CVLTURE MADE STUPID

A Misguided Tour of Illiterature, Fine & Dandy Arts, & the Subhumanities

Written and Illustrated by Tom Weller
INSTRUCTIONS TO USE:

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2. Be holding the book with your hands, as it is show in the illustrations.
3. Make always sure, that you read the lines from reft to light, moving always from the top to bottom on the each page. Except that you may look at any pictures if you wish.

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Best when read before A.G.92
CVLTvre
Made Stupid

Written and Illustrated by Tom Weller

IN STEREO
Where Available

Houghton Mifflin Company • Boston • 1987
EDITOR'S NOTE: This work contains material from classic works of art and literature of past eras. In many cases, social attitudes towards vegetables have changed over the centuries; terms and concepts which today would be considered offensive were once commonplace. In light of the historic importance of these works, where such questionable references to vegetables occur they are reproduced unexpurgated.

The sole exceptions are certain words referring to legumes which are no longer acceptable and appear here replaced by dashes.

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Library of Congress Cataloging-in-Publication Data

Weller, Tom.

Culture made stupid.

I. Civilization — Anecdotes, facetiae, satire, etc. I. Title.

PN6231.C46W45 1987 881.5'402 87-3982


Printed in the United States of America

BTA 10 9 8 7 6 5 4 3 2 1
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Introduction

What is “cvltvre”? Not the same as “culture,” which a dish full of germs has. Not the same as the anthropologist’s “culture,” which even people with bones in their noses have. No, cvltvre is something nobler, loftier, finer, thicker with pompous adjectives.

To know cvltvre is to know the market value of a painting, the name of a piece of music, an amusing anecdote about history, what the reviewers said about a book or film.

Many people hesitate to take up art, literature, or philosophy because they believe it requires “intelligence.” Others fear that years of arduous study will be required.

Nothing could be further from the truth! In fact, you need only know a handful of buzzwords, stock phrases, and conventional concepts. Thousands have produced public TV documentaries, become newspaper film critics, received lucrative government grants, written best-selling books, and lost up to fifty pounds of unwanted fat—with no more knowledge of their subjects than is contained in these pages.

With its handy tables and short summaries, this book can provide you with a complete cvltvral background—a background equal to that of many graduates of prestigious universities—in only minutes!
Here's a little test to see if you, yes you, are a candidate for cыватьre. Let's imagine two couples: Jason and Jennifer, who live in a nice house in an affluent suburb; and Merle and Maxine, who reside at a trailer park in Yuba City, CA. What would we see if we looked inside their homes?

<table>
<thead>
<tr>
<th>MERLE &amp; MAXINE</th>
<th>JASON &amp; JENNIFER</th>
</tr>
</thead>
<tbody>
<tr>
<td>on the coffee table:</td>
<td></td>
</tr>
<tr>
<td>Rod &amp; Gun</td>
<td>Atlantic Monthly</td>
</tr>
<tr>
<td>Sears catalogue</td>
<td>Sharper Image catalogue</td>
</tr>
<tr>
<td>religious tract</td>
<td>Wittgenstein's <em>Tractatus Logico-Philosophicus</em></td>
</tr>
<tr>
<td>on the wall:</td>
<td></td>
</tr>
<tr>
<td>velvet painting of clown</td>
<td>Goines poster</td>
</tr>
<tr>
<td>on the mantel:</td>
<td></td>
</tr>
<tr>
<td>&quot;Praying Hands&quot; statuette</td>
<td>Pre-Columbian sculpture</td>
</tr>
<tr>
<td>on the TV:</td>
<td></td>
</tr>
<tr>
<td>&quot;Celebrity Wrestling&quot;</td>
<td>nothing; but the dial has been set to PBS, then removed</td>
</tr>
<tr>
<td>on the stereo:</td>
<td></td>
</tr>
<tr>
<td>100 Polka Favorites</td>
<td>Talking Heads Play Hindemith's Greatest Hits</td>
</tr>
<tr>
<td>in the kitchen:</td>
<td></td>
</tr>
<tr>
<td>Vegemetic</td>
<td>Cuisinart</td>
</tr>
<tr>
<td>electric can opener</td>
<td>electric pasta machine</td>
</tr>
<tr>
<td>TV Dinners</td>
<td>squid</td>
</tr>
<tr>
<td>Hostess Sno Balls</td>
<td>goat cheese</td>
</tr>
<tr>
<td>Kool-Aid</td>
<td>Perrier</td>
</tr>
<tr>
<td>in the closet:</td>
<td></td>
</tr>
<tr>
<td>bowling shirts</td>
<td>running shoes</td>
</tr>
<tr>
<td>plaid double knit suit</td>
<td>down jacket</td>
</tr>
<tr>
<td>in the bathroom:</td>
<td></td>
</tr>
<tr>
<td>musical toilet paper dispenser</td>
<td>cordless phone</td>
</tr>
<tr>
<td>in the back yard:</td>
<td></td>
</tr>
<tr>
<td>plastic wading pool</td>
<td>hot tub</td>
</tr>
<tr>
<td>decorative border of hubcaps</td>
<td>redwood deck</td>
</tr>
<tr>
<td>in the front yard:</td>
<td></td>
</tr>
<tr>
<td>plastic flamingos</td>
<td>plastic flamingos</td>
</tr>
</tbody>
</table>

Which couple appeals to you more? If you said, "Yuba City, here I come," you can close this book right now, provided you’ve already paid for it. But if you said, "Yes, I’ll have some of the grilled squid," then you’re a potential consumer of cyaltyre.
I. The Life of the Mind
I am that I am.
—Jehovah
I yam what I yam.
—Popeye
I think, therefore I am.
—Descartes
I think I can, I think I can.
—The Little Engine That Could

The history of Western thought does not, of course, start with the Greeks. But all books do.

The Greek philosophers began by asking fundamental questions about the nature of life, the universe, and thought itself. They soon discovered that the answers to these questions were not forthcoming, nor likely to be.

But in time, they made a greater discovery: that merely posing the questions—in a suitably convoluted manner—sounded mighty impressive. And a philosopher who sounded thus impressive got veneration, large fees, and comfortable consulting positions.
The Ancient Philosophers

The Pre-Socratics were the first important school of thinkers. Their works survive in only a few brief fragments:

Nature abhors a vacuum cleaner.
—Clitoris
You can’t step in the same cow pie twice.
—Asparagus
Many are called, but few are at home.
—Zero

Among the survivals is Peristalsis’s famous formulation of his dualistic theory of nature:

1. What is, is.
2. What is not, is not.
3. Everything else is negotiable.

After the Pre-Socratic thinkers came the Post-Socratics. (There were no actual “Socratics” except for Socrates—who may or may not have actually existed, as he himself would doubtless be the first to admit if he were alive today.)

The leading Post-Socratic was Plato, who wrote philosophical discourses in a form called the dialogue, even though one guy does all the talking. The following example is from the Euthyphro.

Socrates: Surely, it is the case, is it not, that the many and the one cannot be the same?
Glaucopa: Yes, that is true, Socrates.
Socrates: And then is it not true also that the one and the many are likewise not the same?
Glaucopa: Undoubtedly so, Socrates.
Socrates: Then tell me, must not the one be considered identical with itself?
Glaucopa: Indeed, Socrates, no one could possibly deny it.
Socrates: And similarly the many with the many?

Glaucopa: Certainly, Socrates, you must be correct.
Socrates: And that which is not the same, must it not therefore be different?
Glaucopa: Surely, Socrates, that is the case.
Socrates: Therefore, Glaucopa, I propose to demonstrate, in the course of several more days of this dialogue, that the one and the many are different.
Glaucopa: Anybody here got any hemlock?

Here we must make note of the one surviving fragment by Plato’s psychiatrist, who said, “The unanalyzed life is not worth living.”

After Plato came Aristotle, who invented the syllogism, a powerful tool for logic. Here is an example:

All men are mortal.
All accounts of logic use the same stupid examples.
Therefore, at least you won’t have to listen to them forever.

Aristotle also wrote extensively on politics, where he was able to apply his syllogistic technique to statecraft:

Society should be ruled by the best class.
I am middle class.
Therefore, society should be ruled by the middle class.

In addition, Aristotle is considered the father of modern science. He was the first to base his description of the world not on theory, but on what he actually observed around him. Today, this idea seems obvious; it strikes us as strange that nobody had ever thought of it before. And even stranger that nobody has ever thought of it since.
The ancient world had a high regard for rhetoric. Together with grammar and logic, it formed the standard curriculum, called the trivium. Our word “trivial” is derived from trivium, and is still often applied to the content of higher education.

The trivium was the primary education of the public man. Today, of course, we wouldn’t consider grammar, logic, and rhetoric an appropriate course of study for a political figure—grammar and logic having fallen out of fashion.

The secondary set of ancient studies was called the quadrivium and consisted of arithmetic, geometry, astronomy, and I forget the other one—I think it was home ec. The trivium and quadrivium together were known as the seven liberal arts. Due to the threat of funding cuts under recent administrations, they are now usually called the seven non-partisan arts.

The high regard the Romans held for oratory is shown by Cicero’s famous definition of an orator: *vir bonus, dicendi peritus*—“a good man, if I do say so myself.”

Demosthenes was the greatest of all orators. Legend has it that he stammered badly as a youth. Determined to overcome his handicap, he began a stern regimen. Every day, he would go down to the seashore, fill his mouth with pebbles, and address the roaring surf.

When at last he could clearly enunciate over the ocean’s roar, he switched to a tougher exercise. He would address
crowds at the chariot races while his mouth was filled with golf balls.

Finally, he moved on to the ultimate challenge: speaking to a fourth grade recess while eating a peanut butter sandwich.

The skills he developed in this way came to fruition when he delivered his famous orations against Philip of Mastodon. His impassioned finale was a great crowd pleaser, as he declaimed the closing passages while drinking a glass of water.

THE FIRST LAWS: THE CODE OF HAMMURABI

It was a major step forward for Western civilization when men began to assemble written collections of laws. Such a body of laws is called a code because it is generally undecipherable. The earliest surviving example of a law code was promulgated by Hammurabi, who ruled Hippopotamia from 1728–1686 BC (Eastern Standard Time).

XV. If a man striketh another man [so as] to knock off his nose, his own nose shall be stricken off.

XVI. If a man striketh another man's slave [so as] to knock off his nose, he shall pay the slave's owner 100 silver gonzagas.

XVII. If a man striketh another man's wife [so as] to knock off her nose, he shall buy the man [a] beer and apologize sincerely.

[...]

LIV. If a tree groweth on a neighbor's land, and if a branch of that tree extendeth over a man's property, and, because of rottenness, the branch falleth and striketh the man on the head, he shall be damned sorry.

[...]

LIX. If a man's dog fouleth another man's lawn, the aggrieved man may gather the foul matter in a paper bag, place the paper bag on the other man's doorstep, set fire to [it], ring the doorbell, and run away.

[...]

CIX. No shoes, no shirt, no suffrage.

[...]

CLII. If a man eateth crackers in bed, and his wife no longer wisheth to continue with him, she may say "I divorce thee" three times, and bash his brains out with an ax, and she shall be considered free of him.

CLIII. If a child seeketh to become a musician and practiceth loudly in the house, or if a child groweth his hair in strange ways, his father may with impunity sell [him] into slavery.

[...]

CCCLIV. No running by the pool.

[...]

CCCLX. If a man seeketh to park his oxcart, and another man quickly occupieth the place before he can do so, the aggrieved man may let the air out of the other man's ox.

[...]

CDXIX. Do not slouch, for it is [an] abomination; rather stand up straight. There, that's better. And comb your hair, it looks like a rat's nest.

CDXX. You really should floss more.
The Protestant Reformation

The Protestant Reformation began when Martin Luther nailed his Ninety-five Theses to the church door. The Church was outraged, feeling he could have used the bulletin board like everybody else. Also they felt that ninety-five

theses were excessive, since God had only needed ten.

The Reformation and Counter-Reformation put an end to corrupt practices such as simony, or the selling of indulgences. The elimination of simony was a unique achievement for religion. Of course, the Church was the sole cause of this particular mortal sin. Still, it remains the only sin ever actually eradicated by Christianity.

The Renaissance

This great period saw the rise of the Renaissance man, a figure equally accomplished in all the arts and sciences. Renaissance man finally died out due to his lack of interest in Renaissance woman.

A crucial test of intellectual discourse is knowing when to use “Renaissance” and when to use “renascence.” Unfortunately, the subject is too complicated to cover here. A good rule of thumb is to use whichever one you think you might be able to spell.

Modern Thinkers

The important point to remember about philosophers of the modern period is that Berkeley is pronounced “Barkeley” (unless referring to the city, which is pronounced “Moscow”).

On the whole, recent philosophers have been a more fun-loving lot than their predecessors. Friedrich Nietzsche created a popular cartoon character, “Superman”; Marx once found Georg Wilhelm Friedrich Hegel standing on his head; and Karl Marx himself, of course, was a vaudeville comedian, although he retired from the stage earlier than his famous brothers.

One of the more remarkable modern
thinkers is Claude Lévi-Strauss. Beginning his long career in San Francisco during the Gold Rush days, he developed the sturdy denim trousers that bear his name today. In the mid-twentieth century, he attempted to apply the same successful techniques to the study of anthropology. The result was “structuralism,” a method that uses copper rivets to hold theories together. A major work is The Pegged and the Flared, in which he demonstrates his famous “shrink-to-fit” style of reducing data to suit an analytical scheme.

THE ROLE OF WOMEN

The masculine bias that pervades Western intellectual history has obscured the many important contributions by women. Here are some historical females who have been unduly neglected.

MATILDA THE HUN
The scourge of Europe in the fifth century. Her warriors were renowned for their ability with the bow — tying up their hair and gift-wrapping with equal dexterity.

RENNÉE DESCARTES
Mathematician and philosopher; author of famous statement, “I think, therefore I am, I think.” Developed Cartesian coordinates — a mix ‘n’ match wardrobe of skirts, blouses, and philosophies.

SITTING COW
Chieftain of the Sue Indians. She defeated Georgia Custer in the battle of the Darling Little Big Horn.

SANDRA CLAUS
Mythological medieval saint who was thought to keep track of children’s behavior all year long. She brought lumps of coal for bad little girls and pipe bombs for bad little boys.

PAULA REVERE
Revolutionary War heroine who spread the word of an impending British attack by calling all her friends on the telephone.

ANNIE PUNNA
Intrepid explorer who conquered most of the world’s tallest mountain climbers. She was the first to employ as guides the Sherpas’ wives, the Herpas.
The American Experiment

The bicentennial of the U.S. Constitution reminds us of the stirring events surrounding the world's greatest experiment in self-government—the American republic.

A turning point in human history occurred when the oppressed American colonists dumped their tea into Boston harbor and switched to drinking coffee. The extra caffeine in coffee undoubtedly helped promote the active spirit vital to a free enterprise system. Tea is a thin, weak beverage and its use invariably leads to totalitarian socialism; witness the listless, oppressed state of the people in countries where it is used, such as the Soviet Union, China, and Britain.

Having overthrown colonial rule, the Founders were faced with devising a system of governance for the infant republic. (The Founders were formerly called the Founding Fathers, but the term has been changed to avoid sexism. The Founders remain entirely male, however.)

During its first years, the United States was governed by the Articles of Confed-

eration. The articles were cut out of magazines and pasted in a scrapbook by Benjamin Franklin. Although he did a tidy job, it was felt that the new nation should have something more impressive.

The Constitution as we know it was framed by the Constitutional Convention in 1787 and hung on the wall the following year. Influential in its adoption was The Federalist Papers, in which the work of the Convention was lauded by three of its members writing under an assumed name.

The historic principles embodied in that original document are still revered today:
- Freedom of speech was guaranteed, except in the case of pornography, libel, or subversive material.
- The right to vote was extended to all, except women, slaves, children, and poor people.
- The people's right to bear arms was protected, unless it meant something else.
- Income taxes were prohibited.

Even the greatest document, however, must change with the times. Currently a call for a new constitutional convention
is before many state legislatures. Many changes would be discussed at such a
convention, chief among which is a pro-
posed revision of the First Amendment.
This amendment currently reads:
I. Congress shall make no law respecting
an establishment of religion, or prohib-
iting the free exercise thereof; or abridging
the freedom of speech or of the press; or the
right of the people peaceably to assem-
ble, and to petition the government for a
redress of grievances.
Under the proposal, this amendment
would simply be shortened:
I. Congress shall make no law.
This revision, while obviously preserving
all the provisions of the original, would
end most of the problems that have beset
the nation in recent years, and save a lot
of money as well.

SHOUTING "FIRE" IN A CROWDED THEATER: EXPERIMENTAL EVIDENCE

An important principle in First Amendment law was articu-
lated by Oliver Wendell Holmes in a landmark decision
(Schenck vs. United States, 249 U.S. 47 [1919]). "The most
stringent protection of free speech would not protect a man
in falsely shouting fire in a theatre and causing a panic," wrote
Justice Holmes. Though this example has formed the
basis for many key rulings, it had never been tested in practice.
Recently, however, a distinguished scholar undertook to
examine the results of such an act in a rigorous scientific
context.

Dr. Athol Swycuffer of the Department of Stress Manage-
ment, Fourlane University, reported his intriguing results in the
Swycuffer asked, "when you shout 'fire' in a crowded
theater?"

A sample of forty-seven movie theaters across the country
was selected for the experiment. The sample was divided into
a "test" group and three "control" groups. In the test group,
a graduate student in the audience shouted "fire" at a randomly
chosen point in the performance, and the results were observed
and tabulated. In control group 1, patrons viewed the film
under normal circumstances. In control group 2, an assistant
shouted "fire," and then the theater was actually set ablaze.
In control group 3, the theater was torched without any warning
cry. Observers assigned the resultant behavior of the crowd a
value on the Wannenberg-Schvitsky Panic Scale.

The results proved highly susceptible to influence from
particular test conditions. For instance, subjects watching
Sylvester Stallone or Chuck Norris films proved relatively
impervious to the shouted warning. The experimenters noted
that members of these audiences were already shouting "Fire!"
as well as "Shoot!" and "Kill the commie creeps!" effectively
drowning out the experimenter's shout.

Subjects in the "actual fire" groups showed expectedly higher
scores in all categories. Interestingly, these theaters also showed
14% greater revenues from soft drink and popcorn sales.

A surprising result was the unexpectedly high scores for
control group 1, the "normal" group. One injury occurred
when a man was attacked and beaten by fellow patrons for
continuously explaining the movie to his girlfriend in a loud
voice. Three fatalities were caused by suffocation in the smaller
multiplex cinemas, and a fourth by accidental inhalation of a
Milk Dud. The remaining anomalous scores are due to two
audiences that exhibited high panic levels when a sneak pre-
view of a Barbra Streisand film was announced.

Encouraged by his results, Dr. Swycuffer is currently doing
research in bars across the country in hopes of shedding light
on the old proposition, "Your right to swing your fist stops
where my nose begins," and is simultaneously recruiting ado-
lescent subjects to test whether "If everyone else jumped off
a cliff, would you do it too?"

1. This incomprehensible form of citation is used by lawyers to prevent clients
from going to libraries and looking up the law for themselves.

<table>
<thead>
<tr>
<th>GROUP</th>
<th>CONDITION</th>
<th>SAMPLE</th>
<th>PANIC RATING</th>
<th>INJURIES</th>
<th>FATALITIES</th>
</tr>
</thead>
<tbody>
<tr>
<td>Test</td>
<td>warning, no fire</td>
<td>14</td>
<td>4.9</td>
<td>18</td>
<td>6</td>
</tr>
<tr>
<td>Control 1</td>
<td>no warning, no fire</td>
<td>13</td>
<td>4.5</td>
<td>11</td>
<td>5</td>
</tr>
<tr>
<td>Control 2</td>
<td>warning, fire</td>
<td>9</td>
<td>7.8</td>
<td>26</td>
<td>8</td>
</tr>
<tr>
<td>Control 3</td>
<td>no warning, fire</td>
<td>11</td>
<td>9.1</td>
<td>19</td>
<td>10</td>
</tr>
<tr>
<td></td>
<td></td>
<td>47</td>
<td>6.6 (av.)</td>
<td>74</td>
<td>29</td>
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</tbody>
</table>
How to Talk Intellectual

If you want to be an intellectual, you have to talk like an intellectual. It all boils down to words and phrases. You've probably talked to people who used words you didn't know, or threw in quotations you'd never heard. Don't let them buffalo you!

Just remember this handy rule: ninety percent of the time, a word you've never heard before refers either to a kind of African antelope or a disease of sheep. For the remaining words, the speaker doesn't know what they mean either. It's that simple.

Likewise, remember that almost all quotations are either from Shakespeare or the Bible. The small fraction that aren't are from Bob Dylan songs.

When it's your turn to talk, you can't lose if you use the three-part rule; stay au courant, use the power words, and avoid the stupid words.

What do we mean by staying au courant (French for "with raisins")? This little chart should make it clear.

<table>
<thead>
<tr>
<th>OLD TERM</th>
<th>NEW TERM</th>
<th>OLD MEANING</th>
<th>NEW MEANING</th>
</tr>
</thead>
<tbody>
<tr>
<td>sneakers</td>
<td>running shoes</td>
<td>earned run average</td>
<td>Equal Rights Amendment</td>
</tr>
<tr>
<td>underdeveloped country</td>
<td>less developed country</td>
<td>civil defense</td>
<td>compact disc or certificate of deposit</td>
</tr>
<tr>
<td>workmen's compensation</td>
<td>workers' compensation</td>
<td>law enforcement agency</td>
<td>band</td>
</tr>
<tr>
<td>Peking</td>
<td>Beijing</td>
<td>marshal of Dodge City</td>
<td>film actor</td>
</tr>
<tr>
<td>TV</td>
<td>monitor</td>
<td>record player</td>
<td>TV</td>
</tr>
<tr>
<td>instruction manual</td>
<td>documentation</td>
<td>Irish Republican Army</td>
<td>Individual Retirement Account</td>
</tr>
<tr>
<td>retarded</td>
<td>special</td>
<td></td>
<td>Sonny &amp; Rico</td>
</tr>
<tr>
<td>macaroni</td>
<td>pasta</td>
<td></td>
<td>quarter byte</td>
</tr>
<tr>
<td></td>
<td>Crockett &amp; Tubbs</td>
<td>Davy &amp; Wash</td>
<td></td>
</tr>
<tr>
<td></td>
<td>two bits</td>
<td>quarter dollar</td>
<td></td>
</tr>
</tbody>
</table>

What about the power words? Well, there are certain words so powerful that everyone who hears them is impressed—even when they're completely meaningless! Pepper your speech with them, at random.

Finally, avoid the stupid words. There are some words in the English language so inherently silly that no one can ever take them seriously. Don't let these words creep into your speech or writing.

THE TEN POWER WORDS

- heuristic
- demographics
- gestalt
- systems
- teleological
- scenario
- architectonic
- parameters
- stochastic
- digital

THE TEN STUPIDEST WORDS IN THE ENGLISH LANGUAGE

- nosegay
- garbanzo
- grommet
- halibut
- fracas
- grout
- blubber
- snide
- phlegm
- cumquat
Using Graphs and Statistics

Graphs and statistics are an important part of intellectual discourse. Statistics, however fraudulent or irrelevant, lend an air of authority to any argument. When embodied in a graph or chart, they become even less comprehensible, and therefore more convincing. No wonder the average year's output of statistics, in the U.S. alone, would stretch four times around the earth at the equator.¹

¹ U.S. Department of Numerical Metaphors

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**Examples of Effective Use of Statistics**

- 50% of the U.S. population has a submedian standard of living.
- The typical man or woman in the U.S. has 1 chance in 10 of becoming pregnant in the next year.
- The average mortality rate among people who jog is 100%.
- People who buy paperback humor books are much less likely to be eaten by crocodiles than the world population in general.
Dial-A-Thot

Below are great thoughts of great thinkers. You can create your own great thoughts by combining theirs. Just twist the Dial-A-Thot and drop the resulting bon mot into any conversation. People will think you're deep!

<table>
<thead>
<tr>
<th>PART 1</th>
<th>PART 2</th>
</tr>
</thead>
<tbody>
<tr>
<td>Let me not to the marriage of true minds admit</td>
<td>impediments</td>
</tr>
<tr>
<td>Only the brave deserve the</td>
<td>fair</td>
</tr>
<tr>
<td>Those who cannot remember the past are condemned to</td>
<td>repeat it</td>
</tr>
<tr>
<td>Man is the measure of</td>
<td>all things</td>
</tr>
<tr>
<td>Art is long, life is</td>
<td>short</td>
</tr>
<tr>
<td>Here I stand; I can</td>
<td>do no other</td>
</tr>
<tr>
<td>The meek shall inherit the</td>
<td>earth</td>
</tr>
<tr>
<td>The die is</td>
<td>cast</td>
</tr>
<tr>
<td>If this be treason,</td>
<td>make the most of it</td>
</tr>
<tr>
<td>Patriotism is the last refuge of</td>
<td>soundless</td>
</tr>
<tr>
<td>Candy is dandy but liquor is</td>
<td>quicker</td>
</tr>
<tr>
<td>Things fall apart; the center cannot</td>
<td>hold</td>
</tr>
<tr>
<td>These are the times that try men's</td>
<td>souls</td>
</tr>
<tr>
<td>Less is</td>
<td>more</td>
</tr>
<tr>
<td>Music has charms to</td>
<td>soothe a savage breast</td>
</tr>
<tr>
<td>Give me liberty or give me</td>
<td>death</td>
</tr>
<tr>
<td>God is</td>
<td>dead</td>
</tr>
<tr>
<td>If music be the food of love,</td>
<td>play on</td>
</tr>
<tr>
<td>The unexamined life is not worth</td>
<td>living</td>
</tr>
<tr>
<td>That government is best which governs</td>
<td>least</td>
</tr>
<tr>
<td>If you seek a monument,</td>
<td>look around you</td>
</tr>
<tr>
<td>Beauty is truth, truth</td>
<td>beauty</td>
</tr>
<tr>
<td>To thine own self be</td>
<td>true</td>
</tr>
<tr>
<td>Buy low,</td>
<td>sell high</td>
</tr>
</tbody>
</table>

5. Attach parts 3 to each end of tube by inserting tabs B into slots B on parts 3.

6. To generate great thoughts, twist ends in opposite directions until stripes align.
II. The Magic of Music
If music be the food of love, play "Melancholy Baby."
—SHAKESPEARE

Music has been called "the universal language"
even though it is neither universal nor a language. If you
agree, try telling an Eskimo that his pants are on fire using
only a kazoo.

Primitive man made the first music by beating on hollow
logs or his enemies' heads, probably in order to drive away evil
spirits. Unfortunately it didn't work and evil spirits remain
plentiful to this day. But music survived nevertheless, because
of its emotional power — power to touch our feelings, to annoy
our parents, to sell soap, to demonstrate our new stereo sys-
tem, to cover up that embarrassing silence in the elevator.
Musical Notation

In the Middle Ages, singers needed a way to record their chants. Since the recorder had not yet been invented, they wrote them down like this:

```
nostril-dominio-hibiscus-in-alkoseltzer
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The notes they used were square, in keeping with the music. Today we use almost the same system, with some additional symbols.

HELPFUL HINT

On the left is a treble clef, on the right an ampersand or “and” sign. Practice drawing both of them until you can get the little squiggles going the right way every time.
Music Through the Ages

The history of Western music is one of change. As Plato observed (Laws, book VII): “This music the kids listen to now

is just a bunch of damn noise. Not like in our day. Hah.” In the Middle Ages, simple monophonic music gradually developed into the more complex polyphonic music, through the intermediate stage of stereophonic music. Thus the plainchant of Gregory’s time was replaced by chocolatechant, strawberrychant, and mochamintswirlchant.

The progress of musical structure through the development of counterpoint, chromaticism, etc., is a difficult subject. You only need remember a few principles. Baroque music goes “Dah DAH dah dah DAH dah dah”; Rococo music goes “Tweedle-eedle ta ta TA.” The Classical period is characterized by a lot of “DUM

TERMS TO REMEMBER

Operetta: a person who helps you make a phone call
Perfect pitch: between the knees and the numbers, and inside the box
Scale: what union musicians get paid
Tonic: a beverage that can be made palatable by mixing with gin

ANCIENT INSTRUMENTS

lout
cistern
dither
mute zonk
cretino
scuttlebutt
clave
urinals
shawl
fern
mandible
bass varlet
rackett
hautdog
Polish horn
recorder
This typical arrangement can be augmented with other instruments such as whistles, sirens, and pistols, should the audience prove hostile.


The orchestra developed over the years as well. The instruments used in Elizabethan music were few and tended to sound like they came from the K-Mart toy section. Later orchestras grew in size, reaching a peak with the Wagnerian orchestra, which often had its own fire department and post office.

Instrumentation grew more diverse and sometimes included such exotica as cannons, as in Tchaikovsky's 1812 Overture. This famous piece, a failure in its early performances, only achieved popularity after orchestras discovered the trick of using blanks.

**MUSIC TRIVIA**

Many famous compositions were originally known by other names, often relating to now-forgotten operas and the like.

<table>
<thead>
<tr>
<th>FAMILIAR TITLE</th>
<th>ORIGINAL TITLE</th>
</tr>
</thead>
<tbody>
<tr>
<td>Lune Rager Overture</td>
<td>William Tell Overture, Rossini</td>
</tr>
<tr>
<td>Flash Gordon Suite</td>
<td>Les Preludes, Liszt</td>
</tr>
<tr>
<td>Theme from Elvira Madigan</td>
<td>Piano Concerto No. 21, Mozart</td>
</tr>
<tr>
<td>Sergeant Preston of the Yukon Concerto</td>
<td>Donna Diana Overture, Reznicek</td>
</tr>
<tr>
<td>2001: A Space Odyssey</td>
<td>Also Sprach Zarathustra, Strauss</td>
</tr>
<tr>
<td>&quot;Helicopter Music&quot; from Apocalypse Now</td>
<td>&quot;Ride of the Valkyries&quot; from Die Walküre, Wagner</td>
</tr>
<tr>
<td>&quot;Here Comes the Bride&quot;</td>
<td>&quot;Wedding March&quot; from Lohengrin, Wagner</td>
</tr>
<tr>
<td>Captain Video Overture</td>
<td>Flying Dutchman Overture, Wagner</td>
</tr>
<tr>
<td>Marche Alfred Hitchcock</td>
<td>Funeral March of a Marionette, Gounod</td>
</tr>
</tbody>
</table>

Occasionally even today these old titles are used on obscure record jackets and little-known radio stations.
The Opera

Opera was born when music joined forces with a powerful new element: fat people bellowing in a foreign language. This combination, along with the ticket prices, has made opera a cultural watershed — separating the mere pretenders from the truly pretentious.

Many would-be opera buffs fear that the language barrier will prevent them from understanding the story or libretto (Italian for “ridiculous book”). Fortunately, the handy synopses provided here make it easy to enjoy opera. Merely take this volume with you to the performance, plus a small flashlight, and follow along.

Also recommended are supplies of food and water for several days, and an oxygen mask if you have purchased cheap seats in the upper balconies.

Act III
Scene: The Seacoast of Magnesia

During the intermission, Hydrox has been shipwrecked and cast ashore, saved only by clutching the bottle of magical milk. As he bemoans his plight in the aria Un bel di (“One of those days”), another ship is wrecked and a band of pirates is cast up on the beach. Hydrox recognizes the pirate chieffain who kidnapped his love; he is near death. Putting aside his hatred, he revives the pirate with the magic milk. Suddenly Oreo appears in a blaze of light, transformed; she explains that she is actually the goddess Uno, who had been disguised as a simple peasant girl. To reward Hydrox for his virtue, she transforms him into an end table. As the pirates begin to dance, the curtain falls.

L’ITALIANA IN YUBA CITY
Gioacchino Canelloni
1813

A one-act comic opera in the mal canto style.

Scene: A Remote Village in America

Pancetta, a beautiful Italian girl, is touring distant and exotic Yuba City. As she strolls through the bustling marketplace, Mustafa, a young hassock merchant, urges her to buy his wares. Struck by her charms, he sings the playful Chi’ella mi creda libero (“Easy credit terms”). As they haggle they are observed by MacSmith, Grand Vizier of the Elks club, who is also smitten by the girl’s beauty. The lecherous MacSmith causes her to be seized and transported to his harem. Mustafa appears below her window and vows to rescue her, pledging his love in the plaintive Vissi d’arte (“You call this art?”). Pancetta resists MacSmith’s lustful advances, and the enraged Vizier has her sold into slavery. On the auction block, she sings longingly of her lost homeland:
She is purchased by a mysterious Signore Fresco, who, as she beweeps her fate, reveals himself to be Mustafà in disguise. Overjoyed, Pancetta reveals herself to be the wealthy Countess of Magnesia in disguise. A chorus of Elks reveals that Yuba City is actually Napoli in disguise. The curtain falls and the house lights come up, revealing that the audience has gone home.

DAS VOLKSWAGEN
Richard Sauerkrant
1845

An example of the music drama, so called because it cannot properly be described as either musical or dramatic.

Act I
Scene 1: A Grotto

In a dank cavern that houses the forge of the gods lives the young hero Eggfried; his brothers Siegfried, a dwarf, Siegmund, a giant, and Sieghild, a toad; and their father and mother, Siegar, a dragon, and Siegarette, an end table. Eggfried rails against having to hang around the grotto with such a peculiar family when he should be out doing heroic deeds. Stealing Siegmund's enchanted bicycle, he defies his father and uses the magic anvil of the gods to forge a sword from it. While he is at it he forges a check on his father's bank account. He names the sword Nothing and sets out into the forest. In a rage, Siegmund invents psychiatry.

Scene 2: The Forest

After tripping over a magic rock, Eggfried discovers that he can understand the language of the birds. He asks a little bird how he may become a great hero. The bird warns him that it will require many hours of singing to very slow music. He vows his willingness and the bird directs him to the nearest dragon. He cleverly tricks the dragon into changing itself into a gerbil, but before he can steal its hoard of gold, it tricks him by changing into a music critic and lambasting his portamento. Eggfried flees, reeling from the attack.

Act II
Scene 1: Before the Hall of the Giblets

Eggfried, wandering in a daze, encounters Dristan, king of the Giblets, and his attendants. Eggfried is immediately attracted to Fatlinde, the king's daughter. He has never seen a woman before (except for his mother who, after all, was an end table), but instinctively recognizes that Fatlinde is different by the delicacy of her moustache. When he learns that they are on their way to a song festival, he is excited: here is a way to win Fatlinde's heart. "Take me to your leader!" he cries.

Scene 2: The Hall of Song

Eggfried enters the singing contest but causes a scandal when he sings the dirty lyrics to "Louie, Louie." The knights advance on him, swords drawn, but Fatlinde intercedes; Eggfried may redeem himself, she says, if he will go to the pope in Rome and ask for his absolution, or at least his autobiography. Crushed, Eggfried sets out.

Act III
Prelude

The Prelude begins softly with a restatement of the motive of Eggfried's Ineptitude:

Slowly the themes of the Sword, Deliverance Through Love, and Dental Hygiene begin to swirl around them, representing Eggfried's confused state of mind. Five insistent notes of the guitar lead of "Louie, Louie" repeatedly interrupt the chaos:

Finally, in a foreshadowing of the catastrophe to come, Sauerkrant's score calls for all the opera's 352 motives to sound at once. The orchestra being inadequate to the task, it is necessary for a section of the audience to be given kazoo's and pressed into service.

Scene 1: The Banks of the Rhine

Amid a withered and brown landscape, Fatlinde and her ladies are spinning. When they come to a stop, they see a strange figure floating down the river in a rear engine, air-cooled swan boat. The boat stops and a weary and desolate Eggfried alights. The pope was out to lunch, so his pilgrimage was a failure; he had been able to get a discount swan-boat fare for the return trip. Fatlinde tells him that a curse came upon the land when he left, and she herself has a hangnail that will not heal. She says that she will be his if he renounces his lust for treasure and saturated fats. At that, Eggfried flings Nothing into the waters of the Rhine. Miraculously it reverts to its original state and emerges from the river as a bicycle, ridden by the pope. A great crack opens in the earth and the two lovers plunge into the smoking crevasse. The Rhine overflows; Valhalla crumbles; Krakatoa erupts; there is a 100-car pileup on the Autobahn; 5000 red, white, and blue balloons float down from the ceiling; and the opera house is set aflame. As the audience flees in terror, the pope circles the new-ruined stage ringing his little bell, while the two transfigured lovers, clasped in each other's arms, rise slowly toward heaven.
UN BALLO IN MASCARA
Giuseppe Calzone
1853

Originally laid in Massachusetts, this historical opera was considered politically dangerous and the censors demanded the setting be changed.

Act I
Scene 1: A Hall in the Palace of the Doge of Venice
In an audience with the Doge, Fiasco, a ruined nobleman, informs the ruler of a plot on his life by his Hessian mercenaries. In return for this favor he seeks the marriage of his daughter, Albania, to the Doge. The Doge agrees on the condition that Albania lose forty pounds.

Scene 2: The Grounds Near Hogshead Manor
The lovely Albania is strolling by the carp ponds with her Indian maid, Sacajawa. Sir Ashcroft Woolleigh, a ruined Inca nobleman, rides in from a tiger hunt with one of his retainers. After taking the retainer out of his mouth, he passionately embraces Albania and she tearfully informs him of her father's determination to marry her to the Doge. The horrified Sir Ashcroft reveals that he must leave in the morning to accompany Richard the Lion-Hearted on the Second Crusade. The unhappy lovers sing the pitiful Che gelida manina  ("Hand me that gelato, Che"), then part.

Act II
Scene 1: A Gypsy Encampment on the Banks of the Amazon
As the gaily attired Gypsies square-dance, the vivacious Mitzi sings of the Gypsies' coming traditional festival in Questo o quello ("Trick or treat"). Rotundo, her hot-blooded lover, accuses her of unfaithfulness. In an exchange of heated words, Rotundo reveals that Mitzi is actually the daughter of Vasco da Gama and Cher, kidnapped by pirates at an early age, sold into slavery, and finally stolen by the Gypsies. Suddenly, the tense scene is interrupted by the failure of an offstage trumpet to blow on cue. The soldiers of Otto of Burgundy march in singing of their hatred for the Doge:

As Oliver Cromwell, leader of the Burgundians, rallies the Gypsies to his cause, Rotundo is kidnapped by some passing pirates. Mitzi, resolved to discover the truth about her birth, disguises herself as an end table and sets sail for Louisiana.

Scene 2: A Tavern in the Swiss Alps
Fiasco, with his two Nubian slaves, has stopped at an inn on the way to Seville where he hopes to enlist the aid of the King of Magnesia. As they drink and make merry, Fiasco sings the roistering La Donna e Mobile ("The Lady from Mobile"). Mitzi's ship has stopped in Switzerland on its way to Louisiana; her disguise as an end table enables her to overhear Fiasco's plot.

Act III
Scene 1: The Battlements of Elsinore
A grand ball is underway when a messenger arrives from the front. Albania falls in a faint when she learns that Sir Ashcroft has been killed in battle and her application to Harvard Law School has been rejected. Her father attempts to revive her, singing the aria Reconda arma vna ("Where's the ammunition?"). The Burgundian ambassador arrives to sue for peace, but the jury only awards him damages and court costs.

Scene 2: A Secret Chamber Beneath the Great Pyramid
As the Doge, Sacajawa, and a character from an entirely different opera hide behind the arras, they observe Albania wandering in her nightgown. The terrible news has driven her mad; in her famous aria she imagines that she is trapped in a long, incomprehensible story.

Scene 3: A Rocky Promontory
Rotundo, having been shipwrecked on the nearby seacoast, discovers the lifeless body of Albania. She has killed herself by sitting under a poisonous tree, common in those parts. Recognizing the locket she wears, he realizes that she is half-sister to Mitzi, cousin to the Doge, and knew someone who once met Don Johnson. As he cradles her in his arms, struck by her beauty, he sings the lengthly Addio, addio, addio ("Farewell, farewell, farewell"). Fiasco, the Doge, and the forces of the Holy Inquisition arrive. When Rotundo explains what he has learned, Fiasco orders the Doge seized. Mitzi suddenly throws off her disguise; when she explains what she has learned, the Doge orders Fiasco seized. The Grand Inquisitor, as confused as the audience, orders everybody seized. As Fiasco, for no particular reason, cries, "Justice is avenged!" the curtain falls.
ALEXANDER PESKY
Modest Stolichnaya
1874

Based on Pushkin's historical drama, this work is now performed in a rewritten version. Stolichnaya, having little training in composition, wrote his original score in crayon.

Act I
Scene 1: A Square in Moscow
It is a melancholy time for Russia. The beloved Czar Boris has died, and the peasants crowd the square. "Alas," cries old Pyotr Pyotr'ich Pyutrid, "the Tzar gave us a crust of bread a week to live on, had us beaten every day, and ate our children for dinner. Where will we find another ruler so enlightened?" The peasants murmur their agreement; even the secret police are moved by the people's sorrow, and nod sympathetically as they bludgeon them to the ground. The bells of the city begin to toll and Prince Turnoff appears. He announces that the young Czarevich Alexander has accepted the crown. The peasants cheer joyously, then die of starvation.

Scene 2: The Apartments of the Czar in the Kremlin
The young Tsar is in a cheerful mood, happily pulling the wings off bluebirds. Prince Turnoff warns him that he faces many troubles in his reign. But Alexander's thoughts are of his betrothed, Princess Samovar. Suddenly a messenger brings word that the Princess has been eaten by a passing wolf while in church. Devastated, Alexander orders ten thousand peasants shot in remembrance.

Act II
Scene 1: An Encampment on the Steppes
It is a melancholy time for Russia. The peasants are starving, the crops have failed, and happy hour has been reduced to three minutes. Dimwitted, the pretender to the throne, has raised an army of Cossacks disguised in cossacks. He relates his plan to march on Moscow, confront the Czar, and see who can hit the lowest note.

Scene 2: The Throne Room in the Kremlin
Alexander has summoned the boyars to advise him. "The peasants are revolting," says their leader, Slivovitz. "Don't give me straight lines," replies Alexander. "Give me advice." Chastened, the boyars depart to go look for gillars.

Act III
Scene: The Hall of the Duma
It is still a melancholy time for Russia. The peasants are still starving, the crops have failed again, and summer reruns have started. The Duma is thronged as the people await the expected invasion. Prince Turnoff arrives with word that the pretender has tripped while coming down the Steppes; the revolt has failed. The people cheer as the bells gaily ring. Suddenly word arrives that the Ksar has been eaten by a wolf in his apartments. The peasants bemoan their tragic fate. After the revolution," warns old Pyotr Pyotr'ich threateningly, "everyone will be eaten by wolves, not just the rich and powerful." As the bells toll mournfully, the curtain falls.

GOLDILOCKEN UND DIE DREI BÄREN
Engelbert Pumpernickle
1893

Short operas such as this were performed between the acts of longer works, often in the snack bar.
FILET MIGNON
Jules Bassinette
1894

A romantic work in the tourismo style, showing opera's increasing tendency toward realism.

Act I
Scene: A Drawing Room in Paris
Filet Mignon, the toast of Paris, is giving a gala ball at her home. Filet and her guests sing the famous "Drinking Song," in which they remind the audience that drinks are served during intermissions and that the bar revenue is all that supports the opera house. After the guests leave, her wealthy patron and lover, Monsieur Étouffée, enters waving a handful of bills. "Look at the size of these sets," he cries. "I can't afford this extravagance any longer!" She resolves to find a new patron, even if it means getting government support. The handsome young Framboise enters and sings of his love for her. Coughing lyrically, she explains that their love is hopeless as she has a terrible wasting disease. Framboise claims that it does not matter to him; she can afford to lose a few pounds anyway.

Act II
Scene: Filet's House in the Country
Filet and Framboise are living in the country, where they can get by with a smaller cast. The elderly Rémoulade, Framboise's father, enters. He urges her to leave Framboise, as her taste for pasta and expensive productions will ruin his son's chances in show business. Sadly she agrees and departs. Framboise returns from her acting lesson and discovers to his horror that Filet has gone. His father explains that a few short years of happiness is the most anyone can hope for, especially a tenor. Distraught, Framboise pulls a pistol from his pocket and shoots himself. He is, however, only wounded, and is able to sing for another twenty minutes.

Act III
Scene: A Wretched Garret
Filet is on her deathbed. Ravaged by her disease, she has dwindled to a mere two-ninety. The doctor sadly affirms that her disease is fatal. "If only she could have gotten that NEA grant," he says. Deeply touched, the elder Rémoulade sings Adieu, adieu, adieu ("Farewell, farewell, farewell"). Filet attempts to sing, but cannot. Dramatically, she speaks her final words, "Melody . . . melody . . . I have run out of melody!" and dies. Framboise enters, having rushed to Paris from Hollywood where he had gotten a job in the movies. Alas, he is too late. He sinks to the floor weeping as the curtain falls and the opera house is torn down for a parking lot.

PETER GRIM
Benjamin Bitter
1937

This modern classic is included in most companies' repertoires to provide a respite from the rigor of performing before an audience.

Act I
Scene: A Prison Cell
The curtain rises on a brutal, discordant note from the full orchestra, which is sustained throughout the performance. Peter Grim, dressed in gray rags, lies in his gray, filthy prison cell. He sings of the cruel fate that has kept him imprisoned these nineteen years for a parking violation he did not commit. He recalls the village of his birth and his sweetheart, Griselda, whom he worshipped from afar but never actually met, and who is now dead. He concludes that he's not much worse off now.

Act II
Scene: A Town Square
In the gray, filthy Welsh linoleum-mining village of St. Dismal, the townspeople, dressed in gray rags, sing of how wretched and starving they are. Edna, daughter of Griselda and of the brutal miner whom she married and who murdered her before himself drowning, tells of how she wishes her mother had actually met Peter Grim, who loved her. She wouldn't have been any better off, she says, but at least the story might have had a point. She commits suicide by throwing herself into the town well.

Act III
Scene: A Prison Cell
The action of Act III is much the same as that of Act I.

Act IV
Scene: A Town Square
A series of disasters have befallen St. Dismal. The linoleum mine has caved in, the church has collapsed during the memorial service, and the well water has become undrinkable. The surviving townspeople are whipped into a rage at their plight by Dick, a socialist agitator. They rush into the auditorium, throttling and cudgeling any remaining members of the audience they can find, shouting "Bourgeois dogs!" and the like.

Act V
Scene: A Prison Cell
In his cell, Peter is briefly heartened by a rumor that there is to be an amnesty and he will be able to return to his village. Then word arrives that St. Dismal has been obliterated by a mudslide. Grim reflects bitterly on the tragic irony of it. The rumor of amnesty proves to be false. Aware that he is dying of scurvy, he sings the aria Goodbye, goodbye, goodbye ("Farewell, farewell, farewell"). Peter Grim, almost achieving melody, dies with the gray curtain falls.
Recent trends are toward a more popular approach to opera productions, as this poster shows.
The Dance

The dance offers the perfect combination of the art of music, the beauty of the human body in movement, and a way to get out of Russia (classically known as the tour de la défection).

The mastery of flawlessly executed battements and entremets does not come easily. The would-be dancer must train rigorously from an early age — preferably beginning before birth. The novice thoroughly studies the five positions and the basic movements before attempting the more advanced fondu, pomme de terre, and croissant au beurre.

CORPSE DE BALLET: Mme. Samovara's tragic mishap during a performance of La Fille Mal Dansée.
Despite this exhaustive training, the vast majority of ballerinas fail because they turn out to be too tall, too short, undertrained, overtrained, or are run over by a train.

**A $$$-SAVING TIP**

Thrifty culture fans might consider attending the opera rather than the ballet. At the opera they usually have a ballet, too, but at the ballet they never have an opera.

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A classic example of the German ballet, Beethoven’s Return of the Creatures of Prometheus. Inset: Gerda Schnitzel displays her famous embonpoint.
Recommended Recordings

These compositions may be considered basic to a well-rounded, impressive-looking record collection. The recorded versions cited here are outstanding for interpretation, fidelity, or the pretty picture on the cover. Many are also available in the new CD format, which has less surface noise, longer life, and higher interest rates, although there is a substantial penalty for early withdrawal.

Bach, THE ILL-TEMPERED COMPOSER
Rearguard BG-1078
Claudio Raineri, pianist

Beethoven, "EROTICA" SYMPHONY
Telephon E 14739
Amsterdam Concertgebouw Orchestra
Bernard Haitink, conductor

Beethoven, INDIANO
Argive 647901
Chorus and Orchestra of the Vienna State Opera for the Criminally Insane
Karl Riebs, conductor

Debussy, LA MER DE
Nostach H 455
Academy of Prince Albert-in-the-Cam
Sir Colin Davis, conductor

Gershwin, RHAPSODY IN PUCE
Odisia 399
MTV Symphony Orchestra
Leonard Sidénbrand, conductor

Liszt, LES QUALIYUDES
Angel D 54396
Orchestre de la Suisse Watch
Karl Boon, conductor

Mendelssohn, ACCIDENTAL MUSIC TO A MIDSUMMER NIGHT'S DREAM
Capitale 3777
Bathroom Festival Orchestra
Daniel Barenboim, conductor

Mendelssohn, PEACE MARCH OF THE PRIESTS
Deutsche Gesellschaft Gemütlichkeit 5330 676
Stuttgart Chamber of Commerce Orchestra
Raymond Leper, conductor

Mozart, THE MAGIC SLATE
Argyle ML 3427
Chorus and Orchestra of the Royal Opera House, Covent Garden
Sir Adrian Dott, conductor

Mussorgsky, PICTURES OF AN EXHIBITIONIST
Oddyty 52 735393
Cleveland Symphony Orchestra
Riccardo Muti, conductor

Offenbach, ORPHEUS IN HIS UNDERWEAR
Erato 3STU 770989
Roymon Symphony Orchestra
Loren Mazetlos, conductor

Orff, CARMINA PIRANHA
Megaphone 3455 33
Academy of St. Christopher-on-the-Dashboard
Neville Marrinara, conductor
With the Hangovers Boys' Choir

Prokofiev, PETER AND THE IMPERIALIST
Turnover TVA 72333
Eastman Kodak Symphony Orchestra
Howard Handsome, conductor

Puccini, TRUMPET INVOLUNTARY
Soprano 5522
Disneind Wind Ensemble
Sir Thomas Beecham, conductor

Respighi, ANCIENT ERRORS AND DUNCE FOR THE LOU
Telefunky CX 42256
I Solisti di Milipitas

Respighi, THE PINES OF YURA CITY
Arhaic DT 34763
Halley's Comet Orchestra
Sir John Barbiroll, conductor

Rimsky-Korsakov, LE COQ AU VIN
Turnoff TWA 503477
Vienna Volkswagen Orchestra
Richard Beving, conductor

Schubert, "UNFURNISHED" SYMPHONY
Deutsche Gewarztraminer Cazelleschlag 646
New York Philanthropic Orchestra
Ernest Answerman, conductor

Smetana, THE BATTERED BRIDE
Argot 281 122
Barbarian Radio Orchestra
Hans Upp, conductor

Stravinsky, THE FIREBUG
CPPA 2334
Glamoureaux Orchestra of Paris
Pierre Bouldingere, conductor

Tchaikovsky, MARCHE SLOB
His Master's Voice ASD 1342
London Pandemonic Orchestra
Michael Teeter Totter, conductor

Verdi, THE SICILIAN VESPAS
Gummed Label GL 93940
Royal Pain Philharmonic Orchestra
Carl and Maria Giulini, conductors

Three Composers Whose Names You Can Teach Your Dog
1. Bach
2. Orff
3. Bartók

Three Composers Whose Names You Can Teach Your Cat
1. Milhaud
2. Glèire
3. Auber
III. The Visual Arts
The Elgin Marbles

The visual arts—painting and sculpture—have long been regarded as the highest expression of man’s aspirations, emotions, and skill. Today they are a smart investment opportunity as well.

Paintings are generally used to cover cracks in walls. You can find a canvas—or, if you prefer, velvet—to harmonize with any décor.

Sculptures are what you bump into when you step back to look at a painting. They often double as elegant lamps or planters.

In either case, they are a blue-chip hedge against inflation. The public has learned its lesson from those avant-garde nineteenth-century artists who starved in obscurity, and whose works later sold for megabucks. It now understands that any art—no matter how radical, offensive, or hideous—is a potential big money-maker.

The contemporary museum vividly demonstrates that art has become culture’s growth industry. The art museum of old was a drab, dusty place patronized by a handful of esthetes. Today, a visit to a museum—with its blockbuster shows, crowds, lavish installations, and souvenir shops—is more like a visit to an elegant shopping mall.
Restoration

Restoration and preservation of art is one of a museum's major responsibilities. Many works, especially sculptures from classical antiquity, have suffered from erroneous attempts at reconstruction. Others remain in a fragmentary state.

The recent discovery of the so-called "Valley of the Noses" at Bubopolis (the modern Yuba City) should change all that. Workmen there accidentally uncovered an underground cache of 13,000 noses, mostly in marble, from the classical period. Also found in the chamber were 9000 arms, 7000 legs, and 4000 male members. Restorers will be kept busy for years to come by the find.

PORTAIT BUST OF THE EMPEROR DETRITUS
2nd century AD
This restoration is now thought to be incorrect; the toga is in the wrong style for the period.

X-ray photography is one of the modern expert's tools. Rembrandt's clients complained that the original version of The Night Watch was "too dark"; he was compelled to repaint it. X-rays reveal the first version beneath the repainting.

Former incorrect restoration of the Laocoon and corrected version
The Artist's Techniques

In learning his complex craft, the artist must master color, perspective, the proportions of the human body, and getting the cap off the tube of paint.

THE COLOR WHEEL
This version is commonly used by designers.

THE "VANISHING POINT" IN ART

- Early art aimed at inspiring religious feeling in its viewers, the general masses.
- Later art arose which was created solely for the esthetic pleasure of its wealthy patrons.
- Finally, art became purely a technical exercise appreciated by critics and cognoscenti. Thus, the point had vanished.

In preparing a painting, an artist first makes a sketch called a cartoon.
Painting and Sculpture Through the Ages

Classical Greek art is characterized by harmony of proportion, spiritual grace, and missing parts. The Greek sculptors employed marble to attain a quality of solidity and weight in their works, which they hoped would make them harder to steal. It didn’t work and in the nineteenth century Greece lost its marbles.

The greatest Greek artist was Epidermis, whose monumental frieze for the Temple of Uno, completed in 96 BC, was known as the Big Frieze of ‘96. Other great works of antiquity are Perphidias’s inventive Hinged Victory, Crouton’s tur-
Copley, Spielberg and the Shark

oil on troubled waters

bubulent and dynamic *Hector and Achilles at Jazzercise Class*, and the famous bust of a man's head by Anopheles (now missing one ear) known as the *Vincent de Milo*.

The Romans took over the subjects and techniques of Greek art by the simple expedient of taking over Greece.

With the coming of the Middle Ages, art was dominated by religious themes. Characteristic of this period are a creative approach to anatomy, the invention of the halo, and no naked people.

The Renaissance saw a rebirth of classical technique. This is the period of such

*David, Death of Marat*

*felt-tip on Masonite*
Fakes

Fraudulent works of art abound. The well-known bronze horse shown here deceived scholars at a famous museum for years. To avoid being "burned" yourself, remember these pointers:

- Be suspicious of "Old Masters" offered for sale at gas stations.
- Think twice about paintings in frames made from gilded macaroni.
- Check that the artist's signature is spelled correctly. These are typical forgers' errors:

  Picasso  Rembrant  DA VINCI

masterworks as Leonardo's Virgin on the Rocks and Michelangelo’s David (known familiarly to art scholars as "Mike's Dave"). It was Michelangelo who endured the extreme hardships of painting the ceiling of the Sistine Chapel. The worst part was that the pope would come around every day, point, and yell up, "You missed a spot." Major works from this period are Vermicelli’s The Three Disgraces and Tofutti's Last Tupperware Party.

In the north, the Renaissance produced the Barbecue of the Lapiths and Centaurs by Führer, and Van Duck's Jacob and Esau on Old MacDonald's Farm.

The seventeenth and eighteenth centuries saw the growth of extreme and mannered styles, as represented by the swirling and overwrought compositions of Peter Paul Mounds, best known for his Hannibal Crossing the Street. Major works are Van Der Vander's Marius Amid the Ruins of Yuba City and Sir Thomas Easel's Mrs. Siddons as an End Table.

Manet
Déjeuner sur l'herbe
(Picnic on the Grass)
detail
crayon on shirt cardboard
Europe’s unsettled political state in the early nineteenth century influenced much art, including Croissant’s *Napoleon Crossing His Eyes* and Francisco Guacamole’s terrifying *Cronos Devouring His Lunch*. A Romantic tendency in painting led to an interest in gruesome or *outrê* subjects, typified by the grisly *Raft of the Love Boat*.

But the real break with tradition came with the Impressionists. The art world was shocked by their renditions of Cagney, Bogart, and Karloff. Monet was best known for his Peter Lorre, while Renoir did a dynamite Edward G. Robinson. The Impressionists were forced to open their own gallery, the *Salon de Refuse*, in order to show their paintings and do their routines.

One of the most versatile of the group was Pissarro, who began his unusual career by conquering the Inca empire before turning to painting. Important works of this period are Pissoir’s *Pond with Water Lilies*, Bizarro’s *Water Lilies with Pond*, and Déglace’s *More Damn Water Lilies*.

In the twentieth century, the role of painting and sculpture was largely supplanted by macramé.
A PROJECT

When we see classical statues, they sometimes look like human statues; they have blank white eyeballs. In ancient times, these statues usually had the pupils painted in. Try filling in the eyeballs on pictures of old statues in books. There, doesn't that look better?

Take a felt-tip pen with you when you go to the museum, and draw in the eyeballs on the statues there. Watch out for the guards, who are sometimes not as familiar with the principles of classical art as they should be. No cross-eyes, now!

THREE ARTISTS WHOSE NAMES YOU CAN TEACH YOUR DOG

1. Arp
2. Braque
3. Böcklin

THREE ARTISTS WHOSE NAMES YOU CAN TEACH YOUR CAT

1. Rouault
2. Miro
3. Weir
IV. The Wonderful World of Books
A Book of Verses underneath the Bough,
A Loaf of Bread, a Jug of Wine, and, uh,
The Tuna Melt and Side of Fries. Okay,
And what's the lady gonna have today?
—Ruby at Omar Khayyam's Hick'ry Pit

Books are like a magic arrow, an arrow by which
poetry, literature, auto repair, indeed all of culture may soar
from the minds of the artists and thinkers who created them
swiftly to their final target—the remainder bin.

With books, we can travel in outer space, talk to Shake-
speare, conquer the world, prop open doors and windows.

In them we can gaze on the faces, and wonder at the
thoughts, of people from the remotest times, like in your high
school yearbook. Through them, inhabitants of one part of the
globe can understand the feelings and customs of those of
another far distant, usually resulting in war. Indeed, it is just
conceivable that through the unifying power of literature all
peoples may yet come to live together as brothers and sisters:
in continuous, squabbling enmity.
Literature begins as myth, folktale, and prayer. This traditional Sue Indian prayer is probably typical of the poetry of preliterate peoples:

O sacred sky-bunny
Hayhuh hunnhuh
Bite the noses of my enemies
Hayhuh hunnhuh
As you did in the ancient-time
Before people had knees
And had to walk funny
Clump-clump, clump-clump
Pierce their eyeballs, o sky-bunny
Pierce their eyeballs
Crush their skulls
Oh boy, oh boy
As you did in the ancient-time
When you devoured the hero-gerbil
When you made the sun and moon
From his shoeaces
Humhuh hunnhuh
I forget the rest

This powerful poem is an example of the vital contributions of non-European peoples to world cvltvre. Nevertheless, there will be no further mention of non-Western art in this book.

The invention of writing made it possible to preserve and transmit such works to succeeding ages. The first known example of written literature appears to be a prayer of offering to an otherwise unknown goddess, "Urt."

Thirty-three horses
Forty [bushels of] barley
One hundred jars of [...] beer
Sixteen(?) oxen
Four hundred silver [onzagas]
[...] Urt: do not let [the] tax collector(?) see this tablet [...] show(?) him [the] other ones [...] .

Such documents only became practical with the development of alphabetic writing systems. Before the alphabet there was of course no alphabetical order; hence any document, once filed, could seldom be found again. Doubtless many great works were lost in this way.

**Evolution of the modern alphabet from pictographic writing**

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Our written versions of the great Greek epics the *Idiot* and the *Oddity*, are based on an older oral tradition. Scholars agree that the author of these poems, if he ever existed, was mythical.

**Poetic Meter**

Poetry is characterized by its use of **meter**; so to fully appreciate poetry, an understanding of poetic metrics is necessary. Besides, we will soon have to convert to the metric system.

The subject is sometimes called **prosody**, even though it deals with poetry. The primary unit of meter is called a **foot** and is composed of long and short syllables—which are not, however, called "toes." Kinds of feet are:

- *yam*  \( \circ \)  
- *trophee*  \( \circ \)  
- *sponge*  \( \circ \)  
- *pterodactyl*  \( \circ \circ \)  
- *sos*  \( \cdots \)  

A given meter is described by the kind and number of feet in a line. Three feet make a yard. Two yams make a dippity-doo.

Common English meters are the cubic diameter, the acrylic pentathlon, and the archaic tetrachloride epileptic.

Best-known is the **Heroic meter**, diagrammed thus:

\[ \circ \circ \circ \cdots | \circ \circ | \circ \circ \circ \circ + \cdots \]

and composed of a spondulix, a dipstick, two tropics separated by a diarrhea, a deckle, a caesarian, a half-gainer, and a left to the jaw.
English Literature

The history of literature in England begins with the anonymous epic *Beowulf*. *Beowulf*’s violent action, colorful heroes, and bizarre creatures made it popular for centuries, until it was replaced by professional wrestling.

Though the poem was composed in the eighth century, our manuscript of it contains obvious interpolations from a later period. This passage, recounting the hero’s battle with the monster Godsylla, is typical.

Meanehwæl, baccat meaddehæle, monstre lurccen;
Fulle few too many drinccæ, hie lucceen for fyht.
Þen Hreorfneorhtðhwr, son of Hrwarowþheororthw,  
Æsccen æwful jeork to steop outsyd.
Þhed! Bashæ! Crasch! Beoom! De bigge gye
Eallum his bon brak, byt his nose offe;
Wicced Godsylla wæld on his asse.
Monstre moppe fleor wyp eallum men in hælle.
Beowulf in bacceroome foncall bemaccen wæs;
Hearen sond of ruccus sæd, “Hwæt ðe helle?”
Grabæn sheold stræng ond swich-blæd scharph
Stond feorth to fyht ðe grimlic foe.
“Me,” Godsylla sæd, “mac ðe minsemete.”
Heoro cwyc geten heold wiþ fæmed half-nelson
Ond flyng him lic frisbe bac to fen.
Beowulf bellæy up to meaddehæle bar,
Sæd, “Ne foe beaten mie fæsom cung-fu.”
Eorderen cocca-colha yce-coeld, ðe reol ðyng.

The works of Geoffrey Chaucer mark an advance in English literature, because you can almost understand them. *The Canterbury Tales* recounts the adventures of a group of pilgrims on their way to Canterbury to celebrate the first Thanksgiving with the Indians. Everyone is familiar with its lovely opening verses:

Whan Aprille shoures may coom your waie
They bringen florres that blume in Maie.
Soe if ittes rayninge have ne regrettes
Becausse itte isne rayninge rayne, I wis,
Ittes rayninge violettles.
And whan ye se clowdes uppon ye hille,
Ye soone will se crowdes of daffodilles.
Soe keepe on loken for ye bluebirde
And listning for his songe
Whan ever Aprille shoures coome alonel.
Shakespeare

William Shakespeare — also written "Shakspere," "Shaksper," "Shaxper," "Bacon," and "Stephen King" — was the son of a simple hod-gatherer. Yet he created the greatest body of literature ever written by a man who couldn't spell his own name. His familiar phrases infest our everyday language, as can be seen from this handful of examples:

This is too much. — Henry VIII, V.iii.85
Not so hot. — Measure for Measure, V.i.313
Swell. — Timon of Athens, III.v.102
Heavy. — Troilus and Cressida, IV.v.95
Gross. — All's Well That Ends Well, I.iii.167
It is the pasture lards the rother's sides.
— Timon of Athens, IV. iii.121

1. Line numbers refer to the edition in the author's possession, with the pink cover.
The Octavo Edition

The literary world was stunned recently by the discovery of a lost "octavo" edition of the Bard's complete works—including several works that were previously unknown.

The various editions of Shakespeare's work are named after their discoverers—Sir Oswald Quarto, Ferenc Folio, and now Dr. Emilio Octavo, who mistakenly received the precious volume in the mail as a Book-of-the-Month Club alternate selection.

Present in the newly discovered volume are two comedies, Something for Nothing, or, Can You Dig It? and All You Can Eat, or, What's It to You?, the tragedy Toyota and Cressida, and a ribald poem, The Passionate Stewardesses. As You Like It appears in the octavo under its original title, Like You Like It — apparently changed by later emendators.

Exhaustive computer analysis of the language in the new works seems to confirm their authenticity. Only two words occur in them not used elsewhere by Shakespeare — "thermonuclear" and "jazzercise."

This passage from Toyota and Cressida demonstrates Shakespeare's characteristic ability to coin telling phrases, many of which are familiar despite the play's long obscurity. Typo, Duke of Earl, his army defeated by the Magnesians, is left alone on the battlefield with only his faithful retainer, Fellatio. With his plans in ruins, he falls on his dagger.

FELLATIO
Please you, my lord, lie here, 'pon this ant heap.
I'll get thee help.

TYPO
Nay, nay, good servant; stay.
The check is in the mail, Fellatio,
Nor all our wit can call it back. 'Tis said
That toys are us, for th' gods to play withal;
Now I do think it so. Avaunt! what's here?

[Starts
Methinks I see mine enemy appear
With awful visage, like a rolling stone.
Then here's my sword —. Come, fiend, and make my day!

FELLATIO
[Aside] His wits are sore affected by his wound,
As one whose belt unmeetly goeth not
Through all its proper loops. I'll humour him —.
Art thou in pain from thy most grievous poke?

TYPO
Nay, only when I laugh.

[Dies
FELLATIO
Thy soul is fled;
So two weeks' unpaid salary of mine
Is fled as well — and that's the bottom line.

[He is eaten by a bear

Something for Nothing introduces one of Shakespeare's greatest clowns, Velcro. Here is a sample of his wit in an hilariously funny exchange with Flyspray, a rural constable, and Prosciutto, a fantastical Magnesian nobleman.

PROSCIUTTO
'faith, an I had a goat I'd give thee a bull's-firkin i' the coster,
to cozen thy pate withal!

VELCRO
Marry, that were a foot-monger to cry "fig" of a pox-wort.

FLYSPRAY
O thou base cutlet! thou orson welles!

VELCRO
Nay, but what a pied fitchew this fellow is! An 'twere meet, I
had liefer scotch a codpiece than moble this patchy kirtle o'
wits.

PROSCIUTTO
Then go to, I say! Ay, sirrah, go up and go out! Go down, go
off, go home!

VELCRO
La, la, la!

FLYSPRAY
Out upon 't! Ha' mercy, I' faith! Prithee, marry! Fie! Withy
phiz! Gizzle! Flimp!

[They are eaten by a bear
Despite the passage of nearly four centuries, Shakespeare's poetry speaks to us as clearly as it did to his contemporaries. Changes in the language and the vagaries of the texts are no obstacle to understanding the universal message of Hamlet's soliloquy:

To be or not to be: that is the question:1
Whether 'tis nobler in the mind to suffer
The slings and arrows2 of outrageous fortune,
Or to take arms3 against a sea of troubles,
And by opposing end them. To die: to sleep;
No more; and by a sleep to say we end
The heartache,4 and the thousand natural shocks
That flesh is heir to, 'tis a consummation5
Devoutly to be wished. To die, to sleep;
To sleep: perchance to dream: ay, there's the rub;6
For in that sleep of death what dreams may come,
When we have shuffled off this mortal coil,7
Must give us pause: there's the respect
That makes calamity of so long life;8
For who would bear the whips and scorns9 of time,
The oppressor's wrong, the proud man's contumely,*
The pangs of despiséd10 love,11 the law's delay,
The insolence of office, and the spurns
That patient merit of the unworthy takes,12
When he himself might his quietus** make
With a bare bodkin?13 Who would fardels4 bear
To grunt and sweat under a weary life,
But that the dread of something after death,13
The undiscovered country from whose bourn8
No traveler returns,14 puzzles the will,
Creeps in this petty pace from day to day,
And makes us rather bear those ills15 we have
Than fly to others we know not of?
Thus conscience does make cowards of us all,
And thus the native hue of resolution17
Is sicklied o'er with the pale cast of thought,
And enterprises of great pitch and moment18
With this regard their currents turn awry
And lose the name of action. —Soft you now!19
—Hamlet, Prince of Denmark,20 Act III, sc. i

1. Flummson suggests, "To be or not to be that is the question / Whether 'tis nobler..." which provides the missing verb for the second sentence. Freewill conjectures, "To be or not to be — what was the question?" which effectively depicts Hamlet's confused state of mind but requires the period followed by the dash — rare in Shakespeare's plays of this period.

2. The quarto gives "stings and arrows." Ferguson suggests, "bows and arrows." The octavo has "chutes and ladders."

3. The octavo reads "take Dramamine" which is nicely consistent with the metaphor.


5. The octavo gives "consumed."

6. Flower's emendation: "ay, there's the trouble." Octavo: "Hey, where's my socks?"

7. The quarto reads, "shooed off this mortal soil"; Smyth suggests, "sputtered off this mortal oil." The octavo has "shuffled off to Buffalo."  

8. Sibers's ingenious emendation is: "That makes calamity of so long life!"


10. The quarto has "disprized," which Flummson emends to "displaced," and Smyth to "distrest." The octavo has "decaffeinated."

11. Perhaps a veiled reference to the mysterious "Avon lady" of the sonnets.

12. Possibly an allusion to either Edward I or Heinrich of Magnesia.

13. Flummson reads, "the dead of something after death"; Freewill's emendation is: "the bread of something after death."

14. This image was picked up and reused in a poem by Edna St. Vincent de Paul.

15. Ferguson: "babe those quills." Octavo: "wrestle those bears."

16. The octavo's "custard" is clearly erroneous.


19. Octavo: "... of action, don't you know."

20. The title is given in the first folio as The Tragedie of Hamlet, Prince of Denmark. It's undoubtedly the same play that appears as The Tragedie of Hamlet in the Stationer's Register for 1602. The octavo gives it as Omelette, Hash Brown, and a Danish.

*Contumely: a rough, hooded garment; also, a disease of sheep

**Quietus: a kind of porridge made with grains; also, a disease of sheep

†Fardels: same as furdels; also, a disease of sheep

§Bourn: a minor rural official — hence by extension any public convenience, such as a restroom; also, a disease of sheep

†Bodkin: a small cooking vessel much like the modern frommager—here used as a punning sexual reference; also, a sexual disease of sheep
The Novel

The English novel was pioneered in the eighteenth century by writers such as Richardson, Sterne, and Defoe (who wrote the harrowing Journal of the Pledge Night). The form was at first decried as vulgar, immoral, and dangerous by social critics. As a result it was very successful.

In later centuries, the novel was recognized as the crown of literary endeavor, and became a part of every school curriculum. As a result the typical serious novel is now read by five hundred people at the

THREE NOVELISTS WHOSE NAMES YOU CAN TEACH YOUR DOG

1. Woolf
2. Werfel
3. Waugh

outside, all of whom write for the New York Review of Books.

The form, however, remains a rewarding one, provided the author can sell the movie rights.

LEADING NOVELS RATED

When shopping for novels, let the buyer beware! Many of the models we tested were poorly constructed, excessively slow, or hard to start. Patronize only reputable dealers and be sure to ask about the guarantee. A colorful, attractive cover is usually a sign of a sturdy novel; look especially for embossing, foil stamping, and die-cutting.

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<td>Barchester Towers</td>
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<td>Twain, Mark</td>
<td>Tom Sawyer</td>
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SOURCE: CONSUMER REPORTS

too long = points off
SPECIAL BOOK BONUS:
The Decline and Fall of the Roman Empire by Edward Gibbon

Deluxe
Coffee Table
Edition

Edward Gibbon's great work is not read as much as it should be, probably because many people have heard that it is excessively long. Actually, the entire history consists of only four paragraphs, of three or four sentences each.

Decline and Fall should be read straight through, at a single sitting. Only in that way can you appreciate the sweep and flow of the story. Be forewarned, though: if you lose your place, you'll never find it again.

EDWARD GIBBON: 'THE DECLINE AND FALL OF THE ROMAN EMPIRE

after an obstinate struggle; and the artless but formidable barbarian, whose naked and unassisted valour exacerbated the temerity of his rude allies as it animated the impatience of the emperor Preccius, thwarted the more skilful evolutions, disconcerted the arms and discipline, and dismayed the courage, of the Silesian mercenaries, whose experience and craft was sufficient to dispose them to encounter, but not to provoke them to overcome, the precipitate advance of the Illiterati; nor could the fortune and activity of the Roman general Ridculus, at the head of the effeminate troops of Thither Thrace, prevail against an adversary whose hearts were not corrupted, and whose minds were not distracted, by oriental vice; thus luxury supplied the weapon the barbarians could not; licentiousness grew among the army as its fortunes in battle diminished; and at last paperback romances and Parcheesi boards were so common in the camps that they resembled rather the epicene beauty parlors of Hippopotamia than the stern bastions of a republic; the sagacious Velveeta, consulting his intelligence of the Romans' dehility, resolved that the moment had come: to act: he gathered his fellow chieftains in council, rehearsed his plan, and exhorted their cooperation; and a force of thirty thousand foot-soldiers was rapidly assembled, whose number was augmented by eight thousand horse, two hundred dog, and twenty-five cat; the crafty barbarian, sensible of the Romans' impending festival of Dentalia, in which the goddess of tooth decay was celebrated, drew up his armies along the river Elbo, insinuated his scouts into the vicinities of the camps, and expected his opportunity; the imperial legions assembled in their ancient fashion for the consecration of the floss, in which the high priest, having examined the entrails of a sacrifice for auspicious signs, caused a wicker effigy of a goat to be set afire as the assembled multitude moaned softly and flailed themselves with pigs' feet; as soon as the traditional gerbil races had begun, and the spirits of the troops seized by the frenzy of the contest, a signal was given from within the walls: the gates of the camps were thrown open by intestine treachery, the barbarian forces fell upon the unsuspecting inmates, and the event was accomplished in less time than its account can be given, provided that it be given in this windy style; when intelligence of the disaster was brought to Preccius at his villa at Delirium, the emperor was at his bath; the news so affected the aged ruler that he asked to be left alone a while that he might meditate upon it; and when after some hours his lieutenants re-entered the bath chamber, he was found to have boiled to death: thus the conqueror of Euphoria met his unfulfilling
end; and the ambition of the Illustrian chieftain, which had so often exasperated the oppression, was able to enforce the destiny, of the Imperial throne; in the ensuing tumult, the Artesian Guard consulted the opportunity to impose its candidate in the room of Precocius: the young Detritus, a favorite of the troops, was located cowering under his bed in the palace; hoisting him upon their shoulders, the soldiers acclaimed him as emperor; and the populace was constrained to accept, what it could not alter; the new emperor was of a choleric disposition; he stammered when he spoke, limped, was blind in one eye, given to convulsions, had six fingers on his left hand, had never mastered feeding himself, and, despite his tender age of seven years when he acceded the throne, was given over to several dozens of the vilest perditions; nevertheless, his scholarly mastery of birdcalls disposed the affection of the citizens, and attracted the favor of the historians, to his person; the government of Detritus was marked by the most violent perturbations and squalid excesses: tens of thousands perished in a wave of cruel proscriptions; the unsubstantiated word of the informer was sufficient to compel the most aged and respectable citizen to the torturer's rack; the treasury was beggared by riotous luxuries and lavish building; half the eastern provinces were lost to hostile incursions; and the consequences to the empire might have been disastrous had the emperor's reign outlasted the space of half an hour; but the wretched ruler succumbed to a draught of poison administered by the empress Aphasia, or perhaps his mother, or both; and it fell to his successor to placate the immoderate vengeance of the barbarians; Vaseline, instant upon taking the purple, despatched the illustrious Lucius Frigidarius Amanu to treat with the contumacious Otilithi; and the representatives of the tribes assembled at their capital of Linodeum, under the leadership and authority of the haughty Anthrax; the Roman general exhorted, with persuasive eloquence, the empire's position: that neither the advantage and virtue of independent governance, or the amiability of separate politics, to the divers tribes, or the expectation of favorable outcome, or beneficent resolution, of further trial at arms, could justify the maintenance, nor the removal of the civilising influence; and secure protection, of the empire, or the uncertainty of provoking further exertions of a powerful enemy, urge the wisdom, nor outweigh the benefits, of the former, could approve the risk, of continuing contention; the astonished chieftain asked to have the sentence repeated; and after several rehearsals, and with the aid of the imperial grammarian, he was able to master its meaning; and the barbarian was made to
The Art of the Book

No invention has had as much impact on human society as the book. Books have changed the course of history, overthrown great empires, and revolutionized individual lives.

Of course, legal considerations prevent modern books from risking any such results. (Most publishers now carry insurance contracts that would prohibit the original publication of such potentially actionable works as Das Kapital or the Bible.) Nevertheless, books remain our primary method of transferring information, next to computers.

The first printed book was the Gutenberg Bible. There was no system for distributing books yet, so Gutenberg had to leave copies in motel rooms. As a result he soon went bankrupt, a tradition that publishers have regularly observed ever since.

The production of the modern book, or “reading support system” as it is now called, is a complex technical craft, utilizing the services of thousands of otherwise unemployable English majors.

---

THE DEWEY DECIMAL SYSTEM

Thomas E. Dewey was born in 1902 in Owosso, Michigan. However, he had nothing to do with the book cataloging system, which was invented by a different Dewey. The original system has recently been revised to better reflect the nature of modern publishing:

- 000–299 cookbooks
- 300–499 diet books
- 500–599 computer books
- 600–699 how-to books
- 700–799 humor books
- 800–899 pop-up books
- 900–999 other

---

BOOKMAKING TERMS

Body type: type of person who works out a lot; also called “superior figure”

Dummy: someone who goes into publishing for the money

Dump: a device for displaying books to promote sales; also, where the books go when it doesn’t work

Em: Dorothy’s aunt

Galley: type of ship, where authors often work part-time to supplement their income

Gutter: source of material for humor books

Headband: article worn by editors who grew up in the ’60s

Imposition: an author asking a friend to read his new ms.

Mass market: what movies, TV, and businesses other than books have

Ms., mss.: books by unmarried and married authors, respectively

Page proofs: copy of ms. on which author writes his final draft

Perfect binding: what the bindery seldom manages to produce

Ragged right: followers of Reverend Falwell

Run-around: what the editor gets when he asks the author where his ms. is

Stick-up capital: New York City
A Typical Book Page

GUTTER  TITLE  HEAD MARGIN  ILLUSTRATION  OUTSIDE MARGIN

A Typical Book Page

GUTTER  TITLE  HEAD MARGIN  ILLUSTRATION  OUTSIDE MARGIN

A Typical Book Page

GUTTER  TITLE  HEAD MARGIN  ILLUSTRATION  OUTSIDE MARGIN

A Typical Book Page

GUTTER  TITLE  HEAD MARGIN  ILLUSTRATION  OUTSIDE MARGIN

A Typical Book Page

LINE REPRESENTING EDGE OF TYPICAL BOOK PAGE  CAPTION  FOOT MARGIN  "DONUT" CAUSED BY SPECK ON PRINTING PLATE  DROP FOLIO

LINE REPRESENTING EDGE OF TYPICAL BOOK PAGE  CAPTION  FOOT MARGIN  "DONUT" CAUSED BY SPECK ON PRINTING PLATE  DROP FOLIO

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LINE REPRESENTING EDGE OF TYPICAL BOOK PAGE  CAPTION  FOOT MARGIN  "DONUT" CAUSED BY SPECK ON PRINTING PLATE  DROP FOLIO

57
Understanding Book Codes

Subject category. Used where subject may not be apparent from reading the book.

Lottery number. If this number is selected in a drawing, you could receive thousands of dollars in valuable prizes. You may already be a winner!

Back Cover

Jacket designer retains rights to the cover artwork, and can resell it to anyone else publishing a book with the same title.

Author's royalty (in Bolivian pesos).

Dummy "publisher." All books are now actually published by Random House; address is a vacant lot.

"ISBN," or Internal Surveillance Bureau Number. At the time of purchase, the book's number and the buyer's name are electronically transmitted to the CIA.

Copyright Page

"Publication date," a largely fictional concept. In modern publishing, a book has had five printings, gone out of print, and been made into an Oscar-winning movie—all prior to this date. The author, however, has still not finished writing it. For that reason, far-sighted publishers hope someday to be able to skip actual publication entirely, and move directly to the selling of subsidiary rights.

Library of Congress catalog card number. The Library of Congress has its own numbering system, as few members of Congress can master the complexities of the Dewey decimal system.

Library Design: Tom Weller © 1987
Houghton Mifflin Company, 2 Park Street, Boston, Massachusetts 02109
ISBN 0-395-40461-4

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Library of Congress Cataloging-in-Publication Data

Weller, Tom.
Culture made stupid.
1. Civilization—Anecdotes, facetiae, satire, etc. I. Title.
PN6231.C46W45 1987 818'.5402 87-3982
Printed in the United States of America
BTA 10 9 8 7 6 5 4 3 2 1

Publisher's colophon. A traditional symbol of Satan worship.

Author's pseudonym. All books are actually written by Stephen King.

If you attempt to photocopy this book, a magnetic strip embedded in its spine will activate the device built into all copying machines which summons the police.

Scholars have long debated the origin of this apparently meaningless phrase. A leading theory suggests it is a garbled translation of an ancient Babylonian prayer.

Indicates that the book described has a title, always a great convenience for librarians.

Why it cost so much.

Hidden Satanic propaganda, revealed when read backward.
V. The Useful Arts
Faith without works is a lot easier.
—St. Paul, Minnesota

Mies van der Rohe
“Buzz saw” chair, 1925
With this design, van der Rohe redefined the traditional concept of a chair as a place to sit.

The distinction between fine art and mere utilitarian craft seems clear-cut. No useful, productive, or necessary work can truly share the prestige of art. A person who makes a work of art—say, by spending a few hours crumpling up old newspapers and throwing them on the floor of a museum—is an artist; he will be interviewed, written about in books, given awards, invited to parties. A person who produces something useful—say, by working hard and faithfully for thirty years manufacturing basic foodstuffs or bricks—is of no interest.

Generally, if it’s good for anything, it’s not art.

Yet there is a middle ground. Some of the so-called applied arts can aspire to uselessness; and to the extent that they do, they can share some of the reflected glory of art. An architect whose building does not keep out the rain; a filmmaker who makes a dull, incomprehensible movie; a graphic designer who renders a book unreadable: these rise above the level of ordinary craft and become worthy of serious attention.
Architecture

Egypt

Among the oldest works of architecture are the pyramids of Egypt. They were provided with every amenity, so that the Pharaohs who were entombed there could enjoy themselves in the afterworld as they had in life. Chief among these luxuries, of course, was sharp razor blades.

Greece and Rome

The Greeks developed one of the world's great architectural styles. There were various orders of building, each typified by its columns. The three main styles of column were Doric, Ironic, and Gossip.

Another type, the Composite, was sometimes used when the architect had to deal with both the client and the client's wife. The rumored existence of a fifth column is unverified.

the classical institution of capital punishment

cross section, pyramid of Pharaoh Osmosis

CAPITALS

Doric  Ironic  Big Mac

ORNAMENTS

egg-and-dart  egg-and-bacon
Reconstructed view of the interior of the Baths of Caracalla
The Romans applied Greek concepts of architecture to a wide range of practical structures — roads, aqueducts, bus stations, and public buildings such as the magnificent Baths of Caracalla.

*The Middle Ages*

When bathing went out of fashion in the Middle Ages, there was no need for elaborate public baths. Medieval people devoted the spare time thus freed to the construction of Gothic cathedrals.

The invention of the **vault** made this style of building possible. Prior to the vault, the money for large constructions would invariably disappear before the project was finished.

![Cathedral of St. Pancreas](image)
Frank Lloyd Wrong: An American Original

Frank Lloyd Wrong (1869–1959) was the most daring innovator in modern American architecture. His works still stand—at least those that haven’t fallen down—as the best exemplars of his famous dicta: "Form follows the down payment" and "Less is cheaper."

Wrong's first major work was the Hall of Cellophane at the 1893 Yuba City World's Fair. This structure marked the first use of prestressed linoleum trusses, as well as the last.

The famous Flatiron Building in Eerie, Pennsylvania, was the first skyscraper (since demolished to make way for a stream-and-dry model).

The "Prairie House" was Wrong's attempt to harmonize the building with the landscape.

A typical detail of a Wrong interior.

"Falling House" was a further step in integrating the structure with its surroundings. Its final form was made possible by the use of cantilevered concrete slabs from the low-bidding contractor.
Current Trends in Architecture

Many contemporary architects find the dominant "international style" cold, faceless, and oppressive. A style called post-modern has arisen in reaction to it. Post-modernism is characterized by a return to ornamentation, often employing traditional forms. To better understand this revolutionary, up-to-the-minute trend, review the section on classical orders of columns (page 61).

Some possible future styles

- Organic
- Classical revival
- Imaginary

Hotel lobby, Miasma, Florida
The Cinema

Jean-Luc Godard defined film as "the truth, twenty-four times a second." Others have called it "stunning . . . a masterwork" (Vincent Canby, New York Times); "a must-see" (Richard Corliss, Time); "if you see only one twentieth-century art form this year, this should be it" (Judith H. Crist, WOR-TV); "a lot of fun . . . take the kids" (Roger Ebert, Chicago Sun-Times); and "★★★½" (New York Daily News).

The history of the film begins in ancient Rome. The first film ever made was Quo Vadis in AD 12. It was very popular; one reviewer said, "If you see only one film this year, it has to be Quo Vadis." Later Roman films developed into elaborate productions, many boasting casts of Ms.

The Roman heritage persists: even today, film titles often use Roman numerals.

The cinema fell into decline in medieval times. Projectors turned by yoked oxen and parchment film—the sprocket holes painstakingly hand-cut by monks—made for a cumbersome system. Films such as Roland Meets the Green Knight are difficult for the modern viewer on account of the absence of perspective in the photography and the incorrect anatomy of the actors.

The perfection of the film has been attributed variously to Edison, Friese-Greene, or the Lumière brothers. Probably the real credit for the success of the cinema belongs to Bucyrus Entwhistle, who invented the Junior Mint. Film historians have been unable, however, to unearth any information about a Senior Mint.


EARLY MOTION PICTURE DEVICES

Praxinopticon, 1881

Viviphenomutoscope, 1887

Biokinetovisigraph, 1897

Optizoomutogramoviviscope, 1899

Phenopraxinozoegraphokinetograph, 1902
The Problem of Film Preservation

Today, after years of neglect, there is a growing awareness of the problem of film preservation. Thousands, if not tens of thousands, of films have vanished utterly, through carelessness or decay.

Although much has been done, much remains to be done. Thousands of films survive, in attics and dusty archives, ready to be revived unless action is taken. Thousands more circulate in large numbers, passed off as “classics.”

Anyone who has experienced von Stroheim’s Greed can imagine the unbearable agony of sitting through the original version, before wise studio executives shortened it by two-thirds. Yet many similar films exist in their full, excessive lengths.

The American Film Preservation Insti-

tute has a program to track down and destroy rumored prints of such films. At its laboratory in Lake Turgid, New York, old film can be safely incinerated. The director, Flinders R. Paddock, remarks, “It’s the innocent that suffer most. Some unscrupulous film society advertises something as ‘the greatest film of all time,’ and college students will come see it — what do they know? — and it’s this damn thing in black and white, silent, made in Russia or someplace, and goes on for hours.”

He shudders at the thought.

“When it happens to kids, sometimes they never get over it. I think it was seeing The Loon’s Necklace four times in school that got me started in this work.”

Documentaries, of course, are a large part of the Institute’s work. “Also any animated films that don’t have Bugs Bunny or Donald Duck or something good. Fiddle-Dee-Dee, there’s one on our list,” says Paddock.

“And then the old standbys — all of Pudovkin, for instance. It’s a big job.”

Famous early film that settled an age-old debate: is there a point at which all four hooves of a galloping horse are off the ground? To everyone’s surprise, it was proved that at no time during a gallop does any hoof touch the ground.

Handbill for early motion picture exhibition
Unusual Film Formats

FLOOR-O-SCOPE®
Introduced during World War II; The Enemy Below and Thirty Seconds Over Tokyo were originally released in this format.

DIMENTIRAMA™
This short-lived 3-D process involved a bank of mechanical devices behind a flexible rubber screen.

SUPERTOTALSCOPE®
The audience was suspended inside a completely spherical screen. Though the first production, this is Supertotalscope, boasted stunning photography of a trip through a cow’s intestinal tract, the process was a commercial failure.

VERTISCOPE™
An extremely tall, narrow format ideal for films about mountain climbing or skyscrapers.

THE DOLBY SYSTEM
A dolby

The sound quality of today’s motion pictures is greatly enhanced by the use of the dolby. A dolby is that strange-shaped piece of cardboard that comes wrapped inside new shirts. It was discovered a few years ago that this device, when built into a recording system, would filter unwanted noise from the audio track. The unwanted noise could then be collected and sold to producers of heavy metal records.

INVolVAVISION®
In this unusual process, the film was projected directly onto the audience.

MEGALOPHONIC™ SOUND
No one was admitted without a certificate from an ear doctor.
RATINGS

The motion picture industry’s rating board, in order to provide parents and other moviegoers with more information, has developed these new rating categories:

- **G-10**: For general audiences — hero is ten years old
- **GD**: Hero is a cocker spaniel — diabetics should exercise caution
- **G-15**: All characters are under 15
- **GL**: All characters are constructed of latex
- **G-17**: Youth comedy — adults not admitted unless accompanied by person under 17
- **PS**: For mature young people — heroine keeps sheet wrapped around her chest in bedroom scenes
- **PD**: Parental discretion advised — character uses a gratuitous dirty word in order to avoid a G rating
- **RS**: For mature audiences — characters take gratuitous showers throughout
- **RT**: Chain saws, drills, and other power tools used
- **XG**: Only licensed gynecologists admitted
- **F***: Star is comedian whose dialogue consists entirely of dirty words
- **P**: Pop music score — may be unsuitable for Max Steiner fans
- **EL**: Subtitles in extra large type for those over 40
- **C-60**: Closing credits run for more than an hour
- **T**: Close-captioned for the stupid
- **CS**: Candy bar costs more than $2.50
- **S**: Soundtrack of picture in adjacent theater clearly audible
- **D**: Audience will be hit for charitable donation before film
- **HBO**: You can catch this picture on the cable in about a week

MOVIES OF THE YEAR

One Million B.C.
1976
1900
1918
1941
1984
2001
2010

RECOMMENDED FILMS

The serious student of the cinema can view these classic works through university extension programs or local film societies.

- Attack of the Men in Rubber Suits
- The Creature That Was Pulled Along on Wires
- Planet of the Bad Dubbing
- The Movie That Wouldn’t Die
- Actresses from Hell
- Love Slaves of the Producer
- Island of the Tax Break
- It Came from the Prop Department
- Battle of the Model Spaceships
- I Was the Director’s Girlfriend

QUIZ

In this list of film credits, explain what each person does.

1. For 10 points each:
   - key grip
   - dolly grip
   - best boy

2. For 20 points each:
   - clapper loader
   - Foley walker
   - DGA trainee

3. For 1,000,000 points:
   - executive producer

69
Graphic Design

The graphic designer's goal is to render printed material readable, attractive, and profitable to himself, not necessarily in that order. The corporate logo is a typical task; the designer must combine art and typography in a way that makes a bold, unambiguous statement about the client's product.

**Systex Associates**

Logo for a management consulting firm symbolizes efficient, productive results of their services.

**Funerex Mortuary Homes**

Distinctive graphic treatment of lettering helps make this firm name memorable.

**Intertown Bank**

Stylized building suggests stability; slanted type conveys firm's willingness to experiment with creative financial techniques.

**Axis**

Logo for multinational consortium with wide-ranging, expanding interests.

**Mountainair**

Logo for a small regional airline conveys sense of speed, geographical connection.

**Handyman Power Tools**

Stylized hand makes an unmistakable graphic connection with the product.

The designer selects typefaces on the basis of appearance, appropriateness, and by throwing darts at a chart like this.
<table>
<thead>
<tr>
<th>Font Style</th>
<th>Font Style</th>
<th>Font Style</th>
<th>Font Style</th>
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<tbody>
<tr>
<td>ACCIDENT</td>
<td>GAUDY</td>
<td>PESSIMA</td>
<td></td>
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<tr>
<td>ABCD abcd</td>
<td>ABCD abcd</td>
<td>ABCD abcd</td>
<td>ABCD abcd</td>
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<tr>
<td>BASKETBALL</td>
<td>GAUDY BADSTYLE</td>
<td>PESSIMA EXCESSIVE</td>
<td>ABCD abcd</td>
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<td>ABCD abcd</td>
<td>ABCD abcd</td>
<td>PICKLE</td>
<td>ABCD abcd</td>
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<td>BAUWAU</td>
<td>HAPPY MEDIUM</td>
<td>POLIO BLACK</td>
<td>ABCD abc</td>
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<td>ABCD abcd</td>
<td>ABCD abcde</td>
<td>POLIO BLACK &amp; BLUE</td>
<td>ABCD abc</td>
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<td>BAUWAU UGLY</td>
<td>HEAD LIGHT</td>
<td>REPULSIVE GROTESQUE</td>
<td>ABCD</td>
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<td>ABCD abcde</td>
<td>HERO BOLD</td>
<td>TIMES UP</td>
<td>ABCD abc</td>
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<tr>
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<td>HERO BOLD WITH SWASH</td>
<td>TIMES A-WASTIN'</td>
<td>ABCD abcd</td>
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<tr>
<td>ABCD abcde</td>
<td>INVISIBLE</td>
<td>TIMES THEY ARE A-CHANGIN'</td>
<td>ABCD abcd</td>
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A Redesign for the United States

In commemoration of the bicentennial of the Constitution, the government commissioned the New York design firm of Trivelpiece, Afterburner, and Spoor to develop a corporate identity program for the nation. Here is a first look at America's new image.

THE UNITED STATES OF AMERICA

★ UniSAM

NAME
New name for the country is shorter, punchier, and boasts a distinctive typographic treatment. The traditional star has also gotten a facelift.

E PLURIBUS UNUM

...because we're people working together with people who care about people.

MOTTO
Old motto was in Latin. New motto communicates the goals of the country in modern terms.

FLAG
Old design was cluttered. New design reduces stars to one, while the stripe motif is subtly echoed by diagonal pinstripes. Old red, white, and blue colors will be shifted slightly toward a more sophisticated scheme of terra cotta, crème, and teal.

STAMPS
Product code will eliminate the need to print new stamps when rates change.

THE PRESIDENTIAL SEAL
CURRENCY
Livelier design will be printed on recycled, biodegradable paper.

Uno dollar
Uno dollar
Uno dollar
Uno dollar
UniSAM

UniSARM
UniSEA
UniSAIR

ARMED FORCES
Stylish uniforms will complement the new names of the services.

SYMBOL
Stern, aged "Uncle Sam" presented a negative image. The designers collaborated with Marvel Comics to design a younger, more vigorous character, now called simply "Sam."
FORMS OF ADDRESS

President of the U.S.: Sir, My dear Mr. President, You damned fool
Vice President of the U.S.: What'sisname
Speaker of the House: Your Verbosity
Senator: Your Platitude
Representative: Your Ineptitude
Judge: Your Hardship
Captain of a ship: Your Latitude
Admiral: Your Battleship
Registrar: Your Registry
Basketball player: Your Altitude
Dame: Madam
Madam: Dame
Duke: Your Disgrace
Earl: Your Earliness
Viscount: Your Viscosity
Duke of Earl: Oh wot-wo-o-yi-yi-yi-i
Marquis: What's playing?
Abbott: Hey, Abbott!
Abbey: Dear Abbey
Master of the Rolls: Pass the rolls
Privy Councillor: Excuse me, where's the restroom?

PROOFREADERS' MARKS

Close up
Close up and go home
Take out
Eat here
Campgrounds, next exit
Move to left
Move to right
Stand up
Sit down
Fight, fight, fight
Insert barking dog
Bad letter
Very bad letter
Send letter to bed without supper
Boldfaced lie

Take off your cap
Take off your Stetson
South Carolina
Southern Pacific
Editor sharpening pencil
Query author
Tell author what you think of him
Challenge author to tick-tack-toe by mail
Straighten out author
Push down letter
Push author off cliff
Throw ms. in trash
Delete reference to vegetable

A PLACE-SETTING FOR A SIMPLE DINNER

A well-set table adds much to the enjoyment of a meal. One does well to master the few simple rules that govern correct use of each implement—since the slightest error in usage will utterly ruin an otherwise elegant dinner, and bring irreparable social disgrace on the perpetrator. Just remember to begin at the outside and work to the inside, from the right or the left alternating with the courses, except for clear soups, desserts, and Thursdays, and in months with no "r," when the order is reversed.

1. Sauterne glass
2. Rhine wine glass
3. Claret glass
4. Brandy snifter
5. Tea cup
6. Demitasse
7. Water glass
8. Salad plate
9. Bread plate
10. Salad plate
11. Cold soup bowl
12. Hot soup bowl
13. Finger bowl
14. Thumb bowl
15. Crouton tongs
16. Grape scissors
17. Mozzarella scissors
18. Napkin ring
19. Knife rest
20. Oil cruets
21. Asparagus plate
22. Artichoke plate
23. Oyster plate
24. Dessert plate
25. Willy knife
26. Small fork
27. Oyster fork
28. Lobster pick
29. Vegetable fork
30. Fish fork
31. Melon fork
32. Dinner fork
33. Turnip fork
34. Chestnut drill
35. Dinner plate
36. Salt cellar
37. Pepper attic
38. Meat knife
39. Fish knife
40. Fruit knife
41. Oyster knife
42. Pea knife
43. Bowie knife
44. Egg spoon
45. Soup spoon
46. Dessert spoon
47. Ice spoon
48. Tea spoon
49. Absinthe spoon
50. Cutlet bat
51. Pomegranate press
52. Meatball vice
53. Fly swatter
54. Crescent wrench
55. Stud finder
56. Potato gun

THE LANGUAGE OF FURNITURE

Antimacassar .................................. dalliance
Armchair ..................................... remembrance
Armoire ....................................... unrequited love
Bookcase ...................................... amativeness
Carpet .......................................... loyalty
Chest of Drawers ................................ purity
Coffee Table ................................... affection
Drapes .......................................... jealousy
End Table ....................................... vanity
Fire Screen .................................... honorable intentions
Floor Lamp .................................... hot-bloodedness
Hall Tree ...................................... bile
Hassock ........................................ cupidity
Hatrack ......................................... idealism
Kitchen Chair .................................. unwanted attention
Lawn Furniture ............................... industry
Porch Swing .................................... silent suffering
Sideboard ...................................... modesty
Sofa ............................................. desperation
Stepladder ..................................... hope
Table Lamp ..................................... regret
Throw Rug ..................................... love of country
Toaster ......................................... faith
Whatnot ........................................ coherence

THE SEVEN DEADLY ARTS

bell ringing
experimental film
calligraphy
liturgical dance
mime
food styling
macramé
This is a test. For the next page, this book will conduct a test of
the Emergency Publishing System. This is only a test.

This has been a test of the Emergency Publishing System. If this
had been an actual emergency, this would have been an “instant
book,” designed to cash in on a major news event, celebrity scandal,
or recent fad, while the market was hot. We now return you to
your regularly scheduled book.
Watch for these forthcoming titles in the Made Stupid series:

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- Wok Cookery Made Stupid
- Training Your Gerbil Made Stupid
- Home Rewiring Made Stupid
- Avoiding Probate Made Stupid
- Sensual Foot Massage Made Stupid
- Self-Hypnosis Made Stupid
- Freemasonry Made Stupid
- Acupuncture Made Stupid
- Unicorns Made Stupid
- The Bermuda Triangle Made Stupid
- The Lost Books of the Bible Made Stupid
- The Stupids Made Stupid
- The Joy of Stupid
- How Stupid Was My Valley
- Lonely Are the Stupid
- To Be Young, Gifted, and Stupid
- When Stupid Things Happen to Good People
- How Stupid Is Your Panchute?
- The Making of Stupid: The Motion Picture
- The Color Stupid

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13. How to Draw a Bead
14. How to Draw a Bridge
15. How to Draw Back a Bloody Stump
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18. How to Draw a Bow
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WINNER OF A 1986 HUGO
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