

Notes

1 How to Represent a Rough Rebel

1. Lane, "The Current Cinema: Hot Stuff," pp. 90-1.
2. Kanfer, Cocks, and Winfrey, "The Moonchild and the Fifth Beatle," pp. 10-15.
3. Hughes, "Arthur Penn 1922- : Themes and Variants."
4. Uncredited, "The Good Guys Wear War Paint."
5. Uncredited, "Carnal Knowledge," p. 66.
6. Neale, "'The Last Good Time We Ever Had?' Revising the Hollywood Renaissance," p. 90.
7. McDonald, *The Star System: Hollywood's Production of Popular Identities*, p. 108.
8. Kinder, *Close-Up: A Critical Perspective on Film*, pp. 221-2.
9. Bingham, *Acting Male: Masculinities in the Films of James Stewart, Jack Nicholson, and Clint Eastwood*, pp. 6-7.
10. Sklar, *City Boys: Cagney, Bogart, Garfield*, p. 9.
11. *Merriam-Webster's Collegiate Dictionary: Eleventh Edition*, pp. 1037 and 1084.
12. Wood, *Hollywood from Vietnam to Reagan*, p. 29.
13. Krämer, *The New Hollywood: From Bonnie and Clyde to Star Wars*.
14. Sedgwick, *Between Men: English Literature and Male Homosocial Desire*, p. 19.
15. Claydon, *The Representation of Masculinity in British Cinema of the 1960s*, p. 137.
16. Sedgwick, *Between Men*, p. 35.
17. Quoted in Harris, *Pictures at a Revolution: Five Movies and the Birth of the New Hollywood*, p. 163.
18. Haskell, "Gould vs. Redford vs. Nicholson: The Absurdist as Box-Office Draw," p. 45.
19. Several reviews and star interviews from this period mention Nicholson's Irish charm or his "Mick" attitude. Eventually, in 2007, Nicholson told *Parade*, "I've a very Catholic Irish grandmother, one of the Lynches. She is the root of the family, although my *immediate* family were failed Irish Catholics ... My family were tough-minded people who didn't go much for what they called the 'shanty Irish' or professional Irish. But they were *Irish*, and it manifested itself from an early age." "Interview with Jack Nicholson." *Parade*, December 2007. <http://www.parade.com/celebrity/articles/071204-jack-nicholson.html>, accessed February 22, 2013.
20. Gleason, "American Identity and Americanization," p. 129.
21. Segal, *The Americans: A Conflict of Creed and Reality*, p. 157.
22. Negra, *The Irish in Us: Irishness, Performativity, and Popular Culture*, pp. 18-19.
23. Naremore, *Acting in the Cinema*, p. 43.
24. Quoted in Harris, *Pictures at a Revolution*, p. 375.
25. Quoted in *ibid.*, p. 279.
26. Quoted in *ibid.*, p. 329.
27. Glazer and Moynihan, *Beyond the Melting Pot: The Negroes, Puerto Ricans, Jews, Italians, and Irish of New York City*, p. 4.

28. Greeley, *Why Can't They Be Like Us? America's White Ethnic Groups*, p. 166.
29. Tietje and Cresap, "Is Lookism Unjust? The Ethics of Aesthetics and Public Policy Implications," pp. 31–50.
30. Such as the one by Alan Slater at University of Exeter, discussed by Gosline, "Babies Prefer to Gaze Upon Beautiful Faces."
31. Martin, "The Phenomenology of Ugly."
32. Anderson, *The Sixties*, pp. 69–75.
33. Gitlin, *The Twilight of Common Dreams: Why America is Wracked by Culture Wars*, p. 71.
34. This might also be characterized as the difference between modernism and postmodernism.
35. Sherrill, "New Troubadours," pp. 11–13.
36. Armbruster, *The Forgotten Americans: A Survey of Values, Beliefs, and Concerns of the Majority*.
37. Gitlin, *The Twilight of Common Dreams*.
38. Rosen, *Popcorn Venus: Women, Movies & the American Dream*, p. 341.
39. Bingham, *Acting Male*, pp. 113–14.
40. Norman, *What Happens Next: A History of American Screenwriting*, p. 240.
41. Quoted in Biskind, *Easy Riders, Raging Bulls: How the Sex-Drugs-and-Rock 'n' Roll Generation Saved Hollywood*, p. 23.
42. Cook, *History of the American Cinema—Lost Illusions: American Cinema in the Age of Watergate and Vietnam, 1970–1979*, p. 345.
43. Quoted in Harris, *Pictures at a Revolution*, p. 268.
44. Hansen, "Introduction," p. xxv.
45. Williams, "A Lecture on Realism," p. 64.
46. Dennis Hopper, commentary track on 1999 DVD re-release of *Easy Rider* (originally released 1969).
47. Uncredited, "Bonnie and Clyde Captivates Public, Starts Significant Trends," p. 2.
48. Sklar, *Movie-Made America: A Cultural History of American Movies*, p. 301.
49. Kanfer, "The Shock of Freedom in Films," pp. 15–24.
50. Biskind, *Easy Riders, Raging Bulls*, p. 27.
51. Wilson, "How to Fail and Yet Win."
52. Graves, "The Graduate," p. 64.
53. Gussow, "Dustin," p. 41.
54. Biskind, *Easy Riders, Raging Bulls*, p. 54.
55. Williams and Hammond, "Introduction."
56. Sklar, *City Boys*, p. 13.
57. Gamson, *Claims to Fame: Celebrity in Contemporary America*, p. 44.
58. *Ibid.*, p. 45.
59. King, "Articulating Stardom," p. 162.
60. Gamson, *Claims to Fame*, p. 54.
61. King, "Articulating Stardom," pp. 163–4.
62. Uncredited, "Playboy Interview: Elliott Gould," pp. 60–8.
63. King, "Articulating Stardom," p. 158.
64. Pudovkin, "Film Acting," p. 36.
65. Engel and Siddons, *Practical Illustrations of Rhetorical Gesture and Action, Adapted to the English Drama*, p. 4.
66. *Ibid.*, p. 15.

67. *Ibid.*, p. 356.
68. Baron and Carnicke, *Reframing Screen Performance*.
69. Schwartz, "Torque: The New Kinaesthetic of the Twentieth Century," p. 101.

2 Dustin Hoffman: The Artistic Star

1. Wood, *Hollywood from Vietnam to Reagan*, p. 29.
2. King, "Articulating Stardom," pp. 163–4.
3. Gamson, *Claims to Fame: Celebrity in Contemporary America*, p. 54.
4. Goldstein, "Midnight Cowboy and the Very Dark Horse Its Makers Rode In On," pp. D1–2.
5. Harris, *Pictures at a Revolution: Five Movies and the Birth of the New Hollywood*, p. 361.
6. Kanfer, Cocks, and Winfrey, "The Moonchild and the Fifth Beatle," p. 12.
7. Had Hoffman come along in an era less obsessed with youth culture (e.g. the 1940s), perhaps he'd have felt less obliged to do something new. How was Hoffman supposed to live up to this dressing-down of the previous generation? The first thing he could control was his own acting technique, and the first alternative, the one that he had practiced for years on the New York stage, was the Method. He almost couldn't help but try to have the career that Dean and Clift never had.
8. Burke, "Rosemary has a New Baby," p. 17.
9. Michaelson, "Dustin Hoffman Savors the Bittersweet Taste of Success," p. 21.
10. Chapman, "The Graduate Turns Bum."
11. Simon, "Rape Upon Rape."
12. Gertner, "Review: *Midnight Cowboy*," p. 9.
13. Uncredited, "Midnight Cowboy," p. 36.
14. Graves, "Dusty and The Duke: A Choice of Heroes," pp. 5–15.
15. Wilson, "Dustin Hoffman (Superstars: Will *Midnight Cowboy* Spawn Another?)," p. 37.
16. Graves, "Dusty and The Duke," p. 8.
17. Biskind, "*Midnight Revolution*," p. 318.
18. Iain Johnstone, "*Making Straw Dogs*," BBC featurette made in 1971, presented on 2003 DVD release of *Straw Dogs* (originally released 1971).
19. Lenburg, *Dustin Hoffman: Hollywood's Antihero*, p. 50.
20. Oppenheimer, "Dustin Hoffman: From Odd Jobs to Superstar," p. 50.
21. Wilson, "Dustin Hoffman," p. 39.
22. By "unafflicted," I am assuming that I am hearing Hoffman's "normal" voice—an assumption that I make based on scores of media interviews with the actor and my own brief interview with him.
23. LeBlanc and Register, *Constant Battles: The Myth of the Peaceful, Noble Savage*.
24. Uncredited, "The Good Guys Wear War Paint."
25. *Ibid.*
26. Kempton, "Little Big Man Clings to Life," p. 22.
27. *Ibid.*, p. 23.

28. Zimmerman, "How the West Was Lost," p. 61.
29. Champlin, "Tragedy of Indian in *Man*," p. C4.
30. Cohen, "*Little Big Man* Sure to Do Well at the Box Office," p. 1.
31. No fewer than three mainstream reviews described Old Lodge Skins' sense of humor as "Jewish" or "Yiddish." In a film that could easily be understood as Hollywood's first attempt to genuinely privilege Native Americans, critics—and filmmakers, if the critics are right—were privileging an idea of being Jewish.
32. Crist, "Joltin' Joe Never Had It So Good," p. 30. Crist ignores the fact that Hoffman is playing an adolescent for at least thirty minutes of this film.
33. Kanfer, "The Red and the White," p. 49.
34. Blevins, "Penn's *Little Big Man*—Admirable," p. 19.
35. Kael, "*Little Big Man*," pp. 92–7. She went on: "The new racial interpretations of history that have come up in the last few movie years have become an insult to the audience's intelligence. ... This is offensively simple. ... It's Stanley Krämerism, and one expects something different from Penn. Custer—the Devil—is like the Germans or the Japanese in Second World War movies, but in this movie, as in others now, we in the audience are also supposed to be the Devil. This reversal is no more honest than putting us with the angels, and we experience the discomforts of guilt, confusion, and disbelief."
36. Toward the end of *Little Big Man*, Crabb finally confronts Custer, saying that "It was time to look the Devil in the eye and send him to Hell."
37. Altman, commentary track on 2004 DVD re-release of *M*A*S*H* (originally released 1970).
38. Uncredited, "The Good Guys Wear War Paint."
39. Ibid.
40. Oppenheimer, "Dustin Hoffman: From Odd Jobs to Superstar," p. 50.
41. Ibid., p. 50.
42. Westerbeck, "Stars vs. Actors: The Importance of Being Oscar," p. 8.
43. Uncredited, "Biography: Dustin Hoffman," pp. 1–4.
44. Prince, commentary track on 2003 DVD release of *Straw Dogs* (originally released 1971).
45. Ibid.
46. Wood, *Hollywood from Vietnam to Reagan*, p. 29.
47. Iain Johnstone, "Making *Straw Dogs*."
48. Haber, "Dustin Hoffman—He's Not Really Part of Any Scene," p. 21.
49. Kermode, "Wild Bunch in Cornwall," pp. 4–5.
50. Wolf, "Straw Dogs," p. 44.
51. Sedgwick, *Between Men: English Literature and Male Homosocial Desire*, p. 214.
52. Farber, "Straw Dogs," p. 7.
53. Schickel, "Don't Play It Again, Sam," p. 44.
54. Cook, "The Sex and Violence are Justified in Peckinpah's Tense 'Straw Dogs,'" p. 25.
55. Uncredited, "Straw Dogs," p. 4.
56. Prince, commentary track on *Straw Dogs*.
57. Schickel, "Don't Play It Again, Sam," p. 44.
58. Kael, "The Current Cinema," December 13, 1971, pp. 82–5.

59. Ibid. Kael's tone as she explains the film is more than a review; it's like a report from the cinematic front lines, conveyed with the urgency and perspicacity of a journalist. *New Yorker* readers aren't just hearing about the latest picture; they're getting an update as crucial as any from, say, Vietnam or the Moon. She wasn't alone. *Straw Dogs* was perceived as an important film, reviewed with an urgency and sociological perspective that one does not find in reviews for, say, *Get Carter* (1971). *Straw Dogs* was generally considered a statement, a message, a mirror held up to society. Critics decided that it had something to say, and decided to say something in turn. As many noted, this was Sam Peckinpah's first non-western, his first film made outside the American West, his first contemporary film, and his first film to feature a woman in a major role. This was also Peckinpah's second feature after *The Wild Bunch*, a film that had been reviled, celebrated, and mostly perceived as both the most violent mainstream film ever made and a dark, cynical commentary on man's violent nature. For filmgoers, *The Wild Bunch* had already assumed the stature of a benchmark, and coming into *Straw Dogs*, it was time to see where the envelope could next be pushed.
60. Peckinpah, handwritten letter included as DVD extra on 2003 DVD release of *Straw Dogs* (originally released 1971).
61. Melnick, interview included as DVD extra on 2003 DVD release of *Straw Dogs*.
62. Kermode, "Wild Bunch in Cornwall," p. 5.
63. Weaver, "I Have the Blood of Kings in My Veins, Is My Point of View," pp. 17–18.
64. Davidson, "Do You Have To Go Through Everything Before You Know It's Not Good For You?: An Interview with Dustin Hoffman."

3 Jack Nicholson: The Realistic Romantic

1. Gamson, *Claims to Fame: Celebrity in Contemporary America*, p. 54.
2. Bingham, *Acting Male: Masculinities in the Films of James Stewart, Jack Nicholson, and Clint Eastwood*, p. 12.
3. Ibid., p. 108.
4. But its reception as near-scriptural revelation said something about the zeitgeist as well as about the unexplored nature of a persona like Nicholson's.
5. Talking about this speech, Fonda later called Nicholson "our mouthpiece," because audience members could relate more to a drunk than to a pothead. Peter Fonda, commentary track on 1999 DVD re-release of *Easy Rider* (originally released 1969).
6. Hoberman, *The Dream Life*, p. 192.
7. Canby, "'Easy Rider': A Statement on Film," p. 38.
8. Kauffmann, "Easy Rider," p. 49.
9. Brackman, "Films," September 1969, p. 52.
10. Sarris, "Films," pp. 11–12.
11. McGilligan, *Jack's Life: A Biography of Jack Nicholson*, p. 207.
12. Ibid., p. 205 (quote is from *Newsweek*, December 7, 1970).
13. Uncredited, "Playboy Interview: Elliott Gould," p. 64.
14. Clein, "JN Jack Nicholson," p. 14.

15. Rossell, "Riders' Silent Sage," p. 19.
16. *Ibid.*, p. 20.
17. Thomas, "Nicholson Leaves Obscurity in Dust," pp. C1–3.
18. Haskell, "Gould vs. Redford vs. Nicholson: The Absurdist as Box-Office Draw," p. 57
19. Mahoney, John. "'Easy Rider' Facing High Profits, Critical Honors." *The Hollywood Reporter*, June 26, 1969, p. 3.
20. Carnicke, "Screen Performance and Directors' Visions," p. 47.
21. Weaver, "I Have the Blood of Kings in My Veins, Is My Point of View," p. 17.
22. Skolsky, "Tintype: Nicholson Clicks," p. 22.
23. Wedman, "Jack Nicholson has His Film Work Cut Out for Him," pp. 9–10. The piece went on: "He will be 'out of it all by the time I'm 40.' If he's serious, this means he has about seven years to go before retiring to a more leisurely life of writing and music. It's doubtful, though, that he will either want to quit or be able to quit. Meanwhile, Nicholson, Wechsler and Rafelson represent the new breed of Hollywood's creative film-makers." Nicholson is here listed as a film-maker.
24. Clein, "JN Jack Nicholson," p. 14.
25. Blume, "Best-Actor Nominee Nicholson Knows How to Play the Game," p. C2.
26. Rossell, "Riders' Silent Sage," pp. 19–20.
27. Schjeldahl, "This is the 'Pieces' that Jack Built," p. 33.
28. Rosenbaum, "Acting: The Creative Mind of Jack Nicholson," p. 13.
29. Bingham, *Acting Male*, pp. 111–13.
30. *Ibid.*, p. 115.
31. Rosenbaum, "Acting: The Creative Mind of Jack Nicholson," p. 12.
32. McGilligan, *Jack's Life*, p. 215.
33. Bingham, *Acting Male*, p. 114.
34. *Ibid.*, p. 114.
35. Kauffmann, "On Films," September 26, 1970, p. 60.
36. Brackman, "Films," November 1970, p. 77.
37. Alpert, "The Homeless Hero," p. 8.
38. Schickel, "Five Easy Pieces," p. 39.
39. Schjeldahl, "This is the 'Pieces' that Jack Built," p. 33.
40. Uncredited, "Five Easy Pieces," September 9, 1970, p. 5.
41. Zimmerman, "The New Movies," p. 27.
42. Haskell, "Gould vs. Redford vs. Nicholson," p. 48.
43. Ross, "Jack Nicholson is, Without Doubt, Hollywood's Hottest New Male Star, but Who is He Really? HIPPIE? HARD-HAT? HERO?," p. 84.
44. Alpert, "The Homeless Hero," pp. 40–1.
45. Bobby has a place, a job, a car, and he can afford enough gas to drive 1000 miles up the coast.
46. Reed, "Odd Man In—Jack Nicholson," p. 25.
47. Ross, "HIPPIE? HARD-HAT? HERO?," pp. 84–6.
48. Uncredited, "Coming Up," p. 6.
49. Audience semioticians rejoice at the asserted impossibility of common signs.
50. Ross, "HIPPIE? HARD-HAT? HERO?," p. 84.
51. Uncredited, "Carnal Knowledge," p. 66.

52. Zwerin, "The Cannes Film Festival," no page number. Hampton was an activist and Black Panther Party official who had indeed been killed by corrupt Cook County officers.
53. Blume, "Best-Actor Nominee Nicholson Knows How to Play the Game," p. C3.
54. Blevins, "Jack Nicholson: A Realistic Romantic," p. 18.
55. Haskell, "Gould vs. Redford vs. Nicholson," p. 57.
56. Uncredited, "Jack Nicholson," *Playboy* interview, p. 86.
57. Uncredited, "Spiritual Disease," p. 58.
58. From a transcript of the program *Sound on Film*.
59. Blevins, "Jack Nicholson: A Realistic Romantic," p. 19.
60. Uncredited, "Jack Nicholson," *Playboy* interview, p. 84.
61. *Ibid.*, p. 87.
62. Kael, "The Current Cinema," July 3, 1971, pp. 97–8.
63. Blevins, "Jack Nicholson: A Realistic Romantic," p. 19.

4 Elliott Gould: The Urban Don Quixote

1. Flatley, "What Ever Happened to Elliott Gould? Plenty!," p. 8.
2. King, "Articulating Stardom," pp. 163–4.
3. Gamson, *Claims to Fame: Celebrity in Contemporary America*, p. 54.
4. McDonald, *The Star System: Hollywood's Production of Popular Identities*, p. 11.
5. Scott, "Gould Blossoms as Actor," p. 22.
6. *Ibid.*, p. 22.
7. Klemesrud, "Now Who's the Greatest Star?," pp. 8–9.
8. Bacon, "Elliott Gould? Who's That?," p. 24.
9. Tusher, "'Bob & Carol & Ted & Alice' is 'Go-See' Movie of the Year," p. 3.
10. *Ibid.*, p. 3.
11. Byrne, "Gould Sparkles in 'Bob and Carol,'" p. 13.
12. Rick, "The Showmen's Trade Reviews: Bob & Carol & Ted & Alice," p. 4.
13. Pelegrine, "Bob & Carol & Ted & Alice," p. 2.
14. Kael, "The Current Cinema: Waiting for Orgy," p. 82.
15. Haber, "Elliott Gould is a Standout All on His Own," p. 1.
16. Paley, "Steamrolled to Stardom," p. 44.
17. Haber, "Elliott Gould is a Standout All on His Own," p. 1.
18. Klemesrud, "Now Who's the Greatest Star?," p. 8.
19. Elliott Gould, commentary track on 2004 DVD release of *Bob & Carol & Ted & Alice* (originally released 1969).
20. Mazursky, *Show Me the Magic*, p. 162.
21. Uncredited, "Elliott Gould: The Urban Don Quixote," p. 28.
22. Klemesrud, "Now Who's the Greatest Star?," p. 8.
23. Canby, "The New Natalie," p. 35.
24. To contradict my statement here, one would have to find an interview with a current or past A-list star who now decries the perks s/he received ten years ago.
25. Schickel, "A Very Human Comedy," p. 52.
26. Hoberman, *The Dream Life*, p. 115.
27. Robert Altman, commentary track on 2004 DVD re-release of *M*A*S*H* (originally released 1970).

28. Haskell, "Gould vs. Redford vs. Nicholson: The Absurdist as Box-Office Draw," p. 50.
29. J. M. Kenny, *Enlisted: The Story of M*A*S*H*, featurette on 20th Century Fox Pictures' 2000 DVD release of *M*A*S*H* (originally released 1970).
30. Donald Sutherland, commentary track on 2000 DVD release of *M*A*S*H* (originally released 1970).
31. Uncredited, "M.A.S.H.," January 21, 1970, pp. 3–4.
32. Kenny, *Enlisted: The Story of M*A*S*H* featurette.
33. Uncredited, "M*A*S*H: Synopsis," pp. 1–4.
34. Alpert, "SR Goes to the Movies: The Power and the Gory," p. 10.
35. Mahoney, "M*A*S*H," p. 5.
36. Schickel, "War Humor in Perfect Taste: Bad," p. 40.
37. Mahoney, "M*A*S*H," p. 5.
38. Canby, "Blood, Blasphemy, and Laughs," p. 28.
39. Uncredited, "M*A*S*H," January 26, 1970, p. 66.
40. Rick, "The Showmen's Trade Reviews: M*A*S*H," p. 4.
41. Mike Nichols, commentary track on 2001 DVD release of *Catch-22* (originally released 1970).
42. Corliss, "I Admit It, I Didn't Like 'M*A*S*H,'" p. 19.
43. Schickel, "War Humor in Perfect Taste: Bad," p. 40.
44. Mahoney, "M*A*S*H," p. 5.
45. Corliss, "I Admit It, I Didn't Like 'M*A*S*H,'" pp. 5–6.
46. Willis, "Letter to the Editor: 'Misogyny,'" p. 9.
47. Kauffmann, "On Films," January 20, 1970, p. 60.
48. Clein, "MASH," pp. 5–6.
49. Uncredited, "Playboy Interview: Elliott Gould," pp. 60–8.
50. Uncredited, "Elliott Gould: The Urban Don Quixote," pp. 26–7.
51. *Ibid.*, pp. 28–9.
52. Daley, "Elliott Gould is Making It Big!," pp. 75–6.
53. Skolsky, "Elliott Gould," p. 33.
54. Daley, "Elliott Gould is Making It Big!," p. 75.
55. Uncredited, "Playboy Interview: Elliott Gould," p. 65.
56. *Ibid.*, pp. 62–3.
57. Mayer, "Elliott Gould as 'The Entrepreneur,'" p. 42.
58. Carson, "Heartache and Heartburn of Elliott Gould," p. 15.
59. McDonald, *The Star System*, p. 7.
60. Kalin, *The Films of Ingmar Bergman*, p. 99.
61. Uncredited, "Elliott Gould: The Urban Don Quixote," p. 30.
62. Quoted in Meryman, "I Live at the Edge of a Very Strange Country," p. 96.
63. Schickel, "Stars vs. Celebrities: The Deterioration of the Star System," p. 15.
64. Canby, "Bergman's 'Touch' Tells a Love Story," p. 33.
65. Simon, "The Touch," p. 5.
66. Kauffmann, "The Touch," p. 27.
67. Uncredited, "The Touch," page number missing.
68. Zimmerman, "Bergman's Love Story," p. 49.
69. Byrne, "Anderson, Von Sydow Stunning in 'Touch,'" p. 18.
70. Zimmerman, "Bergman's Love Story," p. 49.
71. Champlin, "'The Touch' a Departure for Ingmar Bergman," p. C1.

72. Schickel, "Stars vs. Celebrities," p. 15.
73. Flatley, "What Ever Happened to Elliott Gould? Plenty!," p. 8.

5 Conclusion

1. No source seems to know if it was Paul Newman's role, or Robert Redford's.
2. Kubrick's financiers abandoned the project—supposedly because of the failure of the contemporary *Waterloo* starring Rod Steiger—but Kubrick used much of the same historical research to make his next film, *Barry Lyndon*. And he did go back to Nicholson to star in his next film after *Barry Lyndon*, *The Shining*.
3. McGilligan, *Jack's Life: A Biography of Jack Nicholson*, pp. 233–4.
4. Flatley, "What Ever Happened to Elliott Gould Plenty!," p. 8.
5. Daley, "Elliott Gould Is Making It Big!," p. 75.

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- . "Gould Wins Hairy Chest Group Prize." *Los Angeles Herald-Examiner*, November 18, 1970, p. 10.
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- . "'THAT-HAS-BEEN': The Pose; The Luminous Rays, Color, Amazement; Authentication," reprinted in *Stardom and Celebrity*, ed. Sean Redmond and Su Holmes. Los Angeles: Sage Publications, 2007, pp. 49–52.
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- . "Knowledge: Brilliantly Executed." *Los Angeles Herald-Examiner*, July 2, 1971, p. 43.
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