The Figure in the Carpet Will Be Online Only in 2013

Starting with the February 2013 issue, the Figure in the Carpet will be available solely as an online publication. This change is not only the result of rising costs and a limited budget, but also a response to the potential of digital technologies.

As I noted in the November 2011 Editor’s Notes, we now print over 8,750 copies of the Figure, and we mail almost 6,000 of these to individuals on our mailing list. Although we have tried to economize by reformattting to a larger size to reduce mailing costs, the numbers on the mailing list fortunately grow and the cost of providing them our service unfortunately grows even more. But we see this change as an opportunity to strengthen and expand the Figure by adding more graphics, having interactive features, and generally enriching our content in ways we cannot do now. We will be able to communicate with you more quickly, send out timely updates and alerts, and hear from you more directly. We believe our online version of the Figure will serve you even better as a reading audience. We loved doing our print version of the Figure as much as many of you loved reading it. But we think we will love our online Figure even more, and if you give it a chance, we think you will too.

Speaking of change, due to the high level of interest in our Ken Burns event, which will take place at 5 pm on Friday, November 16, we are changing the venue. Please note the Burns event will take place at Washington University’s 560 Music Center at 560 Trinity Avenue in University City. There should be adequate parking available. Burns will receive the International Humanities Medal and for his acceptance speech will show clips from and discuss three upcoming documentaries: Dustbowl, The Central Park Five, and The Roosevelts. This event is free and open to the public. Please contact The Center for the Humanities at cenhum@artsci.wustl.edu or 314-935-5576 for additional information.

We promise to deliver our Figure to your email box. Please send your email address to cenhum@artsci.wustl.edu by December 15th, 2012. We hope we will reach more readers with a better, more vibrant publication that will be less costly. We appreciate your support.
Rich Progressives Ride to the Rescue

Review of

The New Leviathan: How the Left-Wing Money Machine Shapes American Politics and Threatens America’s Future

By David Horowitz and Jacob Laksin

Crown Forum, 2012, 309 pages including index, notes, and appendices

1. The Apostasy of Second Thoughts

David Horowitz is one of the Right’s most energetic and prolific polemicists. He has written or edited well over twenty books. He was a red diaper baby, having parents who were communists, Americans by birth, Russian Jews by heritage; and he was an ardent Marxist and New Leftist radical as a young man until the mid-1970s. He describes his parents, his upbringing and his years as a leftist in Radical Son: A Journey Through Our Times (1997). Horowitz joins such disparate figures as James Burnham, Sidney Hook, Roger Simon, and Whittaker Chambers, among others, who started out as Communists or ardent Marxists but wound up as conservatives. In fact, Horowitz closely identified with Chambers in Radical Son: “I was like Whittaker Chambers [of my parents’ generation]—a young man inspired by the high-minded passions of the Left who had broken through to the dark underside of the radical cause. Like Chambers, I had encounters with totalitarian forces that involved betrayal and death, and even a Soviet spy. Like him, I had been demonized for my second thoughts by a culture sympathetic to the Left and hostile to its adversaries. I, too, had to face the savage personal attacks by my former comrades that were designed to warn others to remain within the fold”. You cannot blame a man who sees his apostasy as being heroic or honorable. After all, he paid a price for it, a price most people, untroubling the waters with their convenient conformity to whatever dominates their environment, are not willing to pay. Even today, he cannot speak on college campuses without heavy security, and some colleges will not permit him speak at all. And as he notes in Radical Son, some of his right-wing colleagues, knowing his past, do not entirely trust him. So, he has real but uneasy comfort in his new home.

It might be said that Horowitz, like other “converts” of his type, has an axe to grind with the Left, and brings the zeal of the reformed sinner to the scourgery of his former “sinful” self in renouncing all of Satan the Lefty’s works, as it were. This is a typical criticism and, on its face, not unjustified. It is one thing to be a political fanatic, to become disillusioned, and simply walk away from politics entirely as if leaving a collection of hopped-up rats clawing at each other in a maze that none of them realizes is indeed a maze. It is another thing to do the Saul-to-Paul transformation and become the enemy you once despised with all your moral being. It is one thing to quit a war as something absurd; it is another to go from the Union to the Confederacy, from the Allies to the Axis. However, “converts” tell us much about the nature of obsession and about its necessity as a form of engagement and belief: life is not about abandoning obsession as a proud cynic, too pure to be tainted by its excesses and blunders, its contradictions and hypocrisies. Life is about finding the right obsession, that which clarifies the world for you or clarifies slightly more than it deludes. The “convert” can tell us about the heart of darkness that drives all obsessions: he had discovered “the dark underside” of the grand cause of Leftist politics. As Horowitz wrote about his father’s communism: “Political utopians like my father had a master plan. They were going to transform the world from the chaos we knew into a comfortable and friendly place. In the happy future they dreamed about, there would be an end to grief from life out of control, life grinding you down and smashing your gut when you expected it least. Human cruelty would go out of style and become a memory in the museum of historical antiquities. In my father’s paradise there would be no strangers. No one who felt like an outsider, alienated from others and at odds with themselves” (emphasis Horowitz, Radical Son). But as with any obsession, suppose you have second thoughts? Horowitz states about his ex-colleagues on the Left: “To them I can never become one who felt what they felt, dreamed what they dreamed, suffered, and learned through pain. Seeing me as one of them would pose questions too humbling to face: What second thoughts might they have had too? What illusions would they have to give up now?” Whether one likes Horowitz the Leftist, who wrote screeds against the FBI for Ramparts magazine in the 1960s, or Horowitz the Right-winger, who writes screeds condemning the idea of reparations for slavery and the politics of the global warming movement, he is as engaging a reflection of the human condition and the complexity of having second thoughts as someone who has undergone a sex-change operation.

2. How the Left Won America by Winning the Rich

David Horowitz sums up the reach of “The New Leviathan” of his title in this way: “The Left has created a powerful infrastructure inspired by a compelling narrative, rarely challenged, in which they are cast as ‘progressives,’ as noble advocates of the underdog ‘speaking truth to power,’ selflessly standing up for the economically disadvantaged and the politically disenfranchised. The reality… is quite different. While claiming the mantle of a for-the-people populism, progressives have operated as a moneyped elite, deploying the war chests of billionaires to redraw the political map to increase their power and expand the role of the state with negative consequences for working Americans and the poor.” Horowitz rightly points out that the Left has always complained about being outspent by the Right in pushing its causes, that the Koch Brothers (the current bête noir of the civilized world), John Olin, and Richard Scaife were bankrolling
The Right, everything from right-to-work laws to the Tea Party. The Left created an image of itself as the scrappy underdog, battling against the crushing millions of the right wing. Horowitz’s book paints a different picture of a very well-financed left-wing collection of major private foundations like Ford, Mellon, Rockefeller, MacArthur, Pew Trusts, Heinz, among others, a labyrinth of highly endowed entities run by highly educated liberal and leftist professionals who exercise an extraordinary administrative and philosophical influence in the philanthropic world. Liberal and left-leaning foundations, according to Horowitz’s appendices, far outnumber conservative ones. These foundations, in turn, have funded to the tune of many millions of dollars such progressive organizations of the Puerto Rican Legal Defense Fund, the Mexican American Legal Defense Fund, ACORN, Advocates for Community Empowerment, Global Exchange, La Raza, and others that are meant to change both culture and policy in the United States. These are joined with other highly financed progressive groups like the anti-nuclear Ploughshares, Greenpeace, the ACLU, the Southern Poverty Law Center, and the like. Then, there are the high social status universities including the Ivy League, Chicago, Stanford, Duke, Vanderbilt, Berkeley, Michigan, and a few dozen more, whose faculties are typically overwhelmingly liberal or self-identified progressives, who tend to graduate students who are generally accepting of this ideology. Combined with public employee labor unions and George Soros’s Shadow Party, all of this together gives the Left a formidable network of well-funded, well-organized groups and organizations through which to spread its message and influence the nation’s political agenda, from immigration to the environment, from gay marriage and mass incarceration to public education. It might be called the vast left-wing or progressive conspiracy and, according to Horowitz, it is far stronger and richer than anything like it on the Right. Although, as to be expected, Horowitz has an alarmist tone about all of this, there is nothing much to dispute about what The New Leviathan says about the wealthy Left and its institutional structure. Much of what Horowitz describes is echoed in liberal David Callahan’s Fortunes of Change: The Rise of the Liberal Rich and the Remaking of America (2010).

There are three major points that Horowitz wishes to make: 1) Barack Obama is largely the creation of this Left network of rich liberal foundations, liberal prestige universities, and progressive community groups, which is certainly true and probably true for most of the black students of my generation who attended high-status universities. We are, to that extent, even in our pursuit of Black Studies, the creatures of white philanthropic progressivism. But this means something a bit more complicated, both good and bad, than Horowitz suggests in his polemical analysis, in understanding how certain blacks have become the tail of the dog of the elite. 2) The vast majority of this rich network of progressives is answerable to no one for what they do. 3) Both Callahan the liberal and Horowitz the conservative reach the same conclusion: that rich progressives buying the outcomes they want and throwing their “reformist” weight around in the culture ought to scare liberals as much as they are frightened by the rich Right doing the same. In either case, the rich, whether so-called progressive or not, are disenfranchising people through what they are doing. (It has never occurred to liberals or the Left that the Tea Party was started in part by lower and middle class whites because they felt disenfranchised by the passage of Obamacare. Whether one agrees with how they felt about that legislation, the fact that people feel disenfranchised ought to be taken seriously. Everyone, whether or not we like their opinion, ought to feel they are being heard.) The progressives, no matter their pieties about being against hegemony and dominance, have never forsaken their love of power and control and social engineering any more so than the Right has. The politically activated rich wish to be, as Callahan calls it, “super-citizens,” more “democratically” equal than the rest.

What Horowitz does not explore is why the Right is at a certain disadvantage in the culture, policy, and image game in which they compete against the liberals and the progressives. There seem to be three major reasons: first, the progressives have so far been on the right side of history more so than the Right, who are saddled with having defended slavery, racial segregation, opposition to women’s rights, etc; second, the Right has always been considered to be anti-intellectual, anti-science, anti-“nuance,” and has never been a place generally where intellectuals and the curious have gone for ideas. The Right, to be sure, has its intellectuals and thinkers, (Albert Jay Nock, Russell Kirk, Frank Chodorov, William Frank Buckley, Ayn Rand, James Q. Wilson, Charles A. Murray, et al.), its philosophy of individual freedom against the power of the state, its defense of capitalism and markets as a dynamic force for change, its defense of tradition and duty as an anchor of society, its passionate argument against the horrible tyranny of equality as a false, dehumanizing utopia.
Few events in recent history can rival the watershed status of the fall of the Berlin wall and the disintegration of the Soviet bloc. For Cuba, the impact of these events was both immediate and transformational. Subjected since 1962 to the unrelenting US embargo, in the course of four decades the country developed a full-fledged dependency on its trade with the Soviet bloc. More than a commercial affair, it was a gift economy of sorts, underwritten by the Soviets for political reasons. By 1989 this exchange accounted for 85% of the island’s trade, with a staggering 80% of Cuban food consumption coming from Eastern Europe. With the collapse of the Soviet bloc Cuba lost the protective shield of sugar and oil subsidies, and a steady supply of everything from canned meat to tractors. The system that had provided each Cuban with a modest but equitable ration of food, along with cheap housing, electricity, transportation, and clothing, collapsed almost overnight. As the grip of the US embargo tightened and the world watched, by 1993 the economic, logistical, and psychological predicament of the Cuban population had reached catastrophic proportions, comparable only to a cataclysm of war or a massive natural disaster. In 1992, the New York Times journalist Lydia Chávez described Havana as a post-apocalyptic city where waste itself became a rare commodity: “No gasoline meant no traffic. No trading partners meant no food. No movement or trade meant no trash; the city looked as if it had been picked clean.”

In January 1990, Fidel Castro announced that the country should brace up for a “Special Period in Times of Peace.” Surviving the Special Period, the Comandante warned, would require extreme austerity measures, similar to those called for in wartime. Even though the rhetoric of sacrifice and martyrdom had accompanied Cubans throughout their history—after all, according to the national anthem, to die for the country is to live—the current crisis was as unprecedented as it was momentous. For Cubans beset by massive shortages it was of little significance that the label “Special Period” implied the finite and anomalous nature of this episode within the longue durée of the Revolution. In spite of the official rhetoric of resistance associated with the Special Period, the need to resort to a pre-industrial lifestyle became a source of embarrassment for Cubans, many of whom took pride in the achievements of the Revolution. Luckily, shame and despair are usually counterbalanced by Cuban self-deprecating wit as...
exemplified by a popular joke making the rounds since the Special Period: “What are the three accomplishments of the Cuban revolution? Health, education, and sports. What are the three failures of the Cuban revolution. Breakfast, lunch, and dinner.”

Today, almost twenty years later, with the Special Period commonly perceived as a closed chapter in the still open-ended book of the Cuban Revolution, many of us could probably compile a list of tropes and images emblematic of that era derived from books, photographs, songs, and artfully staged films. Such a list would most likely feature vintage American and Soviet cars, severe shortages, and a perennial favorite, a pig in the bathtub of an urban dwelling, all set against the backdrop of crumbling colonial buildings, amidst power outages and general disarray. But how would we imagine surviving on an island, where for several years nothing was brought from the outside and close to nothing produced at home? What would we feel tearing up books to light a fire for cooking? How would we react not only to an abrupt loss of material sustenance and basic infrastructure but, more importantly, to the erosion of a socio-political framework predicated on communal values in which we had a shared stake? In other words, how would we reinvent our lives in order to endure and move forward?

A little-known book, Con nuestros propios esfuerzos (With Our Own Effort), released in 1991 by Verde Olivo, the publishing house of the Cuban Revolutionary Armed Forces, serves as a unique window into the theory and practice of production and consumption in the dire straits of the Special Period. This 300-page long compendium describes and illustrates in technical detail a vast array of artifacts, recipes, and survival strategies collected from all over the island by local authorities. Most of the examples would fall under the familiar rubric of the “Three Rs”—Reduce, Reuse and Recycle—the only difference being that, in contrast to the highly industrialized countries, in Cuba this approach grew out of scarcity, and not from the excesses of a throwaway mode of production and consumption.

Con nuestros propios esfuerzos clearly conveys the sense that the main drama of the Special Period unraveled in the domestic sphere, with women bearing the brunt of material shortages and remaining at the forefront of the daily struggle. The book straddles the pragmatic and the surreal, the genres of a self-help or do-it-yourself manual, on one hand, and a propaganda pamphlet, on the other. The inventions and innovations gathered in Con nuestros propios esfuerzos are embedded in a nationalistic rather than a socialist-inflected narrative. We may wonder, of course, whether these linguistic choices mirror yet another shift in the early Special Period, when, without relinquishing its anti-imperialist core, the official rhetoric seemed to favor the patriotic slogan “Patria o Muerte (“Homeland or Death”) over “Socialism or Death.” In a large section of the book dedicated to recipes, the most overused adjective appears to be “criollo” (Creole), which underscores the symbolic connection between food and national tradition born out of cultural and ethnic hybridity. It seems that the revolutionary regime had to look back and inwards in order to move forward. The term criollo is meant to be reminiscent of the resourcefulness of the mambises, fighters for Cuban independence, and of the defiant ingenuity of cimarrones, runaway slaves.

The references to Creole identity scattered throughout the Verde Olivo publication are meant to distract from the here and now. By disguising the barely edible concoctions as traditional dishes, the term criollo offers an illusion of authenticity and a comforting sense of continuity amidst the rupture of the 1990s. In its nostalgic recapturing of the past, the book reworks and reinvents traditional dishes and fills the inevitable void with relentless substitutions of ingredients. The final result is, of course, a simulacrum or an ersatz bordering on caricature, such as the “steak” made from breaded and seasoned grapefruit peel that was later featured in the TV cooking show by Nitza Villapol and found its way into more literary works and journalistic reports than into actual Cuban households.

In fact, many of the inventions listed in Con nuestros propios esfuerzos—such as horse-drawn funeral vehicles converted into ambulances or windmills used to pump water—were never implemented. The material legacy specifically associated with the Special Period is also quite limited since most makeshift creations, while seldom discarded altogether, were often crafted into something else in a never-ending bricolage of rethinking, reusing, recycling and reinventing.

Ernesto Oroza, an interdisciplinary visual artist and designer educated in Cuba in the early 1990s and currently based in Florida, should be recognized for the foresight, sensitivity and perseverance in his efforts to create a comprehensive inventory of the relics of the Special Period. Like most collectors across the ages, Oroza was motivated by the testimonial urge to salvage. He sensed that these mundane mementos of painful times would eventually disappear, so he traveled across the island and gathered lanterns made of glass containers and empty toothpaste tubes, shoes crafted from melted plastic bags, fans or even a bicycle propelled by a motor extracted from Soviet washing machines. Ultimately, Oroza managed to look beyond the rustic charm of these objects by coining the term “technological disobedience,” which captures both the creativity and defiance of Cuban inventors.

Many objects from Oroza’s collection are idiosyncratic in terms of material and
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design, but they also respond to “universal” human desires and not just material needs. The aluminum tray antennas, which made it possible for the Cubans to catch a glimpse of broadcasts from Miami, reflect the same urge to bypass the communist propaganda in search of “truth” as the device assembled from forks by a man in the Soviet Union, as documented by Vladimir Arkhipov in Home-made: Contemporary Russian Folk Artifacts (Thames & Hudson, 2006). It is almost too easy to imagine that when the Russian listener behind the Iron Curtain was tuning his forks in to “The Voice of America,” his or her Cuban counterpart might have been listening to “Radio Marti,” not so incidentally sponsored by “The Voice of America.”

It remains to be seen whether the creative and defiant spirit of the Cuban people that lingers in the body of vintage American cars grafted onto the Soviet engines will survive in the global economy. As Cuba waits to find out, so do we.

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Behind the Maus Mask

Review of
MetaMaus: A Look Inside a Modern Classic, Maus
By Art Spiegelman
Pantheon, 2011, 299 pages with full-color illustrations, index, and DVD

When Pantheon published Art Spiegelman’s Maus I: A Survivor’s Tale: My Father Bleeds History in 1986, comic books, which most people associated with little boys, bubblegum and the Sunday paper, were suddenly viewed as a serious medium that could recount one of the twentieth century’s most grisly events: the mass Jewish genocide during World War II. Maus signaled the birth of the graphic novel.

Maus is about Spiegelman’s father, Vladek, a Polish Jew who lived through World War II. He recounts marrying Art’s mother, his stint in the Polish Army, living in the Jewish ghettos, going to Auschwitz and being rescued by American GIs. Spiegelman interviewed his father for years because he was trying to find a way to talk to his father after his mother killed herself in 1968. “The safety zone in my relationship with my father took place in discussing the moments when he was least safe, and where there were just such high stakes and disaster everywhere,” explains Spiegelman. “Yet for both him and me there was a certain kind of familial coziness on some level of having something to talk about other than our disappointment with each other.”

“At the time,” says Spiegelman’s wife, Françoise Mouly, in the new book MetaMaus, “a long literary comic book, a comic book that makes you laugh, cry and empathize, whose characters stay with you the way characters in a novel do... that all sounded like the vision of a madman then.” Maus I and the follow-up Maus II: A Survivor’s Tale: And Here My Troubles Began (1991) won Spiegelman the Pulitzer Prize, the LA Times Book Prize for Fiction, and the Eisner Award for Best Graphic Album. Maus was translated into 18 languages. In 2005 Spiegelman was named to Time magazine’s list of the “Top 100 Most Influential People” in the world.

Now Maus, which interprets Hitler’s thinking that different religions and nationalities are genetically different by making Jews mice, Germans cats, Poles pigs, and so on, is taught in high schools and universities, which explains the audience for the new book MetaMaus, a 234-page Q&A with the author that is supplemented with sketches from Maus, family trees, chronologies, images from Spiegelman’s research, and Q&As with his immediate family.

Hillary Chute, a Neubauer Family Assistant Professor in the Department of English at the University of Chicago, conducted the interviews with Spiegelman in 2006. (But it seems that Spiegelman put the book together since Chute doesn’t get an author credit.) The book deals with the three questions Spiegelman is most commonly asked: Why the holocaust? Why mice? Why comics? A DVD is also included with the book (that is impossible to get back in its case in the book’s front cover) that contains the complete Maus with hyperlinks to sketches and more supplementary material.

The Q&A format is notoriously tedious, and this one can become tiresome for the average reader. (Comic book fans will probably love the last chapter about comics.) But Spiegelman includes entertaining anecdotes about watching Part I of the 1978 TV miniseries Holocaust with legendary cartoonist Robert Crumb or going to Germany to make a documentary with the
ZDF, a German television network.

But MetaMaus’s real strength is showing the research that went into the comic book. “Everyone assumes that Maus was inevitable, was always meant to exist,” says Francoise Mouly. “The world behaves as if Maus is an exotic animal and Art a clever biologist who ‘discovered’ it, named it and brought it out to everyone’s attention.” But the book is extremely deliberate and took Spiegelman thirteen years to write.

Even Maus scholars will find interesting revelations here, like Spiegelman’s insistence that “the story of Maus isn’t just the story of a son having problems with his father and it’s not just the story of what a father lived through. It’s about a cartoonist trying to envision what his father went through. It’s about choices being made, of finding what one can tell, and what one can reveal, and what one can reveal beyond what one knows one is revealing. Those are the things that give real tensile strength to the work—putting the dead into little boxes.”

Spiegelman tried to do many things with Maus. He wanted to avoid sentimentality or superciliousness. He wanted to analyze time, which made the comic book format all the more appealing because past and present could be laid out on a single page. “The juxtaposing of past and present insists that past and present are always present,” Spiegelman explains. “One doesn’t displace the other the way it happens in film.” It’s also about “the retrieval of memory and ultimately, the creation of memory.” Spiegelman admits that now he can’t remember details about his father’s life and has to look in Maus to remember. “I guess that’s how memory works though,” Spiegelman says. “It gets replaced by language.”

Spiegelman is known for being painfully honest, and he doesn’t hide anything here. He insists that he’s not a good draftsman and laughs at his own moments of arrogance. And after all, claiming that Maus is not just about Auschwitz or a son trying to understand his father, but is also about the creation of Maus itself is an uneasy confession. But Spiegelman again refuses to subsume the present in a preference for the past, refuses to forget himself in order to gawk at the horror of Auschwitz. That is what makes Maus resonate today, and a deeper exploration of that resonance is what makes MetaMaus so worthwhile.

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Behind the Maus Mask

Out of context this may even strike some readers as self-centered, especially in an extensive Q&A where Spiegelman says things like: “Maus changed the face of the way the medium I work in is perceived,” and “the review [by Ken Tucker in the New York Times] described Maus as probably the most important literary event of our times, or something like that.” It’s a testament to Spiegelman’s intelligence and charm that he never does seem like he’s thumping his chest. “This guy is charming, he’s entertaining, he’s as smart as anybody could be,” says Mouly. “He doesn’t have the slightest ounce of pretension.” You tend to think a wife is biased, but as the story of the creation of Maus unfolds, you realize she isn’t.

Do children belong in war? What happens to war when it is viewed through children’s eyes? This course will explore these questions by looking at twentieth-century representations of war and childhood in American children’s books, comics, childhood memoirs, and science fiction.

Beginning in the 1930s and running up to the present day, we will debate not only the role of war in childhood development but also the role of the child in war’s development.
The Center for the Humanities at Washington University, in conjunction with the Film and Media Studies of Washington University and Cinema St. Louis, will host a three-day festival on Children’s Film on November 9th, 10th, and 11th, 2012. The Showcase will include lectures, film screenings, and Q&A sessions with film directors or producers after the shows. The Children’s Film Showcase will be held in Washington University’s Brown Hall Auditorium.

**Friday, November 9**

6 p.m., Disney’s *A Poem Is …* (Producer Brian Hohlfeld, 60 min., in English, ages 5-8)

Native St. Louisan Brian Hohlfeld will introduce the films and hold a Q&A. He co-created *Transformers: Rescue Bots* with Nicole Dubuc and Jeff Kline, and wrote *Winnie the Pooh*, including *My Friends Tigger & Pooh*, and the script for the movie *He Said, She Said*.

This short-form animated series in which each episode is only a few minutes long showcases poems for children. The series is designed to cultivate fond memories of Disney classics for older viewers and create new ones for kids by introducing young children to the beauty of a poem.

7 p.m., *Tigger, Transformers, and Tropes: Telling Stories in TV Animation* (Screenwriters Nichole Dubuc and Brian Hohlfeld, 90 min., in English, all ages)

Nicole Dubuc and Brian Hohlfeld, who have more than 300 animated episodes to their combined credit, will take the audience through the process of how the shows are created and how animated storytelling continues the tradition of mythic narrative.

**Saturday, November 10**

12 p.m., Family Shorts Program (91 min., in English, all ages)

This delightful selection of shorts offers entertainment for the entire family.

*Anansi and Turtle* (Andrew Aiton, U.S., 2012, 4 min.)

*Bent* (Brent Dawes, South Africa, 2011, 5 min.)

*Bhavri* (Sonia Gaud Tiwari, U.S., 2012, 5 min.)

*The Dot* (Gary Goldberger & John Lechner, U.S., 2004, 6 min.)

*The End of Summer* (Seth Wochensky, U.S., 2012, 12 min.)

*The Gruffalo's Child* (Johannes Weiland & Uwe Heidschotter, U.K., 2011, 26 min.)
Hoverboard (Sydney Freeland, U.S., 2012, 6 min.)
I Love Rock & Roll (Brent Dawes, South Africa, 2009, 5 min.)
Ish (Gary Goldberger & John Lechner, U.S., 2005, 7 min.)
Misery Guts (Abbie Stephens, U.K., 2011, 3 min.)
Snap (Thomas G. Murphy, Belgium, 2012, 7 min.)

Tom & the Queen Bee (Andreas Hykade, Germany, 2012, 5 min.)

2 p.m., Le Tableau (Jean-François Laguionie, France, 2012, 78 min., in French with English subtitles, ages 8 and older; film includes a scene with a Picasso-style nude painting)

Halfie Claire runs away into the forest; her beloved Ramo and best friend Lola journey after her, where they tumble through the canvas and into the Painter’s studio.

4 p.m., Will (Ellen Perry, U.K., 2011, 102 min., in English, ages 10 and older)

Eleven-year-old Will Brennan is soccer team Liverpool FC’s biggest fan. Life is turned upside down when his long-absent father, Gareth, dies suddenly. The boy runs away to Turkey to honor his father’s memory, and finally accomplishes his dream.

7 p.m., Liars, Fires, and Bears (By director Jeremy Cloe, U.S., 2012, 101 min., in English, ages 10 and older)

Jeremy Cloe will introduce the film and hold a Q&A.

Eve and Dave devise a plan to reunite with Eve’s brother, and the two embark on an unlikely cross-country road trip. With a precocious kid behind the wheel and an immature man-child navigating, Eve and Dave discover that the quickest route to their destination is through each other.

Sunday, November 11

12 p.m., Zarafa (Rémi Bezançon, France, 2012, 78 min., in French with English subtitles, ages 8 and older)

Maki, a 10-year-old boy, does everything in his power to thwart the Prince of the Desert and bring Zarafa, an orphaned giraffe, to its native land, fulfilling his promise to Zarafa’s late mother.

2 p.m., Tales of the Night (Michel Ocelot, France, 2011, 84 min., in French with English subtitles, ages 8 and older)

The film weaves together six exotic fables that each unfold in a unique locale, including Tibet, medieval Europe, an Aztec kingdom, the African plains, and even the Land of the Dead.

4 p.m., Winter’s Daughter (Johannes Schmid, Germany, 2011, 90 min., in German, Polish, and Russian with English subtitles, ages 10 and older)

Kattaka lives in Berlin with her pregnant mother and the man she thinks is her father. When she discovers her true biological father is a Russian merchant sailor, she sets off in an old van on a trip along the Polish coast to find her “real” father. The film won the Award in Gold for Outstanding Children or Youth Film at the 2012 German Film Awards.

7 p.m., Camilla Dickinson (By director Cornelia Duryée Moore, U.S., 119 min., in English)

Cornelia Duryée Moore will introduce the film and hold a Q&A.

An adaptation of Madeleine L’Engle’s renowned novel Camilla this is a family story of 15-year-old Camilla Dickinson, who has led a sheltered life. When she wants to escape her parents’ difficult relationship, she forms an unlikely friendship with Frank. Frank introduces Camilla to a colorful and mysterious new world.

The symposium is free and open to the public. For more information, please contact the Center for the Humanities at 314-935-5576 or at cenhum@artsci.wustl.edu
Thursday, November 1

You are invited to a lecture by Bill McKibben, an environmental writer and advocate, entitled “350: The Most Important Number in the World.” 7pm, Graham Chapel, Washington University Danforth Campus, 935-4620.

Vaunda Micheaux Nelson will discuss and sign her books, which include No Crystal Stair, Bad News for Outlaws: The Remarkable Life of Bass Reeves, Deputy U.S. Marshal and Almost to Freedom. Books for sale courtesy of Left Bank Books. 7pm, SLPL-Buder Branch, 4401 Hampton Ave., 352-2900.

Jeremy M. Davies, alumnus of Washington University’s MFA Program and editor at Dalkey Archive Press, will be speaking about his work, including his first book, Rose Alley. 8pm, Hurst Lounge, Duncker Hall, Rm. 201, Washington University Danforth Campus, 935-5190.

Saturday, November 3

SLWG Workshop for Writers presents Nancy Baumann of Stonebook Publishing on "Ten Crimes that Published Authors Commit and How to Skirt Them." 10am, Kirkwood Community Center, 111 S. Geyer Rd., for details and registration for door prize, please visit http://www.slwritersguild.org/.

Sunday, November 4

The 34th Annual St. Louis Jewish Book Festival presents its keynote speaker, Carrie Fisher, on its opening night in a live, on-stage interview with KMOX NewsTalk Radio’s Charles Brennan. The festival will run from November 4th through November 15th. Admission $36—Free with Series & Series PLUS Tickets. Tickets are available online or by calling 442-3152. Complete schedule of the festival and more info at stljewishbookfestival.org. 7pm, Jewish Community Center, Stainenberg Family Complex, 2 Millstone Campus Dr.

Monday, November 5

As part of the St. Louis Jewish Book Festival, Giuliano Hazan, author of four cookbooks, will share delicious recipes and family stories of Shabbat dinners at Nonna Giulia’s with the festival audience. Admission $15—Free with Series & Series PLUS Tickets. Tickets are available online or by calling 442-3152. Complete schedule of the festival and more info at stljewishbookfestival.org. 1pm, Jewish Community Center, Stainenberg Family Complex, 2 Millstone Campus Dr.

Come sing along with Grammy-winning singer/songwriter, human rights award winner and founder of the anti-bullying awareness program for children, Operation Respect, Peter Yarrow at the St. Louis Jewish Book Festival. Admission $18—Free with Series & Series PLUS Tickets. Tickets are available online or by calling 442-3152. Complete schedule of the festival and more info at stljewishbookfestival.org. 7:30pm, Jewish Community Center, Stainenberg Family Complex, 2 Millstone Campus Dr.

Tuesday, November 6

The St. Louis Jewish Book Festival presents Missouri’s Own Program, featuring moderator Michael Kahn, Ellen Abramson, Marc Elliot, and Chuck Korr. Admission $15—Free with Series & Series PLUS Tickets. Tickets are available online or by calling 442-3152. Complete schedule of the festival and more info at stljewishbookfestival.org. 10am, Jewish Community Center, Stainenberg Family Complex, 2 Millstone Campus Dr.

The St. Louis Jewish Book Festival presents the Fiction Panel, featuring moderator Ellen Futterman and authors Susan Isaacs and Francesca Segal. Admission $15—Free with Series & Series PLUS Tickets. Tickets are available online or by calling 442-3152. Complete schedule of the festival and more info at stljewishbookfestival.org. 1pm, Jewish Community Center, Stainenberg Family Complex, 2 Millstone Campus Dr.

Wednesday, November 7

Join A.J. Jacobs’ hilarious, epic and well-researched quest to become the healthiest man in the world. Editor-at-Large of Esquire magazine, and NPR contributor, Jacobs shares important findings on healthy living and nutrition at the St. Louis Jewish Book Festival, along with funny tales of the “caveman workout,” pole dancing and “chewdais.” Admission $15—Free with Series & Series PLUS Tickets. Tickets are available online or by calling 442-3152. Complete schedule of the festival and more info at stljewishbookfestival.org. 10:30am, Jewish Community Center, Stainenberg Family Complex, 2 Millstone Campus Dr.

Thursday, November 8

As part of the St. Louis Jewish Book Festival, Michael Bar-Zohar will discuss his recent book The Mossad: The Greatest Missions of the Israeli Secret Service, a gripping account of the agency widely recognized as one of the world’s most skilled intelligence services. Admission $15—Free with Series & Series PLUS Tickets. Tickets are available online or by calling 442-3152. Complete schedule of the festival and more info at stljewishbookfestival.org. 7:30pm, Jewish Community Center, Stainenberg Family Complex, 2 Millstone Campus Dr.

From red dyed slippers, white go-go boots, platforms and Birkenstocks, to Manolo Blahniks and Jimmy Choo’s, author Rachelle Bergstein entertains with history, tidbits and a fascinating look at the social history of women as seen through the history of our shoes.

Friday, November 9

The St. Louis Jewish Book Festival presents R.L. Stine Day. The New York Times bestselling author of the Goosebumps and Fear Street series—and the brand new adult thriller RED RAIN—will be featured in two exciting festival presentations: Goosebumps (ages 7-13) at 10:30am and RED RAIN (a live on-stage interview with Heather Brewer) at 1pm. Goosebumps admission $10, 50% off for students—FREE with Series & Series PLUS Tickets. RED RAIN admission $15—FREE with Series & Series PLUS Tickets. Jewish Community Center, Stainenberg Family Complex, 2 Millstone Campus Dr.


Saturday, November 10

Clayton Century Foundation and St. Louis County Library present Mary Leonhard, author of Clayton, Missouri: An Urban Story. Ms. Leonhard will speak about her new book and answer questions. Autographed books will be available for purchase. 10am, SLCL-Mid-County Branch, Large auditorium, 7821 Maryland Ave., 994-3300.

Nutrition consultant and author Vanessa C. Williams presents “Nutrition and Holistic Health: What’s on Your Thanksgiving Day Table?” She will discuss her book The Breath of Life Diet and eating healthful foods for optimal health. Join Vanessa and get some ideas for eating healthy on Thanksgiving Day. Books for sale courtesy of the author. 11am, SLPL-Baden Branch, 8448 Church Rd., 388-2400.

Poet Jeff Friedman presents a Fee Workshop “Writing in Open Forms” from 10am to 3pm, lunch included. Location TBA. Limited to 12 pre-registered participants, $60, $50 for SLPC members. Info: feeeworkshop@stlouispoetrycenter.org or call 973-0616.

Sunday, November 11

The St. Louis Jewish Book Festival presents a concert event, Beethoven, Bach & the Beatles, a magical, musical evening featuring St. Louis Symphony Concertmaster David Halen, musicians from the Symphony, and Beatles Band Flaming Pie. Admission $20—Free with Series & Series PLUS Tickets. Tickets are available online or by calling 442-3152. Complete schedule of the festival and more info at stljewishbookfestival.org. 7pm, 560 Music Center, 560 Trinity Ave. (on Delmar—formerly B’nai Amaoon).

Monday, November 12

The St. Louis Jewish Book Festival presents Anne-Marie O’Connor, author of The Lady in Gold: The Extraordinary Tale of Gustav Klimt’s Masterpiece, Portrait of Adele Bloch-Bauer. O’Connor is a former foreign correspondent for Reuters.
Tuesday, November 13

Start your morning with laughter and everything you always wanted to know about comedy. David Misch, a screenwriter (Saturday Night Live, Duckman, Police Squad!) and blogger for The Huffington Post, takes the stage to share “The History of Hail” at the St. Louis Jewish Book Festival. Admission $15—Free with Series & Series PLUS Tickets. Tickets are available online or by calling 442-3152. Complete schedule of the festival and more info at stljewishbookfestival.org. 10:30am, Jewish Community Center, Staenberg Family Complex, 2 Millstone Campus Dr.

The Foreign Literature Reading Group will discuss The Colonel by Mahmoud Dowlatshahi. 7:30pm, Washington University West Campus Center, 7425 Forsyth Blvd., 727-6118.

Award-winning sportscaster Len Berman, author of The Greatest Moments in Sports: Upsets and Underdogs, rallies sports fans with his latest collection of memorable sports moments, guaranteed to raise a cheer and remind us anything is possible. Admission $18—Free with Series & Series PLUS Tickets. Tickets are available online or by calling 442-3152. Complete schedule of the festival and more info at stljewishbookfestival.org. 7:30pm, Jewish Community Center, Staenberg Family Complex, 2 Millstone Campus Dr.

Celebrated author of The Christmas Box, Richard Paul Evans, presents his latest inspirational holiday novel, A Winter’s Dream. 7pm, SLCLI-Headquarters, 1640 S. Lindbergh Blvd., 994-3300.

Wednesday, November 14

The St. Louis Jewish Book Festival presents Jesse Kellerman, internationally best-selling author of Potboiler, a snappy suspenseful satire. Admission $15—Free with Series & Series PLUS Tickets. Tickets are available online or by calling 442-3152. Complete schedule of the festival and more info at stljewishbookfestival.org. 1pm, Jewish Community Center, Staenberg Family Complex, 2 Millstone Campus Dr.

The St. Louis Jewish Book Festival’s Mom’s Night Out features authors Alicia Ybarbo and Mary Ann Zelzner. Their book, SH’TYY MOM: The Parenting Guide for the Rest of Us is an in-reverent, outrageous, laugh-out-loud funny book for any parent! Admission $18—Free with Series & Series PLUS Tickets. Tickets are available online or by calling 442-3152. Complete schedule of the festival and more info at stljewishbookfestival.org. 7:30pm, Jewish Community Center, Staenberg Family Complex, 2 Millstone Campus Dr.

Thursday, November 15

The St. Louis Jewish Book Festival presents Lunch & Learn with Dr. Ruth Westheimer, America’s most-trusted name in relationship therapy and author of Dr. Ruth’s Guide for the Alzheimer’s Caregiver: Getting Overwhelmed. Dr. Ruth turns the focus on Alzheimer’s caregivers, offering help, support, and encouragement to an overburdened and growing population. Admission: $26 luncheon, book and presentation; $18 presentation only. Only presentation free with Series & Series PLUS Tickets. Reservations are required for this program. Tickets are available online or by calling 442-3152. Complete schedule of the festival and more info at stljewishbookfestival.org. 1pm, Jewish Community Center, Staenberg Family Complex, 2 Millstone Campus Dr.

Undergraduate students currently enrolled in Creative Writing courses at Washington University in St. Louis will read from their work. 7pm, Hurst Lounge, DuPuis Hall, Rm. 201, Washington University Danforth Campus, 935-5190.

Friday, November 16

Former St. Louisan and queen of humorous suspense Elaine Viets presents the latest installment in her popular Josie Marcus Mystery Shopper series.
Thursday, November 29

Acclaimed historian and editor of the National Interest, Robert Merry, discusses his book Where They Stand: The American Presidents in the Eyes of Voters and Historians, an engaging look at American history through the presidency. Presented by the Buzz Westfall Favorite Author Series. 7pm, SLCL-Headquarters, 1640 S. Lindbergh Blvd., 994-3300.

Special Events/Notices

Contest deadline Dec. 1—The St. Louis Writers Guild has sponsored an annual short story contest since 1920, which makes it one of the country’s oldest writing contests. Tennessee Williams won first place in 1935 for his story “Stella for Star.” Historically, entries have come from across the nation and Canada. Stories are blind-judged by an expert in the fields of writing and literature. This year’s judge is mystery writer Christine Matthews. You do not need to be a member of SLWG to participate. The entry fee is $15 for the first manuscript and $10 for the second; limit two entries. Check www.stlwritersguild.org for submission guidelines.

Enjoy The Night Season by Rebecca Lenkiewicz, directed by William Whitaker, presented by the Performing Arts Department of Washington University in St. Louis. Three sisters from Sligo let a movie actor playing William Butler Yeats stay in their home, triggering a bold comedic drama about loss and love. A.E. Hotchener Studio Theatre, November 15, 16 & 17 at 8pm; November 17 18 & 17 at 2pm.

All events are free unless otherwise indicated. Author events are followed by signings. All phone numbers take 314 prefix unless indicated. Check the online calendar at cenhum.artsci.wustl.edu for more events and additional details. To advertise, send event details to litcal@artsci.wustl.edu, fax 935-4889, or call 935-5576.

ABBREVIATIONS

STL: St. Louis; B&N: Barnes & Noble; KPL: Kirkwood Public Library; LBB: Left Bank Books; SLCL: St. Louis County Library; SLPL: St. Louis Public Library; SCCCL: St. Charles City County Library; UCP: University City Public Library; UMSL: University of Missouri-St. Louis; WU: Washington University; WGPL: Webster Groves Public Library.

The Cultural History of the American Teenager

Tuesdays & Thursdays 1:00-2:30 pm
Center for the Humanities L66 342
American Culture Studies L98 336H

The catcher in the Rye
by J. D. Salinger

This course will explore the recent history of the teenager in the United States, from the rise of teen culture in the 1950s to the current state of adolescence in the new century. Why have so many novels and movies memorialized adolescence? How has this period of development been portrayed in books and film? How have depictions and attitudes toward teen culture changed over the past fifty years? And what do these depictions of teen culture tell us about larger trends and concerns in American life?

For more information, contact Professor Matthew Shipe (mashipe@artsci.wustl.edu).

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