with cigarette and coffee commercials featuring marching smokes and singing perks. But as the film moves forward the pace increases; the viewer doesn't know whether to laugh or cry as the introduction of **McHALE'S NAVY** is followed by early on-the-spot-reports of the Vietnam War. The ultimate message is that real and fictional events are so interrelated that the viewer never fully appreciates whether a situation is true or devised. The second film, **THE ELECTRIC FLAG**, shows the making of **THE CANDIDATE** (a full-length film showing a young man's progress to Senatorship in part caused by the influence of television) and the manipulation of news media about American's choice of political candidates for election. Do we vote for a candidate because he looks like Robert Redford and television creates a better picture of him than his opposition? Perhaps even the voters don't know. The technical aspect of television is shown in **THE MAKING OF A LIVE TV SHOW**, which follows the Emmy presentations a few years ago from inception to the final award. Responsibilities of the director, cameramen, talent--all of these are emphasized as well as the legs of the Goldiggers, a dancing group which is frequently shown in the film. The last one, a film that explodes on the mind in its superb expression of the power of media in possible future if not already present use, is **SPECIAL TOUR**. In this film a group of creatures from another planet are watching earth-like people walk backwards. The purpose of the film the creatures are watching is to show an experiment being

conducted which reverses the walking pattern to forward. Problem? No money to complete the re-training on all of the backward walkers, correcting that abnormality. The screen then asks these creatures watching to donate money to complete the re-training. When the creatures try to reject the request, they are bombarded with hypnotic media effects until they are actually happy to say yes.

But back to watching your own TV set for values. One place to begin is with the commercials, a discussion which could continue for days if you allow it. Students are fascinated with this art form and will talk about it incessantly. Of initial interest is the time spent watching commercials. Although many people use the time to get a sandwich, many watchers are too tired to move from in front of the picture tube. How many hours a day does the average person watch television commercials? During the 3 hours of prime time in the evening he sees approximately 7 minutes of commercials each hour. And double that time for daytime watching; fifteen minutes or 25% of each hour--all those mini-dramas, each illustrating a set of values, bombarding the senses. And what values does this person learn from the almost 100 commercials he sees each day? Women always dress attractively, usually in skirts, for any activity (usually within the confines of her household) whether she is scrubbing the floor, washing clothes, or performing the other functions of a clean, soap-filled household. Her marriage can always be threatened by problems such as "ring-around-the-collar" and bad coffee. And her attitude toward her husband should be subservient although he may act like a bumbling fool. All people are constantly in fear of diarrhea, constipation, hemorrhoids, body odor, bad breath, yellow teeth, dandruff, and the "heartbreak of Psoriasis." And happiness is created by the solutions to these problems. Oh, yes, neighbors have the right to comment on odors in the house, and mother-in-laws should point out spots on the glasses.

If you want to show 16mm commercials in the classroom, local television stations might give you copies of 16mm commercials that they no longer use on the air. Or you can write a company asking them for copies of their TV commercials for the products they advertise. Daytime TV, of course, is loaded with commercials, and a television set can be brought in just for this watching purpose. However, you may choose to watch commercials, remind the students to find out what they are promised by the commercial, not what physical effects they will necessarily derive from the product but what they get emotionally--security, delight, excitement, a happy marriage, etc. Does the announcer really state the commercial's product is better than another product, or is the statement merely that the user might like the product better (a statement that is really not related to the product's quality). Other forms of deceptive language can be searched out also.

After the discussion of commercials, a discussion of other TV values can come easily such as prime time, that expensive three hours each evening that changes names and keeps content so consistent year after year. Out of 63 hours each week (including CBS, NBC, and ABC networks) over 20 hours are devoted to police people (both men and women) and detectives. One-third of prime time viewing each week concentrates on finding the bad guys so that good will triumph. Out of this situation might evolve a discussion of who our present heroes consist of. What are these heroes like and what is their attitude toward women? Even the two police women on the TV force, Christie and Pepper are protected by the stronger sex. And Fran (Ironside), although able to cope to a point, usually ends up with an assist from her male colleagues. No black male or Mexican is currently the hero of one of these series. The names are mostly fine Anglo-Saxon sounding ones, such as Cannon, Barnaby Jones, and Rockford. And they are so-o-o masculine. Another value to be considered is the methods these heroes are allowed to use to subvert evil: anything including murder, beatings, cheating, lying, whatever. Good must overcome evil no matter what action the hero takes to accomplish his ends. A discussion on this freedom to in-force of the TV cop and the actual restrictions placed upon the real cop could lead

to other value discussions. Or the real cop's rejection of the image portrayed by his TV counterpart which has long been a sore point in this country.

Along with this, each crime show has its gimmicks. Private eyes, for example, are fat or fatherly, or an ex-con, or maybe just a simple farmer called in to save a person or group from disaster. Whereas private eyes usually work alone, a police officer has either underlings, colleagues, or chiefs to work with (or against) so that the plot will be revealed to the audience. The idea of team work is strongly brought forth, and very few police shows dare to go against this value of people working together to combat the forces of crime.

Not surprising, the growth of the cop-detective shows have corresponded with the demise of the Western. With the swap of the gun from the hand of the western law enforcer to the hand of the city law enforcer, we changed locales but kept the same hero images. We now climb walls instead of mountains, descend sewers instead of arroyos, chase villains with cars instead of horses. But our heroes are still strong, brave, tough, and right, chasing, capturing, and killing as they always have. In this area, our values have not changed very much. But enough about that third of prime time TV. Another third is composed of movies, either pulled off the commercial market or designed specifically for television. Most "made for television" movies are merely extensions of present shows so that we watch the same things for two hours instead of one. Other movies are pilot shows for a possible new series and are usually, still an extension of present shows. And, of course, there are always the fad movies such as the present disaster type movie along with the resurrections based upon old series that dealt with horror, fantasy, and science fiction. In this category, only THE NIGHT STALKER is in a regular series.

The last third of prime time? This collection of remnants left over from past programming (2 westerns, 2 doctors, 1 lawyer, 1 teacher, 4 variety shows, and 14 sit-coms), along with a fascinating development in values--the nostalgia shows, is not only the most interesting lot of programming, but will probably be the easiest group in which to discuss values. First, there is the comparison of values because we still have the western, doctor, lawyer re-runs with us in daytime programming. One comparison could be the demise of the authority figure and the young-old partnership such as THE BOLD ONES and OWEN MARSHALL which have given way to the independent PETROCELLI. Or the great teacher image in LUCAS TANNER who defies authority (a woman principal) for what he believes is right. This same rejection of authority figures who teach and correct while saving the young is also prevalent in the detective and cop shows. Another most interesting discussion could be found for values in the new wave of nostalgia shows such as THE WALTONS, HAPPY DAYS, and LITTLE HOUSE ON THE PRAIRIE. These shows express a strong message for returning to the simple, quiet, family type of rural and small town living where values of honesty, work, and clean living are all important.

And last, but not least important, are the shows in which our changing values show the most--the situation comedy, especially in Norman Lear related productions, in which the onslaught of racism, sexism, politics, and many family problems are being dealt with for the first time on television. Only on the sit-coms do we find a representation of minority groups; half of these shows feature blacks and the issues surrounding them. Perhaps, with these sit-coms, we should ask such questions as, are they fair? Should these ethnic jokes be made? Some people feel not, but the question is what are these shows really saying? What attitudes and values do we get from them? Do the satiric, racial slurs merely reinforce existing prejudices or are they making things worse?

Getting these prime time TV shows into your classroom need not be a problem as there are ways. One way is to assign certain shows at night as homework. But,

rather than one specific show, make it a choice from one of several in a group such as Norman Lear sit-coms or detective shows. This way time is not so critical and the similarities of values that will arise from a discussion of the different shows that the students will watch is most amazing. The key to this kind of assignment is to have several general questions on values that are relevant to different categories so that the student can look for the answers as he watches. Another way to get these shows into the classroom is to video-tape or film and tape from your TV set 2-3 minute excerpts of shows in the same category. Several shows taped or filmed in this manner will give the student plenty of material for classroom discussions.

Possibly, bringing in a regular TV set to the classroom is the easiest way to analyze TV. Daytime TV has plenty of re-runs, games, soap operas, and commercials for any classroom hour. Soap operas are a world of their own with typical middle-class views on pre-marital sex, divorce, abortion, women's roles, and family relationships. They feature an almost totally white, nice-home, professional job existence (half the men seem to be doctors as well as many of the women). One show, however, is making feeble attempts to escape the pattern, and it might be worth watching. HOW TO SURVIVE A MARRIAGE indicates a slightly more realistic view of the typical home situations and everyday problems. People are actually poor (although they still have lovely houses), and married couples really sleep together.

As frequent as the soap operas are the game shows. What values are these teaching? The most obvious behavior seen are the grasping greedy individuals (LET'S MAKE A DEAL) who are willing to do anything for money. The rags to riches promises of getting something for nothing is inherent in the prizes promised. A value, I think, worth discussing.

Even though many of the comments made in the above discussion were negative, this article is not meant as an indictment against TV values, but is meant, rather, as a warning to educators that we must help students to take a good look at this amazing phenomena in their lives. Our students do and will continue watching television. And, as it is the greatest learning force in their lives, we must not only teach them about what they are watching, we must also help students to learn to analyze TV's manipulative power and how to combat it. Television has had more influence than schools in training students in various lifestyles; dress, hair styles, social behavior, speech patterns, attitudes about sex, marriage, war, professions, etc., which are also values. The speed by which fads now travel from coast to coast is another indication of the power of TV.

It is to this end that I also commend many educators as our educational system, generally speaking, (even though it is in its usual state of being fifty years behind) is beginning to develop curriculum and technical means for getting the media into the classroom. Not only are we beginning to recognize that the teaching of TV values is important, even more, it is fun. Perhaps, even, one day, with the help of media, most learning will be fun. What a way to teach!!!

COMIC BOOKS AND THE ENGLISH TEACHER

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The comic book is no longer the "bad boy" of the mass media. The furor, legitimate and hysterically otherwise, unleashed upon the comic book industry by critics, parents, and educators in the 1950s has long since abated. The Comics Code of 1954 placated an aroused public. Television now receives the legitimate critical attention once reserved for the comic book and, likewise, the often unwarranted condemnation.

Some of the "superhero" comic books which have evolved since the early 1960s have recently been the subject of numerous articles, histories, critical literary essays, and psychological interpretations. Some universities have even begun to offer courses dealing with the comic book, e.g. Bowling Green State University, while others are establishing special collections of comic books in their libraries, e.g. Northwestern University.

Moreover, comic book sales continue to rise; especially within the last few years, sales have increased at an amazing rate. The 1974 AYER DIRECTORY OF PUBLICATIONS indicates that the six comic book publishers reporting circulation figures have a combined monthly circulation figure of over 38 million copies. What is even more astonishing than these figures is the fact that there has been very little educational research conducted on the theme and content of the contemporary comic book. This lack of research or research which is based upon inadequate knowledge of the medium as it exists today, is glaringly evident to anyone who is even vaguely familiar with the comic books on the market today. The comic books which have evolved since the mid-1960s are drastically different than their predecessors of the 1940s, 1950s, and early 1960s. This is especially true of the superhero comic books published by the Marvel Comics Group and DC Comics (the two largest publishers in the field).

Educators, librarians, and parents can no longer rely upon the old beliefs and concepts concerning comic books; they can no longer depend upon the old standards with which to evaluate comic books. They must re-examine and re-evaluate the comic books that young people (and older, "educated" people!) are reading today. A new, imaginative approach which recognizes this mass medium to be a "legitimate" and enduring (almost forty years old) form of popular art and deals with it as such is necessary. An approach which views all comic books as a form of "trash," accompanied by a fixation upon instances of sex and/or violence in the comic books, is one which assuredly will fail to comprehend and deal effectively with the comic books of the 1970s.

In a recent research project, the author examined 100 superhero comic book stories of the 1970s and 100 superhero comic book stories of the 1950s and early 1960s. He discovered that the contemporary comic books dealt with reality in a much more sociological sophisticated and psychologically complex manner than the older comic books. Aside from the fantastic adventures, super-battles, and universe-shaking confrontations of the most apocalyptic nature which, of course, are their raison de'etre as an entertainment-oriented medium, the contemporary superhero comic books also displayed a "nowness" which appeals to the reader's interest in or knowledge of contemporary events, issues, and problems of both a social and personal nature. This "nowness" and relatively undistorted image of reality presented in the contemporary superhero comic books can be discussed with regard to four main areas.

1. SETTING

The action in the contemporary superhero comic book stories takes place in a world that reflects the actual reality of American society. The physical settings of the stories, for the most part, mirror urban America with all of its problems: crime, ghettos, etc. The psychological settings of the stories, for the most part, reflect

the complexity and ambiguity of most of the major, vital problems that confront mankind today; there are no "right" or "wrong" answers; there are no easy solutions.

The older superhero comic books, on the other hand, although almost all of the action takes place on earth, present physical settings which have no counterparts in reality; they are either painted backdrops or reflect the wished-for world of the "American Dream" which never was and, probably, never will be. The psychological settings of the stories, likewise, have no relation to reality. The important concerns and problems of mankind are presented as being amenable to simple, readily-available answers. These easy, black/white solutions reflect the impractical and unrealistic world of the ideologue rather than the world of twentieth-century man.

2. THE CHARACTERS

The contemporary superhero comic books attempt to present characters who reflect the racial-ethnic and cultural heterogeneity of society; blacks, whites, American Indians, rich men, poor men, "radicals," "hippies," "squares," right-wingers, left-wingers, corrupt politicians, honest government officials, etc. can all be found in today's superhero comic books. Moreover, an attempt is made, for the most part, to portray these characters in a non-stereotypical manner. Good and evil are not antithetical absolutes; they can be found, in varying degrees and ways, in most men. There are very few angels or devils on earth.

The characters presented in the older superhero comic books, however, are almost always stereotypical representations rather than unique individuals. They live in a white, middle-class world where good men and evil men can be isolated and dealt with accordingly.

3. THE SUPERHEROES

The superhero portrayed in the contemporary superhero comic book is no longer a demigod above the problems of lesser mortals. He is first and foremost a human being burdened with all of the personal and social problems that affect most men today. He can be, and is, vain, petty, cruel, insensitive, and vengeful; he can be, and is, unselfish, forgiving, compassionate, loving, and willing to risk his life for others. He is a man. He is a superhero secondarily.

The superhero's actions most often result in only tentative solutions. This is especially true in those cases (most of them) when he confronts super-beings whose powers are equal to or far greater than his own. Moreover, most of his confrontations are with super-beings who are motivated by a lust for absolute power of some sort. This desire for power has a much deeper psychological and philosophical depth than the simple desire for and pursuit of money.

The superhero portrayed in the older comic books, on the other hand, is the epitome of goodness and self-effacement. He exists to serve. He is not plagued with the pressures, problems, and conflicting desires that trouble most men. As a SUPER man, he is above such human concerns. He is able to solve problems in an absolute manner. He most often has to deal with simple creatures who are solely concerned with dollars and jewels. His utter self-righteousness and isolation from the realities of human existence make him an object of contempt for most of his foes. And rightly so.

4. THE UNDERLYING THEMES AND "MESSAGE"

"Literary" and "social" themes abound for the imaginative language arts or social studies teacher. They are sure to arouse the interest of even the most bored or recalcitrant student. CAPTAIN AMERICA, for example, during the Watergate affair, forsook, in disgust and disillusionment, his superhero identity (a stars-and-stripes outfit that makes him the apotheosis of all that the America of history textbooks stands for) because he did not want to represent the Watergate version of America. Recently in

THE FANTASTIC FOUR, a super-chauvinist named Mahkizmo from the Planet Machus battled a representative of the giant Femizons. THE INCREDIBLE HULK is a brilliant nuclear scientist whose aggressive id literally takes control all too often and transforms him into a green brute force that smashes anything or anyone standing in its way. He is relentlessly tracked by an army general whose monomaniac pursuit reminds one of Captain Ahab's hunt for Moby-Dick. THE AMAZING SPIDER-MAN is a Hamlet of a young man whose arachnoid abilities only help to increase his insecurity, doubts, and paranoia. In one recent adventure he had to combat a hideous individual with an over-sized brain (the sort of person Blake calls the "other face," the different member of society) who fed on the minds and emotions of others because he could not bear being isolated and alone. This story conveyed the alienation and suicidal loneliness of the individual in an overwhelmingly impersonal and hostile society with a power and pathos that would startle even the most sophisticated reader.

The underlying "message" of the contemporary superhero comic book stories is usually that of reaffirming the complexity and potentiality of human existence. Men are presented as myriad-faceted beings; the society they construct is, likewise, a place of infinite possibilities. Absolute solutions to problems, ultimate "victories," are seldom, if ever, possible in such a world. A tentative, imaginative approach toward life is stressed in the stories.

The underlying "message" of the older superhero comic book stories, however, is usually one which maintains that ultimate answers to difficult and complex problems can readily be arrived at. Good will always win out and "happy endings" will abound as long as men do the "right thing."

Concern for the personal and social problems of modern man, skillfully incorporated into the fantastic adventures and stories of cataclysmic confrontations between super-beings of the most wildly imaginative kind, may help to explain the increasing sales and rising in popularity of comic books amongst individuals of varying age levels.

If contemporary superhero comic books are popular because of their blend of fantasy and reality, then they ought to be examined by educators, especially language arts teachers, in order to discover how this mixture works. In addition to being a valuable learning material, comic books may also offer educators additional insights into the problem of how to "turn on" students to learning.

Give comic books a chance. Bring them into the classroom. I promise you that you won't be disappointed!

GLEANINGS FROM POPULAR CULTURE JOURNALS

One of the standard ways of getting students to notice the artifacts and materials of popular culture surrounding them and influencing them is to ask them to keep a journal with entries for several weeks, each entry to be an observation about some facet of popular culture or an observation about the impact of popular culture. I've asked my students to do this for a couple of years now, and the entries below are not meant to be developed essays but rather germs of essays waiting to be written.

"The popularity of "bumper-stickers" indicates to us how lonely and depersonalized life is in a crowded and alienating city. Each person, tied to his life of ripping down the freeway in his big or little automobile, is trying to add a little humanity to a cold and impersonal world by slogans " 'Have a happy day;' 'Honk if you love Jesus;' 'Smile, God loves you;' 'Streakers have more fun.' All such slogans seem to say something to the other anonymous drivers as they press to and from their work with their worries, alone on the concrete freeways." (Chris Rohs)

"Censorship: recently the BBC ran a documentary report on 'sex and the Fourteen Year Old.' The program was scheduled quite late at night, after most fourteen-year-olds would be in bed, because the subject matter was thought to be too mature for adolescents." (Ann Campbell)

"Although I've terminated my blissful credit-America relationship with Shell Oil Co., my fascination with its image remains: glaring yellow fan-shell on the bright red background towering in neon brilliance over its neon neighbors. Shell stations are ubiquitous, like Coca-Cola. And I'm sure they've worked hard and expensively to perpetuate their prominence in a world littered with gasoline competitors at every corner. What motivated their choice of name--SHELL--with the broad, umbrella-like shell as its symbol? An advertising enigma to the peon public peasant. The color selection is easily deduced. Though not an aesthete's dream, the primary colors, yellow on red, are impossible to miss. There's a comforting sense of sameness, too. One Shell station is pretty much guaranteed to be a mirror-image of the year's model station. If not, it will be hastily renovated so as not to jar the motorist with an unwonted individuality." (Rebecca Deyo)

"Got up today and watched my two soap operas, "All My Children," and "The Young and the Restless," before school. My goodness, soap operas seem to have less and less soap in them every time I turn them on! X-rated morning TV?" (Sue Madsen)

"Did you every wonder who invented the toothbrush?--I have. We've glorified it, necessitated it, electrified it and color-coded it, but never any mention of who deserves the credit for its invention. Whoever he is, he's an unsung hero." (Jeff Paisley)

"John Wayne on two channels on the same night! What planning! What a decision! I understand that women, in spite of the lib movement, have a hero image of Wayne as much as men do. He has certainly capitalized on the western hero mystique as much as any performer. Autry and Rogers pulled up reins, but Wayne in his old age never is more alive than in the last ten years as a developer of the mythology." (Bruce Richardson)

"Baskin-Robbins, on Sunday or any other day for that matter, seems to be the common meeting ground for people of all ages. Where else can you let your imagination run wild, along with your waistline, and order three scoops of ice cream, each a different flavor? B-R seems to be the one place where all ages can mingle freely without age consciousness. Maybe ice cream can help bridge the generation gap." (Sue Stanford)

"Eric Von Daniken, in my opinion, ought to be nominated for the Hugo award

for science fiction. A very judicious selection, I must say. Here we have an example of 'pop' anthropology in its purest form. By seeing what his audience wants to hear (about earlier cultures), he sells books and TV scripts--definitely a Madison Ave. job." (Mike Elliott)

"Having read in the newspaper an article on the latest fad--scratch and sniff T-shirts--my mind starts to conjure up all the immediate and not-so-immediate ramifications. The initial designs are limited to fruits, alcohol and pizza with the corresponding smells. What possibilities!!! Eventually, there will be three-course meals, deodorants, flowers, blood, manure (why not human feces?) and perhaps the ultimate--a picture of an American flag. When you scratch it, however, you can instantly savor mom's freshly baked apple pie. And who say the tumbrils of American progress aren't rolling on?" (Dick Drezen)

"The most fun of Comic Book class is the way the 'lower' kids have now become authorities. They know much more than the "smart" kids and even the teacher. They really revel in being superior--at least for once in their lives." (Saundra Harmon)

"I just saw a news item about a man who had served 35 years in prison for killing a man in an argument over \$1.65 (the American puritan idea of pride and frugality). When asked what the first thing was that he wanted to do upon release, he said he wanted to buy a new car: 'I've seen them and they are Nice.' The American dream." (Jeff Paisley)

"The double standard our TV censors live with is truly amazing. One only has to view the mutilated, lacerated TV presentation of IN COLD BLOOD to learn about the startling new discoveries on the commercial market--Fresh N', the moist towel which keeps you cleaner than toilet paper. Or how about the new douche, women have found to be even better than before? Now that my friends, is cleaner family entertainment!" (Todd Pollack)

"It seems that the matchbook is the great leveler of society. Not only does it serve its primary function, but the matchbook levels a table leg or a chair leg. Too bad the economy can't be leveled as easily." (Sue Stanford)

"Holiday Inns, READER'S DIGEST, and Alka Seltzer probably reflect the values of middle class culture more than any other artifact. Holiday Inns are in every city in the U.S. painted in bright happy colors and mass produced. READERS DIGEST has summaries of interesting family oriented articles. They are excellent for the majority of Americans who are not only conservative, but always in a hurry. Finally, Alka Seltzers are what the Americans must take after eating in a Holiday Inn or digesting any one of the saccharine articles in READERS DIGEST." (Sue Milner)

"Plastic credit cards. America's new money, vehicles to the 'good life.' 'What! No credit cards? Then I won't take your money.' 'You mean you're not in debt?' Then you can't be a very good credit risk.' Convenient little cards. The pride in acquisition of that first credit card, entrance into the adult world. Items so easily, painlessly acquired. Increasing limits, increasing debts. Entrapment. Awareness--too late? Are you strong enough to kick the habit? Best not to start--but no one can tell you. It's the American way!" (Rebecca Deyo)

MARCHING TO MANY DRUMMERS

Pearl G. Aldrich; Frostburg State College, Frostburg, Maryland

True democratization and an egalitarian approach to literature can take place in English classrooms when the study of popular culture, via television drama, current films, and popular novels, is incorporated into the traditional curriculum. However, many English teachers, educated in the liberal arts tradition, are reluctant to dignify superficial and transient works by serious study for several reasons. Among them are the sheer bulk of high quality literature already available, that students will be prevented from experiencing the classics, and that we will not fulfill our responsibility to pass on our rich literary heritage to the next generation if we take up all our class time discussing last night's episode of KQJAK. I can only cry, "True! True!" to such reasons and many more. At the same time, what are we to do about other equally compelling truths such as our obligation to teach all students by not only recognizing, but acting upon our knowledge of their individual differences? It is also true that forced feeding of the classics to the neglect of major ingredients contributing to students' developing sensibilities does not inevitably lead to appreciation of literary value.

However, there is a way to resolve this paradox. What to teach need not be an either/or choice between the temporarily popular and the enduring classic. We can make the best of all possible worlds of literature by the following means: We can teach the fundamental relationship between popular writing and literature so that students can see what roots led to which flowers. We can accomplish this by shifting evaluation of prose and poetry from a vertical, good-to-bad, continuum to a horizontal, simple-to-complex, continuum. This offers students the opportunity to make valid judgments based upon non-pejorative criteria. These criteria in students' hands are tools for individual discovery. By asking students to use them, we remove ourselves from the onerous position of saying, in effect, whether we intend it or not, "What you like is bad. What I like is good."

Identifying the relationship between popular writing and literature can best be done by identifying the main difference--complexity, a complexity of ideas, characterization, symbol, and language that is achieved, or not achieved, by the working of the author's talent. The ingredients of all drama, novels, short stories, and poetry are the same, all elements of the human experience. The author, therefore, puts theme and character, event and setting, language and symbol, through his or her transforming talent according to an inner artistic vision. The result, in terms of literary value, depends upon the author's talent. From the hands of great talent, whether he or she intends it, come masterpieces of enduring literature. From the hands of lesser talents come the popular cannon. The greater the author's talent, the more complex the work. The works in the popular cannon are usually simpler in theme, characterization, symbol, event, setting, and language.

The criteria for judgment, the tools for the students' use, are the following definitions: Simple fiction and simple poetry reinforce the ideals of the system of values and beliefs generally held in the author's time. These ideals include ideal justice, ideal sacrifice, ideal love, ideal morals, ideal personal relationships, ideal ambitions; in short, the ideal life come true. At the other extreme of the continuum, complex writing questions the values and beliefs generally held in the author's time.

Simple fictions provide their readers, and now viewers, with a means of making their dreams come true. To accomplish this purpose, simple fiction employs a God-like figure or group to overcome opposition or to do the "right" thing. The opposition is usually entrenched in the Establishment of its time, which purports to operate on contemporary ideals, but does not. The God-like figure or group, therefore,

must oppose the Establishment for society's greater good and frequently gives up "success" in contemporary terms to accomplish the purposes of the fiction. Complex fictions, on the other hand, deal with long-range philosophical and universal problems of life for which there are no clear-cut solutions. The reader/viewer leaves fictional work with ideas to debate, themes to unravel, complexities of character to discuss, symbols to identify. Obviously, reading or watching a simple fiction is far easier than dealing with a complex fiction.

All fictions both simple and complex, as well as those that fall somewhere along the line of the continuum, are based on abstract ideas of good and bad, justice and injustice, love and hate, and all the others. The difference is in their complexity. Simple fiction deals with one idea at a time, while complex fiction interweaves several ideas into the actions of the characters and events of the plot. Between the two extremes, where the majority of works fall, lies the most profitable area for study--the fictions, in any form, that combine elements of both simple and complex writing. For example, the underlying idea of a television drama might be a complex philosophical one, such as the moral responsibility of a citizen, but its resolution could be simple--a fight, a chase, and all things turn up roses. Or a character of a novel might be complex, but at the end, is made into a God-like figure in order to resolve the plot.

There are major differences in the use of language between simple and complex writing, particularly poetry. Does the author use one word or one phrase for several meanings or does he/she stick to one meaning per word? What vocabulary is used, for example, in a song lyric? Is it the language of the drug scene, contemporary slang, or every day, kitchen-type vocabulary? What vocabulary is used in dialogue in television drama? In prime time detective and crime drama, you hear the vocabulary of police procedure, some legal language, some street slang, while in the soap operas in the afternoons, the vocabulary of popular psychology predominates. Some aspects of Black dialect, particularly those slang terms that can be used for a general audience, have been used in films and on television. The popular media is particularly rich in specialized vocabularies, with wide ranges of connotations, which we can hardly afford to ignore.

Comparison is the key to using the horizontal continuum to discuss and evaluate fictions. I have deliberately not mentioned specific examples because, every few months, something new comes along. Remember how quickly LOVE STORY came and went? Then THE GODFATHER, followed by THE EXORCIST? It seems a hundred years ago that A PATCH OF BLUE was being handed from one student to another. I usually set the discussion according to student choice. Whatever popular novel a student wishes to read can be compared with the novel the class reads in common, or the student can place a novel on the continuum and support his decision by evidence from the book. Accordingly, I have had students rate the same book on opposite sides of the continuum and supply valid reasons for each decision. Student choice in television or film drama can be utilized in the same fashion. If a television drama is assigned, most students will watch it. To discuss the ingredients of a television series, I ask students to take notes from three consecutive episodes of their favorite series and answer questions derived from the definitions of the continuum.

Because of the presence of a God-like figure or group in television series, they all fall closer to the simple end of the continuum than to the complex, yet they are not all foolishly simple. They are generally based on complex problems that are resolved by simple solutions in order to work out the phantasy, dream-come-true aspect. Therefore the following questions are useful in discussing the series dramas: What is the underlying philosophy of this series? What aspects of our general culture does this philosophy challenge or reinforce? What are the hero's or heroine's major character traits? From the hero's and heroine's consistent actions in each episode, what behavior is acceptable? What unacceptable? What are the rewards for the hero/heroine's acceptable behavior? What do the answers to these questions convey about cultural ideas?

An added dimension to the study of television drama series is to show their relation to the hero myth found in every culture. Hero myths are basically simplistic, but we have not stopped studying them in literature because of this characteristic. We all know BEOWULF, GAWAIN AND THE GREEN KNIGHT, King Arthur, Roland, and many others. Heroes, who are God-like characters, seem necessary to all people for several reasons. They represent the ideal person in a culture who acts as a source of pride and emulation, who exhibits the traits admired in their time, and who overcomes all opposition and injustice. Who the hero is, where he or she comes from, what ideals each fights for, and what obstacles are overcome depend upon the elements of each culture. We all know that Beowulf was a great swimmer and a great warrior who saved the people from the dangers of their life, such as death by monsters like Grendel and his mother. What do heroes in the today's popular culture do? They drive cars expertly, shoot accurately, and save people from death at the hands of twentieth century monsters--robbers, murderers, crooked politicians, Mafia hit men, crooked cops. It's no accident that the detectives and law enforcement officers have become God-like figures in a technological society where crime is prevalent and the majority are helpless in the face of the criminal politician and big businessman. For the members of an industrial society who are the powerless victims of repeated criminal assaults, the need for ideal police as heroes to fulfill a fantasy of protection and revenge is overwhelming. And that need is being fulfilled nightly on television and in the films. As teachers, we must incorporate such highly influential media into our curriculum.

An interesting spin-off of using the horizontal, simple-to-complex, continuum for evaluative purposes is what it reveals about works by the same author. It shows that they are not all equal, however much veneration we show them because of the high quality of their best work. Two familiar examples will suffice here--Shakespeare and George Eliot. If we were to evaluate THE MERCHANT OF VENICE, for example, according to the criteria of the continuum, we would find that Shakespeare reinforced the values and beliefs of his time by destroying Shylock and providing all rewards to the nobles and their ladies. In addition, Portia is drawn as a God-like figure who overcame all obstacles for the greater good of her society, then re-assumed her proper, womanly and subordinate position. If we are to believe that this play was inspired by the uproar caused when Queen Elizabeth's Jewish physician was made the scapegoat of an assassination plot, then we must also believe that the play was exploitive, designed to feed upon popular emotions and reinforce the status quo. However, there are KING LEAR, OTHELLO, and HAMLET, with different answers when we apply the definitions of the continuum. What, then, is popular culture and what is literature? Where do they part company? But more important, need they part?

Remember SILAS MARNER and ADAM BEDE? In their own day, they were popular novels, yet they are, in the main, simplistic, complete with God-like figures to overcome all obstacles to achieve the ideal moral stature of George Eliot's time. It's no wonder MIDDLEMARCH, a highly complex novel, sold poorly in the same day and book reviewers said it lacked sadly the high moral qualities of Eliot's earlier books. MARNER and BEDE would be placed on the simple side of the simple-to-complex continuum; MIDDLEMARCH, on the complex side, yet all three are the work of the same person whose great talent developed practically in public with each successive novel. As those talents gained in complexity, so did her fiction. There's no way we can deny their place in both popular culture of their day and that designated literature today.

At first the simple-to-complex theory of literary evaluation might appear as a leveling process, a reduction of great literature and an elevation of mediocre writing to literary quality. However, this is not so. If anything, using the continuum reinforces literary quality by identifying its complexities, but it does not

denigrate popular works read and viewed by millions by refusing to consider them. Nor is this method of study one that has as a hidden goal the eventual rejection of popular culture because, obviously, the complex is the better work. It may be, but our personal tastes through life incorporate examples from along the whole continuum. The major differences between you and me and our adolescent students is that we have a wider background, greater choice, and know our purposes when we choose each experience. The most important aspects of using the horizontal rather than the vertical, good-to-bad, method of study are bringing popular culture and popular art into the English classroom and providing students with opportunities to make their own judgments according to non-pejorative criteria. This method also puts experiences in English classrooms into the mainstream of students' lives and gives them a foundation upon which to build evaluative skills.

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SHOPTALK:

"In 1960 at Atlantic City, dazzling Nancy Fleming told Bert Parks 'a woman's place is in the home,' showed off her sewing, then went on to be crowned 'Miss America.' She was queen of the country's beauties.

Now--two children and a divorce later--television talk show hostess Nancy Fleming says the pageant which thrust her into the nation's eye perpetuates an outmoded concept of women.

'Miss America is not a real person,' she said in a recent interview. 'She's something that happens every year.'

Contestants are very unlikely to open up to Bert Parks about today's 'new morality,' she said. 'When they're contestants, they always come on as very right-wing politically, and for God, the flag and apple pie.'

Aspiring young beauty queens still write her asking how to win the crown at Atlantic City and she tells them to think about the years after the pageant.

'I just can't think of anything more depressing than feeling that the Miss America pageant was the high point of your life.'" ("Former Miss America Puts Down the Pageant," LOS ANGELES TIMES, Feb. 9, 1975, p. I-8).

If you've ever been gripped by the madness of writing on a roller coaster, you might be interested in Robert Cartmell's "The Quest for the Ultimate Roller Coaster," NY TIMES, June 9, 1974, "Travel and Resorts" section, pp. 1, 18-19. Cartmell's essay covers the thrill of the roller coaster madness and lists his "top ten" roller coasters: "The Thunderbolt" at Kennywood Park in Pennsylvania, "The Racer" at Chapultepec Park in Mexico City, "The Cyclone" in Coney Island, "The Great American Scream Machine" at Six Flags Over Georgia Park near Atlanta, "The Giant Coaster" in Paragon Park south of Boston, "The Giant Dipper" at Santa Cruz south of San Francisco, "The Racer" at King's Island Park northeast of Cincinnati, "The Coaster" at Dorney Park in Allentown, Pennsylvania, "The Comet" at Crystal Beach Park on the Ontario side of Lake Erie, and "The Cyclone" at Lakeside Park in northwest Denver. Another article on roller coasters is John Pastier's "Taking the Plunge on California's Last Big Ride," LOS ANGELES TIMES, Sept. 1, 1974, "Calendar" section, p. 1, 67.

AMERICAN BEST SELLERS AS AN ENGLISH ELECTIVE

Madelon McGowan, Point Loma High School, San Diego

We're always on the prowl for new electives at Point Loma High School. We offer semester-long electives to classes composed of both juniors and seniors, and we feel obligated not only to meet students' skills needs in these classes, but to recognize them as "consumers" with specific interests of their own. Often, therefore, we poll students for their ideas of what might prove to be a "fun course" in English. Lately, we've been especially interested in offering more electives which feature or stress American literature, since a semester's work in that area is a district requirement for each student. Last year, after all English classes had brainstormed for possible American Literature courses (we also consulted sophomores, by the way, since they would be eligible to take the course as juniors this year) they submitted a list of about ten course titles. All students then voted on the most desired choices after we had made certain that teachers would be willing (and able) to handle any course specified; no use offering a course and finding later that no one wanted to teach it! American Best Sellers and one other elective won by a landslide, and we hastened to apply through district channels for permission to offer the courses experimentally.

American Best Sellers has proved to be very popular. Our initial experimental class contained thirty-four students; enrollment for this spring has almost tripled. The key to the course's popularity, we believe, is in its currency and in the freedom of choice given within the class to each individual.

Titles chosen for use in this course are taken from the WORLD ALMANAC, which each year lists twenty fiction and twenty non-fiction books classified as "best sellers." The earliest publication we've used so far had been a best seller in 1906, THE JUNGLE. Most of the titles, however, come from lists compiled within the last seven years. The first class began with a collection of over forty titles. We ordered no more than ten copies of each (sometimes as few as three or five) in order to conform to a district policy which limits the number of copies of titles not on the "approved" list. We insisted on paperback editions--they're cheaper and more attractive. (Besides, a best seller is more likely to be published in paperback very soon after the hard-back has begun to sell well). Our first order list gives some idea of the variety and quality of the books:

- | | |
|--------------------------------|-------------------------------|
| *THE GOOD EARTH | *THE JUNGLE |
| LIFE WITH FATHER | *HAWAII |
| GONE WITH THE WIND | TO KILL A MOCKINGBIRD |
| DRUMS ALONG THE MOHAWK | FAIL-SAFE |
| NORTHWEST PASSAGE | SHOES OF THE FISHERMAN |
| REBECCA | UP THE DOWN STAIRCASE |
| GRAPES OF WRATH | *THE FIXER |
| THE ROBE | *IN COLD BLOOD |
| A TREE GROWS IN BROOKLYN | GAMES PEOPLE PLAY |
| BLACK BOY | *HOTEL |
| THE FOXES OF HARROW | THE VIRGINIAN |
| THE NAKED AND THE DEAD | *ROSEMARY'S BABY |
| FROM HERE TO ETERNITY | *FIVE SMOOTH STONES |
| THE CAINE MUTINY | THE NAKED APE |
| THE SILVER CHALICE | *ELECTRIC KOOL-AID ACID TEST |
| EXODUS | CONFESSIONS OF NAT TURNER |
| *THE GODFATHER | CHRISTY |
| ANDROMEDA STRAIN | *ZELDA |
| *SLAUGHTERHOUSE FIVE | THE FRENCH LIEUTENANT'S WOMAN |
| *THE PETER PRINCIPLE | FUTURE SHOCK |
| *BURY MY HEART AT WOUNDED KNEE | TRUE GRIT |
| *THE BELL JAR | BODY LANGUAGE |
| *THE DRIFTERS | *DAY OF THE JACKAL |

*These seemed to receive more use than others.

This spring, we have added a number of titles now gaining popularity, such as THE LEVANTER, THE EXORCIST, PAPER MOON, JOURNEY TO IXTLAN, TERMINAL MAN, THE ODESSA FILE, I'M OKAY, YOU'RE OKAY, AIRPORT, and THE HOLLOW HILLS. Some of these choices were made because we noticed students reading them on their own; some we chose because they are second or third works by a currently widely-read author (we're ordering more titles by Vonnegut, for example); some we simply pulled from the best seller lists as we had the first time out. We have experienced an upsurge of interest in Tolkien's work, so we ordered THE HOBBIT and THE LORD OF THE RINGS trilogy as well.

So the kid who walks into the Best Sellers class has quite a variety of material from which to choose. His only limitations are his own interests (which in many cases we hope to broaden as the semester goes on), his judgment of his reading capacity, and the time he has to devote to reading. Most of the students are, at first, repelled by the size of many best sellers (GONE WITH THE WIND, THE NAKED AND THE DEAD, HAWAII) so the first books they check out are more likely to be ones like FAIL-SAFE, or THE BELL JAR. Though the students have usually signed up because of an interest in current fiction (which predominates in the list above), they soon find themselves engrossed in non-fiction: BODY LANGUAGE, THE PETER PRINCIPLE, THE PETER PRESCRIPTION, THE GAMES PEOPLE PLAY, and I'M OKAY, YOU'RE OKAY.

The number of books read during the course depends on the length of each work and the student's own reading ability. Each one keeps a record of his reading on 3 X 5 cards; here he notes the essential information about the book and the highlights or main ideas that are memorable to him. He also jots down some educated guesses as to why this particular book has become a best seller. This way of keeping track is virtually painless and helps to overcome the dread of accounting for each book with yet another written "book report" in his career.

Naturally, each person does render a more detailed accounting of some of his reading. One of the most effective is a dialogue between two people who've just read the same book (sometimes, one of these is the teacher!). This is a lively way of reviewing a book, in the true sense of the term. Through this method, many titles become sought-after; the best "ad" for a book is, after all, someone else's enthusiastic recommendation. If the two readers disagree, the talk becomes more animated, usually, and the discussion can extend over several meetings. We feel that talking about books is one of the most stimulating things that can happen in an English class. We find that most students have pertinent things to say. The more they indulge in this activity, the more confidence they have in their own opinions and the more logically they seem to support their contentions.

Best Sellers, as with all the electives, is a heterogeneous class; anyone is eligible to join. Sometimes, a "reluctant" or indifferent reader can receive help in this climate from more eager or successful readers. A book's "promoters" often help to dispel the fear of its length. For example, if one student has been "turned off" by the lengthy and detailed section of HAWAII, he may get this kind of advice on how to reach the heart of the book fast from someone who's already read it: "Start with the section about the Tahitians. (Here, I'll show you the place): You can come back and pick up the first section later. But the story really starts here!"

Is he having trouble "getting into" FUTURE SHOCK? "Start with Part III; it's sort of all together from there on. You can read I and II afterwards if you want more details about what Toffler's saying."

It's evident that the teacher doesn't have to recommend, bribe, cajole, or threaten--the students take care of the interest factor, and the books keep moving

from hand to hand.

Some titles, of course, are neglected completely or have only one "taker." For the first class these were THE SILVER CHALICE, CIMARRON, EXODUS, and BLACK BOY. This spring, though, tastes may change with the new groups--who can say?

Students have two major assignments during the semester: a project based on one book and an essay which compares two other books.. Projects are as varied as the people who create them. Usually, the teacher suggests some possibilities, then lets the students work out their own ideas. Many people work on these in small groups. Some sample projects which originated with students:

For UP THE DOWN STAIRCASE - a compilation of student-written bulletin notices using the names of teachers and students at Point Loma;

a novel involving a romantic situation - a marriage counselor's case history of the situation, complete with a solution of the problem(s);

Vonnegut's books

- a "Dictionary of Boko Noman," using his special words and phrases with "translations";

- a tracing of one character who reappears in several of the novels (Kilgore Trout, Eliot Rosewater, Betty Pilgrim).

- Others, which may apply to either fiction or non-fiction and originated with both teacher and students are

1. Is there a complicated family structure? Construct a genealogy chart or family tree from evidence offered in the course of the novel.
2. Are any real names mentioned in the novel? If so, research to discover their basic philosophies and positions in their age. Are they influential today? How? Where? Were they liberals espousing change? What did they advocate?
3. From the author's descriptions of places, buildings, or residences, are there any that could be drawn, sketched, or made into a mural, wool/felt/crewel tapestry, or macrame design?
4. Rewrite a humorous or dramatic scene as a play. Perform it live or on film/tape.
5. Are there contrasting characters? Discuss their differences and/or similarities.
6. Who is the pivotal character? How does he function as a catalytic agent precipitating action, influencing more mature understandings by the end?
7. Draw, paint, or make caricatures of interesting or humorous characters as you see them from the writer's descriptions. Write thumbnail sketches to reinforce your interpretations.
8. What is the author criticizing? Discuss his viewpoint and his evidence for it? (GAMES PEOPLE PLAY, I'M OKAY, YOU'RE OKAY, and PETER PRINCIPLE were used extensively for this project).
9. Write another chapter assuming one year has passed. In what situations do you now find the characters? Have they learned from their experiences and improved their lot? Have relationships changed?
10. Are there any characters with peculiar eccentricities? If so, write a two-minute monologue which will convey them.
11. Try your hand as an author. Write a short story based on one of the books you read from three points of view--Omniscient, Hidden, and Interior. Keep the number of characters and events to a minimum.
12. Does the main character make a journey? If so, draw a map of it, with arrows and labels to indicate the location of major events. (DOVE is a good book for this one)
13. Retell an important event, or depict a specific situation or problem through a series of cartoon drawings.
14. Can you construct a game or model (or whatever) from the book? (How about

THE GODFATHER, or THE GAMES PEOPLE PLAY, or BODY LANGUAGE?)

15. Write a parody, using a subject you think needs criticizing. In your parody follow the style of the author of your book.

Some groups or individuals combined two books for a project. One pair set out to explore this problem: How did Scarlett O'Hara use body language? The result was a demonstration of various flirting (aggressive!) techniques performed for the whole class. THE GAMES PEOPLE PLAY also offered numerous opportunities for demonstration, as you can well imagine!

The assigned long essay, as we all know, is often the curse of an English class; it achieves little in most cases but to satisfy both teacher and student that "real work" has been accomplished. A comparative essay, in addition, can be a tricky thing; too frequently, the comparing of two long works ends up as a double plot summary instead of a definitive discussion of a single point of comparison. To forestall such frustrations for teacher and student, each person was asked to submit, at least two weeks before the essay was due, a paragraph which could serve as an introduction to the assigned paper. In it, he had to tell what books he intended to compare and what points of similarity or difference he noted from his reading. The teacher then reacted to the paragraph by writing one of her own, amplifying, when necessary, the student's thoughts or ideas or restating them more smoothly. After this exchange of writing, student and teacher got together to discuss various methods of comparison and to note specific details which might prove useful. Only then did the student continue his paper, which normally ran two to three pages in length. Two samples of this technique follow, one in which the teacher practically rewrites the paragraph, a second in which she makes only minor changes (noted in brackets) in the original:

I

(Student) The two books I am going to compare are THE GRAPES OF WRATH by Steinbeck and THE HOBBIT by Tolkien. The two books are similar in that they both depict a group of people venturing outside of their home territory. Although the authors use different types of characters, they both show how bad it is outside of one's local (sic).

(Teacher's reaction)

When a person leaves his familiar surroundings to venture outside his home territory, no matter for what reason, he often encounters difficult situations with which he must cope. Steinbeck and Tolkien show the many frustrations and hardships endured in GRAPES and HOBBIT, respectively. Although each author uses a different type of character, he clearly illustrates a common problem--outside one's home environment one encounters alien and often hostile forces which are resistant to fulfillment of one's quest.

II

Both THE BELL JAR by Sylvia Plath and PLAY IT AS IT LAYS by Joan Didion develop the concept of how two women struggle with their lives and finally are driven to madness. In both instances the women fight feverishly for a sense of identity. In their struggles to relate with friends and family they search for a purpose in life. Both characters go through a series of hardships resulting in withdrawals finally into complete madness. In both instances, however, the conclusions pose this question: what actually is crazy, the characters or the world they live in?

In both cases, students have had help in overcoming the first problem in writing an essay: getting something on paper. This first "draft" may not be the final form of the introduction at all, but at least there is now material for the student-teacher team to work with and talk about, free of the threat of judgment (otherwise known as grading) in this early stage. There is now, also, a point of departure: into examples, illustrations, exceptions--all those elements which we mean when we plead

for more "support" of statements made in essays the student writes completely on his own--and often, as he writes, feeling lonely.

Kids found during the semester that their reading speed was picking up and that they were reading more frequently and for longer periods at a time. Many of our students bus in from across town; they found the daily trip much shorter as they used the traveling time to read.

The teacher, Mrs. Murray, gained new experience by initiating this elective. She had read some of the titles on the list, but certainly not all. She decided to join with her students in "taking the course." With small groups or with perhaps one other student, she read books new to her (and them) during class, instead of preparing outside of class time or skimming through the batch as one usually does to "get on top of" a lot of new material and keep ahead of the class. She found that discovering some books together established a very special rapport between her and class members.

But the best experience for all was the chance to talk--about the books, their elements and techniques, and, most important, each other's feelings and ideas. The class proved adaptable and flexible to the students' varied abilities and backgrounds. Each could achieve success as he worked independently and with others. And all, (including teacher!) grew to accept and understand each other better as individuals while they enriched and expanded their literary experience.

(This course is taught by Carol-Faith Murray, English Department, Point Loma High School, San Diego, California).

SHOPTALK:

If I had to list a basic bibliography of 10 books in Popular Culture which teachers would find valuable and which some students would like, here would be the list:

1. Marshall McLuhan, UNDERSTANDING MEDIA, NY: NAL, 1964. McLuhan's book is central to the study of modern man and media's impact on him. Eccentric, and sometimes enigmatic, provocative, irritating, but always seminal.
2. Russel Nye, THE UNEMBARRASSED MUSE, NY: Dial, 1970. A well-written book, fun to read and filled with information on American Popular Culture of yesterday, adolescent books, dime novels, minstrel shows, bluegrass, etc.
3. Norman F. Cantor and Michael S. Werthman (eds.), THE HISTORY OF POPULAR CULTURE, NY: Macmillan, 1968. Original documents in the history of Popular Culture from the Greeks until modern time.
4. James D. Hart, THE POPULAR BOOK: A HISTORY OF AMERICA'S LITERARY TASTE, Berkeley; U of California Press, 1950. A study of the popular book, the reasons for popularity, and lists of the bestsellers from the early days on.
5. Ray B. Browne, et al. (eds.), HEROES OF POPULAR CULTURE, Bowling Green: Bowling Green U Popular Press, 1972. Just what the title implies.
6. Marshall Fishwick and Ray B. Browne (eds.), ICONS OF POPULAR CULTURE, Bowling Green: Bowling Green U Popular Press, 1970. Ditto above comment.
7. Marshall Fishwick, PARAMETERS OF POPULAR CULTURE, Bowling Green: Bowling Green U Popular Press, 1974. Heroes, icons, fakelore, Hollywood, etc.
8. George H. Lewis, (ed.), SIDE-SADDLE ON THE GOLDEN CALF: SOCIAL STRUCTURE AND POPULAR CULTURE IN AMERICA, Pacific Palisades, CA: Goodyear, 1972. Readings.
9. Bernard Rosenberg and David Manning White (eds.), MASS CULTURE: THE POPULAR ARTS IN AMERICA, NY: Free Press, 1957. An excellent book of readings.
10. Bernard Rosenberg and David Manning White (eds.), MASS CULTURE REVISITED; NY: Van Nostrand Reinhold, 1971. Supplemental to the above book.

THE "SEA CHEST" EXPERIENCE

Mildred M. Jeranko, Frisco, North Carolina

Most of you who read this article will be familiar with FOXFIRE, the student magazine published in Rabun Gap, Georgia, but it is doubtful if many have ever heard of SEA CHEST, a magazine published by students at Cape Hatteras High School, Buxton, North Carolina.

I was introduced to FOXFIRE three years ago when my husband handed me a copy of TIME that told about a group of students in Rabun-Gap-Nacoochee High School publishing a magazine on the mountain culture of that area which was rapidly disappearing. It told how their young teacher, B. Eliot Wigginton, started the magazine in an effort to alleviate the boredom of his students for traditional grammar and literature.

This article also mentioned IDEAS, Inc. of Washington, D.C., a non-profit foundation endeavoring to promote innovative teaching ideas and methods. Eliot Wigginton had once come to them with the suggestion that his program could in other geographic and sociological areas, such as minorities, isolated cultures, or disaffected groups, give students some successful learning experiences; concern for their communities and people; responsibility and skills, and pride in themselves and their cultural roots.

SEA CHEST was begun because it seemed to me that there was no way for many of the local students to have the successful learning experiences that those who had attended school in other areas achieved. The school population is made up of local residents and transient U.S. Coast Guard, U.S. Navy, Park Service, Weather Service, and Wild Life Refuge dependents.

When you look at a map of the East Coast, you will see a strip of land that bends itself around the continent. This area, so rich in history, is the long arm of sand that begins at the Virginia Capes, and broken only by erratic inlets that open and close, bends its "elbow" south at dreaded Cape Hatteras, Cape Lookout, Cape Fear, and ending near the South Carolina line. The chain of banks from the Virginia line to Cape Lookout is known as the Outer Banks of North Carolina, while other sections are named islands or banks. Hatteras Island is sixty miles long and its seven villages, served by the Cape Hatteras School (and High School) at Buxton, are scattered over a forty mile stretch of road sandwiched between the Atlantic Ocean and Pamlico Sound. It was not until 1963 that a bridge across Oregon Inlet was completed and the island linked with the mainland and the outside world.

Because of this isolation, much of the culture that vanished in the late nineteenth century elsewhere in the United States continued to exist here. Words and grammatical forms both archaic and dialectic that had disappeared from the American language but are still heard in England and Scotland, survived here. Progging, peckish, squee-whiffed (askew-whiffed in Scotland), gammet, holped, holpen, frap, and many others are heard occasionally and make the speech interesting.

The constant battle to make a living from the sea bred, an independent, self-reliant people who speak their minds. Each householder had to be a do-it-yourselfer, farmer, butcher, hunter, medicine man, weather forecaster, as well as fisherman.

With the influx of 1,700,000 tourists each year, the young people, who act as waitresses, clerks, guides, dock hands, and other service jobs, were frequently torn between their own and outside influences, but lacked the experience to evaluate the new or take pride in the island's heritage. Two of the good results from publishing this magazine has been that it has produced a sense of pride in the island and its history, and has made a bond between the older people and the young publishers. The

magazine is a partnership between grandparents, oldsters, anyone with time to spin a tale, and ~~the students~~.

Three years ago when I first wrote to IDEAS Inc. Eliot Wigginton and their staff had joined forces to see if the experience of the young investigating their own roots could give other groups a changed outlook toward learning, themselves, and their cultures. The FOURTH STREET I had already begun among Puerto Ricans and blacks in a community center in New York City. It was started by a friend of Mr. Wigginton's but is not part of the FOXFIRE Project. Other groups were getting started and a first workshop to train students and teachers had been held at Rabun Gap, Georgia. Starting a magazine or other project has begun in fifteen or more locations, even the inter-city in Washington, D.C. by students of Western High School.

Other projects have been formed among Indians in the Ramah Navajo High School in New Mexico; Menomonee Indians in Wisconsin, the Choctaw High School in Mississippi; blacks in Sea Island, South Carolina. In British West Indies Jamaica's Cornwall College, Montego Bay High School, and Trenchstone School have combined to publish PEENIE WALLIE. In Haiti, the College of St. Pierre and Croix de Bouquets Community School publishes TSIM-T'SIM, in an English and French edition.

Not all the products are magazines. In Alaska, the Indians are planning to use the material that they collect for broadcasts over a radio network that connects the villages. FOXFIRE uses a television camera and tapes to record and store interviews when a process or skill such as wheel-making is employed to preserve the exact technique. FOXFIRE has also published three books and made a movie. BITTERSWEET, in Ozark Missouri, records bluegrass music and included the plastic record with its magazine. There are many other forms of expression for the material collected.

SEA CHEST can hardly be called a folklore magazine, although it does collect and publish material of this nature. It is mainly concerned with Hatteras Island, its customs, history, people, weather, environment, past, present, and future. There are also four commercial magazines serving the area that publish similar material, sport, surfer, fishing, travel, state, general, and adventure magazines and newspapers print feature stories about the Outer Banks. Books about this area cover many subjects: shipwrecks, legends, history, aviation, birds, beaches, and personal narratives.

Early in the SEA CHEST program, the students said that they wanted to have a voice in what was happening to their island, and we have been in hot water with one group or another ever since. One irate storekeeper dumped the magazine into the nearest wastebasket because of an article featured in the first issue on some tourists and how they behave.

The Outer Banks has an almost inexhaustible source and supply of stories, with a ready market among the tourists who love the island and will buy almost anything that is written about it. We also have students who ride the school buses home to seven villages at night, making it fairly easy to collect material and to take photographs after school or on the weekend.

Our real beginning came however with a brief news release that mentioned that our magazine was being aided by IDEAS, Inc. through a grant from the Ford Foundation, and from that article a reader sent us \$4 for two copies of the first issue. We were then four months from publication, but with that \$4 we started; we were in business!

We didn't have much know-how, nor equipment, and if you think the students were so enthusiastic that they were tearing the door down to get into that class, they weren't! The senior class turned the project down flat as being too much work, and

the publicity just might bring in more "unwanted" tourists. The Junior and Sophomore English classes had reservations about me, because too many other teachers had started ambitious projects that somehow didn't materialize. They were willing to try however, if they did not have to study grammar and literature. At that point, I did not have a copy of a journalism book so that I could teach the class as journalism, and I had not seen the inside of a School of Journalism since 1932. In addition, I knew little or nothing about the new printing processes and make-up. We were 130 miles from a book store and 60 miles from the printer.

Three students and I went to Rabun Gap, Georgia, to a workshop that Eliot Wigginton and his FOXFIRE students conducted, and from that experience we learned by doing. I do not think that anything can match the generosity of the FOXFIRE group.

IDEAS Inc. provided us with an enlarger, a camera, darkroom equipment and supplies. They also financed our two trips to Rabun Gap, and sent Ann Vick and Karen Cox to advise us. The school board provided us with an office and the assurance that if we got into financial trouble they would help us.

Much that we tried at first went haywire. Cassettes would fail to record because batteries went dead, or the microphone was not turned on and the student had lost an interview. The elderly people being interviewed would freeze when the tape recorder started and refuse to say another word. One student interviewing a man was shocked to hear himself answering his own questions on the cassette. Photographs were often so bad that they had to be retaken.

Our successful first issue was the result of assistance from many people, but if one could be singled out it would be Kerry Sipe, State Editor of the RALEIGH NEWS AND OBSERVER. He came here to take pictures and interview the students even before we went to Rabun Gap. The article brought in a flood of subscriptions, gifts, and donations.

We had one student who knew how to process film and print negatives. We could have gotten some of our local photographers to help teach these skills except that they could not come to school during the day and it was too difficult to get students back to school at night from a such a large area.

We began work with the new semester in February 1973, and sent the first magazine to the printers April 28 that same year. We had no backlog of copy and not yet are we able to do the in-depth research that FOXFIRE does so ably. When their staff transcribes an interview, any extraneous materials are filed by subject heading e.g., midwives, hog killing, or ghosts mentioned are filed until enough material has collected, and someone is interested enough to do an article on that subject. At first we needed all available copy too badly to stockpile any. However stories did develop from some of the chance remarks recorded.

One of our best stories came from our readers and is about a black man named Tom Angell. When we started to look for material, there was a good supply of it. Some of his personal belongings had been carefully preserved and we were loaned treasured photographs of this black man who had been dead for thirty-six years. The daughter of the white couple who had adopted him and given him their name is still living at 91, and it was she who had first written to us about Tom Angell.

Other stories won't develop even with good material. One about a porpoise oil factory that processed oil for fine watches and another one on lighthouse keepers are still being explored. Both are interesting stories.

Under my sponsorship, we published four issues of SEA CHEST. Contrary to Marshall McLuhan, the message is not the media in this case. It is the learning and

growth that takes place in the student. It is impossible to look in a student's head to see if they had learned, so the intellectual and social growth, the competencies that they develop, the responsibilities they show toward each other and the people they interview, are the criteria. Even here it is extremely nebulous, for not all growth can be equated as happening because of SEA CHEST. This is an example.

Irvin transferred into SEA CHEST to keep from having to write compositions. He could not write intelligibly nor read with much comprehension, yet he always made oral contributions when we compiled stories.

Perhaps the process of compiling needs an explanation here. It was used when we could not get information by interviews. We sat in class and pooled information, and compiled the results. The Tourist Guide, much of the controversial tourist story, superstitions, and weather saying were collected this way. We tried this system for a story about the surfers, but the students were so bitter against visiting surfers that we could not publish it.

Irvin worked at whatever chores he was asked to do with a contagious cheer. When Karen Cox of FOXFIRE came to help us, he arranged for her to take photographs of the Old Christmas celebration at Rodanthe, (January 7), and helped her with that. He learned to clean the small offset press, the dirtiest job we had. He learned photography, and he was fairly good.

In February of our second year, Irvin was invited to New York to ski with some tourist friends he had met during the summer. They were wealthy, but then so was he. He had shared his world generously with them, and they were sharing theirs. I do not know how many nets Irvin helped haul out of the winter seas to make that trip, but he rode a fish truck to New York City to cut expenses. It must have been worthwhile for he came back full of happiness.

When does a miracle happen? Irvin now cares about his spelling, reading, and writing. He talks of going to college to study sociology. He and another student worked on one of the published stories, and Irvin did the entire transcription. When we sat down to edit the story, Irvin was the authority. Sentence by sentence we examined his text as he decided what stayed or how it could be changed to sound better. If you had told Irvin that he knew anything about grammar, he would not have believed you.

During the year and a half that I sponsored this program, I saw many students mature and achieve an expanded awareness of themselves, their neighbors, and their communities. Dr. Jerome H. Melton of the North Carolina Department of Public Instruction thought that the fact that our students felt that the SEA CHEST project had given them more options for their lives, was one of the strengths of the program.

Eliot Wigginton cautions that student evaluations often give the teacher only what the student thinks you want to hear, but since I have been using evaluations for years (ARIZONA ENGLISH BULLETIN, Feb. 1971, p. 43) and it did not appear from the results that my students hesitated to speak their thoughts, I use it, and it aids me. In the two classes there were some who could not pass regular English and some were the better students. I have retained their spelling and sentence structure so that you do not expect instant genius. Some of their evaluations follow:

"SEA CHEST has been fun and rewarding. I'll admit that at times i was lazy and didnd't do much, but I was the same in all other classes. It was just great to talk to the older people and to hear how life used to be on our island. I found out that they were once kids just like us and they got into just as much trouble. It was fun being recognized in so many (news)papers and it was really worthwhile when we

received our awards at South Carolina. (All-Southern in Literary Magazines and Superior in Photo-Journalism from Southern Interscholastic Press Association.) I have become more aware of office work and found out that publishing a magazine is not as easy as it looks."

"I have learned how to work in the darkroom and do the layout. And I have learned how to talk to Old people. But most of all I learn how to do the Weather Station stuff."

"I learned more about business that I could possibly have learned from a book. If you have a problem with writing letters, keeping books, receipt writing, or typing there is always someone there to teach you the right way. That someone is not the teacher, it is a kid that you have known all your life that talks just like you do. You get so involved when you realize that this story is written by you that you are very careful of mistakes. Sometimes you end up typing a page several times but that helps you. My grades have risen since I have been on the SEA CHEST staff for many reasons. I have been given responsibility and I now know how to express my opinion without feeling that anything I say will immediately be wrong because the teacher feels that her opinion is the only right one. I know that the teacher is not always as informed on some subjects as I am, and that they have their strong points just as I have mine."

"I have learned how to interview people and not be scared or nervous when I am asking people questions. I have learned a little more about camera; how to take good pictures; to transcribe an interview; to proofread it; what kind of headlines and captions should be used in a story. Most of all I have learned how to be patient with students and try to teach them something they don't already know."

"I have learned how to talk to the people of the island who are natives and I am not. I have learned how to go on an interview, transcribe tapes, to edit, and a little layout. I also caught up, or brushed up on my developing and printing pictures and film."

"I have learned how to do things I have never done before. I have watched people do things and I can do some of those things on my own. It really has been an experience I have liked. Some of these people don't take it that serious, they don't want to participate in it. You also learn some things that has happened in the past that is interesting. We have learned how to talk to people and to listen to people and they have enjoyed talking to us."

"So far in the SEA CHEST office I have learned to write letters and make them more interesting to the reader. My typing has improved and I feel that it is because I'm typing more. It has really helped in my Typing I class. SEA CHEST has also helped me understand older people. I now pay more attention to what they have to say. It has really helped me become closer to my grandmother and others."

"I have embettered my typing and have learned a little about the layout of the magazine. More than anything I think I have come to realize how important SEA CHEST is and just what it is doing for our school and in preserving our island."

"This year in SEA CHEST I have learned to talk to old people. At the first of the year we went on an interview and the lady we were talking with stiffened right up when we turned on the tape recorder. We got a lot from her, but we didn't get what we wanted. So after that I thought we wouldn't get a story for the magazine but we kept on trying until we got a story. ("The Ghost on the Hill.") Kathy and I have had a story in every magazine except the last one. I really enjoyed reading our magazine, and when I read our first story in SEA CHEST, it makes you feel like you are important and you can do anything you want if you put your mind to it."

"In my first year in journalism, I learned how to talk to other people and I

learned to respect their way whether I believe them or not. Most of all I think I learned a lot about Hatteras Island that I didn't no." (One of his stories, "We Call Him 'Doc'", was republished by the NORTH CAROLINA SOCIAL STUDIES JOURNAL.)

"I believe members of the SEA CHEST have learned to work together like for example when a couple of us want to go out on interviews and we don't have a way to go somebody is always willing to take us whether they have a class or not. And when it is time to get our magazine together people are willing to come out and help no matter if it is Friday night or Saturday, when we could go to the beach or just sleep all day."

"My experience in organizing SEA CHEST has been one of the best things that happened in my high school years. I learned how to develop photos, to interview older people, and heard some unreal stuff. To rap things up I learned how to put a good magazine together and that's a lot of work. To me doing what we have done is much better and more interesting than Adj. Adv. Sud. Det."

This next evaluation was written by a boy who acts as mate on party boats and is a mite commercial.

"What time I've been in this class I have learned more to help me out of school than any other class. I have learned how to talk to people in many different ways. I have learned how to read better in transcribing and editing stories. It helps you to spell better to. But more than anything I've learned more about history on the island I'm living on than I knew. It helps to know something about where your living because if you work around tourists like on party boats you can tell them a lot about it and it helps your pay a lot."

In April 1974, a group of FOXFIRE sponsors when to Washington, D.C. to attend a working symposium with B. Eliot Wigginton and the IDEAS staff to try to add our experiences to the material that Wigginton was writing as a guide for teachers who want to try this program, but are not able to attend workshops or training programs.

Wigginton calls these learning experiences "moments" in which a kid has something happen to get his head turned around, and he recognizes the fact that he is a worthwhile person who can do a good job. He believes that once the student is satisfied as to his own ability and worth, he can expand his mind to the worth and needs of others. The process of making the magazine provides many such experiences where the young interact with older people in many ways other than the interviews.

When a student on our magazine calls an author to ask permission to quote his copyrighted material, he does not just make a telephone call. He knows why permission is necessary, and that he also needs a letter to verify the call. Calls and letters ordering supplies are made by students, and the replies usually come in addressed to them. This process provides dozens of contacts that are important, not only because they are necessary to SEA CHEST, but because the experience is real. The student then understands why newspapers and magazines need his permission to reprint his material.

The darkroom also provides these "moments" as does addressing, sorting, and mailing the magazine by zip code. They learn the business of the post office at first hand, and what the mailing permit does and does not do. The mail sacks, sorted and packed, then carried to the post office is a really man-sized transaction between the students and the postmaster.

When readers write to commend or criticize the magazine, it is a learning experience that reinforces their self-images. To be taken seriously by their elders is an exciting experience for most of them. One student, who was investigating pound

nets, came back from the interview and sat by the desk to give me all the fascinating information he had collected, then added, "He even told a dirty joke, and we have it on tape but we won't want to publish it." He knew that he had been treated as an adult.

Another student said, "We don't need a written test in here. Our examinations are graded by our subscribers." That, to me, is knowing the real purpose of learning.

EXCHANGE, the bulletin for exchange of information among student publications based on the FOXFIRE Learning Concept carries this line on its mast: Devoted To Extending An Educational Concept That No Longer Presumes That Cultural Differences Mean Cultural Inferiority. If you respect your students and their cultures, and are interested in starting some type of project, I hope that you will consider beginning with this, with and for students who are not all on the Dean's list or the honor roll. A project that goes this route will fail in some of the vital goals. I know of only one magazine that restricts or hand-picks its staff. But you do need to attract the brighter students. . . I doubt that you can operate without some of them.

I do not worry about a plethora of magazines that may spring up as a result of the interest in this type of learning. Some will be successful, but all of them will be useful to those who produce them. There are, however, other products that can result from these experiences although they do not have the variety that is built into publishing a magazine. Movies, newspapers, books, slides and tape productions, radio, television broadcasts are some of the things that can be done with the material collected. One project that did not materialize was a plan to collect the oral history of the civil rights movement before the people involved in it died, then use it on the radio to build a bridge to the present for young blacks.

Haiti publishes its magazine in French and English. The Chactaw group have to translate from Chactaw to English, using a dictionary nearly one hundred years old, but in this process, the young are learning the Chactaw language, and it could even result in a new dictionary.

If you do begin a similar project, please do not expect a great amount of enthusiasm from your students, nor your fellow faculty members, but get them all involved if you can. This program can be a school-wide effort, with the business, English, history, and industrial arts departments helping and learning too. Our business department has been most helpful with use of machines, typing, and letter writing. The English teacher provided poems from her classes. The industrial arts teacher allowed our students to build the light table there under his direction.

I do not think that my telling you how we do things will be of much help. I do think that the manual Eliot Wigginton has written, back copies of EXCHANGE, and a bulletin on "how-to-do" certain necessary processes that IDEAS has prepared will be of great help. Yet basically it is a learning experience for teachers and students. I learned from the students how to set up the bookkeeping, organize an office, and many other things. From the publisher, I learned how to put the magazine together. From Eliot Wigginton, Karen Cox, and Ann Vick, we learned certain things to do and not do, so that we were spared much grief in not allowing our files to be used by researchers, nor let our friends we interview be located by address, so that they won't be victimized, as were some of the Rabun Gap contacts.

My biggest contributions were: faith that we could publish a magazine that would sell; knowing what makes a good feature story and where to find one; and how to meet a deadline. The sharing of discoveries and successes could be lost when the teacher has all the answers, as it can in any class. You will be given an education by your students, publisher, subscribers, and the community.

It is also a lesson in democracy, since almost every decision or policy was decided by popular vote. When it was something I did not particularly like, I tried to accept the decision gracefully, since the students know more about their island than I do. When it was a decision that our county superintendent, Seth Henderson hoped they would accept, they voted it down and give him valid reasons. He also gave them courteous treatment by accepting their decision when he didn't have to.

Our students have gained in poise, confidence in themselves, mastery of skills, and the ability to communicate. They have a greater pride in the Outer Banks and its people, but are determined to see that the island is not destroyed for personal gain.

Much of this gain has come about because the students feel that what they are doing is real; real letters, orders, money, sales, subscribers, and a real magazine with their names, stories, and opinions in it. The product may be called FOXFIRE, SEA CHEST, DOVETAIL, SALT, SKIPJACK, ANGEL OAK, BITTERSWEET, PEENIE WALLIE, TSA'ASZI, TSIM TSIM, KIL-KAAS-GIT or NATH WAIYA, but it is really what happens to your students.

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Student oriented material being written by Pam Wood of SALT should be in print this spring. At this time it is not known what the cost will be.

SEA CHEST magazine is now being sponsored ably by Richard Lebowitz since Mildred Jeranko retired at the end of the 1973-74 school year.

THE RELIGIOUS PRESS

Enola Borgh, University of Wisconsin--Milwaukee

Last month book editors across the country were referring to THE TOTAL WOMAN by Marabel Morgan as a "sleeper" after PUBLISHERS WEEKLY (February 3, 1975) announced that it was the nation's top seller in the nonfiction market. This "how-to-do-it" book surpassed ALL THE PRESIDENT'S MEN by Carl Bernstein and Bob Woodward, its nearest competitor, by almost 100,000 sales. A call to the publisher of THE TOTAL WOMAN, the Fleming H. Revell Company in Old Tappan, New Jersey, reached the publicity director, who reported that almost 370,000 copies of THE TOTAL WOMAN had been sold in hardcover, that 450,000 were now in print, and that Pocket Books had purchased publishing rights for over half a million dollars. Publishers are often reluctant to issue figures, but a suggested norm for the sales of bestsellers in the mainstream is somewhere between fifty to one hundred thousand copies in hardcover the first year.

The popularity of THE TOTAL WOMAN was a surprise to book editors who concentrate on mainstream publications because it probably never appeared on local or national best-seller lists. For example, the December 1974, bestseller list of PUBLISHERS WEEKLY listed these as the top ten in nonfiction:

- ALL THINGS BRIGHT AND BEAUTIFUL, James Herriot (16,000 copies)
- TALES OF POWER, Carlos A. Castaneda
- A BRIDGE TOO FAR, Cornelius Ryan
- STRICTLY SPEAKING, Edwin Newman
- THE BERMUDA TRIANGLE, Charles Berlitz with J. Manson Valentine
- THE PALACE GUARD, Dan Rather and Gary Paul Gates
- THE MEMORY BOOK, Harry Lorayne and Jerry Lucas
- ALL THE PRESIDENT'S MEN, Carl Bernstein and Bob Woodward
- THE WOMAN HE LOVED, Ralph G. Martin
- MORE JOY, edited by Alex Comfort

There is, of course, a logical explanation for the omission of THE TOTAL WOMAN. PUBLISHERS WEEKLY compiles its bestseller lists from reports of large city bookstore chains and local bestseller lists across the country. Local newspapers compile their lists from reports of stories that deal with the general trade books. If the general trade store stocks religious books at all, they are Bibles, commentaries on the Bible, and perhaps a few titles of popular theology. But across the country, usually off the main arteries of the city, are hundreds of religious bookstores selling a variety of religious items, including the books of the 109 publishers listed in LITERARY MARKET PLACE, 1974-75, as "religious." A few of these are mainstream publishers with religious branches, but the majority are relatively small houses with special sectarian orientation. Revell, for example, is considered Protestant evangelical in its preference. According to PUBLISHERS WEEKLY, most of the sales for THE TOTAL WOMAN were in cities outside the large metropolitan areas. Another possible reason that religious bestsellers do not gain national attention--though this is not true of THE TOTAL WOMAN--is that they are paperback originals and for this reason their sales are not normally tabulated for bestseller lists. As a matter of fact, it would be nearly impossible to achieve anything like an accurate account of sales from any source other than the publishers, for many churches are direct outlets for these religious houses.

PUBLISHERS WEEKLY and the nation's book editors, however, could have suspected the possibility of a "sleeper" by checking the annual bestseller list of the National Religious Booksellers' BOOKSTORE JOURNAL. According to this list, the top-selling hardcovers for 1974 were:

- THE TOTAL WOMAN, Morgan, Revell
- WHERE HE LEADS, Evans-Rogers, Revell
- TRAMP FOR THE LORD, ten Boom, Chosen/Revell, CLC

SOMEONE CARES, Rice, Revell
FINGER LICKIN' GOOD, Sanders, Creation
THIRD BASE IS MY HOME, Robinson, Word
STREAMS IN THE DESERT, Cowman, Zondervan
THE ONE AND ONLY YOU, Larson, Word
HEART GIFTS, Rice, Revell
WHEN YOU GRADUATE, Allen & Briggs, Revell

(This list and the two that follow are reprinted with permission of Christian News Service, Box 6001, Grand Rapids, Michigan 49506.)

Publishers report that these hardcovers all sold 25,000 or more during the first eight months of 1974. This number can be contrasted with the 16,000 indicated for ALL THINGS BRIGHT AND BEAUTIFUL on the PUBLISHERS WEEKLY list for December.

The bestsellers among the religious paperbacks all sold 100,000 or more during the first eight months of 1974. They include:

THERE'S A NEW WORLD COMING, Lindsey, Vision
THE LATE GREAT PLANET EARTH, Lindsey, Zondervan
THE LIBERATION OF PLANET EARTH, Lindsey, Zondervan
SATAN IS ALIVE AND WELL ON PLANET EARTH, Lindsey, Zondervan
THE VISION, Wilkerson, Spire/Revell
THE HIDING PLACE, ten Boom, Chosen/Revell
PRISON TO PRAISE, Carothers, Logos
THE CROSS AND THE SWITCHBLADE, Wilkerson, Spire/Revell
THE CHRISTIAN FAMILY, Christenson, Bethany
TEN THOUSAND MILES FOR A MIRACLE, Kuhlman, Bethany

Still another category to be considered includes the Bibles and Biblical commentaries. Since it was published three years ago, THE LIVING BIBLE, a modern paraphrase by Ken Taylor published by Tyndale, has outdistanced all its competitors in this category. Tyndale, based in Wheaton, Illinois, has no accurate figures on the number of sales but reports confidently that there are at least eighteen million copies in print. THE LIVING BIBLE is followed by these publications in sales in 1974:

HALLEY'S BIBLE HANDBOOK, Halley, Zondervan
NEW INTERNATIONAL VERSION, New Testament, Zondervan
NEW AMERICAN STANDARD BIBLE, Creation, Gospel, Moody
LAYMAN'S PARALLEL BIBLE, Zondervan
EERDMAN'S HANDBOOK TO THE BIBLE, Alexander, Eerdmans
THE LAYMAN'S PARALLEL NEW TESTAMENT, Zondervan
STRONG'S CONCORDANCE TO THE BIBLE, Strong, Abingdon
CRUDEN'S COMPLETE CONCORDANCE, Cruden, Zondervan
MATTHEW HENRY'S COMMENTARY, Henry, Zondervan

Not reported on these lists are the perennial bestsellers, such as GOOD NEWS FOR MODERN MAN, THE NEW TESTAMENT IN TODAY'S ENGLISH VERSION, published by the American Bible Society. The paperback edition, featuring simple sketch illustrations, sold over five million copies its year of publication, 1966. According to CHRISTIANITY TODAY (March 15, 1974), GOOD NEWS has now passed the forty-five million mark.

Leslie Cross, the book editor of the MILWAUKEE JOURNAL (September 29, 1974), reports that nationally the sale of books with religious orientation increased nine million dollars from 1971 to 1972 and seven million more in 1973. These are figures from the Association of American Publishers. At first it may seem difficult to reconcile these statistics with the figures of diminishing church membership released almost every Saturday evening by the religious editors of the large daily newspapers. (A 1971 Gallup Poll reported that only forty percent of adults of all faiths attended church during an average week. The percentage has been steadily declining since the poll was introduced in 1955.) An analysis of the publishers and some of their bestsellers offers some interesting hypotheses to explain this apparent paradox.

The repetition of Zondervan and Lindsey is inescapable. A call to Zondervan was transferred to the publicity director, who explained that the popularity of the Lindsey books could only be associated with the growing evangelism of the more conservative Protestant sects. The liberal theology as it is developed at some of the more humanistic seminaries has no appeal for wide sectors of the population, looking for a personal relationship with God and for absolute rather than relative standards of ethics and morality. Zondervan, while it is non-denominational, considers itself an evangelical house. The publishing house began in a vacant room of a Michigan farm house in 1931, when two brothers opened a book depot, which became a publishing house in 1933. Today Zondervan reports a yearly volume of twenty-five and one-half million books; its expanded operations include not only books and Bibles but Biblically oriented products, music, and recordings. In the last five years it opened and now operates forty family-owned book stores.

Hal Lindsey's THE LATE GREAT PLANET EARTH, first published in May 1970, has remained on the bestseller lists for hardcover and paperback. Zondervan estimates that there are over six million copies now in print, including the two million that Bantam released to the mass market. In 1974 its total sales outdistanced the newer Lindsey books, THE LIBERATION OF PLANET EARTH, which sold 350,000 in six months, and SATAN IS ALIVE AND WELL ON PLANET EARTH, published in 1972, with one million, two hundred thousand copies now in print. (Bantam has released five to six hundred thousand copies of SATAN to the mass market, and mainstream bookstores sometimes feature it in a section entitled "the occult.") The last Lindsey book, which led the religious paperbacks for 1974, was published under his own aegis, Vision. From Zondervan I learned that Lindsey is a graduate of the Dallas Theological Seminary, by reputation a conservative institution, and that he is now a very popular lecturer on the college campuses as a traveling-speaker for the Campus Crusade for Christ.

The title, THE LATE GREAT PLANET EARTH, is somewhat misleading. One of my librarian friends had inadvertently cataloged it with the books on ecology. Instead, its great popularity can be attributed to the fact that it is apocalyptic. It deals with prophecy and futurism. An evangelical Christian, Lindsey asserts the literal interpretation of the Bible. His major premise is that time after time the prophecies of the Old Testament prophets proved historically correct. He projects the theory--even the belief--that the millenium of REVELATIONS is near because the conditions which were to precede it are becoming historical. Chief of these is the restoration of the Jewish nation. As soon as the Jews totally repossess old Jerusalem and rebuild the ancient temple on its historic site, all the primary conditions will have been fulfilled. Another condition, the revival of Rome, seems more remote in the light of the perennial collapse of the Italian governments. Lindsey, however, circumvents this problem by seeing in the European Common Market a revival of the ancient empire: The appeal of the book is not only to the conservative wing of Protestantism--Lindsey refers derogatorily to "Ecumaniacs"--but also to the conservative elements of the political sector. It is strongly pro-military and anti-Russian. Its rhetoric is that of the imperative, with short sentences and paragraphs. The larger problems of nuclear arms, population growth, and pollution, which might logically support the title, are lost in Lindsey's predictions and maps of exactly where and how the holocaust will take place. Christians are reminded, however, that this final disaster will mean for them heightened blessedness.

Revell is another evangelical house that has been enjoying great success, as a glance at the bestseller lists will prove. THE VISION, by David Wilkerson, is also apocalyptic. THE CROSS AND THE SWITCHBLADE describe Wilkerson's life as a street preacher. But Revell's runaway bestseller, THE TOTAL WOMAN, suggests that religious publishers are broadening the scope of their offerings and including titles that attempt to show the adaptation of religion to everyday life.

I had to spend \$5.95 for a copy of **THE TOTAL WOMAN**, for I could not find it in libraries. In the kindest sense, it is a "how-to-do-it" book--how to save a marriage. Its approach is often simplistic, a delineation of obvious common sense. At other times, especially when it deals with sexual relations in marriage, it is either foolish or offensive. Marabel Morgan, a former beauty queen, is a thirty-six year old Miami housewife and mother of two, who found some easy ways to enliven her marriage. She not only provides specific assignments for the Total Woman program; she now directs courses with the aid of one hundred or more of her alumnae across the country. The publicity director of Revell, herself a married woman with grown children, thought that the immense popularity of the book indicated that there were many troubled marriages among religious women for whom divorce was not an option. (Mrs. Morgan quotes frequently from the Bible, Dr. Reuben, and Ann Landers.) She acknowledged that the success could also be attributed, at least in part, to a backlash against the feminists, for the Total Woman finds total fulfillment in the role of wife, mother, and homemaker. It is very possible that thousands--even millions--of women feel threatened by Gloria Steinem and Germaine Greer, preferring the title Mrs. to Ms.

An overtly anti-feminist book is **THE FEMININE PRINCIPLE** by Judith Mills, a publication of Bethany Fellowship, Minneapolis, Minnesota. (Bethany has a Lutheran setting.) This softcover book asserts that a woman's purpose is to give pleasure to her husband, her children, and other women. Another "how-to" book is **HOW TO STAY YOUNGER WHILE GROWING OLDER** by Reuel L. Howe. It is published by Word, an evangelical house especially devoted to church renewal, based in Waco, Texas.

In addition to apocalyptic statements and practical manuals, publishers have found that personal narratives based on religious experience sell well. Carrie ten Boom's **THE HIDING PLACE** published by Chosen and distributed by Revell, is a good example. A bestseller, **THE HIDING PLACE** has been made into a motion picture by World Wide Pictures, Burbank, California. The cast includes such well-known actors as Julie Harris, Eileen Heckart and Arthur O'Connell. The story is true, set in Haarlem, Holland, during the German occupation of World War II, and in the Ravensbruck prison, where the ten Boom family were punished for providing a hiding place for Dutch Jews. Carrie, the only family survivor of the concentration camp, has spent her time since the liberation "witnessing" to the "good news." **TRAMP FOR THE LORD** by Carrie ten Boom was second on the bestseller list for religious hardcovers in January 1975. The January 1975 issue of **BOOKSTORE JOURNAL** advertised pre-publication advertising kits for Pat Boone's **A MIRACLE A DAY KEEPS THE DEVIL AWAY**, to be published October 28, 1975. The book which will retail for \$4.95, is described as "thrilling accounts of daily miracles in the life of a talented Christian celebrity...miracles that prove God's overwhelming love and compassion." Another story of personal witness is **STANDING TALL** by Kathryn Kuhlman. Bethany Fellowship published this story of a teen-age victim of arthritis who was healed by prayer.

At a time when many mainstream publishers have found it necessary to join huge conglomerates in order to survive, these relatively small religious houses seem to be enjoying a boom. A detached observer can only speculate about the why. In our contemporary literature courses students seem to enjoy reading John Barth, who tells them that the world is everything that is the case, and Kurt Vonnegut, who writes of the Church of God the Utterly Indifferent and Bokononism. But they do not seem to believe Barth and Vonnegut. In their personal lives they seem to respond to the appeal of other-worldliness. Perhaps the same impulse that sends them flocking to courses in fantasy, science fiction, and the occult directs their romantic natures toward the charismatic and evangelical in religion. Or perhaps the absolute values of Christianity provide a kind of rock of ages--Logos, the Word--in a culture still reeling from the premature arrival of the future.

herently interesting to students. Collectively, magazine articles from such sources as NEW YORK magazine, ESQUIRE, THE NEW YORKER, HARPER'S, ATLANTIC, and ROLLING STONE comprise a cultural history of the past two decades of American life. New journalistic articles have ranged from the civil rights movement to the Vietnam war, from the Hollywood colony to Andy Warhol's Factory, from flower-power in Haight-Ashbury to the selling of the presidency. Second, we have found that exposing students to the invigorating use of language by new journalists can lead them to discover new, creative possibilities for their own writing. Third, because the success of new journalistic writing lies in the application of the techniques of fiction to reporting, such a course allows the teacher to raise important questions about the nature of all writing. Can any report of the "facts" be objective? What are the stylistic differences between "straight" reporting and the fictionalized reporting of the new style? When is something literature? Does nonfiction qualify as literature?

Before discussing in detail possible ways of organizing such a course and providing sample assignments, let us summarize briefly what is "new" about journalism. The new style generates excitement in the classroom because it mediates between the traditional essay and what is usually considered "creative" writing. Because it inhabits a literary no-man's-land between "mere" reportage and literature, it raises important questions about the differences between self-conscious literary art and the popular arts.

New journalism differs in two main ways from traditional reporting: (1) the reporter's attitudes and values differ markedly from those of the who-what-where-when journalist; and (2) the form of the news "story" often resembles a short story rather than the synoptic summary of the typical article. Critic Robert Scholes has given the best short definition of the genre, observing that the new journalist . . . operates differently from the orthodox journalist. Perhaps the credulous believe that a reporter reports facts and that newspapers print all of them that are fit to print. But actually newspapers print all of the "facts" that fit, period--that fit the journalistic conventions of what a "story" is (those tired formulas) and that fit the editorial policy of the paper. The new journalist fights this tendency toward formula with his own personality. He asserts the importance of his vision of the world. He embraces the fictional element inevitable in any reporting and tries to imagine his way toward the truth ("Double Perspective on Hysteria," SATURDAY REVIEW, August 24, 1968, p. 37).

An important challenge of teaching the new journalism is, of course, to involve students in the gritty problem of definition itself. We insist that students apply the same standards of close reading and rhetorical analysis to the magazine article as they would to any other genre and that they develop their own lists of attributes which characterize the form. After reading a good deal of new journalism, our students might conclude that the new journalist:

1. attempts to create a personal voice or persona that reflects his own attitudes and values, often by making the reporter a "character" in the action
2. shows less deference to "official" news sources and to accredited versions of the "facts"
3. strives to convey to the reader the subjective atmosphere and ethos that surround the characters and events he describes
4. borrows from a wide variety of fictional techniques including creating dramatic scenes, reconstructing dialogue, using flashbacks, employing foreshadowing, and creating a narrative drive more often found in short fiction

The list might be lengthened considerably, but we have found that asking students to define new journalism helps them to become more perceptive readers.

ORGANIZATION OF THE COURSE

The composition course in new journalism might be organized with reference to chronology, theme, or narrative technique, depending upon the needs and interests of teacher and students. Three excellent anthologies of new journalistic writing are available to the teacher. Nicolaus Mills' *THE NEW JOURNALISM: AN HISTORICAL ANTHOLOGY* (NY: McGraw-Hill, 1974) features forty articles arranged chronologically from the civil rights activism to the Watts riots of 1965, from the Vietnam war to the political conventions of 1972. An equally interesting but more specialized volume is *ESQUIRE* editor Harold Hayes' *SMILING THROUGH THE APOCALYPSE* (NY: Delta, 1971). Forty of *ESQUIRE*'s best articles of the 1960s are arranged under such topical headings as "The Rise and Fall of Charisma," "Egos, Superegos and Ids," "Some Failures in Communication" (the Credibility Gap, the Generation Gap, and the Color Gap), "Living Up to Our Commitment in Vietnam," and "Creative Agonies."

Perhaps the most useful book is Tom Wolfe and E.W. Johnson's *THE NEW JOURNALISM, WITH AN ANTHOLOGY* (NY: Harper, 1973). The editors have arranged twenty-three magazine articles by such writers as Wolfe, Didion, George Plimpton, and Hunter Thompson around the "writing problems" faced by each writer. Writing problems considered include creating a persona, gathering realistic details, using point of view, and providing historical background. Wolfe's introduction about his own role in the rise of new journalism and the headnotes which introduce each selection offer valuable teaching aids.

Our own course in freshman composition is based on the Wolfe anthology and includes the following three thematic units:

UNIT ONE: Egos, Superegos and Ids

Rex Reed: "Ava--Life in the Afternoon" (a portrait of actress Ava Gardner as a declining middle-aged star)

Gay Talese: "The Soft Psyche of Joshua Logan" (An inside look at a director's skill in the production of a Broadway play)

Barbara Goldsmith: "La Dolce Viva" (a close examination of an Andy Warhol superstar)

Richard Goldstein: "Gear" (a New York teenager's entry into the adolescent world of hip clothing)

Supplementary Books: Reed, *DO YOU SLEEP IN THE NUDE?*; Talese, *FAME AND OBSCURITY: PORTRAITS BY GAY TALESE*; Mike Royko, *BOSS*.

Writing Problems: The aim of the unit is to direct students toward the use of dialogue and realistic details to create a character sketch or a series of vignettes; discussion is broadened to include other aspects of biographical and autobiographical writing.

UNIT TWO: Politics--Radical and Conventional

Garry Wills: "Martin Luther King Is Still on the Case" (the slain civil rights leader's lasting impact on the liberation of blacks)

Joe McGinniss: "The Selling of the President, 1968" (the use of advertising in Richard Nixon's presidential campaign)

Tom Wolfe: "Mau-Mauing the Flak Catchers" (an analysis of tactics used by minority groups to exploit federal poverty programs)

Supplementary Books: Mailer, *THE ARMIES OF THE NIGHT, MIAMI AND THE SIEGE OF CHICAGO*; Hunter Thompson, *FEAR AND LOATHING ON THE CAMPAIGN TRAIL, 1972*; Bob Woodward and Carl Bernstein, *ALL THE PRESIDENT'S MEN*.

Writing Problems: The unit explores the difficulties of "objectivity;" the reporter's use of dramatic scenes and dialogue to reconstruct the ethos of a political convention. Does a writer's involvement in the events detract from his account?

UNIT THREE: Life in Edge City

Robert Christgau: "Beth Ann and Macrobioticism" (a teenager's adherence to a fad diet leads to her death)

Joan Didion: "Slouching Towards Bethlehem" (the blooming of flower-power in San Francisco)

Terry Southern: "Twirling at Ole Miss" (a portrait of the South's foremost school of baton twirling)

Joe Eszterhas: "Charlie Simpson's Apocalypse" (the tragic collision of "freaks" and "straights" in a small midwestern town)

Supplementary Books: Wolfe, THE ELECTRIC KOOL-AID ACID TEST; Gail Sheehy, PANTHERMANIA.

Writing Problems: How does each writer enter into a "private world" separated from the mainstream culture? What does each article contribute to our understanding of the drug and youth cultures? What private worlds (in the school, in the community) exist all around us?

These three thematic units, devised from the Wolfe anthology, are suggestive of the possible arrangements which new journalistic writing affords. Creative teachers will surely develop others.

TWO SEQUENCES OF ASSIGNMENTS

Although space does not permit the description of a complete sequence of writing assignments, we can sketch some sample units for discussion and composition which have proved most successful in our own classrooms. Many of the teacher's familiar assignments remain appropriate, for the purpose of the course continues to be the education of the students in the art of writing readable and lively expository and analytical essays. We hope that a certain transference of vitality in language will occur as the students familiarize themselves with the anthology. Although the essays in the anthology are not exactly the type of expository essays students will write in high school and college, the teacher can justifiably urge the students to imitate some of the stylistic techniques and verbal play, thus relating expository writing to the more exciting "creative" writing courses which the students may have had in high school. By doing so, the teacher may increase the students' sense of what is imaginatively possible in nonfictional prose.

I. An interesting three-part assignment may be built around a traditional goal of the composition course, the students' achievement of control over a flexible, interesting persona. First, we had the class read the selection from George Plimpton's PAPER LION. Plimpton provides a first-person account of his humiliating appearance as quarterback in a few plays of a Detroit Lions exhibition football game. The classroom discussion focused on how Plimpton was able to avoid seeming self-centered and egocentric, even though he was the center of attention for an entire stadium full of fans. Clearly it was the manner in which he told his story. Instead of saying "I did this...and I did that...and then I...", Plimpton decided to exaggerate his misadventures and mistakes. Then, relieved of the temptation to dwell with self-pity on his own sense of failure, he was able to relate in a detached manner how some of the professionals on the team took his failure so seriously and solicitously tried to revive his spirits. Plimpton succeeded both in slipping out from under the first-person burden of seeming self-important and in placing the reader's attention on the deeper human relationships that his escapade had unexpectedly revealed.

The students were then asked to choose events from their own lives in which they were the centers of attention, not simply detached observers. While no student had ever been placed in a situation as artificially dramatic as Plimpton's, all had been "on the spot" at one time or another. The writing assignment required a short autobiographical essay (3-5 pages) in the first-person, taking care not to sound egocentric. We urged the students to consider taking a certain amount of poetic license with the details of their stories--rearranging time sequences; heightening dialogue; setting scenes up; writing, in Wolfe's words, "like a novel" in order to create psychological

and emotional as opposed to merely literal veracity--but very few did anything striking during the early weeks of the course. As the term progressed more students tried their wings in rather daring flights, but the hesitancy that afflicted most students was disturbing. In some cases it was surely a lack of imagination, but in others there seemed to be a genuine equivocation concerning the ethics of "fictionalizing" facts. Clearly, the teacher must work hard at this point to illustrate the difference between falsehood or lying and the ambivalent nature of virtually all sophisticated uses of language. Until the students acquire a certain open-minded flexibility in their language habits, they probably will read no better than they write..

The final stage of the first assignment asked the students to analyze the selection from Norman Mailer's autobiographical THE ARMIES OF THE NIGHT. We encouraged the students to pretend that this selection was in effect an essay submitted for the preceding composition assignment. The students, having just struggled with the difficult problems of self-presentation, were asked to evaluate and comment upon how engagingly Mailer presented himself as the center of attention during his "open-field" arrest at the Pentagon in 1967. Compared to their own efforts, Mailer's writing seemed highly egocentric, especially because he used the unusual third-person "Mailer." But the students were also able to see how Mailer's highly self-conscious prose added a new dimension as it enabled him to be both actor and observer at the same time. Mailer somewhat whimsically defines the demands of creating his "protagonist," explaining that

an eyewitness who is a participant but not a vested partisan is required, further he must be not only involved, but ambiguous in his own proportions, a comic hero, which is to say, one cannot happily resolve the emphasis of the category--is he finally comic, a ludicrous figure with mock-heroic associations; or is he not unheroic, and therefore embedded somewhat tragically in the comic? Or is he both at once, and all at once? (ARMIES OF THE NIGHT, NY: Signet, 1968, p. 67).

The purpose of this three-part assignment was initially to make the students more self-conscious about the delicacies of thrusting themselves forward in written language, but ultimately the purpose was to suggest that personality in writing is as much a matter of how one performs verbally as who one is. The verbal pyrotechnics of the new journalism style heightened the students' awareness of this second point.

II. A more comprehensive series of assignments can be organized around the central concern of virtually all new journalism--how the writer achieves the sense of reality in his work. James Mills' essay, "The Detective," which first appeared in LIFE magazine, offers the students a good introduction to creating the atmosphere of life as it is. We found it not only helpful but exciting to combine this reading assignment with a study of the detective shows currently appearing on television--e.g., "Kojak," "Police Story," "The Streets of San Francisco," "Columbo," etc. "Kojak," like the Mills piece, thrives on an evocation of the toughness of New York streets and precincts. To the average American, "Kojak" is probably the most realistic detective show on TV; it partakes of the language of Mills' detective George Barrett:

"I'm obsessed with the idea I've got to win, and these animals can smell it. No one's going to mess with me and win because I've been around, I've been up against the bad guys. These animals on Broadway? I'll eat them up. I've got the tools and I know how to use them. If I can't get the best of the guy with punches, I'll kick him, and if he's a better kicker than I am, I'll go with the stick or the jack, and if I have to, I'll use my gun." (Wolfe, p. 260)

Students are able to perceive that "warmer" shows such as "The Streets of San Francisco," which plays heavily on the personal relationship between Sgt. Steve Keller and Lt. Mike Stone, and "psychological" puzzlers such as "Columbo" are more fantasy than fact. The only detective show that challenges "Kojak" is "Police Story,"

largely because of consultant and ex-policeman Joseph Wambaugh's commitment to keep the program as faithful as possible to the policeman's life as he knew it in Los Angeles. One suspects that this show is indeed realistic in its portrayal of some of the average duties of the routine suburban policeman in sunny, spacious Los Angeles. But audiences will not perceive it as being more realistic than "Kojak," because "Kojak" presents the stereotyped life of a big-city cop as those of us who are not policemen often imagine it to be. In matters of realism, presentation and evocation are surely as important as fidelity to fact; and in translating life into a representational medium, a writer must struggle with the various manners of fictionalizing. Realism is a marriage of fact and fantasy.

Tom Wolfe does not emphasize this point enough in his introductory essay on the new journalism. He does discuss four major techniques of realism that the new reporting borrows from the nineteenth-century realistic novel: (1) scene-by-scene construction; (2) recording of dialogue in full; (3) third-person point-of-view, i.e., "presenting every scene to the reader through the eyes of a particular character"; (4) the recording of everyday gestures, habits, manners, and customs that are symbolic of people's status life (Wolfe, pp. 31-2). What he forgets to point out sufficiently is that we often do not measure literary representation against life itself but against the representation of something imaginary. Lt. Kojak is not real because he is exactly like New York homicide detectives (he is not); he is real because we see him in contrast to figures that are patently more imaginary, like Lt. Mike Stone or Lt. Columbo (this is not to deny these figures their own measure of reality within other contexts--Columbo, e.g., has certain "realistic" characteristics that strike us as such because they violate the "New York tough" stereotype).

Several analytical writing assignments can grow out of the discussion of Mills' essay and the TV shows. First, the students can analyze the literary techniques of realism in Mills' essay. This can be followed with a more flexible assignment in which the students may choose to analyze TV detective shows as a genre or individually. This assignment would cover about a month, since the students will need to watch at least four or five episodes of a program in order to perceive the devices of plot structuring, characterization, and setting that are continuously employed. Finally, the students can return to Wolfe's four techniques and analyze any essay in the anthology in terms of one or all of these techniques.

Discussions and assignments like these will give the students a solid footing in the feature of new journalism that Wolfe identifies as central--realism. But if the sales of science fiction books mean anything, the teenager's attention will also have been drawn to an element in these essays that Wolfe omits from his definition of the new genre--the extensive use of fantasy. In his effort to contrast the new reporting to the contemporary neo-fabulist novel, Wolfe never develops fantasy as part of his definition. The class, however, can gain a sense of exploring new territory and improving on Wolfe's introductory essay by discussing and writing about this pervasive element. We find it even in such a recent work as Woodward and Bernstein's ALL THE PRESIDENT'S MEN (the initial reporting that appeared in the WASHINGTON POST is not new journalism; the book, however, is). The fantasy that the reporters entertain as to the ultimate scope of the activities of the President's men (even that Haldeman would stop at nothing) plays an important role in moving the investigation and the reader forward (even when we "know" all the facts).

In the anthology, the students can read such essays as the selections from Joe McGinniss's THE SELLING OF THE PRESIDENT 1968 and Wolfe's representation of Ken Kesey's paranoia in THE ELECTRIC KOOL-AID ACID TEST. But by far and away the master of fantasy and fact is the head of the National Affairs Desk of ROLLING STONE magazine, Dr. Hunter S. Thompson. In his essay "The Kentucky Derby is Decadent and Depraved," Thompson shows how a reporter's horrorshow apprehensions can enable him to write a story virtually from the inside out; perceiving that the central feature of

Derby day is the drunken mania of the "whiskey gentry" and not the race, Thompson abandons himself to the spirit of the event and is virtually a catalyst in the story itself. His predictions or fantasies of disaster never materialize (e.g., there is no Black Panther riot in the face of 20,000 massed National Guard troops from Fort Knox), but as in an oblique, psychotic reflection they convey the sense of what the Kentucky Derby must really be like. Other complex treatments of the mixture of fantasy and fact are usually available to the class in the form of films. The teacher can select a movie that ~~is~~ realistic and have the class analyze its imaginary construction of actuality. We have successfully used LAST TANGO IN PARIS, but less sophisticated films (for example, SERPICO or THE GODFATHER, PART II) would be more suitable for high school audiences.

Clearly, the foregoing assignments are only examples of what worked for a few classes. Any course in the new journalism must be receptive to rapid changes in society. The remarkable feature of this course is that it almost always provides the students with the opportunity to study the multifarious aspects of our contemporary popular culture through the critical and reflective medium of expository writing. By applying to nonfiction the sophisticated narrative techniques of the short story and novel, popular magazine writing has demonstrated new possibilities for the imaginative use of prose. Whether articles by new journalists are used as models for young writers' emulation or for a consideration of America's social transformation, the teaching of nonfiction has tremendous potential. The masters of the traditional essay deserve their time-honored place in our curriculum, but so, we believe, do the contemporary masters. Although we may not be able to accept Tom Wolfe's bold proclamation that new journalism has "knocked out the novel as literature's main event," we must admit that it has revitalized our classes in composition and made the teaching of nonfiction anything but dull.

SHOPTALK:

"He is disillusioned with his child, says Vladimir Zworykin, who adds wryly that the best part about it is the on-off switch. But unlike his child, investor Zworykin's name is not a household word. Many persons have contributed to television, but it was under the direction of Russian-born Zworykin that the basics for this age's entertainment were perfected by the Radio Corp. of America. Zworykin, now 85 and retired, was a 17-year-old student in Leningrad when he began to work on an 'electronic eye,' a primitive television picture tube. 'We wanted to reproduce the human eye,' he said, and had no thought of its potential. But TV is still a baby, to him. 'It's in its infancy,' he said in an interview. 'I don't mean technologically, I mean socially. Television could be of terrific value for human purposes. But it is not used that way. There is too much violence, too much crime. People are hypnotized by it. Its (sic) contaminating our society.'" (LOS ANGELES TIMES, February 24, 1975, p. I-2)

After doing a brief article, a highly critical one, on Willie Mays, sportswriter Glenn Dickey talked to a number of baseball people. While many of them privately agreed that Mays had it coming, at least one man questioned Dickey's judgment. "You know, there was nothing but truth in that article. All the players know it, It's too bad he's the way he is, but I don't think he could help it. When you're told for 20 years that you're the greatest, it's hard not to believe it." And, added Gallagher, "Even though it was true, you shouldn't have written that because he was an authentic hero and kids need heroes to look up to." (Glenn Dickey, THE JOCK EMPIRE: ITS RISE AND DESERVED FALL, Radnor, PA: Chilton, 1974, pp. 32-33.)

FROM PYGMALION TO MY FAIR LADY

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Any man worthy of calling himself an artist would surely shudder at the prospect of having his work transformed into another medium. Any initial excitement he might have would quickly be quelled after the editor's first few slices. Understandably, as an artist, he would dread the minor changes, for the mere fact that they were changes, and fear any major ones which could conceivably alter his message. Perhaps this is why when, MY FAIR LADY was released in 1964, it opened under its present title rather than PYGMALION. Although it was greeted with acclaim by nearly everyone who saw it, essentially it was a very different creation from Mr. Shaw's original inspiration. However, what is remarkable is that, in spite of each author's radically different interpretations, the story of Eliza's transformation, regardless of the medium, is irresistably appealing.

Lerner's story line mirrors Shaw's almost precisely. Both show how a poor "flahrgel" is able to better her station in life by improving her English. Yet, they differ significantly in their physical structure. That is, Lerner in his version of MY FAIR LADY, builds the plot-theme around the musical selections. Shaw, on the other hand, uses the relationship between Eliza and Professor Higgins as the basis for organizing his acts. The manner in which the authors have placed emphasis on the differing aspects of the story line accounts for the deviation between their works. Ironically, it is the same emphasis which has allowed each to emerge victorious over the medium which binds him.

The musical, for example, includes many scenes such as "Just You Wait," "The Rain in Spain," and "Ascott Gavott," not associated with the 1912 edition of PYGMALION. Yet, it is probably these selections in particular which are largely responsible for making the motion picture one of the most outstanding musicals ever produced. Without a doubt, on every level, each musical sequence is largely unparalleled. Each is also a reflection of the brilliant and innovative ideas Lerner added.

"Just You Wait," Eliza's famous reply to Professor Higgin's never-ending-instruction, is placed directly after a slow number. ("I'm An Ordinary Man.") It serves to heighten the musical tempo and allows Eliza and the audience to release the much needed tension from the previous learning sequences. Technically, edge diffusion enhances Eliza's dream-like fantasy and adds the first touch of visual variance since, "Wouldn't It Be Lovely?"

Of the three numbers, "The Rain in Spain" is the most important. In this scene, Eliza overcomes her cockney dialect (and with it her cockney mannerisms). The scene begins quietly but builds to a rapid crescendo. Higgins and Pickering stage a mock bull fight, a brief tango ensues, and the sequence ends with the three of them collapsed on the sofa. The impromptu setting, the actor's spontaneous improvisations, and the audience's unexpected anticipation of the scene all combine to make it one of Lerner's most memorable contributions.

"Ascott Gavott" is the last of the three numbers which is especially associated with MY FAIR LADY. It closely parallels Pygmalion's Garden scene, but the setting is different. The race track replaces the garden and allows the photographer, the late Harry Stradling, to take certain technical liberties to accentuate Lerner's drama. For example, although photographed in color, the setting and costuming are chiefly done in black and white. This contrast, combined with a rapid succession of black and white stills flashed on the screen to simulate the horse race is interesting not only from an asthetic standpoint but also a psychological one. It suggests that the people of the day, exist in a world closed to change, color and feeling.

A world in which carefully bored expressions are too scared to deviate from tradition. This, in turn, stresses everything which Shaw and Higgins were fighting. That is, it has been proven by numerous linguists that the English language is based on a phonemically "impossible" oral tradition. Yet, no matter how impractical, the culture and tradition of the English speaking populace will continue to prevent its reform.

Unlike Lerner, Shaw could not rely on "movieland's magic" to stress his special effects. Consequently, there is no emphasis on spectacle. In fact, the climatic ballroom scene in MY FAIR LADY, is only alluded to. Therefore, Shaw concentrates on developing the play's action line around the professor and Eliza's relationship. His technique is unique in that it utilizes a variety of non-theatrical devices.

First, he includes a number of significant elements in the play which are not necessarily intended to be used in the production. Rather, these elements aid the reader not fortunate to view a performance. For example, many scenes are included in the book which, according to Shaw's preface, "for ordinary theatrical use. . . should be omitted." The majority of them, such as Eliza's first bath, and her initial lessons, chiefly serve to develop her character. A theater audience, given a skilled actress could witness her development first hand. The mere reader, however, may need the added material to justify Eliza's later transformation.

The reading audience is further indebted to Shaw in Pygmalion's opening pages. In this case, he has printed all of Eliza's lines phonetically. "Te-oo banches o voylets trod in the mad." This lets the reader actually "hear" the cockney dialect. Moreover, it makes him aware of the great difficulty facing Mr. Higgins.

Perhaps, the greatest advantage the reader has over the viewer is that unlike the theatergoer he has the opportunity to read the epilogue. In the sequel, which is not part of the play itself, Eliza ends with Freddy rather than the professor. It is this central break which separates MY FAIR LADY from PYGMALION.

Shaw concludes the book with a powerful collection of arguments. It analyzes the characters and explains why Eliza could not and did not marry Higgins. It is disconcerting to note Shaw's excellent portrayal of Eliza would cause any reader to have misgivings about the outcome. That Shaw would even have to write such a justification is unforgivable. Perhaps, however, it unlocks the secret as to why two versions exist. Regarding the ending, Lerner's statement, "I am not certain he (Shaw) is right" is certainly weak. It is doubtful that on the basis of this feeling alone that Lerner would refute Shaw's statements. Therefore, I think it is necessary to look into the film process itself, to understand why Lerner's Eliza married Higgins.

Motion pictures, unlike written mediums, require actors, studios, cameramen (et al) and most importantly an audience. Consequently, if a movie folds, it is an expensive experiment. Therefore, producers try to operate under guidelines, one of which is known as selective exposure. It states that "any persuasive communication tends not to reach the very people it is designed to influence because people tend to be exposed to relatively little information that disagrees with them." (Freedman, Godsmith and Sears, eds. SOCIAL PSYCHOLOGY, Englewood Cliffs, NJ: Prentice-Hall, 1970) Since the vast multitudes of movie goers are middle or upperclass owing to the fact that they can afford to pay today's high film prices, financially it is more realistic to produce movies in keeping with their ideals, and those ideals are not exemplified by situations in musical comedies in which the heroine does not marry the hero! Therefore, unwilling to lose money, they rarely gamble on uncertainties. Instead, the traditional is carefully revised in an effort to meet the expectations of their presumed audience. In accord then with popular expectations, many screenwriters, perhaps such as Lerner, have been forced to perpetuate a myth of unreality due to a combination of social and financial circumstances.

Nevertheless, whatever the reasons, the difference in interpretations allows Lerner to write a musical comedy while Shaw must concentrate on dramatizing the paradox in character relationships. Yet, except for romantics, the overriding significance of the ending is of no real importance, chiefly because it does not alter the theme.

As any good playwright, Shaw also adheres to theatrical convention. His stage properties, for example, serve more significant purposes than merely decorating the set. The chocolates in Act II are a case in point. In Higgins's household, unlike those of Lisson Grove, they are not a luxury. Therefore, they are displayed in canisters and in abundance. In this scene, Eliza has come to ask the professor for lessons. He insults her and she turns to leave. If she goes, there will be no experiment, no transfiguration and no play. Consequently, Shaw and Higgins must find a way to keep her there. Thus, Higgins snatches a chocolate from the piano and offers it to Eliza. Happily she accepts it and stays. In this case, the candy has become the means whereby Shaw can further underscore Eliza's poverty and her hunger to overcome it.

The slippers in Act 4 serve like purposes. In this scene Eliza is furious. She was a tremendous success at the garden party but neither the professor nor Mr. Pickering have congratulated her. Rather, they have complimented each other on their achievements and openly remarked that they are glad it's over. All retire except Eliza. Shortly thereafter, Higgins returns for his slippers. By now Eliza cannot control herself and when he inquires as to their whereabouts she hurls them at his face! Her movement is marvelous. It shows that she is still a lower-class woman unable to get even with Higgins by any means other than physical violence. But, even more impressive is the script which follows. In it Higgins suggests that Eliza need not work in a flower shop but rather that she could marry. This time she does not hit him, Shaw reports that she "looks at him, speechless and does not stir. The look is quite lost on him." Her transformation is complete. She has shown herself to be a lady worthy of putting a man down with a glance. More importantly, she has beaten Higgins at his own game. That is, the man who taught her about elegance is not capable of even knowing that he has been insulted. The slippers which Eliza obediently fetched and carried for Professor Higgins, eventually served Shaw's dualistic purposes. That is, in less than two pages of dialogue they became the touchstone for contrasting Eliza's behavior as it was, with what it has become.

Similarly, Shaw's adroit handling of sets reveals and advances character development. The homes of Eliza, Henry and Mrs. Higgins are indicative of this. Eliza lives in a small room off an alley. It is marked by poverty. A broken window pane shields her from the elements and a gas heater complete with a meter keeps her from the dampness. Her home alone is motivation for learning to talk properly. That she has hope of someday bettering herself is reflected, at least, in part, from the torn newspaper clippings hanging on her wall. They show a fashion plate of ladies dresses, something at this point in life Eliza could never possibly own. There is a birdcage in the window but sadly "its only inhabitant died long ago." It perhaps is used to evoke pity for her.

Nevertheless, the professor's house in sharp contrast is a cluttered mass of little nicknacks, crowded furniture and linguistic paraphernalia. All clustered to give the impression of a terribly disorganized person. Further, it indicates the disposition of a man who cares little about what others think about him. Indeed, the kind of man who would treat a duchess as if she were a guttersnipe. His house-keeping later acts to reinforce his forgetfulness. Surely, a man who lives in such disorder cannot be expected to remember where he last placed his slippers. Thus, the utter jumble of his possessions gives further credibility to Shaw's characters. In spite of the surrounding litter, one object is clearly visible. It is a bird

cage containing the expected bird. This forces the reader to make a comparison between Eliza's lifestyle and the professor's. Symbolically, it suggests that materially the professor has everything Eliza doesn't.

Mrs. Higgins's house is as unlike Henry's as is Eliza's. Her furniture, like her life, is orderly and schematically laid out. Each chair and table is meticulously placed, an excellent reflection of her good taste. The same taste which reproduced at garden parties and "at homes" is viewed as polished etiquette. The portrait directly opposite the door recounts her earlier adventures, however. Although a seemingly unlikely revolutionary, the Rossetian gown in which Mrs. Higgins is painted, according to Shaw, "defied the fashion of her youth." Perhaps the portrait symbolically foreshadows Henry's life as well. That is, if Henry's rebel streak was a direct inheritance from his mother, as the portrait would lead readers to believe, then it follows that the now radical Henry could, later, comply with future conventions of the day, as did his mother.

The writing desk located in the corner of the drawing room, figures importantly in all of Mrs. Higgins opening scenes. Chiefly because the blocking calls for her to be seated at it. As Chaplin was associated with his hats, Betty Grable with bathing suits, so Mrs. Higgins is linked with her desk. Perhaps, this is to suggest that she is a person who fulfills obligations (answering correspondence) and attends to the niceties of life. Whatever the reasons, the old adage "a picture is worth a thousand words" certainly applies to Shaw, with a piece of candy, a slipper, or even a simple drawing room he has transformed the fundamental stage properties into fixtures for illuminating his characters.

Shaw and Lerner differ considerably in the techniques they use to develop their stories. Yet, whether the curtain falls down on MY FAIR LADY in London or PYGMALION in the United States, cries of "You did it" will ring through the audience.

SHOPTALK:

Anthony Burgess, author of A CLOCKWORK ORANGE, writes in the NY TIMES, April 20, 1975, pp. 1, 15 ("Arts and Leisure" section) "On the Hopellessness of Turning Good Books Into Films." He argues that rarely, if ever, are first-class novels turned into first-class films and then notes, "It will be argued against me that there have been many brilliant film adaptations from fiction--"Gone with the Wind," "Rebecca," "The Birds," "Of Human Bondage." Yes, but the brilliant adaptations are nearly always of fiction of the second or third class. I thought Polanski's "Rosemary's Baby" was a remarkable film, and it kept remarkably close to the book, but a comparison of the two shows that Polanski had all the style and Ingmar Levin none. It is style, exploitation of language to the end of creating an idiosyncratic closed world which illuminates the open world without, that is the mark of literature of the first class. One of the mysterious laws underlying film adaptation seems to be this: director may be inferior of author, director may be superior of author but director may not be equal of author."

"It all comes back to words. This is why literature is superior to the other arts and indeed, why there can be a hierarchy of arts, with ballet at the bottom and sculpture a few rungs above it. Film, seeming to have all the resources, and more, of literature, still cannot produce anything as great as a great work of literature. Trying to adapt such great works is, in a sense, endeavoring to find out why this should be so. It has been heartening, recently, to see original scripts of a very high standard being written for the screen, without the intermediacy of the book. But the struggle to put Dostoevski and Mann there as well still goes on."

THE POP/ROCK LYRICS HYPE OR I WALKED OUT OF CLASS HO-HUMMING THE MELODY

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In some schools the use of pop/rock lyrics in English class has been "in" for such a long time that it's now "out." In others it has been "out" for so long, it's "in" again. Still others seem to have long ago assimilated pop/rock lyrics into the English program. Good use is being made of them, but nobody gets very excited about the idea.

The consideration of pop/rock lyrics as literary expression began in the sixties. Rock-and-roll had graduated from the simple-minded bubble gum music of the mid-fifties--Frankie Avalon singing "Gingerbread," the Platters cooing through "The Great Pretender"--into a more varied and complex form that could include songs of social protest, lyrics with the private symbols of youth culture, unorthodox time signatures like 5/4, and elements of jazz and classical music.

Don't worry, I'm not going to go into a history of rock. That's been done, often enough in every source from SCOPE magazine to extremely serious tomes by Chuck Berry scholars. This article is about (1) the claims that have been made for pop/rock lyrics as literary expression--claims that are best guardedly ambiguous, and at worst downright pretentious; and (2) the range of valid uses that can be made of pop/rock lyrics in the English program--as suggested by classroom teachers.

The first important anthology to present rock as poetry was Richard Goldstein's THE POETRY OF ROCK (1969). Goldstein created the prototypical rock-lyric hype, setting a model for doublespeak on the question of rock lyrics as literature. He claimed straightaway that you can't really separate the words from the total context of the song, then he proceeded to do exactly that for the next 140 pages. Moreover, Goldstein's textual comments were more literate, witty, and entertaining than most of the lyrics. Goldstein had a gift for predisposing the reader to enjoy pop/rock verse that compared unfavorably to the worst of Edgar Guest.

Jerry Walker's popular 1969 Scholastic anthology, POP/ROCK LYRICS, is also adroitly elusive in approaching the rock-lyrics-as-poetry question. His introduction never says that rock lyrics are poetry, but his comparison of lyricist and poet suggests that since they are both in the same business--"saying the things that need to be said"--qualitative questions need not be pursued.

Often the somebody who says these things is either a songwriter (lyricist) or a poet. Both try to extract from life its essence and present it as either an idea or a story. Both lyricist and poet use the same techniques...Read and study these lyrics; compare them with poems you know, Very much alike, aren't they? Then compare the pop/rock lyricists with the poets. Both could write about either trivial or world-shaking matters, using everyday language. The result would be neither lyric nor poetic. Let us be glad that they convey their feelings and thoughts--whether trivial or important--in pleasing rhyme. (Underlines are mine.)

In THE POETRY OF RELEVANCE, a two-volume series that juxtaposes pop/rock lyrics and poetry on the same theme, editor Homer Hogan passes the problem of doggerel on to the teacher. In the second volume (1970) he writes "I also include song lyrics and poems that vary considerably in quality and effectiveness so that instructors can challenge students to discover why one song or poem works better than another, thereby unearthing secrets of the writer's craft."

No advice is given to the teacher whose student might find the inanity of a particular pop/rock lyric more "effective" than, say, a sonnet by Milton, the "author's craft" notwithstanding. Is the teacher then, supposed to "challenge" the students to

"discover" the superiority of Milton over Paul Williams? Or should the student's response be respected and Milton dismissed to shake his tin cup of verse on another corner?

In the introduction to Stephanie Spinner's 1970 volume, *ROCK IS BEAUTIFUL: AN ANTHOLOGY OF AMERICAN LYRICS, 1953-1968*, Nat Hentoff--usually a more precise thinker--handles the question of rock lyrics and poetry as ineptly as anyone else. First comes the inevitable disclaimer noting that rock lyrics "can be banal or piercingly evocative." Then Hentoff informs us that "there is no reason to limit rock lyrics to English courses"--surely one of the strangest statements of 1953-1968, or any other period. The crap detector explodes as Hentoff concludes in inflated prose: "In its natural habitat--at home, in jukeboxes, at dances, in the global village that is the transistor radio--rock asks, and sometimes tries to answer, all manner of questions."

WHAT DO TEACHERS SAY?

At an English department leaders' meeting in New Orleans Public Schools, I raised the question of pop/rock lyrics, fully expecting traditionalists to stand up for the classics and the innovators to talk about reaching the kids. I was happily astonished to find that the teachers weren't really interested in the quality/relevance hang-up that has prompted the turgid, mealy-mouthed pronouncements of rock anthologists and commentators.

They were much more concerned with the range of uses that pop/rock lyrics can serve in a classroom where the teacher is genuinely concerned with communication. I took notes as they described applications of pop/rock lyrics that develop several kinds of language skills--not just analysis of poetry, and certainly not just bringing in LP's so the class could dig on the top forty.

Later I organized the department leaders' ideas into a list and asked them anonymously to rate the ideas on a scale of 1 to 5--from "unusable" to "excellent." The results give some sense of the varied uses of pop/rock lyrics in the classroom, along with some interesting evaluations of the ideas by the thirty-eight English department leaders.

Items in the original list were randomly ordered. The order below goes from ideas most valued to those least valued by the teachers. The figures beneath each rating indicate the number of teachers who chose each evaluation for the item.

1. Use the provocative title of a current pop/rock selection as the basis for a free writing exercise. (e.g., "Papa Don't Take No Mess," "Tell Me Something Good," "I Shot the Sheriff.")

unusable	poor	fair	good	excellent
0	1	1	19	17

2. Play a current pop/rock recording as the basis for a free writing exercise.

unusable	poor	fair	good	excellent
0	1	5	15	17

3. Have the students make up original brief narratives in which pop/rock song titles are included as part of the text. (e.g., "Maybe 'You're No Good' at 'Kung Fu Fighting,' but 'Only You' can give me 'Everlasting Love.'")

unusable	poor	fair	good	excellent
0	0	5	24	9

Items 1-3 emphasize open-endedness, while items 4-5 focus on traditional analysis. Although the products of item 3 aren't exactly cognitive dynamite, the teachers indicated that even reluctant writers enjoy preparing the narratives.

4. Compare pop/rock lyrics on a given theme with poems written on that theme by other poets (e.g., Frost, Shakespeare, etc.)

unusable	poor	fair	good	excellent
1	1	7	13	16

5. Analyze pop/rock lyrics as you would other poetry.

unusable	poor	fair	good	excellent
0	1	10	17	10

6. Have students write (and when possible, sing) original pop/rock songs.

unusable	poor	fair	good	excellent
0	4	7	15	12

The teachers seemed to agree that encouraging original student songs is good, but not very productive except for the minority who enjoy composing and performing.

7. Study slang, dialect and usage in different pop/rock selections. (e.g., Contrast Black dialect with Country and Western, etc.)

unusable	poor	fair	good	excellent
0	0	8	19	9

8. Read and talk about magazines that feature song lyrics and/or articles about pop/rock performers (HIT PARADE, SPEC, TIGER BEAT, ROLLING STONE, etc.).

unusable	poor	fair	good	excellent
0	2	14	17	5

Items 7 and 8 get into socio-psychological aspects of pop/rock. The large number of good and excellent ratings for item 7 is offset by the fact that two teachers failed to respond to this item.

9. Write lyrics of the most popular pop/rock songs on the board or flash them on an opaque projector so students can read them and talk about them or--of they so choose--copy them down.

unusable	poor	fair	good	excellent
0	1	12	16	7

This technique is popular at the middle and junior-high school levels, where teachers report that students who read lyrics to their favorite songs often discover that they were singing the wrong words--especially when the vocalist doesn't articulate clearly or when the students' dialect differs from the vocalist's. Voluntary writing of the lyrics is quite common, even among students who usually shrink from writing. (Two teachers declined to rate this item; one failed to rate item 10.)

10. Study the history of rock music and its major performers.

unusable	poor	fair	good	excellent
1	5	17	12	2

This item, justifiably rated by the teachers as least appealing, calls up images of the bio-historical approach that reduced literature to an information game for generations of students.

A "halo effect" is suggested by the fact that few teachers utilized the "poor" and "unusable" categories. A section on the questionnaire for open-ended comments revealed that the department leaders did indeed feel strongly that pop/rock lyrics are extremely effective for motivating inner-city students. One printed I HATE IT in big big letters, but still felt that pop/rock lyrics were helpful in the classroom.

CONCLUSION

The main point I draw from all this is that we can and should be hard-nosed about the poetic quality of pop/rock lyrics as poetry when we approach them as poetry; but the lyrics-as-poetry approach is extremely limited in light of the broader possibilities for using pop/rock lyrics in the classroom.

Analysis of pop/rock lyrics is limited for several reasons, perhaps the least of which is the oft-repeated argument that lyrics were intended to be sung and not read silently. That argument is a variation on the old intentional fallacy, and it fails to deal with good lyrics that are wedded to bad melodies, lyrics (like many of Shakespeare's) that can stand analysis as poetry, and lyrics that would remain unspeakably bad even if you could match them up, syllable to semiquaver, with RITES OF SPRING. (See my satire, "The Poetry of Schlock," in MEDIA & METHODS, Jan. 1970.)

In the classroom the first danger of viewing pop/rock lyrics as poetry is that close analysis, no matter how sympathetically carried out, might kill the lyrics for the student. Many teachers now see close analysis as an unwarranted flight from the student's response to the text. Turning a New Critic's eye on pop/rock lyrics is likely to do little for the students' appreciation of close analysis and less for their appreciation of rock--which is, after all, their music. And as Dwight Burton has noted in LITERATURE STUDY IN THE HIGH SCHOOLS, the teacher who works too hard at bringing youth culture into the classroom "may appear to the student as essentially phony, . . . attempt/ing/ to buy his...attention and his loyalty."

A similar problem arises in the now-popular method of comparing pop/rock lyrics with traditional materials in thematic units. The teacher who undertakes a Milton/Paul Williams comparison is in danger of appearing snobbish when applying critical yardsticks that show Milton's brilliance. The teacher who "gets with it" and ignores literary values might appear to be patronizing the students.

Of course, in the best of all possible worlds we wouldn't be self-conscious about bringing pop/rock into the classroom because we'd have a better feeling for youth culture in the first place. And we wouldn't be defensive or apologetic about values and tastes that generally come with having lived longer, i.e., being "older," because we'd be stimulated rather than dismayed by new values and modes of artistic expression.

The real world is not quite together, though, so we must all exercise uncommon effort to apply small insights about youth culture in our schools. Why else would someone write, and other people read, 1,800 words on uses of pop/rock lyrics in the classroom?

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SHOPTALK:

"Some college basketball coaches may have a hard time signing Elmer Shotwell, a high school all-America sensation, a 6-foot guard who reportedly averaged 27 points and 12.8 rebounds a game last season for Gladden Corner High School. Shotwell, reportedly a choice for all-Wea Creek Conference and Class C all-state, just doesn't exist.

He is the creation of the Wainwright, (Ind.) High School basketball coach, Phil Miller, who says he wanted to emphasize that anyone--even no one--can become a high school all-American.

Miller sent in the fictional Shotwell's statistics to a Massachusetts company that solicits players of all-America caliber and sends certificates to them. The 'all-American' also receives an order blank for a \$18.95 book the company sells, listing the players.

Company was identified as High School All-Americans, Suite 1168, Holden Green, Cambridge, Mass.

'I guess it's just one of these things where they want to sell you a book,' Miller said. 'My daughter was named on one of these things, the Society of Distinguished American High School Students or something, last year. They just wanted to sell her a book with her name in it.

'It's too bad, because it sort of takes away the meaning from the kids that really deserve recognition.'

Miller said the company promised to screen carefully all applicants and implied that the book would be sent to all college recruiters.

'I guess I could have nominated Charley Fastbreak with the same results,' Miller said.

Shotwell's certificate, sent to Miller, reads, 'High School All-American. This certificate is awarded to Elmer Shotwell in recognition of outstanding ability in basketball, sportsmanship and extracurricular activities.'

Miller said he became suspicious of the offer when it suggested he nominate up to four of his team as potential all-Americans.

'Nobody has four all-Americans,' he said.

Miller said not only is Shotwell a fabrication, there also is no Class C competition in Indiana and no Wea Creek Conference. There was a Gladden Corner High School 'about 60 years ago,' Miller said. (NY TIMES, April 20, 1975, "Sports" section.)

In one of her PSYCHOLOGY TODAY interviews, Mary Harrington Hall talked to Peter F. Drucker. Here is her first question and Drucker's first response.

MARY HARRINGTON HALL: "How can young people today know just where they might fit in this wide-open kind of world? How can they choose?"

PETER DRUCKER: "Here I am 58, and I still don't know what I am going to do when I grow up. My children and their respective spouses think I am kidding when I say that, but I am not. You know what I mean; they don't. Nobody tells them that life is not that categorized. And nobody tells them that the only way to find what you want is to create a job. Nobody worth his salt has ever moved into an existing job. That's for post-office clerks."

(PSYCHOLOGY TODAY, March 1968, p. 21.)

CURRENT READING: A Scholarly and Pedagogical Bibliography of Articles and Books,
Recent and Old, about Popular Culture

Popular culture is a broad field, and the following bibliography must be understood to be suggestive and hardly exhaustive. Even the sub-topic of football (and that topic is really a sub-topic of sports literature) would run to hundreds of books and articles were it to border on completeness. But on the off-chance that even a fragmentary and admittedly most incomplete bibliography is not only better than none but also more helpful than none, the following lists may be of some assistance to some English teachers. Snobs will remain unimpressed, but since they rarely touch students anyway, they can be safely ignored. Other teachers, interested in touching students by first finding them, may find some things of value below.

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