

CONTINUITY AND EVOLUTION IN A PUBLIC SYMBOL:
AN INVESTIGATION INTO THE CREATION AND
COMMUNICATION OF THE JAMES DEAN IMAGE
IN MID-CENTURY AMERICA

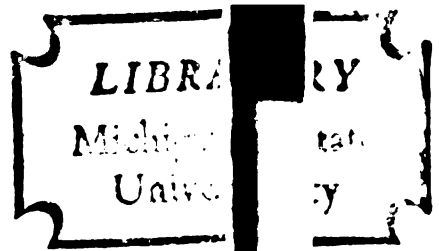
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Robert Wayne Tysl

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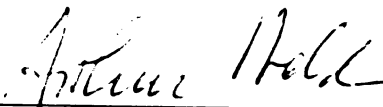
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presented by

ROBERT WAYNE TYSL

has been accepted towards fulfillment
of the requirements for

Ph. D. degree in Speech


Major professor

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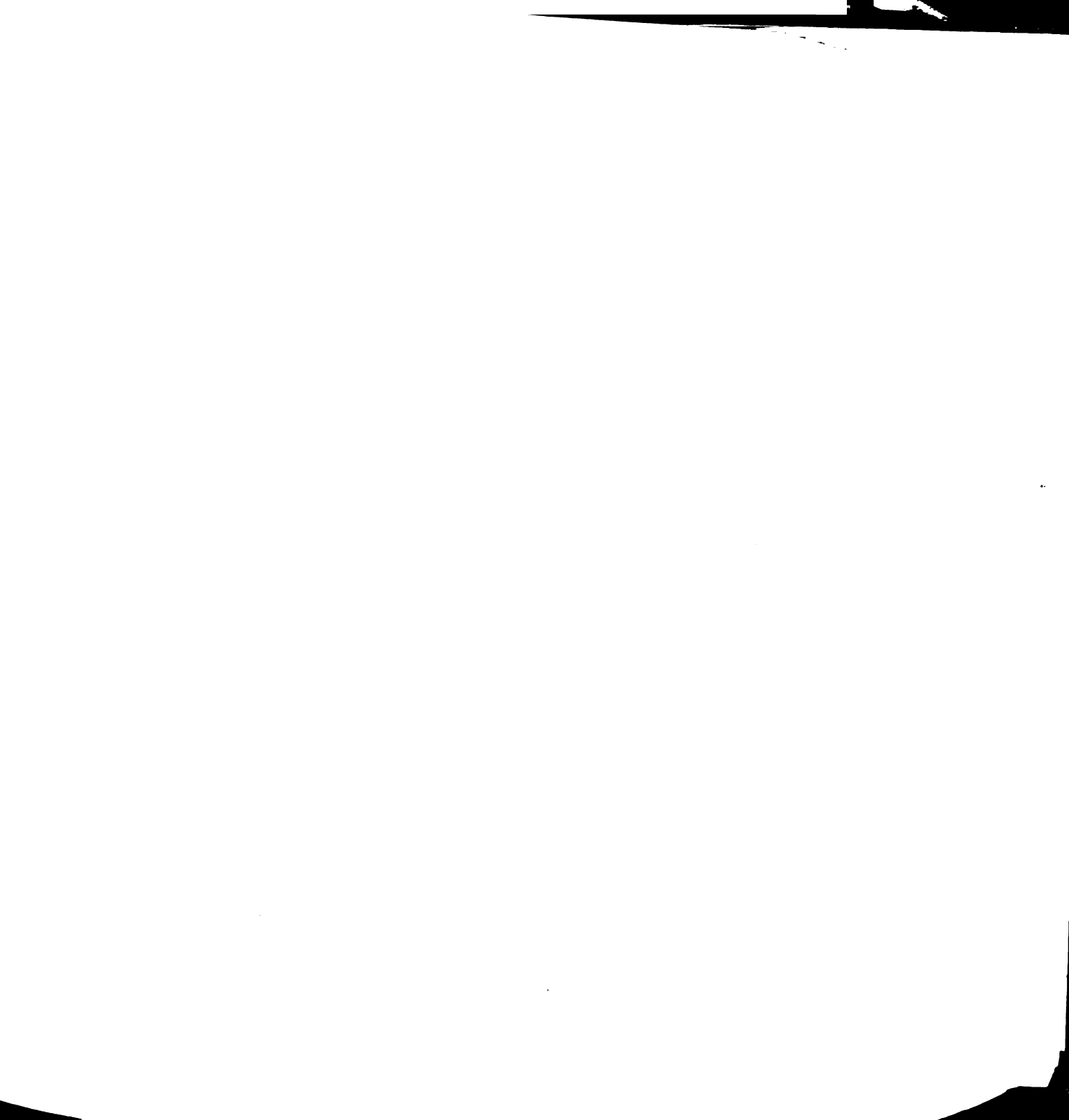
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ABSTRACT

CONTINUITY AND EVOLUTION IN A PUBLIC SYMBOL: AN INVESTIGATION INTO THE CREATION AND COMMUNICATION OF THE JAMES DEAN IMAGE IN MID-CENTURY AMERICA

by Robert Wayne Tysl

With the growth of mass communications a series of "heroes" has been fed to the public. Various "personalities," real and fictional, have been said to capture the public fancy as figures to be emulated and/or held in high esteem bordering on adoration. Most prominent among the modern popular heroes has been the Hollywood "star." Few stars in recent years have attained the popularity of James Dean. Public reaction to Dean reached beyond national borders and skirted age limitations, despite the fact that Dean had starred in only one major film before his death in 1955.

This investigation is a study of the forces involved in establishing James Dean as a symbolic heroic figure in our civilization and culture. Critical analysis of Dean's film roles, personal interviews with Dean's family and co-workers, content analyses of "official" and unofficial publicity campaigns--all contribute to this historical overview of the interaction of personality, talent, and publicity, as

revealed to the public via the mass media, projecting an evolution of the image from celebrity to public symbol.

The construction of a viable set of personality traits and mannerisms, reinforced through linkage with the public image of Marlon Brando, established the James Dean image. This image was maintained and further reinforced in film roles and in presentations in other mass media channels, mostly for commercial reasons, achieving through various linkages and repetitions enough popularity to enable it to be described, however inaccurately, as an adolescent symbol of rebellion against conventional authority, adding yet another dimension to its appeal. The overall image, including public recognition of Dean as a person, as an actor, and as a public symbol, has retained a viable appeal to the present day, and, until the rise of another public figure with enough unique appeal to supplant it, the Dean image will survive as the archetypal "young rebel" of our times.

Such presentation of the celebrity as "hero" suggests possible cultural implications as well as concurrent and resultant responsibilities of those in control of the mass media.

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By

Robert Wayne Tysl

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PREFACE

When I left the campus of Michigan State to resume teaching and initiate my research, I little expected what lay ahead. I never considered my dissertation subject nor the expected research to be easy, but I had no idea how difficult it would prove to be. How difficult it was has taken me almost seven years to prove to myself.

I had counted on the recency of Dean's career to be a decided asset in terms of the collection of material. Such was not the case. Certain aspects of Dean's personal life prompted those who did know him to disclaim knowledge. Because he was a "star," there were many ready to claim knowledge for publicity's sake--others who admitted knowledge but withheld it in the hope of locating some more lucrative market. The inside story of how one becomes a star and how that star becomes a money-maker for his studio is not always a particularly wholesome story. It is, in fact, unprintable.

The motion picture industry goes to great lengths to protect its properties from invasion from the outside. "Academic co-operation" is a meaningless term to a money-making industry trying to keep its financial head above water and willing to go to almost any lengths to protect the status quo. No scripts were made available to me, no interviews of

any consequence were granted; letters were ignored, and personal presentation brought only a coldly formal tour of the "publicity files": a thick but useless collection of undated, underlined blurbs in Hollywood columns.

"Academic co-operation" means even less to anyone peripherally connected to the motion picture industry as a means of livelihood. To protect himself, he must protect Hollywood. Again, letters were ignored, promises were made and broken, appointments were made and broken. In the case of a New York agent, after a month of being put on and off the engagement calendar I received the comment: "I was hoping you'd get disappointed and leave." Not only was I unable to get copies of Dean's scripts, I couldn't even get a record of his professional appearances. Public and university library collections, locally and in California, proved to be equally useless, and the James Dean Foundation with its glorious sounding Museum and Library proved to be a group of enterprising Fairmount merchants with a handful of racing trophies and an eye to the Indiana tourist trade.

Considering that there is no reference file or list of any sort available, I believe I have collected as complete a dossier of material about Dean during his lifetime and afterward as is humanly possible. This often meant a page by page coverage of years of foreign and domestic newspapers and periodicals; it meant painstaking perusal of probable and possible sources of mention or even leads. It meant

consulting societal studies, psychological studies, novels, poetry, and criticism. It meant begging, borrowing, and stealing whole collections of material from Dean fans, and then tracking down the sources: books, magazines, phonograph records, and pictures. I taped TV soundtracks for study, asked permission to set up a tape recorder in local theatres, and if that didn't work, sneaked in a miniature portable transistor recorder, bought for the purpose, and used that. My intention throughout has been to chronicle what happened and in the process to preserve material which by its ephemeral nature would be unavailable to future scholars.

I was once informed that a dissertation and its preparation were part of the continuing education of the doctoral candidate in his selected field. I feel I've learned a great deal. As far as the James Dean image is concerned, Hollywood gapes in astonished innocence, Dean's father waits for Gerold Frank to write the definitive biography, and Grandmother Dean sits in glory amid her twenty-one portraits.

To those who helped with interviews, translations, and moral support, my thanks. And a special word of thanks to Professors Weld and Lewis who "kept the faith."

Robert W. Tysl

TABLE OF CONTENTS

CHAPTER	Page
PREFACE	ii
I. INTRODUCTION.	1
II. THE BEGINNING: STAGE AND TELEVISION--THE CELEBRITY: A REPUTATION IS FORMED . .	26
III. 1955--A NEW BEGINNING: <u>EAST OF EDEN</u> AND <u>REBEL WITHOUT A CAUSE</u> ; AND AN END-- OF SORTS	51
IV. 1956--RESURRECTION AS AN IMAGE: <u>GIANT</u> . . .	138
V. 1957--APOTHEOSIS OF THE IMAGE--A "SYMBOL" IS SHAPED: <u>THE JAMES DEAN STORY</u> . . .	320
VI. 1958--THE "SYMBOL" AS BEAT: ADOPTION AND ADAPTATION--FACT AND FICTION	422
VII. 1959--ANALYSIS: THE TASTE MAKERS TAKE OVER WHERE THE IMAGE MAKERS LEAVE OFF . . .	476
VIII. 1960--SOME REVELATIONS AND MORE ANALYSIS. .	499
IX. 1961--FURTHER ATTEMPTS AT REVIVAL--TELE- VISION TAKES OVER.	521
X. 1962--TELEVISION AND THE BIG PUSH--AND A BIGGER FALL.	540
XI. 1963--HISTORY AND BIOGRAPHY--AFTER THE FALL: DEAN AND MONROE	575
XII. 1964--HISTORY AND BIOGRAPHY REVISITED-- "JAMES DEANS I HAVE KNOWN..."	603
XIII. 1965--THE END--AND A BEGINNING OF SORTS . .	623
XIV. CONJECTURE AND CONCLUSION--A NEW BEGINNING.	640
SELECTED BIBLIOGRAPHY	666

CHAPTER I

INTRODUCTION

Most general public information about Hollywood and its stars is as illusory as the definitions offered. The Hollywood star has been equated with the gods,¹ has been endowed with the qualities "of magic, of holiness."² The star has been almost universally considered as a freak of circumstance and "the breaks,"³ the product of "a sudden excitement, a sense of recognition, and then a feeling akin to love."⁴ The sudden and immediate recognition of star quality on the part of the public may well be part of the insulated myth Hollywood has created and fostered as a protective camouflage. The motion picture industry as a business has protected itself from the public and from all outsiders by a careful and rigid but invisible censorship procedure.

With the breakdown of the Hollywood studio system, only recently have more cogent and perhaps more reliable analyses of stardom come to light. The veils of mystery have been partially ripped away. As Bill Davidson put it:

. . . the creation of a movie star often is an artificial process, not unlike the manufacture of Cheddar cheese. If the proper ingredients and machinery are used, you have--after the elapsing of a certain period of time--an excellent cheese or a good movie star.⁵

Could it be that being a star meant less "some internal flair, some catalytic capacity to evoke excitement and response"⁶ than it meant some external manipulation of the totality of the star's public exposure, his image? Davidson's rather down-to-earth imagery concerning star-building coincides with Alistair Cooke's revelation of some years ago, disguised as part of an historical study, that "the routine has been so often rehearsed, it is a wonder any boy or girl worked on by a studio does not automatically become a star."⁷

To better understand the nature of stardom, it is the intention of this paper to examine the career of a particular star, James Dean, to note the formation of the Dean image, what was employed and how it was used, the ingredients, the machinery, and the timing.

The reasons for using the Dean image are several. He was, first of all, what Edgar Morin called "the perfect star,"⁸ exhibiting all of the traits Morin and most other writers associated with star quality. Moreover, Dean was dead; he was dead, in fact, before he became a star. Indeed, the fact of his death may have triggered the spark of greater public recognition. In any case, the situation of the Dean image was such that no "real life" tampering with the image on the part of the star could unseat him or sway his following. Dean's personal contributions to his image ended with his death, creating what could almost be called a laboratory

situation. Only manipulation of that image could raise him to star stature; such is the process this paper is interested in. A critical biography is not the focus of attention. The focus remains the image, which is not necessarily related to "truth." Truth would be, in any case, of little relevance here, insofar as the image is concerned, except as it enters as part of the raw material of the image and the image makers. More important than truth in the building of an image is the constant reiteration of a selected set of personality characteristics or related illustrative anecdotes which form a comprehensible, cohesive, and coherent public image, at once recognizable in film roles and augmenting publicity material, a process hardly magical, but a manipulation of public imagery in time--for a time.

James Dean, man and image, was a creature of his time. Man and image had an historical reality, and any overview must construct some sort of historical perspective. Eric F. Johnson characterized the middle Fifties as a "kind of automated 1920's with weak White House leadership, a foreign policy drifting from platitude to platitude, a domestic policy that avoided the basic problems of the 1950's."⁹ Richard H. Rovere saw a "general weakness of conviction on most things throughout the country. . . . The great sin of the early 1950's, the great difficulty, was that nothing could be discussed on its merits."¹⁰ McCarthyism and the exhaustion of the

Democrats had created a sort of intellectual void on the national scene. John Emmet Hughes saw "temperance, moderation . . . and restraint . . . a conviction to do nothing."¹¹ Basking in the luxuries of increased leisure and a high national economy, yet still shaking from the fears of the Korean conflict, the nation sat back to watch without reflection the passage of "the placid decade."¹² On the day of the Big Four Geneva Meeting millions of Americans watched the opening of Disneyland on television.

The moral tone of "that strange period"¹³ called the Fifties was described by John Clellon Holmes as lying "somewhere between Ike's reassuring grin and McCarthy's wolfish smile."¹⁴ There was more time to enjoy, less time to think. Elmer Davis saw "fear of intelligence, fear of thinking, fear to trust your own opinions in the give and take of discussions."¹⁵

Popular literature alternately decried the younger generation as riddled with juvenile delinquency,¹⁶ or called it "silent,"¹⁷ "apathetic, laconic,"¹⁸ with "no great loves, no profound hates, and pitifully few enthusiasms."¹⁹ The scholarly research studies would seem to bear out the popular conclusions. Riesman, Glazer, and Denney's The Lonely Crowd saw a creeping "other-directed-ness,"²⁰ and the Purdue Opinion Polls Study of Youth found that "every study of teenagers' attitudes finds them to be a reflection--sometimes distorted but more often accurate--of adult thinking and behavior."²¹

The family worried about its youngsters: the youngsters worried about themselves. With more money and fewer responsibilities, the youngsters often had more money to spend on purely leisure pursuits than had their parents.²² Adolescent entertainment was to become an important part of the national economy. Young people were a part of the affluent society.

Certainly a good portion of the adolescent entertainment dollar went to the film industry, but the film industry was not wholly convinced it had lost its greater mass audience. The Fifties was a very difficult period for Hollywood. Theater receipts had declined since 1947 and continued to drop through 1953.²³ Television and other forms of recreation were stealing Hollywood's mass audience. Fewer and costlier pictures employing fewer people seemed the immediate answer to a panic that arose as sharply and as quickly as did television. It was a time for taking chances. It was a time for not taking chances. It was a time of desperation. The Fifties was the era of the filming of the "best sellers," works which had been "proved" in the bookstores, on the stage, on television. Young newcomers, actors, writers, directors, and producers, were imported from Broadway and from television. In the area of acting, especially, the studios feverishly began to re-build stables of talent to work with and, in time, to replace the established stars who "were growing too old to play romantic leads to appeal to vast teen age audiences."²⁴

There was still some belief in the particular suitability of the film for the modern temper. One aesthetician commented:

We live in a fragmented, motile environment, and in the motion picture the seemingly futile activity of daily American urban life acquires by reason of its decoction into meaningful rhythms and patterns of sound and image, excitement and acceptability. The modern temper, exasperated and energetic, yet passive under bombardment by accessories to nature, receives in this visual drama of multiplicity its most authentic revelation.²⁵

The popular utilization of the anamorphic lens (Cinemascope), at first considered as feasible only for "big" pictures with crowd scenes and spectacle, proved, in use, after competing with other varied emergent forms, to provide even greater elasticity and intimacy than the old narrow ratio.²⁶ By its very physical and aesthetic nature Cinemascope eliminated the necessity of the many cuts previously used. The depth of focus released directors from the necessity of using establishing shots; dialogue need not be cross-cut. Cinemascope took film a step further from the montage aesthetic of the silent film, but it put a magnified emphasis upon what was being shown. The film environment which supported the Dean image had the combined qualities of theatrical concentration and the intimacy of the screen. The wide screen techniques allowed and, at times, demanded greater and longer concentration on the actor.

With the new techniques of filming came new techniques of acting. Opposed to the "mainstream sound style" of the late Forties and early Fifties, which specialized in the

dead-pan faces of stars like Alan Ladd and Veronica Lake, came the Method: "The Method was a conscious, perhaps somewhat cerebral reaction against this lack of feeling, towards a deeper, more revealing and spontaneous self-awareness."²⁷

Though he would have carped at the aesthetics of Cinemascope and its lack of montage, the Russian theorist Pudovkin²⁸ pointed out, years ago, the particular suitability of an acting method employing Stanislavskian principles for the cinema. Pudovkin's emphasis on "living the role"²⁹ pointed, too, to the very principle of the star system in films. Because the actor's roles would be a "subjugation and re-expression of the actor's own living individuality,"³⁰ Pudovkin considered the theatrical sense of the actor's range as becoming altered:

The variety of roles he can play in the cinema is dependent: either in the variety of characters he can play while preserving one and the same external appearance (Stroheim) or, alternatively, on his development of one and the same character throughout a variety of circumstances (Chaplin).³¹

James Dean's acting career was brief. His was a growing talent. He may not have been the first Method actor on the screen, but his acting style in combination with directorial Cinemascope techniques brought an enhancement to the qualities of each, and, in turn, added no little stature to the recognition of Dean's acting talents and his claims to stardom.

The film figure is not yet a star, though he may be already well along the road to stardom. Whether the actor in the film makes his journey to Hollywood from the stage or television,

or rises through the ranks in Hollywood, the way toward stardom has already been prepared by the press agents,³² either those employed by the motion picture studios or personal representatives. Though a trend placing greater or equal emphasis on the story and/or the director has been on the rise in recent years, merchandizing a film by using the star's name as a selling point has been and still is a major part of the Hollywood advertising procedure. If the picture is the actor's first, more likely than not publicity will be built around his activities and personality traits which can be most easily associated with his film role when the picture is finally released. The image presented through publicity builds upon the film image. They become one. With the addition of more publicity and more films, the joint image can be nurtured and enriched.

Both cultist and anthropologist agree on the importance of reinforcing publicity. Edgar Morin said:

The interchange and identification of the two personalities, that of the heroine of the film and the more or less fabricated one of the actress, produce the star, who in return will determine the characters she is to incarnate.³³

Hortense Powdermaker intimated the same thought when she said:

Publicity, whether it is through the gossip columns in trade and daily papers, or in interviews and articles in fan and other magazines, concentrates on the person of the actor. . . . Type casting, in which the actors repeatedly play similar roles, strengthens this tendency. The audience tends to identify the actor with the role and thinks it is seeing the man and not the actor.³⁴

The kinds of publicity that can help build a star are varied. Exposure is the key and may consist of anything from photographs to full length biographies. Initial or intermediate stages may include nothing more than the star's name among those attending a party or a premiere. When a picture is in production, or about to go into production, a representative from the studio publicity department is assigned to the unit. It is his job to sift through the often inconsequential incidents connected with the actor's work or his life and to find those anecdotes or situations most newsworthy. These, in turn, are passed on, either personally or through a "planter," to the Hollywood press and eventually, and hopefully, to the awaiting public.

Not all Hollywood publicity is false. It is merely selective--and, at times, exaggerated to make it not only acceptable but capable of being sold as a news item. The truth of the information presented may be in inverse proportion to the popularity of the star concerned. Once a star is accepted by the public, there is little difficulty in spreading the information. Difficulty arises when the star-to-be is an unknown. Where there is no demand for the information, it is up to the publicist to create the demand.

The most direct source of Hollywood publicity campaigns is the press book or campaign book. The large (approximately 12 inches by 18 inches) sheets detail the "official" studio

publicity campaign dealing with a specific picture. The press books illustrate the various publicity materials (advertisements, posters, stills, banners, etc.) that can be ordered by exhibitors for display purposes in conjunction with the showing of the film. Copy for canned reviews, publicity spots, and biographical materials are also presented for local use in the exploitation of the picture and its stars. The press books are created by the studios and are printed for and distributed to the individual local exhibitors. The general public seldom sees the press books as a whole. What the public does see are the general distribution advertisements in the mass media and the selections made from the press books by the local exhibitors for local use.

The press books do not include local publicists' ballyhoo, usually concentrated in the larger cities, for reviewers, columnists and/or the general public. Local big city promotional stunts may be as inventive and imaginative as the wits and budgets of the studio publicity staffs allow. Sometimes special agents or firms are hired for a specific bally project. Parades, stars' junkets from Hollywood, press junkets to Hollywood, and press parties are typical ploys. An expenditure of "\$30,000 to \$40,000 for one film in a metropolitan area is not uncommon."³⁵

More generalized information concerning the stars and their images is presented to the public through the Hollywood

press. The Hollywood press represents the syndicated columnists and the writers regularly assigned by newspapers and magazines, foreign and domestic. Ezra Goodman was rather scathing in his description of them as a group:

The Hollywood press is unlike any journalistic group anywhere. It consists of approximately 500 working (?) press, including about 150 representatives of foreign publications and 50 photographers. . . . And this press aggregation is as bad as it is big. It is strictly a second-rate fourth estate subsisting--with negligible exceptions--on press agent hand-outs of mostly trumped up tales, freeloadng (another name for payola) and general incompetence.³⁶

.

Hollywood may well be the one news beat where sheer ability and enterprise can fail to pay off. In Hollywood, it is not so much what you know as who you know, and not how hard and well you work, but what circulation you have and how kind you are in print to all concerned.³⁷

Goodman found that internal and external pressures exerted to preserve the Hollywood image so great that "even the most elementary facts about movies rarely get into print."³⁸ At the root of the entire situation was money. Goodman saw money as "the life blood of the community, and publicity--or the lack of the right kind of publicity--goes right along with it."³⁹

Malcolm Boyd⁴⁰ quoted exhibitor R. J. O'Donnell as reporting that stardom could be worth \$200,000,000 to a studio, based on a screen life anticipation of ten years, with four or five pictures a year. Publicity investments could be considered good investments if they paid off. And to pay off, there must be exposure; somewhere in that estimated 100,000

words a day floating out of Hollywood from the corps, the name of the star must find its way--once or several times.⁴¹

"Exposure, exposure, exposure. The more attention the better."⁴²

A detractor of Clark Gable once analyzed the star's appeal:

They took a big, handsome hunk of man . . . and they told everyone he was the King. They repeated this loud and long enough--like Goebbels' Big Lie--so that everyone, including Gable, believed it.⁴³

And the papers and magazines would accept the Big Lie. Like other Hollywood products, Hollywood news is a commodity, a commodity to be sold and to be bought. The public did like to hear about its stars. It did like to hear about the images. Marlon Brando said once:

It's all a fairy tale, of course . . . but many people have a peculiar need to have fairy tales repeated to them. They like to think of certain persons in terms of a particular identity, and they don't want them to play other roles in their mind or their fantasies--they don't want much variance from the original character they endow you with.⁴⁴

David Susskind's 1961 "Open End" television show covering "Hollywood's Fourth Estate"⁴⁵ featured a symposium involving several of Hollywood's top writers. They all thought of themselves as "reporters." Mike Connolly, columnist in the trade papers, film magazines, and syndicated in 88 newspapers, said that the Hollywood actor had three lives, his personal life, his life on the screen, and his life in print. Joe Hyams, freelance writer and columnist for the New York Herald Tribune, syndicated to 100 newspapers, told how the press agent, studio or personal, came to interviews to set the scene and to listen in, to "intermediate," making sure the information given

exploited "the things the person wants exploited." It was explained that the function of the press agent was "trying to either stop or get publicity for the client." It was at times necessary to keep clients' names out of the paper, or necessary to "create a different image." Hyams said that the stars were symbols: "What they represent on the screen . . . that's how we cover them--personal lives, that's another thing. . . . We are doing a job." Connolly called a star "a ticket seller," the star was someone who could "bring the people in." He disclaimed any ability to make stars, claiming "the public has to make the stars." Sidney Skolsky, fan magazine and newspaper columnist, said one of the jobs of the Hollywood press was to try to discover who were the stars and who were to be the stars, declaring that "something happens to a face or a person when they hit celluloid," there was a "magic involved," and "if you could pick out these people. . . ."

The change in the Hollywood system had not much changed the publicity scheme of things. If anything, the solicitation of journalistic favors was "more intense." As Connolly stated it, "I'm very glad. I'm suspicious of people who don't want publicity. They need it."

These writers and the others of the Hollywood press corps present their material to the public through a variety of media. Television and radio have played their part in selling Hollywood to the public. The newspaper wire services

send out regular dispatches concerning all manner of Hollywood trivia. Larger newspapers often carry a regularly syndicated Hollywood column. Magazines present more lengthy trivia; magazines can afford greater space for elaboration and amalgamation of the image-bearing information. Sometimes dressed up as news, the information may be presented in Time and Life. Such pretensions are not even necessary for magazines like Cosmopolitan or Redbook. Public interest and enthusiasm may be enough of a selling point.

Probably the greatest single regularly published outlet for the Hollywood myth and the star image is the fan magazine. Max Knepper's study of the fan magazine in Sight and Sound⁴⁶ said that although the fan magazines were devoted exclusively to personalities and productions of the film industry, they were "in no sense house organs." Yet Bill Davidson said that "for many years, studio publicity departments have regarded the fan magazines as ex officio arms of their organizations."⁴⁷

Though the fan magazines remained independent of financial control by the studios, the general housecleaning of 1934 forced them into a position where they paid the piper, but the studios called the tune. Since the magazines and their writers existed primarily on handouts from the studio publicity departments,⁴⁸ they could not but agree when the studios demanded that "all fan magazine stories that have been arranged through the studios had to be cleared by the studio publicity

departments before publication."⁴⁹ Studio censorship of the fan magazines was evidently something more than merely the "broad" policy Knepper suggested.⁵⁰

The magazines, in turn, provided the studios "with an outlet for publicity of a uniformly favorable character, something which they cannot command from any other medium of public information."⁵¹ It should be stated, however, that motion picture advertising in other magazines and in newspapers has been known to command considerable respect for the medium and its stars. Why did fan magazines put up with such tampering? Mainly because the studio had to provide them with material or they would go out of business. And the business was much too lucrative to lose.

Knepper reported sales of "well over five million" copies a month for the leading fan magazines, with Modern Screen and Photoplay averaging well over a million each. Screenland, Silver Screen, Motion Picture and Movieland made up much of the rest of the total sales.⁵² A decade later Daniel Boorstin reported that one quarter of all magazine titles were in the fan-romance category, according to a Newsdealer survey, with combined sales of 33 million copies a month, 400 million copies a year.⁵³ Knepper rated fan magazine consumption at "three readers per copy," considering their popularity in beauty parlors, waiting rooms, etc., with "none of their circulation wasted" because "nobody but a movie fan" reads a fan magazine.⁵⁴

Since a mainstay of the fan magazine is the gossip column, the column puffs and mentions of the up and coming young stars are interspersed, at first, with photo layouts, showing the starlets on the beach, on a picnic, at a party, sightseeing. These layouts are furnished by the studio.

"After there have been enough layouts and the kids begin to notice them, then finally a writer is assigned to the story."⁵⁵

Knepper considered the readers "emotionally adolescent"⁵⁶ and in recent years the readership has become completely so. The copy emphasis reflects the tastes of the readership with its concentration on physical attraction, sex appeal, and the personal lives of the stars. Readers are "but slightly concerned with the professional attainments of their idols; they want to share the personal lives of their favorite screen figures . . . to enter into what they believe is the charmed world of naughty but nice Hollywood":⁵⁷

The studios know this. They also know that it is the readers of the fan magazines who raise an actor from the ranks of average to the pinnacle of box office 'take,' since their abnormal enthusiasm blinds whatever critical faculties they might otherwise possess: they will need to see his every film not once but several times.⁵⁸

The correlation of the star's life with a film is further enhanced by the large number of photographs and other illustrations in fan magazines. Portraits, stills, on- and off-the-set shots are mingled with the simple easy-to-read copy, which makes usually only one point and takes several thousand spice-packed words to do it. A research project sponsored by the U. S. Office of Education once spent

\$1,200,000 to prove the readability of fan magazine materials.⁵⁹

More recent years found the age of the readership decreasing, and the contents debased still further. The tin-seled success of Confidential and other such scandal magazines brought about a changeover in the mid-Fifties when the fan magazines, in order to recapture some of the readers lost to the juicier copy of the scandal magazines, resorted to using some of the Confidential tricks, using misleading headlines, putting even greater emphasis on self-indulgence and sex. Motivated by the dollar sign, the themes of fan magazines became more racy, but the stories themselves "consisted of the same treacle as before."⁶⁰

Confidential, Rave, and other such scandal magazines did their share of debunking of the Hollywood star image, but scandalous information, per se, is not always injurious to the star image. Ezra Goodman cited several instances of collusion between the publishers and the studios where scandal magazine revelations were, in fact, directly inspired by studio-provided information.⁶¹

Probably the closest generic descendant of the fan magazine, which fulfills many of its functions but on a broader base, is the teen magazine. In recent years teen magazine publication has begun to assume a stratification not unlike that assigned to adult publications. There are the "glossy" sophisticated fashion magazines like Seventeen, the

middle class magazines, like Teen, comparable to the mass sellers, and the lower class magazines like Dig, and 16. It is notable that the magazines which feature an age as part of their title invariably serve and cater to an audience several years younger. None of the magazines in this category, obviously gauged to a uniquely specialized audience, appeared on the national scene before 1956. Jesse Bernard's study of the teen magazines revealed that the group as a whole was concerned with "the major positive--fun and popularity--and negative--overweight or underweight and adolescent acne--values of its readers."⁶² Bernard said, "How to be attractive in order to be popular in order to have fun is the major burden of their contents."⁶³ Charles H. Brown's study found the basic format to be double barreled, with a confessional aspect and a cultic aspect:

The confessional aspect centers about relationships with the other sex and such personal problems as how to be attractive, how to overcome shyness, and, in general, how to be popular. The cultic aspect centers about young and handsome rock-and-roll musicians and movie and television players. The articles deal with the most intimate of matters, to such an extent as to constitute an almost morbid preoccupation.⁶⁴

Brown's 1961 circulation figures showed combined sales of almost a million copies a month.⁶⁵ Since the time of Brown's study the number of magazines and their circulation have grown considerably, but their format remains the same. Brown felt the magazines were "meeting a real need of young people" in that they offered "the reassurance of a kind not to be found elsewhere."⁶⁶

The even more specialized publics of the trade papers and the "serious" film magazines constitute an extremely small percentage of the movie public. Indeed, since the regular readers of the trade papers, Variety and The Hollywood Reporter, are almost by definition members of the entertainment industry, they can hardly be considered as part of the consumer public. The serious film magazines, foreign and domestic, are not typical of the greater consumer public either. Even the most popular magazines, Cahiers du Cinéma, Sight and Sound, Films and Filming and Film Quarterly, rarely exceed a distribution of over 10,000 copies per issue.⁶⁷ The majority of the serious film magazines are recent in origin and are generally not American publications, though their subject matter is predominantly American films. Concentration is usually aesthetic and critical rather than biographical.

With the atmosphere and the machinery of star building established, what remains is the basic ingredient: the individual. Though, as noted previously, truth has little reference in the study of imagery, some indication of "What was James Dean really like?" might serve to indicate from just what kind of source the publicists could draw material. To better serve the interests of ascertaining what was true, the following section of this study dealing with Dean's biographical information is derived from previously unpublished materials, through personal interview and observation. That even here

one is dealing with the variables of personal interest and distorted memory is a recognized limitation and should be regarded as such by the reader.

There follows an attempt at chronological reconstruction of the Dean image. The available materials drawn from the mass media in no sense represent a complete compilation. Considering the fact that the greater majority of the materials were derived from no known bibliographic sources, the listing is as complete as might be expected. More importantly, however, in their totality, the materials chronologically reveal patterns and influences that allow a reconstruction of the image in time.

In the reconstruction of the Dean image several general characteristics were noted and are suggested here as a guide to reading what follows. As already suggested, the image built is a generally cohesive, coherent amalgam of repeated personality characteristics, reinforced jointly through films and other mass media. Other repetitions which might be catalogued are the repetitions involved concerning a single source. A given poem about Dean, for instance, might receive initial publication in a periodical, then be reprinted in a collection of the author's works. It may be further reprinted in an anthology. Similarly, movies become television programs, hardcover books are serialized, condensed, or become paperbacks. The reasons for repetition may find their foundation, commercial or

otherwise, more in the aesthetic quality of the work or the reputation of the author, than in any intrinsic relationship to the Dean image. Though the image may not be the cause of the repetition, the repetition has an effect on the image. Above and beyond the effects on the audience of repetition, per se, the degree and means of repetition may broaden the receiving audience.

Another recurring characteristic in the evolution of the Dean image might be called "linkage": the linking of one name with another. A picture may be sold by linking its title to the name of its star. A rising star may be linked to an already established star. Daniel Boorstin has noted a "symbiotic" reinforcing relationship between celebrities,⁶⁸ but a study of the evolving Dean image will show the importance of linkage in establishing celebrity.

The concepts of linkage and repetition are basic means for long and continued public recognition of the star image. Linkage and repetition extend public recognition of the star image long after the immediate, viable causes of the institution of the image have been met.

Following the reconstruction of the Dean image a final chapter is devoted to a brief conjectural analysis of the effects of the Dean image.

To support the chronological approach employed in this paper, an arbitrary system of noting has been established. Chapter notes appear at the end of each chapter. Newspaper and magazine column items and books receive the usual page reference to show where the indicated item appears. Magazine articles are, however, often extensively summarized and quoted. For the convenience of the reader, to forestall any long and repetitious listing, the single page listing noted for magazine articles is the page on which the article begins. The notes then of themselves constitute a more graphic chronological summary of Dean material presented in the indicated period.

Because of the nature of the material and its sources, some of the items are fragmentary. Correct placement regarding location and date is conjectural. They have been so noted.

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CHAPTER II

THE BEGINNING: STAGE AND TELEVISION--THE CELEBRITY: A REPUTATION IS FORMED

James Dean was born in Indiana on February 8, 1931. Moving to California with his parents as an infant, Dean returned to Indiana at the death of his mother when he was nine. He was raised by his aunt and uncle, Ortense and Marcus Winslow, on a farm near Fairmount, Indiana, where he stayed until he was eighteen years old. According to his aunt:

He was a borned actor . . . from the littlest child, he'd tell us things, acting them out--he'd mimic us. Why he could make a dog laugh! Funny! You never saw anyone so funny. Everybody talks about him being so serious. I never saw such a well-adjusted boy. He was the only boy grandchild . . . everybody made such a fuss over him. He started calling me 'Mom' right away.

He loved sports: basketball and track. And the drums . . . why he'd tap out on anything until we got him--I guess you'd call it--a marching drum.¹

He loved an audience. She said, "I never saw such a determined child." Aunt Ortense was active in the local W.C.T.U. Starting at an early age, he gave speeches in W.C.T.U. speech contests and won medals: silver, gold and bronze. Aunt Ortense continues:

About his junior year he was going to try for the pearl--you need four or five speakers to have a contest. He was supposed to be in the track meet that same day. He wanted to be in the track meet. I made him go to speak. He started out beautifully--and then he froze--completely. I'd never again force him into anything.

Dean seldom had to be forced. He enjoyed dramatics and was active with his high school drama group. According to a Fairmount local: "He took to acting like he took to slopping hogs--he, himself, directed everything he was in. Adeline Nall didn't have to do anything."²

But Adeline Nall, the drama coach, did see possibilities in Dean's Halloween high school performance as Frankenstein and coached him to win the National Forensics League state competition at Peru in April, 1949. His competition material was a horror monologue, "The Madman." He went on to Longmont, Colorado for the national competition--but didn't make the grade. After graduation he went to California where he re-joined his father, a dental technician at the Veterans Administration hospital near Santa Monica. He did some work with a Santa Monica little theatre group, and a change from the local Santa Monica city college to U.C.L.A. brought new theatre opportunities: he played Malcolm in the Theatre Department's production of Macbeth. It was at this production that he was noticed by a young actor's agent, Isabelle Draesmer: "For me his sex appeal lay in his mouth and below--the use of his body. He was sharp--quick and sharp. But he didn't have the discipline nor the concentration to give his talent direction."³ Working on these aspects of his now chosen career, Dean started to work with James Whitmore, a successful motion picture actor, in a sort of West Coast Actors Studio Whitmore was conducting at the time. Whitmore said of the group:

These were boys and girls, mostly in their teens or possibly many in their early twenties . . . maybe Jimmy was twenty; I don't know exactly how old he was . . . who were getting no real, they felt, helpful, dynamic, or specific, really usably specific instruction in acting at U.C.L.A., so they came to me . . . how they arrived at me I now disremember completely. I undertook the thing completely selfishly to discover in myself, to reaffirm things that I had learned in New York in the Actors Studio and various other schools I had attended, and to see if they applied to young people and if they could be communicated to young people.

A great pianist, or a violinist, or a painter, you know, all of them have to go through certain--not have to, but should, daily--go through certain exercises to keep their muscles in trim . . . and the muscles in acting, of course, are the imagination and your senses and your emotional organism.

We did the basic finger exercises, so called, of acting: imagination exercises, sensory exercises, to just heighten the acting equipment that a human being is provided with by God: the use of the senses, the use of the imagination. Yes, in a sensory way you do little daily tasks without the objects being there: you peel an apple without the apple being there or without a knife in your hand--just using your imagination and your sensory equipment to make it be there. This is not usable on the stage, hardly ever, or in the work, but it just heightens the organism that you're using.

The essential thing that came out of that group, aside from the specifics of the acting technique, the thing that I tried to impress on the young people that I taught, was to find out what it is you essentially want as an artist. That was the thing I kept telling them over and over again to find out, and, in connection with Dean, he was in a terribly confused state at that time, as most young men are--but Jimmy, I feel, was possibly more sensitive than many young men--and whether it was that Jimmy was gifted, as very few human beings are, with the ability to find out essentially what his needs were at an early age, I cannot say, but at any rate, Jimmy took this advice very much to heart and mind and made it a part of him.⁴

Dean dropped out of school. He dated Beverly Wills, daughter of comedienne Joan Davis, and, somehow, managed to get a job at the C.B.S. parking lot, then privately managed. Funds were low, but he relished the independence. Working with him was Art Marshall, a young actor who had worked with Dean

in Macbeth at U.C.L.A.:

Several boys worked there. We were all literally starving actors, ready and willing to take almost anything that came along. I was married and had my own problems. Jimmy asked me to come and fill in for him from time to time, and, in time, I was working as often as he. He would have appointments, saying, "From twelve to four . . ." and then be gone all day--and, sometimes, for several days. It got so I never expected him to show up until I did see him. There were times when he didn't even have a place to sleep and slept in his car--an old jalopy he used to love to barrel around in. He would drive the hell out of it. . . and how he loved it when he had a chance to drive a real car.⁵

Acting jobs came, but they were inconsequential: some radio shows, a television commercial, a stint in the movies. They attracted no real attention, professional or otherwise. When a good break came a bit, it went by unnoticed. More often he was just a face in the crowd--if he ever did get on camera. But the jobs brought money; money bought food. He existed. James Whitmore continues:

Jimmy's goals were, it seems to me, oh, what ninety-five per cent of the young people's goals are: multitudinous, multifarious, and completely undefined in their own minds. And I think this is one reason why they . . . uh . . . rebel . . . from a sense of formlessness in their lives and in our world. And Jimmy didn't know, really, what he wanted to do. He had great urgings in him as most young people do . . . that's why I did not separate him from the other young people at the time.

I remember a coffee klatsch we had at one time when he came to see me and said, 'What shall I do?' and he asked me to see a television half hour he had done, and at that time Jimmy didn't know whether the idea was to become a motion picture star, ideally, or what really was the most desirable thing for him. And I had a very serious talk with Jimmy and told him that there were very important things a man or a woman can do in an artistic sense or in a domestic sense, or in any other way. And the important thing, and it's reiteration now, is to decide for oneself what one needed out of life and, even though wrong, even though it would change, to make this decision early and then to have a go at it and damn the torpedoes, not to let

society dictate to you its own restrictions and inhibitions, which it is, you know, only too eager and happy to do.

As I told Jimmy, go back and find out whether you're an actor first, and mature . . . and by mature I mean find out just what your powers are--by acting . . . and acting in the best sense of the word, which is on stage. The actor is given much more importance, real importance, on the stage, because he isn't surrounded by all the technical crutches that an actor has in motion pictures, or in television, for that matter. It's pure acting . . . that's where the actor is naked . . . on stage. In my opinion that's the way to find out. And to live with actors who regard their craft as a craft, not a racket, not as a way of earning money or fame or fortune or whatever. And I feel that New York was the place to find that out. New York seems to be the closest that an actor could get where acting is viewed as a craft or art.

Jimmy was at that strange state that many people come to in their lives, where all it takes is a nudge to send you headlong in a direction. And, as I say, it was really no more than a two hour talk over coffee one day. It provided the nudge, and Jimmy never forgot it. As I say, I was not aware. It was just a nudge.⁶

The continual search for breaks had been wearing. Even the relationship with Beverly Wills brought important professional contacts. And there were other contacts, too. The "gay" crowd started treating him to supper. He laughed it off as a free meal ticket. "Later it was a question of marrying Joan Davis' daughter or going off to live with a studio director . . . 'He said we could have twin beds' . . . In any case the next thing they were living together, and it was with this man he went to Chicago--and on to New York,"⁷ said his agent Isabelle Draesmer. Art Marshall said:

The man had dark hair, glasses, was effeminate--not obnoxiously so, but obviously so. At the parking lot we didn't know what the relationship was, but we worried about Jimmy. He took chances--any chance that might pay off. Even to directly calling the studios. Never got him much of anything--but the audacity! Then he left for Chicago and New York. We lost track of him.⁸

Isabelle Draesmer added, "My mother thought him an opportunist."⁹

Opportunistic? Oh, no! He was an instrument, using all of the things he could control--what every actor has to do to quench the burning urge for self expression and creativity. He would put himself in the character whether it called for it or not. He had the courage to lay his soul bare.

Deep down, he liked himself. He didn't necessarily accept himself, but he liked himself. He would sometimes appear to have disdain for himself because he didn't think others could like him. They would not see his worth and would put him down. Rather than risk a gesture of love, he'd strike out.

Perhaps Jimmy would have been different if he had had a different background . . . a velvet suit . . . trips to Europe . . . but then he wouldn't have had the raw, expressivity he was able to summon and command. He didn't stand straight on the mark and let it go at that--he had the courage and the scruples to be himself, to show his hurt and shock.¹⁰

Christine White, a young actress, met Jimmy after he came to New York. The words above are hers. She knew him when things were, for him, as bad as anything he had encountered in Hollywood: cheap hotels, the 63rd Street Y.M.C.A.--always money problems--and problems of identity. His Indiana family sent some money; his friend, minister James De Weerd, sent money. A letter¹¹ to De Weerd during this period, characteristically signed "James Dean" (as if he were signing a check, belying the friendly conversational tone of the body of the letter), comments on these problems:

We are impaled on a crook of conditioning. A fish that is in the water has no choice that he is. Genius would have it that he swam in sand. We are fish and we drown. We remain in one world and wonder. The fortunate are taught to ask why. No one can answer. . . . I must run in the opposite direction. . . . even if I don't know who I am.

Later, television and theatre work give Dean's talent some water to swim in. We get a picture of the young actor at work from Christine White:¹²

The first time I met Jimmy was at Louis Shurr's office. [theatrical agent--Jimmy was now managed by Jane Deacy, who worked through the Shurr office] I was sitting in there typing out a play I had written when in walked this little boy, all dressed up in a suit--and glasses, great big glasses.

'Do you have an envelope for us?' he asked.

He asked what she was typing, and when told it was a play, almost brazenly, he asked to read it. Page by page, as she typed, he read the play. It was a short two character skit Chris was preparing for an audition with director Bobby Lewis depicting a chance meeting between a boy and a girl, Sam and Clayton, alone on a beach at night, a mood piece four pages long. It was an excellent vehicle for the purpose for which it was written. He liked the script and asked Chris to coffee--to discuss her play: "We discussed my characters and their motivations, but his first interest was in what they were wearing. He wanted to visualize what would be taking place."

Not long afterward Jimmy called Chris to announce that he had received an appointment for an audition for the Actors Studio. He wanted to use Chris's play for the audition. She refused: "I am going to use it myself . . . I will not assist you in my own play." He asked her to audition for the Studio too, and when informed that such a practice was not allowed, said, "I'll call Lee Strasberg right away." And he

did, calling back to inform Chris that all that was needed was her confirmation.

We worked on it and worked on it, on the roof, on the street, in the park--for a month and a half. There were changes and changes, working things out. At no time was it ever wrong, but it was invariably improved, touch after touch, until the big day arrived.

I was talking with some friends after we arrived for the audition, and when I turned around, there he was, sitting on a radiator, staring--mesmerized, 'I can't do it . . . I'm not ready yet!'

It took all of Chris's persuasive powers and all of the cans of beer they were using for props to reassure Jimmy and restore his confidence. When their names were called, Jimmy's confidence was restored, but they were without props. Chris suggested they fake it, but was refused, and Jimmy dashed out to buy four more cans. They had lost their place, but when Jimmy returned, the nervousness was completely gone. "Physical energy is the answer," he said.

When their turn came again, everything started off wrong. Jimmy couldn't find the center of the stage without his glasses. Chris's entrance called for her to jump over him. She had to play from the other side or she'd end up in the wings:

I had to work out something new; it was something we'd never rehearsed. When he saw me, he straightened up. It was an electric moment . . . and then he worked his way over, picking up imaginary sand, letting it fall, and then catching it, snatching at it in the air, kicking it up with his toe.

The five minute time bell never sounded. The scene lasted eight and a half minutes, and when it was over, "Very nice," said Kazan, "very nice."

He never played the straight lines--always the overtones. He had a very painstaking and methodical way of working a thing out . . . but it came out. Jimmy could analyze, but he could also execute. He could be temperamental, but he was charming. He was more emotional than intellectual, yet the two were strangely intertwined. There doesn't seem to be a middle road for the actor. He was a creature of extremes: depression one minute, wild gaiety the next. It is difficult to be childlike, a quality absolutely essential for an actor, retaining the wonder and innocence, without being childish. He could do things and be nasty--yet you couldn't help liking him. And perverse! He would always do what wasn't expected: 'Don't do the normal thing!' His way was the way; he was virtually undirectable because he felt he could do no wrong insofar as his art was concerned. Even the 'wrong' things were not completely wrong. You'd rather believe the character could do such a thing. Behind them all was always Jimmy. Even Hamlet: 'Hamlet hasn't been done yet until I do him!' he'd say.

When asked to clarify the last statement, Chris used herself as an example in what one may consider a form of the currently popular Method approach to a role, an approach, a method Dean probably used:

Juliet does not exist in the flesh and blood unless she is played. Juliet does not exist until the actress gets a hold of her. She is a fictitious character, written down on paper. Juliet becomes me. I do not become Juliet, because I am me, born in this century. Juliet is another character conceived in Shakespeare's mind. He never knew me. She must become me because I am the one who is alive. That means, she jumps into my skin, so to speak, because I have to honestly be her with the equipment I have: the voice that I have, Juliet must use; the gestures that I have, she must use. Therefore, that makes her a true character in terms of the way I am playing her.

If the conceptual approach to a character seems strange or unorthodox, the approach to the playing of a role is equally so, and much more involved.

How do you get yourself stimulated into a part so that it is in conjunction with your own feelings comfortably? When I look at a script, this is what I do: I just read it through, and draw no conclusions . . . I just want to get an impression. An impression is very important because it doesn't deal with the intellect. It deals with the emotions: which is a reflex or a reaction to something which usually comes in terms of simple things like 'like' and 'dislike.' Now my reaction might be, I either like the script or I do not like the script. Now I have to make an adjustment if I am assigned to do this script, or I may like it enough to do it, or what have you. I find a way to like the script and to like the character--animosities toward the script will come out surprisingly in your interpretation. I then try to fall in love with the character, and that takes a certain amount of stimulation which can be definitely worked for. Setting this attitude, then, I am also kind of emptying myself and preparing myself to receive any kind of impressions I may have about the part. Then I read through the script again in terms of the character I am playing, and lift her out of those pages, and find out what she alone is doing in the script. I can then make out a list of the activities that she is actually doing in the script and in relation to other people. I then disregard those activities and I pay attention to what her stream of consciousness is in the script . . . what she is thinking. Then I throw all this away.

I now pick for myself what you might say is the task. It takes about fifteen or twenty minutes for the task to really concretize itself in your mind. Now by the task, I mean that you say, 'Play this scene as if you were going to catch a train.' Now, immediately, all kinds of behavior things happen, because you have given yourself that image which has nothing whatever to do with the script. It is merely an acting task which you have chosen to stimulate you, personally, to get what you hope will add to the script. Maybe energy, which isn't there in the script, but which you would like to put in the part, so, therefore, I give myself an image of catching a train. Now, if I don't really like that, or if I don't really think that is all there is to it, I'll pick another one. I may pick four, five, six, or seven . . . like I've got a headache, or whatever it is that I think might attach itself to this character. Then I forget about all of them and just simply play the scene, and you'd be surprised that all these things are there, because they have all been tuned in on.

To be sure, preparation is an individual practice and there must be as many variations as there are players.

But when another actress, Geraldine Page, was asked about the conceptual basis of the approach, she replied, "That's true of every character and every actress."¹³ At the time she had not yet been cast as the Princess in the motion picture version of Tennessee Williams' Sweet Bird of Youth, a part she originated on the stage. Mentioning some of the Hollywood actresses being considered for the role, she said they would be "five different Princesses, all fascinating and all valid." She added:

All the great roles, Chekhov's roles, Ibsen's roles, O'Neill's roles, Tennessee's roles can all be played a number of different ways. They're all right, but they'll all be different. The different tasks each actress takes will appeal to different people.

Theme? Really good authors are tapping all of life--if they were better at explaining things than doing things, they wouldn't be poets, they'd be critics.

This process, then, of finding an approach to one's roles through one's own background and experience, one's own personality, if you will, was practiced by Dean at the Actors Studio.

Describing the Actors Studio as a "high powered post-graduate course," Geraldine Page told of a typical Studio session:

In the studio people attend the sessions when they can; most of the people work a great deal. Every day there are two scenes done, usually two people, and Mr. Strasberg tries to get people to find out what they are doing and why, so that it isn't all just chance and accident. If they do good work once in a while, to find out what made it good--so that they can repeat it:

'What did you do?'

'What did you mean by that?'

And he tries to develop the person's awareness of what results they got when they did it and what made it happen. The main thing he does is to explore the vast array of what you can do--what all actors can do if they know how to do it--so that they are forced to examine what they just repeat because it was good once--imitate themselves. He continually makes you work back to some initial source . . . That's what that 'mean, old man' Strasberg insists on: 'I don't want that--I want you!'

Dean worked this way under Strasberg--not often, nor for long, to be sure. One skit¹⁴ Dean wrote himself for just such a session has "Jim" and "X" looking at a map, deciding for or against a trip to Europe. This script, too, runs about four pages and has many opportunities for action, allowing a play on Dean's actual short-sightedness. Dean evidently knew what he could and could not do, he knew his assets and defects. When possible, he preferred to play up his assets and play down, or make a play on, his defects. He evidently just didn't like having to hear about them. At one Actors Studio session he worked in a skit in which he played the part of a matador (he loved the sport; at one time he considered trying to become a matador) and Strasberg really "lit into him."¹⁵ The critique sessions were valuable and interesting, but from then on, the actual playing at the Studio could be left for others. He would save his work for public performance.

James Dean's first critical notices on Broadway came from his performance of Wally Wilkins in N. Richard Nash's play See the Jaguar, which opened at the Cort Theatre December 3, 1952 and closed in less than a week, a commercial

failure. Dean played the role of a weak-minded mountain boy whose mother kept him locked in the ice-house because she feared that men in the outside world would not treat him with justice nor kindness. An earlier Hartford tryout merited a "special accolade to James Dean in a tender touching role as a simpleton. He plays the part beautifully."¹⁶ Evans Clinchy in the Hartford Times called his "an exquisite performance."¹⁷ Broadway critics were not quite so warm toward Dean and even colder toward the play. The New York Times's Brooks Atkinson made no specific cast mentions, but contented himself with comments about the "tortured literary style and tangled craftsmanship" of the play, noting that it was "verbose" and said "nothing."¹⁸ George Jean Nathan called it "symbolic delicatessen"¹⁹ Richard Watts in the Post agreed, but added, "James Dean achieves the feat of making the childish young boy believable and unembarrassing."²⁰

And it was a feat: the part was a difficult one, though Dean was not without experience. The Cort Theatre program listed "The Lux Video Theatre," "The Web," "Martin Kane," "Studio One," "The Columbia Workshop," and "Suspense" as his television credits, and Has Anybody Seen My Gal, Fixed Bayonets, and Sailor Beware as film credits.

Some of the charm Dean brought to the role in Nash's mountain morality could be seen in the August, 1953 Theatre Arts²¹ publication of the text, illustrated with pictures of the Broadway cast. The curling toes of the

habitually shoeless farm boy demonstrate part of the bucolic charm Dean must have used on Lemuel Ayres who produced the show and got him the job.

The closing of the show threw Dean back on his television credits. The sponsorship of Ayers and Dean's good reviews kept him working in television. He was becoming more and more successful in getting roles, and the roles kept getting better. Working his way up the scale from minor roles to supporting roles, by November of 1953 he had achieved his first starring role in a television drama: the lead in a "Kraft Theater" presentation "A Long Time Till Dawn," presented on November 11. In that same month, on November 17, he co-starred with Gene Lockhart on the "Armstrong Theater" production "The Bells of Cockaigne." He also had a supporting role in the "Robert Montgomery Presents" production of "Harvest" starring Lillian Gish and Ed Begley on November 23.

Subsequent Broadway credits came with Ruth and Augustus Goetz's The Immoralist based on Andre Gide's autobiographical novel. The play opened on Broadway at the Royale Theatre on February 8, 1954 after a week of paid preview performances and a prolonged tryout period in Philadelphia. Dean played the blackmailing, homosexual Arab boy, Bachir. Certainly this role was the polar opposite of his previous Broadway effort. Even in a Broadway season graced with the

sexual candor of plays like Tea and Sympathy and Picnic, The Immoralist seemed somewhat shocking and blunt. Theatre Arts thought Dean "especially good,"²² and Walter Kerr thought Dean's "colorfully insinuating scapegrace"²³ well done, as did Brooks Atkinson.²⁴ The playing of Bachir brought Dean the Daniel Blum Theatre World Award²⁵--but Dean gave his quitting notice opening night. There were bigger things in the offing.

The Royale Theatre program noted the considerable "critical attention"²⁶ Dean received for his performance in See the Jaguar, repeating the motion picture and television credits earlier recorded. The first two decades of Dean's life were covered with a sentence apiece: "Born in Indiana, he began his career by winning the Indiana State Dramatic Contest and then went on to win the National. His pre-law studies at U.C.L.A. were interrupted by movie offers. . . ."

Geraldine Page was a member of the Actors Studio but she never met James Dean until they appeared together in The Immoralist; she was an established actress and a star--he was a supporting player. She recalls his performance vividly: "He was supposed to be an Arab boy and, of course, he looks less like an Arab boy than anybody you could imagine with that face and the blond hair. But the way he behaved gave such an image . . . that had nothing to do with the way he looked on the surface."²⁷

Even more vividly, she recalls their friendship and professional association. They became "good friends right away." The key to their relationship and, for her, the basis of his appeal to some people and not to others was:

. . . a tremendous intensity and a curiosity about people, and a continuously alive mind--always fascinated by everything around--so when you're in his company, everything took on such an added vividness. I saw things in a different light.

I think it's very unusual. Most people would be frightened by this kind of intensity. It didn't frighten me--I enjoyed it. But most people didn't quite know what to make of it; it made them uncomfortable because he was so alive--continual examination of people and himself, a tremendous awe-inspiring kind of integrity and honesty which really upset people. He had the effect on people of making them look at themselves--and not like what they saw. A kind of unremitting pride in himself and self respect . . . made everybody who ever saw him remember every lie they ever told! He was a very uncomfortable person to be around unless you kind of welcomed that look at yourself that was propelled by his presence, because it gave you a chance to reassess yourself.

It suffused everything he did, you see. His powers of concentration were enormous and his imagination was endless. When we were in the middle of the play and they started rewriting the third act so often, I got so confused I didn't know which end was up! We had thirty-two different third acts in thirty-two consecutive days--and I was carrying on so! 'Who is this creature I'm supposed to play? Every night it's somebody new. I can't keep track of it all!' . . . and I'd complain and carry on. He'd say, 'Let me look at it,' and I'd show him the new rewrites, and he'd sit down with it for a minute. 'Um hum!' he'd say, 'why don't you . . . ' and he would come up with some idea that would be so intriguing to my imagination that I couldn't wait to get on the stage and try it.

Like for instance the time they decided to change the scene when we come in from the desert. It's all a scene about how hot and dusty it's been. So, as I recall, I didn't notice that about that scene; it was he who brought it up. And he was walking around thinking about it and saying, 'Now what do you do when you're hot? Try to get cool! Now there'll be a wash stand and some water . . . ' so while he was thinking this, he went like this . . . 'You take a cool cloth and put it here on the insides of

your wrists, and you put it here on the insides of your elbows, and you put it behind your neck.' Well, with that little bit of business to incorporate into it, the whole scene took on a kind of shape, and then all the dramatic values and all the content, the words, gathered around this simple little thing.

You know what the great sadness is? [Not only] That anybody so gifted should die so young . . . but the fact that he was gone before he had a chance to direct. He would have been a phenomenal director, because of this specific kind of ability to excite your imagination without giving you anything that would bind you.

As a further illustration of Dean's artistic integrity which made a personal impression, Geraldine Page recalled the first time she ever saw Dean, and the event which followed that first impression:

The first director we had was Herman Shumlin. I'll never forget the first reading of the play . . . I looked around and everybody was on their good behavior, ever so anxious to please. Then I saw somebody very remote and relaxed, slumped down, with his cap and the glasses, and the jacket up. You know, sort of hiding from everybody that way. You just naturally noticed him. . . .

When we started reading the play, after each line that anybody would read, Mr. Shumlin would say, 'No, no, no, no,' and give us a line reading, 'Not tuh-dah, tuh-dah, tuh-dah, but tuh-dah, tuh-DAH, tuh-dah' and we all shuddered and sneaked looks of commiseration and, oh, we all tried very desperately to please him with line readings. We thought, 'Oh, we're in for a dreadful time if it's going to be like this.' After hours--we finally got through the first act. It was a painful process.

Then came the second act that Jimmy was in. And he'd been sitting down in his chair, you know, all covered up, hiding--and he mumbled his first line . . . we could hardly hear him.

Mr. Shumlin said, 'I beg your pardon. The first line, you should read it this way: Tuh-dum, tuh-DUM, tuh-dum.'

And there was this long silence and Jimmy finally said, 'Mr. Shumlin, why are you insulting my intelligence?' And we all were ready for the earth to open and volcanic flames to erupt.

We thought, "who is this little boy with the small part talking to the great Herman Shumlin?"--We all waited to see what Shumlin would do about that!

And there was an equally long pause from Mr. Shumlin and then he finally said, 'I didn't intend to do that. How did I insult your intelligence?'

'Well, it's the first reading and you want me to read the line a certain way. I would like to have some time to get used to who the people are that I'm supposed to be talking to, and have a chance to decide some things about it first.'

And we all thought, 'Oh, this is so pretentious--he's really gonna get it now!'

Mr. Shumlin said, 'I'm very sorry.'

And we could have died we were all so jealous and angry that we hadn't had the nerve to do the same thing. But that was so typical of his behavior all the time: A complete lack of fear!

The success Dean had with treatment of Mr. Shumlin and Shumlin's treatment of him was reflected in the construction of his role. He "flowered." Unfortunately, the same was not true of the rest of the cast, and, as has been noted, the script, too, was having its difficulties. A new director was called in to save the cast and the play from disaster. The new director was not so understanding of Dean's personality as was Herman Shumlin. The relationship, and it was personal rather than professional, obvious and public, grew steadily worse as the play approached Broadway. On opening night Dean gave his two week notice. As one member of the cast stated the problem, "He refused to ass-kiss!"

On March 6, 1954 The New York Times announced:

James Dean who originated the role of the young Arab servant in the Broadway offering The Immoralist has been signed by Elia Kazan for the male lead in the forthcoming Warner Bros. version of John Steinbeck's novel East of Eden. The announcement was made yesterday by the local offices of Mr. Kazan, who will produce and direct the Cinemascope project through the film company.²⁸

Kazan used his power in casting the picture. What was he looking for in his cast?

Some aptitude. Training is important. It must be good training--voice and body movement, of course. Even more important are concentration, imagination, and fantasy. . . . But you may become too tame, too sweet. An actor has to have a sense of danger.²⁹

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If they've got something--the shine and shiver of life, you could call it, a certain wildness, a genuineness--I grab them. That's precious. That's gold to me. I've always been crazy for life. As a young kid I wanted to live as much of it as possible, and now I want to show it--the smell of it, the sound of it, the leap of it. 'Poetic realism' I call it when I'm in an egghead mood.³⁰

Having built his fame as a stage director, Kazan had long been admired as an actor's director. The new filmic medium Cinemascope would seem to be especially adaptable to his particular forte:

The principle seems to be to try to keep the camera on the actor as long as possible and only to cut when physical difficulties arise. If this technique never actually becomes dull, it is because Kazan fills his background with a mass of atmospheric detail which is in itself fascinating to watch. As one might expect, he is at his best in passages of dialogue . . . through clever staging and minute direction of the actors.³¹

If Kazan could feel and express the power of a motion picture director (" . . . A movie director can create. The camera is such a beautiful instrument. It paints with motion."),³² he also knew what he liked:

There's the technical muck, the filters and light meters and cameras and spotlights. While all that matters is the actor. That little human thing you want to get at--that little moisture in the girl's eye, the way she lifts her hand, or the funny kind of laugh she's got in her throat--that's what matters.³³

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Acting in pictures is much more demanding than on the stage. The camera penetrates like a microscope.³⁴

What forceps did Kazan use to manipulate the "little human things" under his microscope? His simplified version is:

"You tell him [the actor] the basic problems he'll have to meet, the things he'll have to remember. After that you hope he gets his own ideas."³⁵ Others, who have worked with him and under him can provide perhaps more penetrating information:

Deborah Kerr: You see, Gadge [Kazan] made me realize that in some ways my role was literally me.³⁶

Burl Ives: Improvisation . . . that's the boy's specialty. There was no reason to drag my father into it. The only way I can explain it is that Gadge must have read my autobiography where I kept writing about my father without knowing what I said. Anyway, he asks me, 'What would your father do?'³⁷

Or, as an anonymous actor said:

There's nothing he doesn't exploit. That animal trainer! Uses their emotions like they were animals. He plays democracy with them like a trainer puts his head into the tiger's mouth--for the good of the show. It's all calculated. He lets them pat him on the back--and each time they do, they're working for him.³⁸

Kazan liked "young and hungry actors" because they were "more suggestible, more trusting."³⁹ Kazan's cast contained no big Hollywood names. His leading player was an unknown.

The final script of East of Eden by Paul Osborn, differing but slightly from the released film, was dated May 17, 1954.⁴⁰ Cal, the role played by Dean, was described simply as "about twenty, dark and intense." The picture was shot during the summer and early fall of 1954.

To Hollywood, and to Hollywood's fans, Dean was a nobody. True, he had a starring role in a big production, but

by the Hollywood rule of thumb, "You're only as good as your last picture," Dean attracted little attention from the columnists. Ted Ashton, press representative for Warners on East of Eden had his problems. He said⁴¹ that Dean was too wrapped up in his work to care about public relations--or even be convivial with the rest of the cast or crew--except Kazan and Julie Harris. Even for Hedda Hopper, he was too busy. She was to blast him. His possibly erratic personal behavior went unnoticed, or, at least, received little public comment in a social group where behavior is more often erratic than not. To gain attention, the kind of attention that sold tickets at the box office, a gimmick was needed--an "in."

"Linkage" was the obvious answer--linking his name with some more established star: the device that worked so well for Rock Hudson at the beginning of his career when his name was constantly associated with that of Vera-Ellen. It's the kind of publicity device used in many fields. Politically, it's the basis of the straight party ticket. Its rationale permits Robert Kennedy to bring John-John, son of his murdered brother, on a senatorial campaign.

Though still unknown to the movie public, James Dean was not forgotten by the New York theatre crowd. Maurice Zolotow reviewing "The Season On and Off Broadway" in general and the new musical Hayride specifically, mentioned in passing, "I have not seen such interesting sexual gyrations since

James Dean as the Arab boy in The Immoralist attempted to work his wiles on Louis Jourdan."⁴²

In Hollywood Dean solved the whole problem himself. He fell in love. The feeling seemed to be evidently mutual and not too long afterward the names of James Dean and Pier Angeli were linked in the gossip columns and the gravure sections as a going team. Linkage is good copy; romance is better. Hedda Hopper, initially uncharmed, noted that Dean, a "member of the Dirty Shirttail group of actors from New York," had to borrow a tuxedo to take Pier out.⁴³

Pictures were taken of them visiting each other on the set, holding hands. "They were like children,"⁴⁴ said Julie Harris. Pier would come to the Eden set; Jimmy would go to The Silver Chalice. They exchanged mementoes. It was not to last.

While it did last, it gave Dean a perhaps larger audience for his starring roles on television. Dean starred in the "Philco Hour" production "Run Like a Thief" on September 5, 1954 and on the "Suspense": "Padlocks" with Mildred Dunnock on November 9. That same month, on November 14, though Dean played the dramatic lead opposite Natalie Wood on the "G. E. Theater" production "I'm a Fool," advertising in the New York Times⁴⁵ concentrated publicity on the better known Eddie Albert, who did the narration.

Pier Angeli's new boyfriend was only starting to become a somebody, and when the romance with Pier was officially

over with her marriage to another man, a new linkage had to be established. Romance is always good, but it is not necessarily the only route to public acceptance.

CHAPTER II--NOTES

1. Interview with Mrs. Marcus Winslow, December 31, 1958.
2. Interview with Mr. Louis Crist, December 20, 1958.
3. Interview with Miss Isabelle Draesmer, July 27, 1959.
4. Taped interview with Mr. James Whitmore, August 14, 1959.
5. Interview with Mr. Arthur Marshall, August 1, 1959.
6. Interview with Mr. James Whitmore, August 14, 1959.
7. Interview with Miss Isabelle Draesmer, July 27, 1959.
8. Interview with Mr. Arthur Marshall, August 1, 1959.
9. Interview with Miss Isabelle Draesmer, July 27, 1959.
10. Interviews with Miss Christine White throughout the summer of 1959.
11. James Dean's letter to James De Weerd, date not noted; copy in possession of Mr. Stewart Stern.
12. Interviews with Miss Christine White throughout the summer of 1959.
13. Taped interview with Miss Geraldine Page, November 18, 1960.
14. James Dean, untitled manuscript in possession of Miss Christine White.
15. Interviews with Miss Christine White throughout the summer of 1959. Those portions of the interview concerning the Method were taped on August 27, 1959.
16. "T.H.P.," Hartford review of See the Jaguar by N. Richard Nash, November 14, 1952, p. 21 [Fragment--no source listed, private collection].
17. Evans Clinchy, review of See the Jaguar, by N. Richard Nash, Hartford Times, November 14, 1952, p. 34.
18. Brooks Atkinson, review of See the Jaguar, by N. Richard Nash, New York Times, December 4, 1952, p. 46.
19. George Jean Nathan, Review of See the Jaguar, by N. Richard Nash, quoted in "How Palpable Is a Hit," Theatre Arts, Vol. XXXVII, No. 8 (August, 1952), p. 33.
20. Richard Watts, Review of See the Jaguar, by N. Richard Nash, New York Post, December 4, 1952. Reprinted in New York Theatre Critics' Reviews, 1952, Vol. XIII No. 26, p. 164.
21. Illustrated text of See the Jaguar, by N. Richard Nash Theatre Arts, Vol. XXXVII, No. 8 (August, 1953), pp. 34-64.
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24. Brooks Atkinson, Review of The Immoralist by Ruth and Augustus Goetz, New York Times, February 10, 1954, p. 38.
25. Daniel Blum, Theatre World: Season 1953-1954 (New York: Greenberg, 1954) Vol. X, p. 186.
26. Program, Royale Theatre, The Immoralist by Ruth and Augustus Goetz, p. 14.
27. Taped interview with Miss Geraldine Page, November 18, 1960.
28. "Of Local Origin" New York Times, March 6, 1954, p. 13.
29. Barbara Schultz, "Elia Kazan Tells Drama Students: 'Stick with It'" Chicago Tribune, October 11, 1961, pt. 3, p. 11.
30. Frederick Morton, "Gadge," Esquire, Vol. XLVII, No. 2 (Whole No. 279) (February, 1957), p. 49.
31. Karel Reisz, "Editing," Sight and Sound. Vol. 19, No. 8 (December, 1950), p. 335.
32. Morton, op. cit., p. 123.
33. Ibid., p. 122.
34. Louis Marcorelles, Review of Baby Doll, Sight and Sound, Vol. XXVI, No. 3 (Winter, 1956), p. 150.
35. Schultz, op. cit.
36. Morton, op. cit., p. 127.
37. Ibid., p. 121.
38. Ibid.
39. William Glover, "Theater for Writers, Films for Directors, Says Kazan," Chicago Tribune, July 8, 1960, p. 23.
40. Copy in Drama Collection, New York City Public Library.
41. Interview with Ted Ashton of Warner Brothers Publicity Department, July 9, 1959. Mr. Ashton was "unit man" for East of Eden and Giant.
42. Maurice Zolotow, "The Season On and Off Broadway," Theatre Arts, Vol. XXXVIII, No. 11 (November, 1954), p. 87.
43. Hedda Hopper, from Motion Picture, November 1954. Reprinted in The Real James Dean Story (New York: Fawcett, 1956), p. 22.
44. Taped interview with Miss Julie Harris, April 3, 1959.
45. Advertisement for "G. E. Theater," "I'm a Fool," New York Times, November 14, 1954, Sec. 2, p. 11.

CHAPTER III

1955--A NEW BEGINNING: EAST OF EDEN AND
REBEL WITHOUT A CAUSE; AND AN END--OF SORTS

Kazan, the director of East of Eden, gave the screen a new kind of hero when he presented Marlon Brando in A Streetcar Named Desire. His more recent On the Waterfront, a tour de force in naturalistic drama utilizing improvisational acting techniques, was a smashing success and highly touted in many areas for varied film awards. Brando, again Kazan's star, was a shoo-in for the Academy Award. Warner Bros., under whose aegis both Kazan and Brando worked, was happy with the results of the work of both men--but there were problems. Brando, who made his name as a young, off-beat, "rebel" type, unhand-some in the more typically Hollywood sense, underscoring erupting emotional violence with an almost childlike asexual tenderness, was in need of a change of image: he was no longer young. The type retained a valid appeal. Brando as the type did not. Brando was ready to be settled into the role of movie "star": solid, versatile, stable. His recently an-nounced engagement (later broken) was perhaps a first step toward a semblance of stability. Other steps could be and would be taken. But the type, an assured box office success, must be filled by a younger replacement, a replacement which could be believed by the new younger movie going audience.

The replacement chosen was James Dean. The concurrent building of the Dean rebel image while the Brando image was being replaced by that of the conservative artist is obvious and undeniable.

It is interesting to note that by the beginning of 1955 James Dean was still not enough of a name to be identified in a picture¹ taken with Marlon Brando on the set of Desirée when it was published in what was probably one of the first popular "one shot" magazines dealing with a single star: Florence Epstein's That Guy Brando.

There was a color picture in the special "I Predict" issue of Look at the first of the year: "I Predict These Will Be the Bright New Stars of '55"² and that was identified. Dean's motion picture career was officially launched on a national scale. That same week on January 4, 1955 an appearance on the "United States Steel Hour" TV presentation "The Thief" gave interested viewers an opportunity to equate a performance with the face and name.

Hedda Hopper also shot one of the opening bolts in the February issue of Motion Picture: "James Dean turned down the lead in The Egyptian when Marlon Brando walked out. He insisted on doing his first picture for director Elia Kazan. Evidently it paid off."³

The writers for the slick-paged Vogue chose to unveil Dean with a blurred moody photograph by Jean Howard as the

first of "The Next Successes: Eight Americans in the Arts":

James Dean, thin, intense, with such strong projection that he is always noticed, has brought that projection fairly quickly to the public. In his first movie, East of Eden, still unreleased, he is a smash.⁴

Others (motion picture and gossip columnists were less restrained) followed the Hopper tack:

Sidney Skolsky: Watching James Dean watch Marlon Brando who was casing James Dean at Ella Logan's party.⁵

Erskine Johnson: James Dean is making his film debut in East of Eden, already being hailed as a second Marlon Brando. A comparison he doesn't like. But they both come from farms, dress as they please, ride motorcycles, and were developed by Elia Kazan, the director. Dean matches Brando's indifference to the press and shares his dislike of small talk. People, he says, were telling him he behaved like Brando before he knew who Brando was. He's just 23 years old and is under contract to Warner Bros. It's our guess that you'll be hearing much about him. The screen can do with a couple of actors like Brando. Dean, incidentally, was going with Pier Angeli just before she fell for Vic Damone. Now Dean has shifted to Terry Moore. We're not taking that seriously though.⁶

By the middle of the month a possible and typical Hollywood feud could have been initiated by the Dean quotation in Louis Sobol's column: "I am not disturbed by the comparison, nor am I flattered."⁷ Kate Cameron would seem to add coal to the fire with her comments: "Close your eyes--they are wondering just how much of Brando is really Kazan."⁸

Attributing the possible success of both actors to the artistic wizardry of Kazan need not have bothered Dean. He had gone to Indiana on a trip with photographer Dennis Stock, for his career a most important trip. And by the end of the month, the first advertisements for East of Eden had appeared in the New York papers.⁹

The promotional campaign for East of Eden as detailed in Warner's Press Book of tabloid size running twenty-three pages put almost equal emphasis on Kazan, Dean, Sex and Steinbeck--in that order. Most evident in the studio inspired copy to be used by local and indulgent journalists was the constant and continued linkage of Dean with the name and career of Marlon Brando:

James Dean, whose performance is creating the greatest excitement in Hollywood since Marlon Brando made his debut.

His first directorial assignment for Warner Bros. was Streetcar Named Desire which made a star of Marlon Brando. Now Kazan predicts the same sensational stardom for James Dean.

East of Eden . . . introduces James Dean to motion picture audiences in a debut which is reported to rank favorably with the impact created by Brando's initial appearance.

. . . owes a big portion of its impact to the performance of young James Dean who bids fair to become Hollywood's hottest property since Marlon Brando.

Dean is the young actor being referred to as the greatest talent to reach Hollywood since Marlon Brando.

Two catchlines were used in connection with the publicity:

"James Dean Must Be Seen"

and

"James Dean: A Very Special New Star"

The Dean name or picture dominated most of the advertising lay-outs, often boxed and with one or the other of the catchlines.

A special "Pre-Sell" campaign featured Dean in a variety of posters, and theatre exhibitors were urged to purchase lapel buttons to be distributed to their patrons:

Capitalize on all the interest being generated by newspapers, fan magazines and nationally known feature writers--pin one of these lapel buttons on every person who leaves your theatre:

"Seen James Dean?"

"I've Seen James Dean in
East of Eden"

Variant advertising devices included special wrappers for the movie edition of East of Eden, published by Grosset and Dunlap, plugging credits and scenes from the film; a suggested man-sized telegraph "wire" congratulating Dean, to be signed by fans in the lobby read:

Congratulations James Dean on your wonderful performance in East of Eden. In your very first picture you have become a very special star.

With sincere admiration . . .

The picture-stories for newspaper publication, the color stills for lobbies and fronts, the general-display 11 x 14 stills, all featured Dean prominently.

Pictures advertising the film started to appear regularly in the New York dailies. The New York Journal-American carried pictures at least two days running,¹⁰ and was joined in publication by the New York World-Telegram and Sun¹¹ and The New York Times¹² in the March 6, 1955 editions.

By that time, too, Hedda Hopper's column¹³ in Motion Picture was long on the stands. Her attitude had mellowed. She declared Dean to be "sensational, sullen and seductive and is Hollywood's next big star." The Hopper column also mentioned that she heard that Dean "sat outside

the church on his motorcycle" while Pier Angeli got married and was now dating Vampira in his new German sports car, "The latest thing in swank."

Louella Parsons' "In Hollywood"¹⁴ guaranteed he "will be the rave of the season after he is seen . . . he is a great young actor." Parsons also mentioned the ill-fated romance with Pier Angeli, adding that "before a Warner Bros. scout discovered him in The Immoralist on the New York stage, James had been just a kid struggling for a break and accepting what bits were handed out to him on TV or radio," noting that "Dean has had much publicity about being 'another Marlon Brando,' the sweatshirt, motorcycle-riding, grumpy young sophisticate in tennis shoes . . . Now come on, young Mr. Dean, how about forgetting the Brando bit?"

Parsons' column was just about repeated--for a different audience--in the then current issue of Cosmopolitan.¹⁵

"Move Over Marlon!" ordered Filmland:

It was obvious from his first lines that he could emote with the power and dynamics of Marlon Brando. He's built less bullishly than Marlon but wears the same almost sullen, defiant look that has become part of the Brando legend. His dramatics enhance the dialogue and can, Brando like, affect the most virile man in the audience.¹⁶

The full page article with pictures from East of Eden mentioned his "staring into space" on dates with "Pier Angeli (before Damone) and Terry Moore," the apartment full of animals, Dean's interest in bull-fighting and motorcycle racing, and concluded: "With a natural dramatic flair and a

talent for eccentricities, Jimmy could crowd Marlon off his perch as Number One source for gossip."

The week East of Eden opened in New York appeared perhaps the most effective, influential and timely publicity break in Dean's active career. Warner Bros. was to trumpet to its exhibitors that they should back up this "tremendous publicity," this "tribute," "with a top drawer campaign of your own! Start it with a lobby board built around this article."¹⁷

The article was "Moody New Star"¹⁸ in the Life issue dated March 7, 1955. This article was to set the tone, in pictures and copy, of succeeding publicity releases.

The ultimate genesis of the idea of the photographs is somewhat in doubt. The identity of the photographer is not: the pictures were taken the previous month during Dean's visit to Fairmount and subsequent trip to New York City with photographer Dennis Stock. Stock was the dialogue director for Dean's second film, Rebel Without a Cause. According to Stock,¹⁹ the initial meeting with Dean took place at the home of Rebel director Nicholas Ray. Ray evidently often had cast and crew members to his home, formally or informally, to work on the then current production. Stock said his job on Rebel came through Nicholas Ray, "more or less political."

A Hollywood friend of Dean's said that Jimmy used his influence to get Stock his job as dialogue director. Whatever the case, the Desirée pictures with Brando and Dean were credited

to Dennis Stock, and they were taken several months previously. The cultivation of Stock could have been a conscious thing.

Dean asked Stock to a preview, along with "a lot of people." Stock was very impressed with Dean's work on the screen, but when they met later to talk, at Schwabs, it was too noisy to say much of anything. After an hour, though Dean knew Stock had a car ready to take them anywhere they wanted to go, he said, "Hop on the back of my bike." And they raced at breakneck speed through the Hollywood Hills. With rattling teeth, Stock could barely yell out, "If I go, you go too!" All Stock could do was hang on:

He started testing me right at the beginning-- constantly and continually testing. Later, we stopped and talked for about three hours--about many things. I knew even before then that I wanted to do the pictures. But he had his own ideas. I sold Life on the idea, but he wanted the cover and a writer. I said 'Forget it!' He tested, pushed, just to see how far he could go.

After several invitations, Stock consented to accompany Dean. Together they roamed the Indiana countryside, taking shots everywhere: in the house, in the field, in the barnyard, on the mainstreet in town, the motorcycle shop, the high school Valentine's dance, the mortuary. A shot of Dean lying in a casket--Dean's own idea, said Stock--has never yet been shown in this country.

Stock considers his work a real collaboration, in, as he described it, a "choreographic sense." Though perhaps 30% was played "by ear," more often Stock would set up the shot, "let him see me . . . like a motion picture director

works with an actor." Later, they went on to New York together, where Stock continued to take pictures: on the streets, in Dean's apartment, in bars and restaurants, dance classes, drum classes. The collection as a whole was a study in contrasts, a la You Can't Go Home Again, a title given by Stock to one of his photographs. As Stock saw it:

The real tragedy of James Dean was that he couldn't partake of the warmth and friendliness of Indiana. The loss of the mother and the rejection of the father was so great a traumatic experience--this testing was perhaps part of it--that, in the end, all he had left were the parasites.

The pictures Life used for "Moody New Star" heightened the contrasts--both in selection and lay out. Over the subtitle "Hoosier James Dean Excites Hollywood" appeared a large picture, perhaps 70% of the page, of Dean, dressed in a suit and tie and holding a book, seated in the half light of a cobweb filled, dusty loft. The rustic locale was partially recalled by the language of the accompanying text of the caption: "In Sunday Best Dean reads as he used to when a child after Sunday School in his uncle's barn." The text below the caption began with the pattern set in the Warner Bros. press campaign: "Most exciting actor to hit Hollywood since Marlon Brando," calling his performance "reminiscent of Brando but distinctly his own." Describing him as a "moody, 24-year-old recluse," it lauded his "skillful portrayal" of an "unloved problem child" in East of Eden, which "stems partly from his own complex personality and from elements in his own

farm-bred early life," adding that the performance had won him a starring role in another big picture Giant, though studio executives were apprehensive about his "militantly independent offstage behavior and his scorn for movie convention." This text was framed on the right side with a small still from East of Eden.

There was an implication that the presented selection was a newsworthy scoop because Dean was "shy of publicity which he feels might show him in a false light." The presentation was offered to show "how he reacted to life on the farm and how it contrasts with his new one."

Overleaf, two large farm pictures, balanced at opposite sides of the two page spread, dominated and contrasted strongly with the accompanying New York shots. In the farm pictures, Dean wore rough clothes and a cap; the only other figures were animals. One shot, with a large hog, was burlesqued as a tin-type family portrait; in the other Dean sat cross-legged in a feeding bin, surrounded by hungry cattle. The caption read: "He has always liked animals because they accept him on his own terms." On either side, below the animal pictures, was yet another contrasting set. In one, Dean talks with his grandfather, a burly farmer, straight out of Norman Rockwell, about family matters; in juxtaposition to it is a shot of Dean, feet on the desk of a bespectacled, natty, New York type business manager, discussing finance. Centered above, was Dean in the dressing room of his good

friend Geraldine Page, who was still starring on Broadway in The Immoralist: "He feels at ease in settings like this with friends he respects." The dressing room mirror was lined with clippings and photos of Dean. Below, center, a shot of Dean, peering from under his brows out on to the street from a chair in a furniture store show window. Passersby could be seen walking in front of the window, reflected in it. They stare back at the curious figure in the chair. The caption: "Like an actor, says Dean, the observer here looks out at the world as it appears from within and is in turn looked at from without by the world's passersby."

The accompanying text divided about equally psychological and professional information. The interest in sports, the Indiana Speech award, the U.C.L.A. pre-law studies, the Broadway award were all mentioned, as were "his eccentricities," his "sincere but incessant self analysis." Depicting him as "intense and introspective," "with the dedication of an artist," the article also noted that Jimmy gave up music "when his mother died."

On the final page of the four page spread was a single picture showing Dean, muffled and dressed in a dark overcoat, as in the other New York shots, walking in the rain, alone on an almost deserted Times Square. The brief caption spoke of his anonymous wandering: "His top floor garret on Manhattan's West Side is no more home to him, he says, than the

farm in Indiana. But he feels that his continuing attempt to find out just where he belongs is the source of his strength as an actor."

The appeal of the pictures and the text as a whole was hardly romantic and certainly not sexy--stock in trade of the typical Hollywood publicity spread on a new leading man. The appeal was rather to concern, even pity, perhaps admiration--for the motherless, talented, generally misunderstood but dedicated individual who overcame many obstacles, who from a simple beginning was rising to fame, taking his place with the accepted stars--yet still seeking new, but personal, goals. And above it all predominates the sense of alienation which follows Dean wherever he goes.

East of Eden officially opened in New York at the Astor Theatre on March 10, 1955 after a special preview performance the previous evening. The preview was a much ballyhooed benefit for the Actors Studio. Everyone was there--even Marilyn Monroe was a program girl. Everyone, that is, except James Dean.

Since knowledge of exactly who is responsible for what in a film is virtually impossible to have unless one is in some way connected with the production of that film, but since Elia Kazan is credited with being both the producer and director of East of Eden, the picture shall be approached as a Kazan production.

A Golden Boy on the Hollywood lots since the production of On the Waterfront, Kazan had a virtually free hand in the production of East of Eden. It would be up to Kazan to try to prove to Hollywood and to the world that Cinemascope, Hollywood's answer to the television screen, could be used successfully in "intimate" drama.

Kazan has himself said, "Broadway is a writer's theatre . . . films are a director's medium. On Broadway you have to wait for playwrights you like to come along. In the movies you can initiate, and film writers are more amenable."²⁰ The probably amenable Paul Osborn's screenplay of John Steinbeck's East of Eden bore but little resemblance to the novel as a whole. Ignoring the first 75% of the book, Osborn worked only with the last hundred pages or so, even there concentrating and distilling events and characters. Various sub-plots were omitted. The major character of Lee, Steinbeck's choral character throughout the novel, was completely done away with, his speeches spoken variously by the Sheriff and Abra, whose roles in the story were therefore amplified and made more sympathetic, though the moral core became diffused. Examination of the final shooting script showed evidence, too, that the role of Anne, cleaning girl cum prostitute in one of Kate's houses, was intended to be amplified, though few of her scenes remained in the release print. Compression of time and reference centered on the struggles of Cal in trying to gain his father's recognition and love:

East of Eden
Synopsis
(Not for publication)

Among the students rushing from classes at the end of the day, Aron Trask (RICHARD DAVALOS) and his girl friend, Abra (JULIE HARRIS) are joined by Aron's brother, Cal, (JAMES DEAN). He follows the couple to an ice house where their father, Adam Trask (RAYMOND MASSEY), is excitedly explaining to Will Hamilton (ALBERT DEKKER) his plan to keep vegetables fresh by refrigeration. In introducing his two sons Adam plainly reveals that Aron is the favorite. That evening, Cal learns from Sheriff Sam Cooper (BURL IVES) his mother, who deserted Adam years before, is Kate (JO VAN FLEET), owner of a notorious gambling and dance hall. When Adam's refrigeration project fails, Cal anxious to win his father's affection, enters into a profitable venture with Will. One night at an amusement park, Cal offers Abra a ride on the ferris wheel. She protests her love for Aron, but passionately returns Cal's kiss. At Adam's birthday celebration, Cal makes elaborate preparations to present to his father all the profits from the speculation. However, Adam reprimands his son for profiteering and Cal is further denounced by his brother. With that, Cal decides to reveal the secret of their mother. Following the meeting with his mother, and discovering Abra's love for Cal, it is a drunken and completely changed Aron who bids Adam farewell before departing to join the Army. Stricken at the turn of events, Adam is carried home. There, as Abra pleads, Adam finally acknowledges Cal, blesses them both.

Running Time: 115 min²¹

As the script was worked out, the major characters throughout the better portion of the film fell to one side or the other of a Good-Bad scale. Morally loaded because of an oversimplification of the issues in the novel, the script equated Good vs. Bad with Idealism vs. Cynicism-Fatalism. The hazy moralism of this equation resulted in some interesting but morally ridiculous parallelisms as the script progressed.

Cal, "high-strung," cannot be figured out by his father ("I don't understand him."), and feels he has been displaced in his father's affections by his more superficial brother Aron. Cal equates himself with his mother ("She ain't no good, and I ain't no good."). When Cal asks his father what his mother was like, Adam replies: "I never knew . . . she wasn't like other people. There was something she seemed to lack. Kindness--maybe conscience." Further attempts to communicate with his father appear fruitless: "Talk to me father--I gotta know who I am; I gotta know what I'm like. I gotta know!" So Cal turns to his mother: "Talk to me please, Mother!" with even more brutal results. Rescued by the Sheriff after being beaten and thrown out of his mother's "house" ("I hate her. And I hate him too."), Cal is assured by the Sheriff that he should not be too hard on his father because Adam has "more kindness and conscience than any man I've ever known."

Cal's previous behavior has earned him the name at school "the prowler"; his father thinks him "thoughtless" and "inconsiderate"; to his brother, to Will Hamilton, and to Rantani, the bean farmer, he's "crazy"; to Abra, "he's scary--sorta like an animal." Lack of love seems to be Cal's problem. Not sex. Abra notes: "Girls follow you around." Even Abra is intrigued by the amoral sexuality Cal seems to exude: "I know love is good the way Aron says, but it's more than that. It's got to be. . . ."

Cal can't figure himself out: "I'm sorta twisted . . . I scare myself." Even Abra notices that Cal "is alone all the time." The good Adam, secure in self-righteousness, cannot understand him, and his good brother Aron, depicted and portrayed as officious and smug, is no help at all. Cal can turn only to Kate (Abra would not seem to be much help since she's as mixed up as he). Kate receives him as a reflection of herself: "You're a nice looking boy . . . you got sense. Maybe you don't fall for that slop any more than I do. Maybe you know what people are really like. What they really want. . . ." Cal's alienation--Cal against the world--is complete when he finds he is able to use Kate and her money as a tool in the attempt to gain his father's recognition. Kate accedes because Cal is a "likeable kid," and because she is amused by the irony of the situation. When this attempt proves abortive, Cal again uses Kate, this time as a weapon against his brother. Torn by guilt and frustration, Cal's violent emotional binges can find no relief or release except in the betrayal of his brother's faith and idealism. Then, in a contrived denouement, his brother's spirit broken, his father's resultant stroke leaving him half paralyzed, Cal confesses his guilt and forgives his father. After Abra's prognosis of the situation:

Excuse me, Mr. Trask, for daring to speak to you this way, but it's awful not to be loved. It's the worst thing in the world. Don't ask me how I know that, I just know it. It makes you, it makes you mean and violent and cruel. And that's the way Cal

has always felt all his life. I know you didn't mean it to be that way, but it's true. You never gave him your love. You never asked him for his. You never asked him for one thing. Cal's going away, Mr. Trask, but before he goes, well --well, he did something very bad and I'm not asking you to forgive him. You have to give him some sign that you love him, or else he'll never be a man. He'll just keep on feeling guilty and alone unless you release him.

--Adam forgives Cal.

As Cal, James Dean exhibited an unusual cinematic quality in East of Eden. The physicality and forcefulness of his projection of the emotion-bound adolescent was notable for its well rounded exactness. The loose, bouncy walk, the flailing arms, the sometimes jerky movements--quick, after moments of inactivity, the sudden stops--all portray with meticulous care the still uncoordinated, less than mature person. Dean intensified the expression of Cal's lack of love by embracing with complete freedom and lack of inhibition even inanimate objects in his search for warmth and affection--the Sheriff's water cooler, the locker in the high school, Abra's house--as, indeed, from time to time, he embraced himself, touching his mouth, his lips, his hair, his hands in and out of his pockets. Considering the fact that Kazan kept his camera on Dean throughout so much of the picture, one can observe, too, the quality of his reaction--perhaps most noticeable in the scenes with Abra or Kate: the sudden half-born smiles of agreement, the lifting of the head as interest quickens, the false starts of an intended answer,

the gulp. So exact was the characterization, one even accepts the unexpected: the stolen drag on Will's cigarette in the locker room, the tense moment as Kate signs the check, his hand, seeming to be unconsciously reaching out--then grabbing, the leap to the train, the attack on Aron, the antic dance in the bean field as he exhorts the shoots to grow.

The physicality of all other scenes is in marked contrast to the lack of physicality exhibited in the love scenes. Dean's Cal, though reputedly sexy, seems to be searching more for a mother image than Aron is. Giving the promise of an amoral sexuality, Dean's Cal presents us with a moral asexuality. Spying on Aron and Abra in the ice-house, Cal sees Abra rock Aron in her arms and hum a lullaby as they talk about marriage, but, especially, motherhood. In a fit of rage and jealousy, he hurls the ice blocks down the chute. Later, when Abra tells him of her dissatisfaction with the role Aron has thrust upon her, he turns to her hungering for a kiss, lips expectant. She kisses him, his hands never touch her; psychologically and photographically, she is on top. The lullaby music swells.

Dean's Cal is mirrored in the vaguely asexual and maternal quality of Julie Harris's Abra. She is continually smoothing Cal's hair, as a mother might for a small child. The obligatory final kiss might be between a brother and a sister, or a mother and a son. Indeed, the music which rises to a climax at this final scene is again the major theme, the lullaby Abra hummed to Aron.

In this film Kazan was to utilize not only the hallmarks of his style as an actor's director, but a heightened awareness for the resources of the cinematic art. The interplay of light and shadow when Cal emerges from the leaves of the willow to tempt Aron is like an illustration for the book of Genesis. When Cal forces the confrontation of Aron and Kate, his shadow on the floor is almost like another character in the scene. During the imaginative, though somewhat forced, angle shots with the tilted table top during the dialogue between Cal and Adam, the Bible and the condiment holder provide an ever-present wall, an obstacle to their communication. We are led into the movie with the misty, otherworldly quality of the filtered opening shots of Cal stalking Kate, panning with Kate's walk to pick up and cover the waiting figure of Cal, sitting hunched at the curb, until he dominates the screen. The ascending notes of the musical commentary hold him in the consciousness of the audience--as he hovers in the background of the long and, for him, wordless opening scene. The tilting camera, when Cal on a swing, crouched like an ape, returns to his father after Aron has confronted Kate, "shows us momentarily the boy's kaleidoscopic, off-balance view of the world from the swing which is wonderfully expressive of the defiant youngster's sense of abandon."²²

In color, too, Kazan found new expression, as Dorothy Jones also noted:

Yellow is usually a youthful color. In East of Eden (Kazan) the scene dramatizing the growing attraction between Cal and Abra is drenched in sunshine and pictured in and against a field of yellow pepper grass in full bloom. Warmth and joy permeate this scene, partly through the use of the brilliant yellow color to frame the gait and affection between these two young people.

Indeed, the employment and juxtaposition of imaginative camera shots, color, music, light and shadow enabled the characters, themselves, to become psychological symbols in Kazan's stylized presentation of naturalistic phenomena, enhancing their dramatic values in the script while, simultaneously, providing a striking and arresting pattern for the eye and ear. And projected over the overall pattern is the figure of James Dean, or Cal, for the two terms are, by now, virtually interchangeable: the semi-orphan boy who cannot communicate with his parents, who doesn't know what he really is; sexually frustrated, he tries to do good but finds only rejection; in alienation, he rebels, seeking an outlet through emotional binges and violence. The convergence of publicized personal image and screen image produce a satisfying cohesion, further facilitating audience identification, giving new proportion and dimension to the whole.

The New York reviews were mixed and yet often expansively congratulatory--especially regarding Dean. Frank Quinn of the Daily Mirror called the picture a "masterpiece," with Dean "destined for a blazing career."²³ Kate Cameron in the Daily News hailed a "new Star."²⁴ The New York Journal-American reviewer called Dean "an important new

screen personality . . . even though his mannerisms and delivery were frequently remindful of Marlon Brando."²⁵ Whitney Bolton in the New York World-Telegram and Sun addressed his review "To a Young Actor Aping Mr. Brando,"²⁶ William Zinsser in the New York Herald Tribune saw Dean as reflecting "some dark joke known only to him. You sense the badness in him. But you also like him."²⁷ Bosley Crowther of The New York Times pulled no punches about what he called "histrionic gingerbread":

Never have we seen a performer so clearly follow another's style . . . he scuffs his feet, he whirls, he pouts, he sputters, he leans against walls, he rolls his eyes, he swallows his words, he ambles slack-kneed--all like [sic] Marlon Brando used to do . . . Mr. Kazan should never have permitted such a thing.²⁸

Could criticism ever be more commercially apt? When an unknown in his first motion picture is compared to the current Academy Award nominee--that's box office! In the ensuing decade, East of Eden was to gross over \$5,000,000 in domestic rentals alone for Warner Bros.²⁹

The New York Times softened the scorching review by printing in advance a special Dean interview by Howard Thompson.³⁰ Thompson wrote that he found Dean impressive and enigmatic:

He sat quietly awaiting the first query. The slender frame and boyish features suggested a Booth Tarkington hero. The black corduroy shirt and trousers and a penetrating neutrality of expression, magnified by large steel spectacles, did not.

To Thompson Dean expressed his psychological attitude toward his art:

Acting is the most logical way for people's neuroses to manifest themselves in this great need we all have to express ourselves. To my way of thinking, an actor's course is set even before he's out of the cradle.

Dean's ultimate aim was to achieve what he called "camera functioning" on the stage. He expressed his admiration of Lee Strasberg, whom he called "an incredible man, a walking encyclopedia with fantastic insight." The article closed with Dean's tribute to the vitality and fertility of New York. He stated his belief that in Hollywood, too, though they're harder to find, "are human beings just as sensitive to fertility. The problem for this cat--myself--is not to get lost." The strange intermixture of psychological cant and jive talk was evidently part of the man and was to become part of the Dean legend.

Thomas M. Pryor in The New York Times relayed the news that Elizabeth Taylor and James Dean had been selected for leading roles in the Warner Bros. production Giant, based on Edna Ferber's novel.³¹

Louis Sobol's "On the Broadway Beat" commented on the "fake feud between Brando and Dean."³²

The more "serious" film publication Films in Review carried a lengthy analysis of East of Eden in a two part review.³³ Robert Kass thought the picture "comes off extremely

well." Though he considered it "watered-down Steinbeck," it was "virile as film." Kass mused over "Kazan's understanding and compassion for the adolescent's confusion," finding it "curiously intense--almost personally so." He was bothered by production "tricks," pinpoint lighting, obvious camera movement, attempts at a mysterioso effect with faces blotted out by lighting or scenic pieces, muted dialogue, etc., and was especially vehement about the acting techniques employed and exhibited:

Kazan's tricks have their limitations and the school of acting promoted by the Actors Studio, which Kazan supports, can be a bore as well as ineffective, viz: the line tossed over the shoulder as a character walks away from the camera; the line muttered incoherently from a head resting in the crook of an arm; absurd body contortions gotten into under the mistaken impression they are non-acting acting and thus connote naturalism.

Kass felt that some of these mannerisms get in the way of Dean. Since so much of Dean's voice and so many of his mannerisms suggest Marlon Brando, Kass felt that Dean's possibilities as an actor were not fully on view in East of Eden. Nevertheless, he considered Dean's performance an impressive film debut: "He is younger than Brando or Montgomery Clift (24) and may well outgrow the acting style he has adopted, or been forced into for this film."

The latter half of the review by Ralph Gerstlé suggested the film to be a "tour de force by Ted McCord," the cinematographer. Whether or not Gerstlé was correct in praising McCord for the photographic effects achieved, the review cited two dramatic instances in the film where by

visual communication the domination of the "bleak hibernation" of Cal's spirit is explored:

A shot of his dark troubled face framed between two huge blocks of ice . . . and in the final scene, a wonderfully framed close two shot of Cal's head against his father's is followed by a high angle medium shot of the room with the bed in the background, and the father lying in it almost lifeless and Cal, a very small figure in the room, crouching alongside. The shot is a soft focus one with low key lighting, and its effect is not sombre, but peaceful, as it should be, to suit the ending of the story itself.

Sidney Skolsky's column on March 21, 1955 mentioned seeing "Jimmy Dean in a black leather jacket and wearing his customary eye-glasses, standing unrecognized outside of the Egyptian Theater watching the people standing in line to buy tickets for East of Eden."³⁴ A later Skolsky column on March 24 mentioned Dean's friendship with Maila Nurmi.³⁵ A filler publicity item from UPI in New York's World-Telegram spoke of Dean's changed curriculum at UCLA with "Drama Dean's Dish, Not Law."³⁶

The release of East of Eden increased national interest in Dean. The congratulatory reviews in the national magazines alternately praised the daring of the script (e.g. Look: "Reflects a new relaxation in film censorship")³⁷ and the arresting appearance of the new star ("As a complex and troubled adolescent who feels unloved by everyone around him, Dean, under Elia Kazan's direction, is a touching little monster."), covering the now usual tack of finding Dean's "acrobatic mannerisms" reminiscent of Brando. Look patted itself on the back in the review by referring to its "I Predict . . ." article three months earlier.

With the Academy Awards around the corner, the publicity build-up for Marlon Brando was also pitched to still greater intensity. Youth magazines³⁸ and a news service release commented on the change from the "old Brando": from "brute to genial actor."³⁹

Sidney Skolsky continued his almost one man publicity campaign with a fairly long entry in his column of April 8th:

Jimmy Dean goes into a scene in Rebel Without a Cause for director Nicholas Ray and looks exactly the same, except for the eye glasses, as when I meet him with the Schwab's-Googie's set. Jimmy is wearing the same blue jeans and black leather jacket.⁴⁰

Column items like this would serve several purposes. They helped to announce and publicize a forthcoming production: Warner Bros. had shifted position, moved Dean into a quickie to capitalize on the personal success he found in East of Eden. Also, the personal identification of a star with a role is often enhanced by the costume. In this particular case the outfit mentioned was the exact costume Marlon Brando wore in his delinquency film The Wild One, now standard uniform for "wild ones" the country over. In reference to this item, it might be noted that Dean did not wear a black leather jacket in Rebel, but since the film was not to be released for seven months, who would remember? A further information bit added by Skolsky, though probably based on fact, without clarification accentuates the eccentric syndrome:

Jimmy, before going into a scene, will take a short run around the sound stage, or Jimmy will jump up and down before going to play the scene. Dean has to be in action before going into action.

United Press syndicator Aline Mosby contributed to a new dimension of Dean's character under the heading "Not a Brando Claims Dean": "He is at times moody and/or shy. He is also intelligent, and his conversation compared to most Hollywood actors is positively brilliant."⁴¹

Louella Parsons added the standard comment for up-and-coming star material: she considered Dean "not in the least spoiled." She said that Dean considers "Elia Kazan largely responsible for his success."⁴² This comment was followed several days later by her announcement that Dean was slated to play the leading role in the Rocky Graziano autobiography Somebody Up There Likes Me for MGM in return for the loan of Elizabeth Taylor in Giant: "I guess this boy can play anything."⁴³

Skolsky gave Dean two more items⁴⁴ in the course of the month, both just brief mentions to keep the name in the public eye, the latter containing variations on the "recluse" theme of earlier promotion, citing Dean's newly found "hideaway" home in the hills.

Hedda Hopper opened the field in May⁴⁵ with a reference to Dean's interest in the occult, noting the fact that Dean's "dating" of Vampira (Maila Nurmi) was occasioned by his interest in her interest in the occult. She was dropped because she "knows nothing." In apposition to this item of information Hopper mentioned the St. Christopher medal Dean wears--a gift of Pier Angeli. A study in related contrasts!

Film Life continued with more normal matinee idol building⁴⁶ describing "the DEAN of Hollywood's younger crop of top notch swooner stars" as having "sex appeal, plus-- the plus being talent." A brief article continues: "Jimmy Dean--the man--the boy--the actor--is likable in every role-- when he wants to be--which unfortunately isn't very often." The article mentions his "cool, steady nerves" which serve him in good stead in his racing hobby, and the shyness, the gentleness that people who know him see. As is true of all articles of this period, the Brando comparison is also here, and, in this case, perhaps somewhat barbed: "Jimmy bitterly resents being likened to Brando, played the drums before coming to Hollywood."

By this time the fan magazines, too, were coming out with reviews of Eden, described in glowing terms: "Darken your TV screens, take along a handkerchief. Your emotions will be deeply touched."⁴⁷

"The Schlitz Playhouse of Stars" offered a Dean performance, a performance by the now established star, in a teleplay "The Unlighted Road,"⁴⁸ happily filmed, permitting many subsequent replays. Dean played an ex-G.I. recently returned from Korea, Jeff Latham. Currently a drifter, lonely and searching for friends and values, Jeff's misplaced trust leads him to the threshold of a criminal career. Only the

faith and love of a girl can and does redeem him. Though the character Dean played here may seem more mature on the surface, the tentative gropings for love and acceptance, matched by the hesitations and calculated confusions of his acting style, presented Jeff Latham as thoroughly consistent with the Dean image thus far presented in films and through the various publicity sources. The fairly polished filmed introduction to the play, narrated by Dean out of character, was often omitted in later presentations.

And Sidney Skolsky went right on with his Dean publicity campaign in his column, heading it "James Dean Own Stunt Man,"⁴⁹ likening Dean to former swashbuckling romantic lead Errol Flynn, who was also reputed to do his own stunts.

Even the reviewer for the usually stolid Today: The Catholic Youth Magazine labeled East of Eden a "solid-as-concrete film masterpiece."⁵⁰ The reviewer, Donald P. Costello, cited especially the change imposed upon "Steinbeck's long, abused and ugly novel." He felt that Steinbeck's "dirt" had been changed "to a paeon to the importance of love." Costello vouched the film "proved the value of Cinemascope" in that the director was able "to develop dramatically significant and true ideas without sacrificing anything of action or form." Eden was both "fine and art."

Modern Screen described the young star:

As anyone who has watched his electric performance in East of Eden will testify, Jimmy has an inexplicable, boyish magnetism, a youngish sex appeal. One senses

latent passion, great depth and seething, smoldering energy and wonders about a momentary eruption.⁵¹

Yet, it quoted one young unnamed actress: "There's nothing original about Jimmy Dean" She called him a Brando copy. The article further recounted how Dean lost Pier Angeli to Vic Damone, who was reputed to be closer to Pier's mother's ideal of "a good Catholic boy." Going back even further, the article told of Dean's life on the prosperous farm of his uncle, three miles from Fairmount, Indiana, and "nowhere in that small, clean town can you find anyone to say a harsh word about him." Current less than laudatory rumors were explained away by an anonymous "Warner's publicity man":

He's hard to figure out . . . He's one kind you can't figure. The only concessions he will make are to his own conscience. He is determined to live his life in his own way--not according to the rules of a young actor's conduct as prescribed by Hollywood.

The enthusiasm for Dean exhibited by American fans seemed matched by that of European critics as initial impressions from foreign publications began to filter back to America. Derek Prouse reviewed East of Eden for Sight and Sound⁵² and found the film as a whole an "empty show" of oppressive tedium . . . a film without a centre":

Lack of genuine response and the consequent inability to convey to his actors the core and essence of the situation . . . seems to lead Kazan to favor an acting style that discourages any direct expression. The actors sidle up to their lines, juggle with them, break them up into unusual stresses, erupt into sudden shouts or sink into elaborately natural calm.

To the basic themes of the various natures of love (distorting, blinding, or satisfying, and the consuming loneliness of the boy who yearns for it) Kazan only ever

offers a peripheral illustration. The most consistent quality of this is a virile assertiveness. The action of the story seems to be presented explosively, moment by moment, and these separate stresses never make up a believable rhythmic flow.

For James Dean, however, the praise is strong:

James Dean is a discovery of outstanding talent--at the moment heavily influenced alike by Kazan and Brando, he is sometimes at the mercy of these stylistic borrowings insufficiently absorbed into a final creative authority. But on occasion when his own vivid actor's imagination takes wing and bursts these limitations, he is striking. For much of the time, however, the truth of his characterization is cautious, as if he instinctively felt that a more complex relationship with the others would only involve him with the surrounding falseness.

An unusual tie-in in the Dean-brando linkage appeared as the caption to Frank Degan's Brando article "From T-shirt to Bow Tie"⁵³ in the June issue of Screenland. The Brando-Dean picture on the Desirée set was used with the mention that "The pre-analysis Brando and present day James Dean to the contrary, it appears best that man, however separate and talented, integrate himself with society."

Sidney Skolsky in his column⁵⁴ said he had had no problems with Dean, reputedly "a difficult fellow to understand." Skolsky believed Dean gained such a reputation because "it's hard for Jimmy to trust a person." Skolsky proved his point with a picture of the two of them together.

The Brando-Dean feud earlier dreamed up was fanned with a reported Brando quotation:

Jim and I worked together at the Actors Studio in New York, and I have great respect for his talent. However . . . Mr. Dean appears to be wearing my last year's wardrobe and using my last year's talent.⁵⁵

It should not be presumed that a critical comment like this from Brando should or could in any way hurt or destroy either's image. It was quite consistent, showing the current Brando separation from a Dean-like image, at the same time accepting it as a valid performance. A further comment in the same interview critical of Brando's film The Wild One may indeed be a preparation of the public for acceptance of Dean's latest film Rebel Without a Cause, now finished and awaiting release:

The making of The Wild One was a disappointment to me. There are so many kids who are confused today. This problem has not been intelligently articulated. The Wild One's script ambled and was not focused.

Hedda Hopper was prompted into new raves, calling Dean "the hottest actor in town."⁵⁶ She then made a curious ploy regarding East of Eden in an attempted Brando-Dean connection: "Marlon Brando turned down the role Dean played." She continued even more curiously: "As talented if not moreso than Brando, Dean used to herd cows on a motorcycle."

In this single item, Hopper employed linkage between Brando and Dean, in a most unlikely situation, and to Dean's advantage. The employment of Marlon Brando to play a teenager would be ludicrous--but she said it. Dean's performance in the role was generally winning raves, and since Brando had just won the Academy Award, to compare Dean in his first picture to him, and favorably, would certainly constitute a plug for Dean. Hedda Hopper's favorites were usually never in doubt. Another possible but unlikely combination, the herding cows on a

motorcycle, presented a composite image of daring, eccentricity, and originality, teetering on a relationship between Rebel Without a Cause, and Dean's new film Giant, now in the making.

The Hopper enthusiasms over Dean were repeated in her estimation of the current crop of "Young Men of Hollywood" in the June issue of Coronet.⁵⁷

Skolsky continued with an unusually long column on Dean. Acting in general and Dean's acting in particular is discussed as an expression of "the fantasies in which they [the actors] have involved themselves." Dean is "much like Cal": ". . . actually, what was in the movie came out of him--even those bits resembling Marlon Brando." Dean is further described as "sensitive, easily hurt and difficult for a person to reach. He pretends to be aloof . . . is undisciplined . . . but loyal to his friends."⁵⁸

Skolsky's description of Dean's preparations for an acting stint might be thought of as exaggerated, but as was the case in his previous descriptions and from other evidences, the account was probably based on truth:

He usually wanders away and has to be summoned to play a scene. Generally he comes running to do the scene. Or he will stand to the side of the camera jumping and waving his arms ("I try for relaxation before acting."). Sometimes he will box a little with his stand-in, former champ fighter, Mushy Callahan.

The article concluded with a reference to Pier Angeli's wedding and the fact that Dean "stood across the street after

the ceremony. He must win at everything he does." Skolsky, a Dean supporter, had in this case turned a negative and possibly mythical incident into a positive commentary.

An interview with Joe Hyams dated June 30, 1955⁵⁹ finds the tables turned on the interviewer: in his leather jacket Dean "asks questions relentlessly." The brevity of the item did not preclude the formation of an oddly ambiguous yet consistent image. Turning the tables on the interviewer and the wearing of the black leather jacket coincide with the rebellious Dean, personally and cinematically. The relentless asking of questions repeats a previously tried move to paint Dean as a searching intellectual.

The columnist of the proper Christian Science Monitor, Richard Dyer MacCann,⁶⁰ was not concerned that his June interview might not match most of the preceding:

There seem to be a good many versions of James Dean's approach to life, and it may well be that most of them are founded, more or less, on fact. Newcomers in Hollywood are likely to be misinterpreted, in any case. Some of them encourage conflicts in interpretation; such conflicts are dramatic and likely to focus attention on the subject.

MacCann "got an impression of powerful intensity" and of keen intelligence from this new "bobby-sox idol." MacCann cited the fact that even though Dean's role in East of Eden was "a kind of archetype for whining delinquents . . . countless feminine moviegoers of all ages evidently watched his shambling gait and listened to his inarticulate yearnings with

maternal devotion." Their devotion manifested itself in the form of fan mail, which, according to MacCann, ranked Dean "with the top four or five actors in popularity."

Dean, who didn't "necessarily shamle or mumble," approached his adolescent roles by trying to imitate life:

It is the romanticized conception of the juvenile, he declares in round clear tones, that causes much of our trouble with delinquency nowadays. The Wild One, for instance--it had, so far as I can see, no good effect. It just encouraged these kids to go out and buy black leather jackets and a motorcycle and act like Brando in the picture.

You can't show them some far off idyllic conception of behavior if you want the kids to come and see the picture. You've got to show what it's really like, and try to reach them on their own grounds.

The MacCann interview was, of course, a plug for Rebel. Dean's further remarks, as printed, concerned that film:

I think one thing this picture shows that's new is the psychological disproportion of the kids' demands on the parents. Parents are often at fault, but the kids have some work to do, too . . . You know, a lot of times an older boy, one of the fellows the young ones idolized, can go back to the high school kids and tell them, 'Look what happened to me! Why be a punk and get in trouble with the law? Why do all these senseless things just for a thrill?' I hope this film will do something like that. I hope it will remind them that other people have feelings. Perhaps they will say, 'What do we need all that for?'

In a single step Dean contributed to the intellectual, socially conscious aspect of his image, retaliated against the Brando comments, and plugged his new picture. Whether this was done by Dean with a conscious knowledge of the particular audience he would reach, or whether this was slanted by the interviewer who knew the audience he was writing for, the picture of Dean which emerges from this interview is that

which is most likely to appeal to the readers of The Christian Science Monitor and is yet thoroughly consistent with remarks and disposition noted in other publications. The disparity of the readership of The Christian Science Monitor and, that of, say, Photoplay, is countered by the consistency of the image presented.

The summer's end found Dean the man winding up work on his third Hollywood film. By this time he was firmly enough established for the fan magazines to take particularized interest in his case--the small gossip squibbs, the one or two page features were being enlarged to full length spreads. The time lag can be partly accounted for by the peculiarities of the fan magazine publishing routine. Most of the monthlies, and not all fan magazines were issued monthly, came out almost a full month in advance of the cover date. An analysis of content further reveals that comment is limited to events occurring usually a full month preceding the issuing date. Consequently, even the most popular and successful fan magazines, the monthlies, were, for all the claims of "scoop" and "exclusive," a full two months behind the more regularly appearing news and advertising media. The effect of this peculiarity was to have particular significance in the building of the Dean image.

Yet another reason for the publicity to become heavier was the now only average sales resulting from the

release of East of Eden. A hypo to the fan trade could mean a hypo to the box office. Also, Rebel Without a Cause was in the cans awaiting a later release; Giant, the block-buster, was in the making. The Dean image must be prepared to take its place beside those of Rock Hudson and Elizabeth Taylor, the firmly entrenched co-stars of that film.

Screen Album for August of 1955 in a "Special Report: Young Love" included "A Heart That Stalked in Darkness,"⁶¹ featuring a compendium of Dean publicity spots, including a Dorothy Kilgallin comment on the intractability of the new star: he "had to become a big star" and "a big headache"; also included were Louis Sobol's Brando-Dean routine and the comment that Dean "even goes to Marlon's psychiatrist." Present, too, were the continued comments about the lost love of Pier Angeli, though, by now, the softening effect of comments on the new dates, the new "flames," added new spice to the old routine. This particular piece noted a present to Dean from Lili Kardell, bosomy starlet--a new oil filter for his sports car.

FilmLand played up Terry Moore,⁶² another young and bosomy starlet, and also managed, one might add, through the same agent handling Jane Deacy's West Coast affairs concerning Dean, Dick Clayton. Terry had been around for a while, and, though still young and despite sexpot publicity, never seemed to be able to quite make it out of the "B" pictures.

FilmLand commented: "Julie Harris got Jimmy in East of Eden, but it was Terry who shared his limelight at its preem" . . . on the West Coast, that is. Though this was the only photographically documented "date" of the two, the article declared: "When Terry talked up religion, Jimmy became her devoted church escort." To prove her closeness to her "devoted" escort, Miss Moore analyzed Dean's character as a 'combination of insecurity coupled with a driving ambition that visualized a specific goal--to get to the top."

Screenland added to the store of unlikely romantic legends noting that James Dean and Mercedes McCambridge were two rugged individualists who love to discuss acting, books, and music. Yet another gossip blurb, filliped with a small picture bearing no relationship to the text, said: 'The line used to read, 'Come up to my apartment and see my etchings ' Cornball! Jimmy Dean now says to the dolls, 'I'll be over to your apartment and help you with the scene'⁵³

A major and lengthy article appeared in Modern Screen in this same month. Entitled "Lone Wolf,"⁵⁴ it constituted an interesting juxtaposition of attack and apologia almost unique in this particular period in Dean's career.

Prefaced with a brief editorial entitled "The Hottest Kids in Hollywood," Modern Screen purported to unveil in this issue the "new" Hollywood star image:

These kids are different . . . these kids spark because they have natural greatness. They know where they're going and exactly how to get there.

Among the stars listed as this new breed was the "moody, unapproachable Jimmy Dean": "James Byron Dean is a free-wheeling individualist who breaks all the rules except one--he travels fastest who travels alone."

Commenting especially on Dean's lack of publicity cooperation, the article said that:

Jimmy is not particularly well liked by some of his studio colleagues these days because he refuses to show up for interviews, declines to be photographed, breaks appointments with reckless abandon, and insists upon keeping his private life private.

A Dean quotation was given in explanation:

Maybe publicity is important. But I just can't make it, can't get with it. I've been told by a lot of guys the way it works. The newspapers give you a big build-up. Something happens, they tear you down. Who needs it? What counts to the artist is performance, not publicity. Guys who don't know me, already they've typed me as an odd ball . . . Most of it is a bunch of _____!

Further comments on Dean's general taciturnity and his sense of humor were made by an unnamed actress and Lili Kardell. Despite no really unfavorable comments by either lady, the article noted that Dean's sense of humor "is generously described as slightly perverse." An example given was the picture taking at Wilbur Hunt's mortuary during Dennis Stock's Fairmount visit. Dean's comment:

Anyway, he shot the pictures. Great stuff! Sent them into Life. Know what? The editors wouldn't publish a single one. Printed some stuff of me around the farm. Country boy--that routine!

Further perversity, said the article, was demonstrated by Dean's sports car racing in Palm Springs and Bakersfield. A Warner "executive" was quoted as saying, "That crazy kid is going to kill himself!"

There were added details of Dean's current screen work, including an interview with Jim Backus. "Dean's On-Stage Dad" in Rebel Without a Cause:

I've played fight scenes before, but nothing like this. Jim is so carried away. He works himself up into such a pitch of intensity, I thought he was going to kill me. No kiddin'!

In one rehearsal he grabbed me by the lapels, half carried me down the stairs, fought me across the living room sofa.

This kid is strong as a bull. In another rehearsal he broke off parts of the stair railing, but even though we grappled, he always held onto me so that I wouldn't get hurt.

The odd ball nature of this "free soul" was painstakingly delineated for the fans. The testaments, anonymous and otherwise, of those who "know" him, and even the evidence in ultra-Hemingway-ish autobiographical prose identified Dean as "a regular little tiger." East of Eden, as such, was down the drain, but careful mention was made concerning Giant, and a specific scene in Rebel Without a Cause was noted in violent detail, pointing out, especially, the tenacity strength, perversity, and tenderness of the young star. Even Dean's reported dislike of publicity could be interpreted as a sign of his sincerity, as well as being a rebellion against authority and convention, even if it was only Hollywood convention that was involved. Dean's dangerous hobby of sports car racing was given strong attention as a tribute to his daring. Also, because cars, speed, racing were growing increasingly popular with the teen fans, this mention would lend an identification set to the star and to the article. The death prophecy of

the unnamed executive, though not intended as fatalistic, was notable in that it appeared but a matter of days before it literally came true.

If the private life of James Dean would seem enigmatic, if not inscrutable, his screen performance was as clear as crystal to some of his growing list of fans. A letter from one, published in the August Motion Picture, praised Dean's "consummate artistry":

He merits every superlative in the book. Moreover, he reveals an utterly amazing talent--far too seldom seen in a newcomer nowadays. He did more than play the role of Cal Trask--he lived it. He never made a false move.⁶⁵

The talented newcomer was, indeed, a rara avis in Hollywood, and, as such, Dean had to be protected. He was not to lack his apologists. One columnist who had recently taken Dean "over the coals" for "acting up on Giant" quoted him as saying:

The trouble with me is I'm just dog tired. Everybody hates me and thinks I'm a heel. They say I've gone Hollywood--but, honest, I'm just the same as when I didn't have a dime.

As I said, I'm just tired. I went into Giant after a long hard schedule on Rebel Without a Cause. Maybe I'll just best go away.

The columnist's reaction? --:

Let's forget the whole thing, Jimmy. Stick around!⁶⁶

By September fan magazines were starting to catch up with block-buster articles. Modern Screen unveiled baby pictures and high school yearbook shots, properly annotated, with the article "Smoldering Dynamite":⁶⁷ "The life story of

the boy who is frankly the most important young man to rock Hollywood since Brando hit town."

What started as a typical comparison of the immediate post-Eden publicity variety, branched, as now did other later couplings, into the beginnings of a detached image--Dean standing alone--very alone. "A co-ed who dated Jimmy in 1950 when he was attending Santa Monica Junior College" testified:

Jimmy . . . is the most individual young man I ever met. He was the way he is long before Marlon Brando came on the scene. Everything he does is sincere and heartfelt. It is not calculated for effect.

Unlike Brando, he is not a shocker. He is gentle, sensitive and masculine. Yes, he's moody and introverted. Sure, he's a non-conformist, but he's very well brought up. . . .

A Warner spokesman described him as "a kid who spent his whole life on an Indiana farm, a regular, healthy farm boy with a flair for acting."

The distance from Brando was increased with a further comparison. Brando had been reported as saying. "I became an actor through accident." Dean was firmly described as an actor "by design"--who let nothing stand in the way of his dogged determination to succeed in his chosen field. Even when things were difficult, he showed his "independence and self-reliance" in refusing to ask his family for money during the lean New York days. Poverty may have seemed to deflect him from his purpose, but Dean's ambition was enhanced by his determination and luck:

Instead he talked himself into a crew-man's job on a sloop cruising the Atlantic seaboard. To the skipper

he confided his acting ambitions, and as luck would have it, the skipper knew a friend who knew a friend.

. . . And James Dean wound up in the cast of See the Jaguar.

A Mrs. Jean Owen, who taught dramatics at Santa Monica Junior College, described Dean's approach to his acting as "intense and dedicated":

Those are the two qualities that characterize Jimmy--excitement and imagination. His approach to problems is unusual. He plunges in head first.

Hollywood Stars brought out a direct pitch for Dean's forthcoming movie in the article "Rebel With a Cause":⁶⁸

Based on the book of the same name, the picture is the story of a group of teenagers who rebel against society. Basically, they are misunderstood children who want love from their parents. Unable to find the love and affection they need, they turn their despair into destructive acts. As a boy caught in a terrible conflict, Jimmy shows a deep penetrating understanding of the character he is scheduled to portray, for in his personal life he is also a rebel, but one with a cause. . . . He is possessed by a drive to become one of the finest actors in the world, and he is determined to accomplish that cause. He will work at anything, consent to anything, if he thinks it will further his goal.

The article also mentioned Dean's fascination with the skill and grace of the matador and was illustrated with a variety of photographs of Dean doing cape work, noting that "the skills he has developed in body movement and coördination are invaluable and acquiring them is part of his dedication to his work." The article further developed that fatalistic quotation of Dean's, "an actor's course is set even before he's out of the cradle," and concluded that though Dean was an unsatisfied taskmaster, he was "without the

smallest doubt the most promising actor of 1955. . . . If being a rebel helps him to become a better actor, then who is there who has the right to say he should conform?"

Film Life was there with the answer in "The Man Behind the Camera" by Don Allen.⁶⁹ The article brought in both sides of the coin, mentioning Dean's "magnificent performance" but describing his personal attitudes as "moody," "sullen," "uncoöperative." Personal characteristics were defined as "rudeness and uncouthness" by an unnamed "top New York writer." A personal incident was summarized with the comment: "He was like a little boy who tries to show off by deliberately using a naughty word in front of company. But this was an adult twenty-four years old":

When he thought someone was watching him he slouched and brooded and acted bored. But when no one paid any attention to him, he came alive and seemed keenly interested in everything that was going on around him.

Allen contended that it was "inevitable that he be compared with Marlon Brando." The analogy began with Brando's acting . . ." the low mumbling of lines, the mannerisms and facial gestures, the calculated understatement . . . and continued on to include his personal behavior." The comparisons, he said, were "too many and too obvious to have been merely coincidental."

Allen noted further that "studio representatives" were a little apprehensive "that Jimmy may have become a one-character actor who does not have a change of pace on the screen." Allen labelled the East of Eden role as a "bad boy

type with dirty fingernails", and called the Rebel Without a Cause role "a confused, neurotic juvenile delinquent." The Giant role, said Allen, was "practically a reversal of this," and Dean was said to be giving trouble:

George Stevens is having trouble getting exactly what he wants. I've seen him shaking his head many times when Jimmy resorts to the mannerisms he has used in previous pictures.

Personally, too, Dean evidently left much to be desired. The article noted criticism from the townspeople of Marfa, Texas, site of the Giant location shooting: "He used too much dirty language." Even Dean's co-stars would seem to be, if not critical, certainly not positive in attitude. An anonymous reporter who tried to get "some personal stuff" on Dean from Rock Hudson and Elizabeth Taylor found they "clammed up. They just sort of shrugged their shoulders."

By way of explanation, the article could offer only the fact that even Dean's own father considers him "a tough boy to understand," and Allen resorted to a personal analysis of Dean by an unnamed "top studio executive": "Jimmy's behavior is simply a result of shyness, which, in turn, comes from an inferiority complex." A "well-known star" was also quoted:

He popped off when he was in New York about how he was going to get a lot of publicity out here by being obscure, abstract, and hard to know. I don't know exactly why. Maybe he was impressed by the Great Garbo 'I want to be alone' technique. Or by Brando's oblique approach to publicity which has been uniquely successful.

At this same time a more up-beat and traditional publicity approach was attempted in Dorothy O'Leary's

"The Littlest Rebel."⁷⁰ Obviously a direct plug for the coming Dean picture, the article stressed Dean's aloneness and intensity, ascribing them to dedication: "Jimmy stayed by himself, often retired to his dressing room, where he'd concentrate on the next scene, either by studying or listening to classical recordings." The "I have my personal rebellion" quotation was brought in relating to Brando, and an attempt was made to define Dean's intellectuality and seriousness of purpose, concluding: "The only real resemblance between Dean and Brando is that they're both truly dedicated actors." An odd yet interesting note was struck with the announcement that "this summer Jimmy will direct friend Leonard Rosenman's one act opera 'Capolla the Great' at the famed Tanglewood Summer Music Festival." Pictures accompanying the article showed Dean rehearsing his lines with a tape recorder and playing chess.

Another even more typical plug was Lori Nelson's "The Dean I Dated."⁷¹ Miss Nelson, who was also a Clayton client and also struggling hard to break out of the "B" category, said of Dean:

He's dynamic and deliberate, devilish and direct--but he's not eccentric. . . . He's just as real and tender and sensitive as he was in the movie. Excitement can be a theatrical quality. Warmth isn't.

The article accentuated, specifically, Dean's unpretentiousness, that he considered Lori Nelson more beautiful in jeans and pigtails than she was in her finest gown--a comment certain to appeal to the bobby-sox crowd.

The same issue of Motion Picture gave two more puffs to Dean.⁷² Kilgallen's gossip column noted that Dean was having landlady trouble because he repaired his motorcycle in the bathroom. Erskine Johnson mentioned the "camera wizardry" employed to make Dean, "who's shorter by far," look as tall as Rock Hudson in Giant. Pictures heralding the forthcoming Rebel had begun to appear in the New York papers,⁷³ an article appeared in the Journal-American,⁷⁴ and Screenland reiterated a previously released note:

Daredevil Dean is hell on wheels. Racing his Porsche in local meets, he wins handily at 120 mph plus, earns the respect of racing pros, but the word around the studio is, 'That crazy kid is going to kill himself.'⁷⁵

With still only one picture released to his credit, Dean inspired articles like Ruth Rowland's "What Jimmy Dean Did to Hollywood":

In one brilliant performance, the belligerent, moody, off-beat 'character' with nothing of the usual glamour has changed Hollywood and all its concepts of what a young leading man should be . . . it has opened the doors that had once been closed because those who made pictures felt the type was not salable.⁷⁶

Mrs. Rowland felt that the "young and brilliant" actor had an unusually "sensitive brooding quality" and this, combined with "his fine acting sense," gave him the "ability to throw himself into the characters of the young killers or neurotic juvenile delinquents he frequently played"--even when she first saw him on television some two years before.

Mrs. Rowland commented also about Dean's lack of publicity cooperation: "Either he is very shrewd or very honest."

An interview with "a young actress" convinced her the latter description was true, for "he still carries the deep hurt of those early days."

A lead-in in the October Motion Picture called "Talent or Temperament" used a Dean anecdote for continuity in an article about certain stars who continue to parlay their tempestuous off-screen behavior into box-office popularity. Mentioned were Shelly Winters, Frank Sinatra and Ava Gardner, Robert Mitchum, Mario Lanza, Marilyn Monroe, and, of course, Marlon Brando: "Today, Brando, long Hollywood's No. 1 rebel, takes a dim view of his one-time behavior." The conclusion related how, at a party, Brando, "wearing a sincere-type Madison Avenue suit," warned Dean, who was wearing "old clothes and a black shirt," that a motorcycle accident could cost him his career. And, as for bongo drums, "That was last year's publicity," smirked Brando as evidence of his "new self-discipline." The editors noted that this "new self-discipline" was "mostly self-imposed."

The October issue of Screen Stories featured the Dean film East of Eden: "He was cruel and wild because he knew his father hated him--the story of a boy's search for love."⁷⁷ Imogene Collins wrote an article on the Clayton-engineered Dean-Lili Kardell romance entitled "The Secret Love That Haunts Jimmy Dean"⁷⁸ for the October Modern Screen. These and other articles must have been on the stands when the news

came. All the news services rattled articles off the wires:

INS: Giant Star Dies in Crash--Tragic auto crash death of brilliant young actor James Dean--The actor, who was forbidden by his studio to indulge his passion for racing while working, just completed a starring role in Edna Ferber's Texas opus Giant and was on his way to Salinas to compete in a sports car race.⁷⁹

Even in death came the inevitable comparisons to

Brando:

Many compared him to Marlon Brando and concurred that his death ended what might have been 'one of the great talents' of the theatre.⁸⁰

Also present were the romantic notes, for, as reported:

None mourned his death more than his ex-sweetheart Ursula Andress, who wept hysterically and blamed herself for the actor's death declaring she wished she hadn't 'broken off' their romance a few weeks ago.

She cried, 'I tried to understand him, but I just couldn't make it work.'⁸¹

Ironically, the same Ursula Andress was publicized as figuring strongly in the divorce proceedings of actor John Derek, initiated at the time of Dean's death.⁸² She shortly became Mrs. Derek.

The UP release was labeled "Movie World Mourns Actor Dean" in Chicago's Sun-Times.⁸³ Called "Hollywood's newest bobby-sox Idol," Dean was described as "often moody and shy," dressed in "blue jeans and T-shirts," having "taken over where Marlon Brando left off . . . he had an extraordinary talent."

AP termed him "a brilliant young motion picture actor and sports car racing enthusiast." He "flashed on the movie

horizon with the same intensity as Marlon Brando, with whom he was often compared."⁸⁴ The Chicago Tribune iced the front page release with a photo of Dean holding some of his racing trophies. The Sun-Times release recalled Dean as the "surly, brooding Caleb of the movie East of Eden . . . he was often compared to Marlon Brando."⁸⁵ The Chicago Daily News AP release added that Dean had a "love for fast cars and motorcycles" and "had been a constant worry to his studio. The Daily News also added the ironic note that the photo showing Dean on a date with Ursula Andress as printed in the issue's roto section "went to press before Dean was killed."⁸⁶

A later AP release in the Sun-Times called Dean "a sensitive young actor . . . who could well become Hollywood's first posthumous Academy Award winner":

Not since the screen debut of Marlon Brando had any actor made such a bow as had Dean in East of Eden. . . . Many critics tabbed it the male Oscar performance to beat.⁸⁷

This release mentioned that though Dean "was considered eccentric by some outsiders," his death came as a stunning blow when announced at the "Deb Star" ball. Others in Hollywood, too, felt the loss. Director George Stevens was quoted:

Long before the movies or anyone else in Hollywood had heard of Dean, I saw him in a half-hour television play. It was the first time that I ever watched anxiously for the credits so I could find out who this brilliant, sensitive young actor was. His was an extraordinary talent.⁸⁸

Chicago's American used an INS release labeled "Brando Tells Actor's Rush--Dean's Premonition of Tragedy Told":

Brilliant young movie actor James Dean streaked through life like a runaway rocket because he felt there was not enough time, he always had to hurry. And he was right.

Friends reported today he once told his fellow actor Marlon Brando, 'I've just got to go places in a hurry. There just isn't enough time.'⁸⁹

The release noted in closing that Dean as the "surly Caleb in East of Eden displayed the same naturalistic acting talent that made Brando a sensation."

Another gambit on the same theme appeared in a local Chicago column the same day:

The unfortunate fate of movie star James Dean was prophesied, unknowingly, of course, by Marlon Brando. We visited Brando last spring while he was making Guys and Dolls in Hollywood. The conversation turned to Dean, who was known as a 'Young Brando.' 'I told that crazy kid to stop driving those motorcycles and sports cars or he'd kill himself,' Brando said. 'Know what he said to me?' 'If it was good enough for you, it's good enough for me.'⁹⁰

Hedda Hopper's daily syndicated column exclaimed that she was "still reeling" over the loss of "one of the greatest acting talents I've ever known":

He was such a tragic figure; so few understood him. He was reaching out for love and understanding but got so little.⁹¹

Miss Hopper recalled Dean's interest in acting, especially the role of Hamlet. "It should be done only by a young man," he said. She added, "He had a sure instinct for drama." Miss Hopper sadly noted the lack of effect of the

St. Christopher medal Dean owned, a gift from Pier Angeli.

Louella Parsons backed away, she said, from the eulogizing "most of Hollywood" would apply to Dean for "his acting brilliance":

What I remember most about him was the little boy quality, shining forth at you from behind those thick glasses of his, tearing at your heart.

He had that extreme and touching idealism of youth which made you wish that he would never have to be disillusioned.

Now he won't be. He leaves behind his two films in which he proved that his distinctive magical performances in East of Eden was not merely a flash. In both Rebel Without a Cause and Giants [sic.] I understand he far surpasses his first movie performance which made him an overnight star.

In fact, it isn't hard to find many people in Hollywood who feel, given the years, Jimmy would have surpassed Marlon Brando, with whom he was so often compared.

This is a most tragic loss.⁹²

Columnists continued to milk the untimely death for all it was worth, linking Dean's name with other stars, starlets, productions, and publications, providing ready publicity for all. Sammy Davis publicly lamented the death in Walter Winchell's column, thanking Winchell for his sage counsel to "Take it easy!"⁹³ Ursula Andress is quoted as telling friends "a few days before" Dean's "tragic" death: "I know we love each other because we fight all the time."⁹⁴ Irv Kupcinet cited the irony behind the statistic that though Dean had worked earlier as a backstage assistant on "The Hallmark Hall of Fame," next month he was scheduled to return to "The Hall of Fame" as star of The Corn Is Green.⁹⁵ Walter Winchell employed irony, too, in:

In the October Modern Screen question and answer page: 'Warner Bros., I am told, objects strenuously to James Dean's auto racing. Does he plan to give it up?' S. J. El Paso. Answer: No! In Screenland Dean is quoted, 'My days of fun are over!'⁹⁶

Louella Parsons noted now that Dean was "to have had the starring role in E. Hemingway's story 'The Battler.' Director Arthur Penn chose Dewey Martin to replace him."⁹⁷ Sheilah Graham mentioned that Henry Ginsberg flew out to attend the funeral of Dean and to represent the Giant company, which was shut down waiting for Liz Taylor to get well.⁹⁸ And Walter Winchell devoted an entire column to Hollywood tragedies (Robert Walker, Valentino, Harlow, Lombard), using Dean's death as a springboard to florid prose:

Black headlines extinguish the shimmer of a star and millions are saddened. James Dean's journey into the shadows is replete with dark ironies common to tragedies. There is reason to believe his reckless hobbies were motivated by the grandest emotion--love. Dean had been lugging the torch for over a year. The fiery burden compelled him to seek escape and challenge death in speeding vehicles. First it was motorcycles--then racing cars.

Dean had struggled for years. He literally starved or toiled as a busboy while searching for acting jobs. He did walk-on and bit parts on TV. Then he won a small role in The Immoralist on Broadway and attracted Hollywood's attention. Suddenly his ambition was fulfilled and stardom was a reality. And suddenly it ended with a sickening crash.⁹⁹

Sheilah Graham now revealed that Elizabeth Taylor's collapse followed the news of the death of her Giant co-star, hinting secret and deep intimacy of feeling.¹⁰⁰ Dorothy Kilgallen thought it safe to release the news that John Derek was "consoling" Ursula Andress.¹⁰¹ Other news revelations included the announcement via AP that Dean had received a speeding ticket less than two hours before his fatal crash.¹⁰²

After the "news" articles came still more tributes.

Joe Hyams said in "This Is Hollywood":

Mr. Dean was a brilliant and shy young man tormented with many personal problems. Cars were not a symbol to him of a fast life; they were a symbol of rebellion against routine and a release from an unhappy life . . . [He] never felt more complete than at the wheel of a speeding car.¹⁰³

Time¹⁰⁴ and Newsweek¹⁰⁵ both carried obituaries, and on October 9th, the news services gave notice of his burial "in a quiet country cemetery" as "a crowd estimated at 3,000 milled quietly as final services were read."¹⁰⁶

Ironically, the New York Sunday News on the day of his funeral carried a publicity photo of Rock Hudson and Dean "Learning the Ropes" on the set of Giant.¹⁰⁷

Miss Kilgallen continued her personal plunge into Dean lore by noting:

It's never happened that a posthumous Academy Award has been given an actor, but Hollywood insiders expect the precedent to be set in the case of James Dean, killed in that wild auto crash. They believe his performance in Rebel Without a Cause will win him an Oscar even though he's dead.¹⁰⁸

The "wildness" of the crash seems substantiated by a later Kilgallen column in which she noted that "a half an hour before" the crash Dean had indulged himself in "a challenge race on the road" with Lance Reventlow, son of heiress Barbara Hutton.¹⁰⁹

Mentions of a possible Oscar for Dean were to be repeated throughout the next several years, by various people, on various occasions, and, probably, for various reasons.

What was an Oscar performance at the time of Dean's death, and noted as such, was his performance in East of Eden, then in circulation. Miss Kilgallen mentioned a possible Oscar for Dean's performance in Rebel Without a Cause, which was about to be released. In the months and the years to come, the Oscar possibility was also to be connected to Dean's work Giant. Probably no cinema award has as much prestige in the American public mind as has the Oscar awarded by the Motion Picture Academy. To say a Dean performance would merit such an award is ostensibly a compliment to his performance. To keep saying it, and keep saying it over a period of years lends to such remarks a connotation that they may be made, also, to excite interest and suspense--nor could they in any way damage box office receipts. At this point, and in the light of the raves to come, it might be worth mentioning that Dean never did win an Oscar.

Almost immediately after Miss Kilgallen's remarks, Rebel Without a Cause was released.

Stewart Stern, a young screen writer, wrote the script for Rebel Without a Cause. A discussion of the work and events to the point at which Mr. Stern entered the scene was eventually written and published by Nicholas Ray, the director of the film, and will be discussed later at the time appropriate to the publishing date. It might be more rewarding now to examine Dean's influence on his screen writer in

the creation of a role written expressly for him. Despite the fact the title is from a well-known psychological study by Robert Lindner, the characters and the plot are originals: screenplay by Stewart Stern from an idea by Nicholas Ray.

Mr. Stern counts himself among the handful of Dean's "best friends" in Hollywood. Stern described Dean as:

Mischievous, hearty, trying to get all he could out of life. He had a superficial knowledge of many things, many subjects, careening from interest to interest, never going into anything very deeply, but using it for all it was worth at the time--and in the future.¹¹⁰

Years before, Stewart Stern had worked with a theatre reading group in New York. He wanted Dean for a role, for nothing, and was advised to call Dean up and ask--but warned, "He's a good actor, but watch out . . . completely unpredictable." Stern called Dean and suggested that if he weren't doing anything, he might come down and read. He met with an affirmative if mumbled answer--"But, even then," said Stern, "I knew he wouldn't show up."

According to Stern, when they met again in Hollywood, Dean asked Stern to go to a film with him. Stern declined, but when Dean called a week later and asked again, the invitation was accepted. It was a second West Coast Premiere of East of Eden:

Barroom . . . Cinemascope . . . East of Eden . . . and I found the little guy sitting next to me had power as an actor--and as a mimic. We sat by the hour talking about animals, imitating them. Jimmy could do it perfectly. Once at a showing of Prince of Players, Jim Backus was sitting with his wife Henny in back of us. I noted it to Jimmy, and a few seconds later, he

laughed, "That's rich!" in the Magoo voice. I looked over and there was Backus, standing up and looking around for his imitator.

It's this sort of thing we worked into Rebel--points where his personality and mine met and meshed. There was frustration, yes, but also a gentleness, a warmth considered by society as unmanly.

Among Dean's Hollywood friends was a young actor, considered "effeminate." Jimmy sort of played the mother-hen role to him, wanted very much to get him into Rebel in the part of Plato. Dean and his friend made a test together for Rebel, in a scene which was cut from the later script, but occurred after the "chickie-run." The scene included a siege of hysterical laughter, much as some people might react to tragedy. The friend wasn't sure he could laugh. They were using the old Streetcar set for the test. According to Stern Jimmy took his friend behind the set and he was peeing, seeing how high he could make it go, trying to make it go over the set and into the camera. The result brought forth, of course, howls of laughter, and they were ready to shoot.

Though the test went well, the young actor's immediate career did not, at least not in this particular role. He did end up in the picture playing a minor role, but, according to Stern:

I wanted the role to have homosexual overtones--but he was too much. Plato was young, yes, and searching for warmth, but he would have been too much.

Stern found that Dean's sensitivity was intermeshed with his interest in his own personal well being. According to Stern until that last year, Dean had no conception of what

or who he was. The tremendous acclaim he had as an actor was lost in his great fear--finding his place in the world. In that last year he went to a psychiatrist. Stern felt that if Dean had lived to continue his therapy, this might all have been resolved for him in his own mind.

In terms of the Dean personality used in Rebel and in the scenario of The James Dean Story, which was written later, Stern said he regarded Jimmy as a part of a progression in the Williams-Inge concept of the BOY-MAN who looks and acts like a man, but is ruled by a woman--a comment on the role of the sexes in our society.

Rebel Without a Cause opened in New York City on October 29, 1955. Unlike East of Eden, it did not seem to have had a carefully prepared-for opening. There were no lengthy previews and try-out runs; even the exhibitor reviewer had only days before the public opening of the film to see it and assess it. The haste would seem to point out that Warner Bros. was edgy about the commercial success of the film. Though a Cinemascope production and in color, Rebel could hardly be considered a Class A film. With mostly contract stars, a relatively little known director, an original story, James Dean was about the only selling point the film had. With Dean killed so recently, to issue the film at once would be hazardous--to wait might be fatal. The film was released.

Dean was the only big star in the film, and the film was therefore sold on that basis.

The Press Books illustrating posters and story lines for Rebel Without a Cause ran twenty tabloid pages.¹¹¹ The major posters and newspaper advertisements featured Dean in a series of specially posed shots and stills from the film.

The lead poster asserted: "Warner Brothers put all the force of the screen into a challenging drama of today's teenagers." About 2/3 of the entire advertisement was a studio shot of Dean in his red jacket and tight blue jeans. Taken from the half-rear, the face looking over the shoulder in a serious expression, the hands in the back hip-pockets, the picture had a mock sensuality--almost a parody of the famous WWII back shot of Betty Grable. The picture was labeled, "Jim Stark--a kid in the year 1955--what makes him tick like a bomb?" Credits listed "James Dean" in letters as large as those of the title; Natalie Wood, the co-star, got less than half-size lettering, Sal Mineo, a little more than half that, and featured players, director, etc., even less. A much smaller picture framing the credits showed Dean protecting Natalie Wood: ". . . and they both come from 'good families!'"

A similar poster-ad used half of the space for a long, full-front, full figure of Dean, still in the same costume, legs crossed, hand on hip, holding a cigarette, with the same stern look. The credits and wording of the previous

advertisement were repeated, but a somewhat different pose of Dean with Wood was used. Their hands are clasped as they stand at a distance from each other. The remaining space was taken by a still from the knife-fight scene, labeled: "The reception committee for the new kid on the block."

Curiously, the switch-blade knives, which dominate the screen in the film, have been blocked out, giving the impression that the clenched fists are just that and only that.

A variation using the front shot declared: "This kid has a chip on both shoulders. He's Jim Stark, teenager who thinks he has to be bad to make good!" An added three-shot in this "challenging drama of today's juvenile violence" suggested: "Maybe the police should have picked up the parents instead."

A variation of the back shot was labeled, "The talk is jive, the walk is swagger. You join a gang. AND A TEEN WAR STARTS!"

Further variations, all accenting the Dean face, figure and name were labeled:

A portrayal of surpassing impact--the story of a teenage kid caught in the undertow of today's juvenile violence.

This kid makes a date--and a teen war starts.

Real and overpowering! Warner Bros. Challenging Drama of Teenage Violence!

Their families gave them everything--but a good example.

He was new on the block, the pretty girl belonged to the leader of the gang, and the leader of the gang called him 'chicken' to his face. . . . This is the way a teen war starts!

Stills from the film were featured in advertisements declaring, "These kids are playing 'Cops and Robbers' with real cops!" and "Look, Ma! No handcuffs--YET!"

Perhaps the most bizarre advertisement, showing Dean and Natalie Wood clasping hands at a distance and used previously to display a tender, romantic moment, was now captioned:

Do you know why she just rubbed a little dirt in his hand? There's a terrifying reason behind this teenage custom. It's not a ritual from 10,000 years ago or 10,000 miles away. It happens today . . . next door.

In prepared newspaper copy, Dean figured as the star in a picture at the same studio "where he made his sensational debut in East of Eden":

His first motion picture bore out the promise of stardom predicted by Kazan. In Rebel Without a Cause Dean reportedly repeats the success he scored in East of Eden.

The part is said to be as dramatic as the role Dean played in East of Eden.

The film was also to be touted as the "romantic" debut of former child star Natalie Wood. She seemed duly grateful:

After seeing Mr. Dean in East of Eden, Natalie recalls, 'I went home and prayed that I could work with him some day.'

Perhaps as an appeal to a somewhat different public, exhibitors were asked to also note the authenticity of the

material, the eight months of "research" in preparing the film. To further sell the film they were advised:

Sneak previews and advance screenings prove that Rebel Without a Cause creates excitement through word of mouth. That kind of stimulation can be provoked in your town. Invite local educators, parents' groups, law officials, newspaper, radio and TV opinion makers, civic officials, social workers to an advance showing.

As was the case with East of Eden, publicity lapel ribbons, wall banners, etc. featuring Dean's name prominently were available. In all stills released for advertising, Dean's was the dominant figure.

Although the advertising campaign, as stated, was worked out preceding Dean's death and made no overt play on that fact, the concentration of advertising attention on Dean as the central and heroic figure, the play on the general image "to be bad to make good," etc., the immediateness of the premiere, as well as the immediacy of the Dean presence on the screen--and all so soon after his death--were to reap dividends, literally, for Warner Bros. In the course of time, the picture grossed almost as much as East of Eden.

Rebel Without a Cause¹¹²

(Not for publication)

A man, beaten up by some teen age toughs, is left lying unconscious in the street. Jim (JAMES DEAN), an unruly youth questioned by the police, is released for lack of evidence, but not before revealing a disrespect for his domineering mother (ANN DORAN) and weakling father (JIM BACKUS). With Judy (NATALIE WOOD), a girl friend, and his pal Plato (SAL MINEO), Jim tries to join a gang led by Buzz (COREY ALLEN). Instead, Jim and Buzz wind up fighting a knife duel and agree to meet later for a test whereby the boys each get into a hot rod, drive the

cars toward the edge of a cliff and leap out seconds before the vehicles tumble to the jagged rocks below. Both boys racing at breakneck speed, the cliff's edge looming ahead, Buzz reaches for the door, but his jacket sleeve hooks over the handle. Trapped, he and the car spin through the air to a violent death below. Fearing Jim will go to the police, Buzz's friends track him to a deserted mansion where he, Judy and Plato, armed with his father's gun, are hiding out. Plato opens fire, killing one of the youths. Summoned by the shots, police close in and order the gun-crazed youngster to surrender. Plato makes a furtive move mistaken by a policeman who fires at him. Jim, saddened by his buddy's death, is comforted by his parents. From this experience, they have come to understand one another.

There is no running time listed.

As an "authentic" picture of juvenile violence, Rebel Without a Cause is something more and something less. A curiously uneven film, it tends to be rather gothic in style. As an example, the opening shot in the film has a curiously stark and moving--yet vaguely ambiguous--quality.

The opening scenes of the original scenario were evidently cut, probably as being too violent. The gang beating up the man is never shown. Originally, the man, carrying some packages, is accosted, beaten, his packages falling into the gutter. Among the packages are toys, evidently for his children. None of this is shown in the film as released.

Instead, under the title and credits, is a single ground level shot of a deserted street and gutter. A mechanical toy monkey playing tiny hand cymbals is clattering away in the foreground. A drunken Jim Stark reels into the shot, looks

at the toy, and flops down on his stomach for a better view. Tenderly, he turns the toy on its side, blankets it with a piece of wrapping paper, and cuddles beside it, his hands between his thighs, his legs drawn up in an almost fetal position. The sound of sirens comes up in the background, and a break is made to the scene in the police station. The opening scene, as presented, is arresting--but without the context of the beating, leaves many questions unanswered, including the reference to the beating in the later dialogue.

In or out of context, this first view of Jim Stark as drunken and infantile, alone, is in emphatic contrast to the strength he seems to build to heroic proportions as the picture progresses. Indeed, the story has an almost mythic quality, with Jim and the kids against the rest of the world. The parents, the cops, the teachers are, without exception, if not actually threatening, useless--or, even worse, ridiculous.

The picture centers on Jim Stark, the hero, and his relationships with his parents and with his peers. Thrust between the spineless cajoleries of his father (played by an ex-comedian) and the biting tongue of his mother, he can only scream, "You're tearing me apart," and bury his head in his coat as his parents publicly argue over which one of them is to blame that he was arrested. Jim calls his home life a "zoo," a "circus." He says, " If I had one day when I didn't have to be all confused and didn't have to feel that

I was ashamed of everything--that I belong someplace. . . ."

He criticizes especially his father's attitude:

He always wants to be my pal. How can I give him anything? I don't know what to do anymore, except maybe die. She eats him alive and he takes it. I don't ever want to be like him . . . 'chicken' . . . If he had the guts to knock Mom cold once!

The juvenile officer, Ray, asserts people can succeed in growing up in such an atmosphere but invites Jim to "come in, shoot the breeze" whenever he feels like it. Ray, unfortunately, is not around when the chips are down. Jim must turn to his peers. And they have their own problems.

Jim's situation is mirrored in the familial relationships of Plato and Judy, and though the particular situations are extreme and the individual reactions equally so, the picture, in a sense, attempts to delineate the general position of the teen ager in modern society--alone and abandoned, left to himself to search out values for himself in a world that could disintegrate at any moment.

At one point Judy's father says with dismay that he simply doesn't understand the situation. His wife consoles him with, "It's the age!" For a teenager, nothing seems to go right. Judy's younger brother has yet another answer. Rattling his spark-throwing toy Tommy-gun, he shrieks, "It's the Atomic Age!"

After the apocalyptic planetarium scene, awesome and devastating in its depiction of the end of the world--to show the pettiness of man and his problems, Plato remarks

of the lecturer with almost existential authority, "What does he know about Man, Alone?"

The romantic interest is carried by Natalie Wood as Judy. Jim has already seen Judy at the police station; she had been picked up on the streets at 1 A.M. in a red dress and wearing too much make-up. She feels her father rejects her.

The first romantic scene has been praised photographically by Charles Barr:

In Rebel Without a Cause a shot of extraordinary beauty comes after the first twenty minutes of the film, during which the surroundings have been uniformly cramped and depressing, the images physically cluttered up and dominated by blacks and brown. Now James Dean is about to set out for school; he looks out the window. He recognizes a girl walking past in the distance. Cut to the first day/exterior shot, the first bright one, the first horizontal one. A close shot of Natalie Wood in a light green cardigan against a background of green bushes. As she walks, the camera moves laterally with her. This makes a direct sensual impression which gives us an insight into Dean's experience, while at the same time remaining completely natural and unforced.¹¹³

Pictorially, the scene is like something out of Our Town.

The dialogue is another matter. Jim makes an obvious play for the girl, mentioning their first meeting, to be countered with the rebuff, "Well, stop the world!" To show how bright and witty he can be, he comes back with the rejoinder, "Life can be beautiful!"--to be met with, "Who lives!" and a sarcastic, "You wanna carry my books?" Judy's hot-rod leather jacketed friends drive by to pick her up. Her "steady" looks like Marlon Brando, and as they stop the car,

he yells for "Stella-a-a-a!" Judy looks at Jim and says, "I bet you're a real yo-yo!" He counters, "I love you, too." The scene in dialogue is almost a parody of Our Town, with overtones of A Streetcar Named Desire, but it is modern, and it is surprisingly valid.

Youngsters the nation over were to see and recognize themselves and their friends in the forced and almost cynical savoir faire of Jim and Judy. If the adults were overdrawn, the teenagers seemed recognizable enough, and, after all, the adults were the villains. One might say that Rebel derived a good deal of its power and force from the fact that it did not show an adult's conception of the teenager--shy, pimply, awkward and fumbling--as had so many earlier films. The early films were made for adults and adults were presented with an image of the teenager which would satisfy them most. With the changing audience of the Fifties, some movie makers began to realize and recognize the changing nature of their depleted but younger audience. Rebel Without a Cause was probably one of the first films to cater deliberately to that younger audience in that it presented a picture of the teenager as the teenagers see themselves--or, more importantly--as they think of themselves. Rebel established here a leitmotif used countless times since in almost any picture aimed at the teenage trade.

Teenage attitudes expressed toward adult authority might be summed up in the scene just after the knife-fight. A planetarium employee and a guard come to break things up.

A member of the gang suggests "cutting out." "What for," Buzz asks, "a couple of old poop-heads?" When authority approaches, the girls sarcastically pinch his cheeks, and one of the boys grabs his visored hat, and in imitation German, a pseudo-Adolph Hitler, screams, "Achtung! Achtung! Ve vas chust cutting oudt!" Authority, even in its mildest form, is equated with Nazi-ism.

The example of the adult attitude toward the teens is most pointed in the parental relationships depicted, but a vignette midway through the picture presents its point also. When the milling student crowd presses toward the planetarium door, a pinched, old-maidish school teacher starts to yell, "May I have your attention? May I have your attention?" Ignored, she petulantly declares, "Oh, what the heck!" The scene never fails to get a laugh.

Dean had ample opportunity in the film to display his mimic talents. The animal sounds of a bull in the planetarium, a cat in the old mansion, even a forced accent and the Mr. Magoo imitation found their way into the film. The integrity and sincerity, the tenderness Stewart Stern recognized and knew, all found their way into the script.

Jim Stark's other friend, John Crawford, called Plato, is even more disturbed than Judy. The product of a divorced home, Plato's only overseer is a Negro housekeeper. He is in the police station in the opening scene because he shot some puppies--and he keeps a photograph of Alan Ladd in his school

locker.. His comment to Judy about Jim: "My best friend! You have to get to know him. He's sincere. He doesn't say much, but when he does, you know he means it."

James Dean was playing a role with which he could identify. He was doing the things he could do best, knew best. His performance gained an added ease and authority it might not have otherwise had. Moreover, from what Dean's fans knew of his life, and what they considered to be his attitudes--what they found out from the various publicity media--they could read more into the delivery of the lines, the impact of the situations, by identifying the character with the man. Even Dean's unexpected, unplanned for death gave new meaning and biting irony to some of the lines. Witness Jim's remarks to Judy in seeking her acceptance: "I didn't chicken. You saw when I jumped. What do I have to do? Kill myself? This morning . . . first thing when I saw you . . . I said to myself, 'Live it up! Tomorrow you'll be nothing!'"

When Jim later invites Judy to the deserted mansion, "Wanna go up there with me? You can trust me!"--She does.

Plato follows them, and the three of them "play house." After lullabying Plato to sleep, Jim and Judy set off to "explore." There follows the big love scene. Jim is lying down, Judy next to him. Her chin seems to be resting about on his nose. She nuzzles him, talking against his face. His eyes are almost closed. He is in profile; her face is in 3/4 above and dominating his in large Close Up:

Judy: Hi!

Jim: Hi!

Judy: Is this what it's like to love somebody?

Jim: I don't know.

Judy: What kind of person do you think a girl wants?

Jim: A man!

Judy: Yes, but a man who can be gentle and sweet.

Jim: Yeah.

Judy: Like you are . . . and someone who doesn't run away when you want them . . . like being Plato's friend when nobody else liked him. That's being strong!

Jim: I'm not going to be lonely anymore . . . ever . . . ever! Not you or me!

Judy: I love somebody. All this time I've been looking for somebody to love me, and now I love somebody. Why is it easy now? I love you, Jim. I really mean it.

His lips part slightly, he slowly turns his head--to a very slow kiss. She still dominates him.

The character of Jim Stark--How handy when last names were seldom used--could easily be equated with Jim Dean as his public knew him. Jim Stark could be every girl's dream lover. He was there. No demands, he was just there. "Strong" and "sincere," he was something less than a lover--but then, lovers are, or can be, dangerous. This was safe. But Jim Stark was only a character. James Dean was a person. And James Dean was dead. All of the attributes ascribed to the character Jim Stark had become fixed as part of the character of James Dean. And because in death he was equally remote as his character counterpart, James Dean was to become the dream lover, the idol of a generation.

Newspaper reviews, like Wanda Hale's,¹¹⁴ were generally content to remark about the "fine, sensitive performance" by

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the "late-lamented" James Dean in "a role similar" to his earlier success in East of Eden. As will be noted, almost all of the later reviews took into direct account, in greater and less degree, Dean's recent demise. How much of an effect Dean's death had on the reviews must be pure conjecture; yet, it is surprising how many reviewers tended to accept the picture as a whole on the basis of their particular conception of the authority of the Dean performance.

The peculiarities of fan magazine publishing lags already noted, it was not unusual to find stories, puffs, pictures, etc. featured in fan magazines dated months after Dean's death speaking of him as if he were still alive. Hollywood Romances noted Warner Bros. "having fits" over his racing, adding that "he's due to be drafted any day now."¹¹⁵ Movie Life carried the article "Daffy Over Dean,"¹¹⁶ Screen Album lists his name and statistics among their "New Faces," labeling him a "character."¹¹⁷ Hedda Hopper, a strong supporter, rushed to his defense, though late, with: "Dean, a highly emotional guy, likes to be wanted, and some people connected with this picture [Giant] treated him like a step-child."¹¹⁸ Photoplay featured an article by Natalie Wood, Dean's co-star in Rebel Without a Cause, entitled "You Haven't Heard the Half About Jimmy":¹¹⁹ "Eden made Jimmy into a juvenile delinquent. I shudder to think what Rebel Without a Cause is going to do." Miss Wood recounted Dean's "happy

childhood," told of his "first break," getting the job as a crewman on a sloop where "the skipper knew someone who knew someone." Also recounted were anecdotes concerning Miss Wood's TV work with Dean, "my first adult role," and, most especially, the work on Rebel. "Charm and intelligence" were Miss Wood's keynote phrases: "Jimmy Dean's too busy living to sulk."

Movie Life Yearbook #21,¹²⁰ also on the stands, gave Dean a full page as "this year's hottest new star": "He scarcely resembles the common variety of movie idol. In fact, you might say he does everything in his power to de different." Listed were his immediate objective: to play Hamlet on Broadway; and his big goal: to step into the director's shoes of his idol, Elia Kazan.

Hollywood Life Stories featured a biography of Dean entitled "Melancholy Genius":¹²¹ "Jimmy Dean is an actor who creates controversy." The article told of Dean's non-appearance at the Eden opening in New York, because he was "allergic to both criticism and praise"; the Brando comparisons were brought in, and the article purported to explain Dean's character "in terms of his past, and the fact that he was uprooted from a happy home before he was able to cope with it." It went on to tell of the loss of Dean's parents, through death and the resulting fosterage, the early dramatic and athletic success in high school, the hard New York years ("The skipper had a friend who was a producer, a good friend"),

the Pier Angeli loss, including waiting outside the church:

Proud and defiant and essentially lonely despite his frequent dates, he prefers to keep his distance from people and is plagued by a restlessness that he buries in dozens of hobbies.

Certain other Dean mentions at this same time took into full account his recent death, capitalizing on it. Time used his picture with their review of Rebel. The picture was captioned "A Kid Was Killed" and the copy lamented the loss of an actor with such "unusual sensibility and charm."¹²² They considered his performance "the best thing about the film." Jim Cook, Hollywood correspondent for the New York Post, mentioned the hangman's noose in Dean's apartment in his article on "Hollywood Tragedies."¹²³

Sanford Roth's "The Late James Dean" in Colliers,¹²⁴ was larded with on-the-set shots of Giant (Roth was an "official" photographer). Roth recalled:

His death was front page news. But the stories were something more than a tribute to a newcomer whose career stopped at the edge of greatness. They were also testimony to the pressures that today keep youngsters like Jimmy in constant warfare with the status quo.

Roth, who was there "when they took Jimmy out of the car," elaborated on the early death of the young star, depicting it as destiny catching up with him, quoting Dean as saying that if he "lived to 100, there wouldn't be enough time for everything." Hedda Hopper was mistakenly quoted: "What I remember most is the little-boy quality shining from behind those thick glasses of his." (That was Louella Parsons!)

Even in the recounting of Dean's work with Pegot Waring, sculptress friend of Roth's, the thread of pity for unconsummated creativity ran through the narrative, pity for the boy who loved animals, playing tricks. Yet, there was a note of possible future recognition. Roth pointed out that in the yet unreleased Giant, Dean plays the role of "Jett Rink, the fast living oil tycoon . . . a part some movie people think may bring Dean the first posthumous Academy Award."

The fan magazines started to catch up with events. Modern Screen's tribute featured two special articles. One was called "Appointment With Death":

Was his appointment with Death a casual rendezvous, a brutal quirk of fate, or had it been made a long time ago? . . . He was a boy who had been intimate with Death (his mother's). . . . In all his human contacts, he was unconsciously seeking something he had lost in the years beyond remembering.¹²⁵

The other article was "This Was My Friend Jimmy Dean"¹²⁶ by Mike Connolly. The author said the article was written while Dean was still alive, and he presented it in the form it was first written. Though there is a "Present-tense" quality about the article as a whole, Connolly prefaced it with pertinent comment:

You don't speak ill of the dead. No one will call him rude and neurotic now; at worst they'll say he was a non-conformist. He was.

The body of the article was a strange commentary on and analysis of the intellectual and the childish, or at least child-like, enthusiasms of Dean. Dean waxed rhapsodic over

Bartok in recounting the story of the ballet "The Miraculous Mandarin," a story of the search for and the power of love. Names like Schönberg, Bach, Claudia Muzio, Renata Tebaldi, Jimmie Rodgers (folk singer of the 30's) popped into the conversation between Connolly and Dean. As Dean was quoted, "Look around you at children and animals. They're always looking for and discovering new things. That's what I like to do." Connolly said the story had to be a direct account, "It might be tough writing it any other way, because it has a million angles. . . ." "Jim laughed and said, 'That's me too--a million angles!'"

Motion Picture also included a tribute to Dean in its December issue, coupled with a full page color photo.¹²⁷ Nearby, in the same issue was an article crediting Ursula Andress with the break up of the John Derek marriage. There was also an advertisement for Rebel Without a Cause. The Dean tribute, in awesome, one-sentence paragraphs surveyed Dean's unfulfilled future:

He died the eternal rebel--laughing at a world he could not accept--accepted by a world that loved him.
Jimmy, we will not forget!

Whereas, before his death Dean was said to consider his acting as a "dedication," now, it, too, becomes part of an unfulfilled urge toward creativity. Dean wanted to be a good actor only for the emotional experience it held:

If I can act well enough, I want to direct. After that I'll tackle what I think is the toughest of all professions, writing. But I'm afraid of that one.

The article reported that one "intimate friend," when informed of Jimmy's death, showed little emotion. He shook his head and said:

Don't be sad about Jimmy. He wouldn't want it. We'll never know for sure, but I'll bet he died laughing at a world he always thought was out of joint.

There's a little of Jimmy Dean in all of us. If you remember that, you'll never forget him. And that, above all, would make him happy.

The bi-monthly Movies hadn't yet caught up with Dean's death, and Armand Archerd's "Talk of the Town" quoted Edna Ferber's description of Dean: "A very sweet boy . . . a genius . . . suffering from success poisoning."¹²⁸ The same issue's "Movie Memo" reviewed Rebel:

Compared to Rebel Without a Cause, Blackboard Jungle was just a mild romp. This story of gang fights, hot rods and deadly pranks would be enough to cause excitement without the added attraction of James Dean. Hollywood's best new actor, he's outstanding. . . .¹²⁹

Movie Life contributed "The Untold Story of James Dean's Last Days,"¹³⁰ concentrating on the dedication of the young actor. The article told of "a plan to bring a branch of the famed New York Actors Studio where he got his training to Hollywood for the benefit of the young players there." Dean's interest in the theoretical was further expanded to include "a view to producing and directing his own films." He constantly carried about the set what he called his director's notebook, jotting down all the information he could get. For relaxation, there was racing, where "a man could be free." The "key," however, lay in Dean's statement, "My fun

days are over." The road race at Salinas was to be a "last fling":

. . . to say goodbye, if only for a few moments, to the heavy cares that burdened his shoulders, the fears, the loneliness of being misunderstood and unloved. And goodbye to youth. Goodbye . . . Goodbye. . . .

The same issue pictured Dean with Ursula Andress,¹³¹ Elizabeth Taylor¹³² and alone,¹³³ accompanied by weepy gossip column puffs.

There was an advertisement¹³⁴ in the back pages for the sister publication Movie Stars Parade, which promised an article with the cryptic and misleading title "Where Jimmy Dean Hides and Why." The article actually was about the small home Dean rented shortly before he died. Because of its remoteness, it was often described as a "hideaway." The possibly innocent juxtaposition of the title and Dean's death gave promise of more interesting copy than it really afforded.

Screen Life called Dean a "Spacegetter."¹³⁵ Also, he was a "loner . . . an introvert." Because of his unhappy childhood, he became a "drifter":

. . . Oh, not in the physical sense, mind you . . . but mentally. He lived in a little boy's very grown up world of daydreams, of wants, of desires . . . but until recently, the dreams would end all too swiftly.

Set shots of Giant were used to illustrate the four page article--and at the top of the first page, a black bordered insert reads:

The shocking news of James Dean's untimely death came as we were going to press. May he rest in peace.

Derek Prouse again reviewed the new Dean film in Sight and Sound.¹³⁶ Any doubts he may have had about Dean's creative authority have vanished. He called Jim's relationship with his parents a "long-standing, basic rot," exclaiming that "only a superb interpretation could have given this the texture of a deeply corrosive, psychic disorder, and James Dean (whose second film this was) magnificently achieved it":

His talent had very early acquired a controlled and highly selective expression, and there is hardly a single miscalculated stress. The eyes, withdrawn and undeceived; the inflections at once relaxed and bitter in their denial of all expectation; the awkward grace of youth, and the moments of eruptive conviction that somewhere, something is hideously wrong outside himself. Drawn equally to the life of his own generation and to a superior instinctual world of the spirit, he drifts--recoiling on the one hand from the cruelties of the adolescents, on the other from the chains of his parents. The actor movingly captures the conflict in all its multiple evasions, betrayals, sudden giggling release of tension, and agonized deadlock, and achieves a genuinely poetic account of a modern misfit.

Critic Donald Costello of Today¹³⁷ found Rebel Without a Cause as "having many qualities of a good movie with a mature sense of social responsibility"; "less exaggerated than Blackboard Jungle," it "concerns itself, properly, with people rather than sociology."

Though the picture tends to "oversimplify a complex problem," and Costello carps at trying to make a 24 year old man look like a 17 year old boy, he praises the unusual plot twist which brings in some interesting psychology with Sol [sic.] Mineo's "father-complex" for James Dean. Costello

praises the color, the performances--"but all this pales into relative insignificance when faced with the overwhelming presence of one James Dean." Considering the fact that in his review of East of Eden, covering almost a full tabloid page, Costello never touched once on Dean's performance--it seems somewhat strange that in this particular case he should feel that "credit is not only due--but demanded":

The two performances of James Dean to which we have been exposed so far, in East of Eden and in Rebel Without a Cause, have excited me like [sic.] few have done. Dean's performance here has heightened the tragedy of his recent death. It has sharpened the knowledge that a great artist has been lost--and this in a world that cries for art. As I saw again Dean's sensitivity and charm, his incredible intensity, I felt my enjoyment mixed with a concurrent sadness, for one of the last two films in which he will appear was slipping by. I was reminded of how I always dreaded to complete my first reading of a Shakespeare play, realizing that soon they would all be used up, and then that great pleasure of discovery would be closed forever.

The closing year brought Dean "news" from the wire services once again. An AP release told the results of the Audience Awards. Dean won the Best Actor of the Year Award in polls conducted by 8,000 theatre managers who made twenty nominations in five categories. Motion picture patrons voted by direct ballot between October 1, 1954 and September 30, 1955. According to the press release:

It was a moving moment when Grace Kelly announced the award at the Beverly Hilton last night. There was stunned silence, then applause, as the audience realized the loss of the brilliant actor, killed at 24 in a highway crash two months ago.¹³⁸

Though the voting was, by the dates indicated, limited to reactions to Dean's performance in East of Eden, the picture

initially and designedly destined to benefit from the publicity was the newly released Rebel Without a Cause:

After his co-star young Natalie Wood accepted the award, emcee George Murphy asked the crowd to join in a tribute to the late actor. The great names and the lesser lights of Hollywood stood for a moment of silence and there were many wet cheeks.

Warner Bros. was quick to make use of the publicity.¹³⁹ "Special Ad Headings" were prepared and offered to exhibitors announcing "James Dean's Audience Award for the Best Actor of the Year." A new ending was added to the regular Warner Bros. production trailer carrying the "James Dean Audience Award Message."

These initial stages of the development of the Dean image after his death were unordered, vacillating. But the underlying themes to be explored, the organizational and operational devices to be employed had already been experimented with. By accident or design, approaching the Dean figure as if he were still alive proved successful, especially if one could find ambiguous and titillating enough cover "leads" to sell magazines. Approaching Dean as a symbol of his generation had been touched on, as had the use of the universal "We." (The Dean audience is approached en toto: "We are all members of the Dean audience, aren't we? Would you deny him this, too?") The major consideration seemed to be to hold the Dean audience by engendering further their feelings of pity and remorse, feelings already developed as

part of the Dean image while he was still alive, and using these feelings, en masse, to develop and increase the audience's taste for Dean material until they were "primed" for still further exploitation.

CHAPTER III--NOTES

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CHAPTER IV

1956--RESURRECTION AS AN IMAGE: GIANT

The ballyhoo of the Modern Screen Silver Cup Awards was launched in print in their January, 1956 issue.¹ Such awards given by individual publications were designed to increase circulation by stimulating fans' interest, and, concurrently, served to provide additional publicity for the leading film figures. Dean's co-stars in Giant, Rock Hudson and Elizabeth Taylor, rated first and third in their respective categories. Dean, himself, was presented with the unique Special Achievement Award for 1955: "no star deserved it more" for "his genius and exciting potential."

Photoplay featured its Gold Medal Awards ballot² in the January issue and notably listed Dean's released films, but his name was not among those of the stars in the running. Taking Dean out of the running on the direct ballot was a variation of the Modern Screen technique, and, viewed conjunctively, might be construed as "official" recognition of Dean's death and its considered resultant and inevitable loss of appeal by the motion picture industry.

The same issue of Photoplay carried a review of Rebel by Janet Graves.³ She hesitated at the story line: "Without so much as a glimpse at any normal, healthy family life, the

story presents an off-balance, relentlessly violent picture." But she praised the star: "A performance of great force and fire by the late James Dean gives life to this study of unhappy youth." She called the Dean performance the "best of the month."

Also in Photoplay in January appeared "To James Dean."⁴ This poetic elegy by Evelyn H. Hunt, described as a Vermont English teacher, was printed "to represent," said the editors, "the sentiment of all of us who feel the loss" of Dean's "extraordinary talents": "The real tragedy of his death is that this boy, so dedicated to his career, will never know how greatly he was loved by the people he never knew."

Miss Hunt's accompanying explanatory note said, "No one else's death has ever affected me in quite the same way . . . I do not know how many years I have left, but I know I would give half of them to give James Dean back to the world."

The poem was only twenty-some lines long, but it was printed in large type with a photograph that ran across most of the two page spread, the largest photo in the magazine.

The poem began:

They tell me you are dead, yet I cannot
This night believe the unbelievable:
The restless beauty of your mind and heart
Will not be quenched within the shallow grave.

Continuing in this elegiac spirit, the poem celebrated the actor's hands (The poetess-contributor wrote in her

letter: "He had the most beautiful hands I ever saw."), his smile, his eyes, his "guileless grace," his spirit of "the valiant and the free"--and ended with the words: "But where are you? Oh, where?"

The Hollywood fan magazine gossip columnists were also beginning to catch up with Dean's death. Cal York's gossipy tribute was presented in Photoplay:

Brief Moment: Contrary to a ridiculous rumor, James Dean had every desire to live. This past year, Jimmy had grown closer to his estranged father and was beginning to feel he 'belonged.' Psychiatry was also helping him to mellow. Says Dick Clayton, his agent-friend who knew him best: 'Jimmy was thrilled about his new million-dollar contract and doing the Rocky Marciano story. Born lonely, he was confused at times and, as a result, his behavior was unorthodox. But every day he lived he struggled to improve. There was only goodness in Jimmy Dean's heart.'⁵

Hedda Hopper's monthly Motion Picture column⁶ intimated that she still hasn't recovered from the "tragic and untimely" death: She felt that Dean, "had he lived . . . would have gone far ahead of Brando. To me he had the greater talent." Hopper further mentioned Dean's Hamlet aspirations, the effect of Dean's death on "Liz"--and concluded her eulogy with an appeal for "a special Oscar" to be awarded to Dean for his performance in East of Eden.

The January Motion Picture also carried a story by director George Stevens entitled "A Tenderness Lost."⁷ The title itself carried the mood and the mode of the essay, an unabashed eulogy, oozing sentimentality. The "tenderness lost" referred to Dean's youth:

Because I knew he had been motherless since early childhood and had missed a lot of the love that makes boyhood jell right, I would come to believe that he was still waiting for some lost tenderness.

The piece could be accepted as a touching tribute, delicately phrased:

Jimmy, strangely impractical about saying and doing the right things, yet in every word and gesture a poetical presence with an individualized approach that I know is opening up a new tradition of acting in Hollywood.

One finds out, however, that George Stevens took the time to write the article while "putting the finishing touches on his latest picture"--Giant. Mr. Stevens was able to get in some strong plugs for Dean's co-stars, using anecdotes connected with his making of the picture, which he produced as well as directed, as a foundation for his eulogy.

The January Films in Review listed Henry Holt's "Ten Best" of 1955.⁸ Among them was East of Eden, called "a photographic tour de force." Holt also noted: "Teenagers have been quite taken with East of Eden and the performances in it of James Dean and Julie Harris."

Rebel Without a Cause was getting its share of notice from the "serious" film magazines, too. Eugene Archer contributed a rather lengthy review of Rebel Without a Cause to Film Culture.⁹ The length and depth of the criticism were singularly forceful, giving it a unique position in the critical reviews contributing to the Dean legend. Archer made particular mention of the fact that the film was released "a few days after the death of James Dean," that

"the film was advertised with emphasis on Dean and the subject of violence":

The film was originally announced as the first Cinemascope production in black and white, but the producers switched to color when the Cinemascope company objected. In spite of the elaborate technical process employed, the film gives the impression of being a low-budget product, with a minor director and a little known supporting cast, produced in an effort to capitalize on Dean's sudden success in East of Eden. There is no reason to suspect it to be good, but it is.

Archer felt Dean's acting to be "the major asset" of the film, "a simplified variation of the role he played in East of Eden," though because "the director, Nicholas Ray, is less gifted with actors than Elia Kazan . . . Dean's playing never quite attains the high level of his best scenes in the earlier film."

Dean's acting style was traced to the "school of neo-realism first popularized by Anna Magnani in her Rossellini films": American adapters like Montgomery Clift and Marlon Brando were not originators. Archer felt that "a good deal of inaccurate criticism" regarding imitation was levelled at the Dean performance in East of Eden:

Many observers, still reacting from the effect made by Brando in On the Waterfront, objected to Dean's use of similar mannerisms, without reflecting that the mannerisms employed were far more appropriate to Dean's role as a rebellious adolescent than to Brando's thirty-year-old prizefighter.

Archer felt Dean's contributions to be significant and unique:

In addition to the unique screen personality which Dean possessed, and an unusual sympathetic quality which is immediately apparent in both his films (a quality which is noticeably lacking in most modern actors), his authoritative playing suggests a potentially unlimited range.

By way of comparison Archer brought in two then recent films dealing with similar aspects of the same problem expressed in Rebel: The Blackboard Jungle and The Wild One. In The Blackboard Jungle he found "wildly improbable melodrama," and in The Wild One, in which, significantly, it was Marlon Brando who played a "romanticized characterization of the neurotic contemporary adolescent who exists beyond the pale of conventional society," he again found the melodrama seriously weakened the thematic treatment. Both films "make elaborate pretense at social comment, but succeed only in isolating and exaggerating a single aspect of a major problem." On the other hand, Archer asserted:

Rebel Without a Cause is less pretentious than its predecessors and more valid than either. Without probing deeply into the causes of delinquency or offering any solution, it nevertheless makes a clear and interesting comment about the situation and raises the issue of moral responsibility in a manner which deserves attention.

In Rebel the key to the protagonist's actions lies in the fact that because he is "unable to find any help from the evading adults surrounding him, he can only act blindly, sometimes brutally, in an effort to substitute action for thought." Archer felt the hero was "engaged in a struggle in which violence is the only means of expression. If the

Condition	Control	Low	High	Very High
1	75	75	75	75
2	85	80	85	90
3	90	85	90	95
4	95	80	85	90
5	95	70	75	80

1. 2. 3. 4. 5. 6. 7. 8. 9. 10. 11. 12. 13. 14. 15. 16. 17. 18. 19. 20. 21. 22. 23. 24. 25. 26. 27. 28. 29. 30. 31. 32. 33. 34. 35. 36. 37. 38. 39. 40. 41. 42. 43. 44. 45. 46. 47. 48. 49. 50. 51. 52. 53. 54. 55. 56. 57. 58. 59. 60. 61. 62. 63. 64. 65. 66. 67. 68. 69. 70. 71. 72. 73. 74. 75. 76. 77. 78. 79. 80. 81. 82. 83. 84. 85. 86. 87. 88. 89. 90. 91. 92. 93. 94. 95. 96. 97. 98. 99. 100. 101. 102. 103. 104. 105. 106. 107. 108. 109. 110. 111. 112. 113. 114. 115. 116. 117. 118. 119. 120. 121. 122. 123. 124. 125. 126. 127. 128. 129. 130. 131. 132. 133. 134. 135. 136. 137. 138. 139. 140. 141. 142. 143. 144. 145. 146. 147. 148. 149. 150. 151. 152. 153. 154. 155. 156. 157. 158. 159. 160. 161. 162. 163. 164. 165. 166. 167. 168. 169. 170. 171. 172. 173. 174. 175. 176. 177. 178. 179. 180. 181. 182. 183. 184. 185. 186. 187. 188. 189. 190. 191. 192. 193. 194. 195. 196. 197. 198. 199. 200. 201. 202. 203. 204. 205. 206. 207. 208. 209. 210. 211. 212. 213. 214. 215. 216. 217. 218. 219. 220. 221. 222. 223. 224. 225. 226. 227. 228. 229. 230. 231. 232. 233. 234. 235. 236. 237. 238. 239. 240. 241. 242. 243. 244. 245. 246. 247. 248. 249. 250. 251. 252. 253. 254. 255. 256. 257. 258. 259. 260. 261. 262. 263. 264. 265. 266. 267. 268. 269. 270. 271. 272. 273. 274. 275. 276. 277. 278. 279. 280. 281. 282. 283. 284. 285. 286. 287. 288. 289. 290. 291. 292. 293. 294. 295. 296. 297. 298. 299. 300. 301. 302. 303. 304. 305. 306. 307. 308. 309. 310. 311. 312. 313. 314. 315. 316. 317. 318. 319. 320. 321. 322. 323. 324. 325. 326. 327. 328. 329. 330. 331. 332. 333. 334. 335. 336. 337. 338. 339. 340. 341. 342. 343. 344. 345. 346. 347. 348. 349. 350. 351. 352. 353. 354. 355. 356. 357. 358. 359. 360. 361. 362. 363. 364. 365. 366. 367. 368. 369. 370. 371. 372. 373. 374. 375. 376. 377. 378. 379. 380. 381. 382. 383. 384. 385. 386. 387. 388. 389. 390. 391. 392. 393. 394. 395. 396. 397. 398. 399. 400. 401. 402. 403. 404. 405. 406. 407. 408. 409. 410. 411. 412. 413. 414. 415. 416. 417. 418. 419. 420. 421. 422. 423. 424. 425. 426. 427. 428. 429. 430. 431. 432. 433. 434. 435. 436. 437. 438. 439. 440. 441. 442. 443. 444. 445. 446. 447. 448. 449. 450. 451. 452. 453. 454. 455. 456. 457. 458. 459. 460. 461. 462. 463. 464. 465. 466. 467. 468. 469. 470. 471. 472. 473. 474. 475. 476. 477. 478. 479. 480. 481. 482. 483. 484. 485. 486. 487. 488. 489. 490. 491. 492. 493. 494. 495. 496. 497. 498. 499. 500. 501. 502. 503. 504. 505. 506. 507. 508. 509. 510. 511. 512. 513. 514. 515. 516. 517. 518. 519. 520. 521. 522. 523. 524. 525. 526. 527. 528. 529. 530. 531. 532. 533. 534. 535. 536. 537. 538. 539. 540. 541. 542. 543. 544. 545. 546. 547. 548. 549. 550. 551. 552. 553. 554. 555. 556. 557. 558. 559. 560. 561. 562. 563. 564. 565. 566. 567. 568. 569. 570. 571. 572. 573. 574. 575. 576. 577. 578. 579. 580. 581. 582. 583. 584. 585. 586. 587. 588. 589. 590. 591. 592. 593. 594. 595. 596. 597. 598. 599. 600. 601. 602. 603. 604. 605. 606. 607. 608. 609. 610. 611. 612. 613. 614. 615. 616. 617. 618. 619. 620. 621. 622. 623. 624. 625. 626. 627. 628. 629. 630. 631. 632. 633. 634. 635. 636. 637. 638. 639. 640. 641. 642. 643. 644. 645. 646. 647. 648. 649. 650. 651. 652. 653. 654. 655. 656. 657. 658. 659. 660. 661. 662. 663. 664. 665. 666. 667. 668. 669. 670. 671. 672. 673. 674. 675. 676. 677. 678. 679. 680. 681. 682. 683. 684. 685. 686. 687. 688. 689. 690. 691. 692. 693. 694. 695. 696. 697. 698. 699. 700. 701. 702. 703. 704. 705. 706. 707. 708. 709. 710. 711. 712. 713. 714. 715. 716. 717. 718. 719. 720. 721. 722. 723. 724. 725. 726. 727. 728. 729. 730. 731. 732. 733. 734. 735. 736. 737. 738. 739. 740. 741. 742. 743. 744. 745. 746. 747. 748. 749. 750. 751. 752. 753. 754. 755. 756. 757. 758. 759. 760. 761. 762. 763. 764. 765. 766. 767. 768. 769. 770. 771. 772. 773. 774. 775. 776. 777. 778. 779. 780. 781. 782. 783. 784. 785. 786. 787. 788. 789. 790. 791. 792. 793. 794. 795. 796. 797. 798. 799. 800. 801. 802. 803. 804. 805. 806. 807. 808. 809. 810. 811. 812. 813. 814. 815. 816. 817. 818. 819. 820. 821. 822. 823. 824. 825. 826. 827. 828. 829. 830. 831. 832. 833. 834. 835. 836. 837. 838. 839. 840.

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struggle is for survival, the violence is necessary to express that survival and, perhaps, to prove it."

As Mr. Archer interprets and expressed the violent doctrine of the film, one wonders if he is influenced as much by the film as he is by his own interpretation of it. His phrasing reflects the impatient attitude of many Americans reacting to the "cold war" political and social climate of the United States under the cautious Eisenhower administration. The clues are vague, but this is certainly one explanation for the present acceptance of the "improbable melodrama" certainly present in Rebel. Moreover, on yet another level, adult audiences would be inclined to accept even the melodrama while viewing the film as a form of self-abasement. Concern over the "juvenile problem" was rampant, and, coached by various popular interpretations, including Rebel Without a Cause, many adults were all too ready to accept the blame, personally or on behalf of their generation. On the political, social, and moral levels, Rebel Without a Cause could be viewed and accepted by many as an act of contrition, suffered and enjoyed with the impatience and resignation of a mea culpa.

Archer continued by praising the "imaginative" work of director Nicholas Ray in this "wide-screen picture which moves," feeling that Ray "obviously devoted careful study" to Kazan's Cinemascope handling, especially in application of cutting and odd-angle camera set-ups. Kazan's East of Eden

"proved that good films could after all be made in Cinema-scope" and "seems for that reason the most important film of 1955." Though Rebel Without a Cause "on the surface" appeared to be merely "an entertaining but contrived melodrama with a number of serious flaws . . . within its self-imposed limitations . . . it is a remarkably interesting work, and one of the few Hollywood films of recent months worthy of serious consideration."

And serious consideration it was getting--and audiences, too. Rebel was doing moderately well at the box office, but publicity of the violence in the picture, previously toned down, was now being more openly exploited. In a newspaper photo advertisement a "tense scene" illustrated Dean in "a knife fight."¹⁰

Perhaps even more literal and grisly exploitation of the Dean phiz appeared with the serious editorial¹¹ in The Saturday Evening Post lamenting the senseless automobile toll in America. The heady copy was illustrated with a photo of Dean labelled "a recent victim."

Hedda Hopper's Motion Picture column item¹² was devoted to Elizabeth Taylor's reactions to Dean's talents and his death: "Her illness . . . was caused by her grief." The Taylor-Dean plug seemed worth a second try. The Hopper column had covered much the same territory the previous month.

Yet another actress's reactions to Dean's death were recounted in the February issue of Whisper.¹³ Editorially,

Sam Schaeffer's piece "James Dean's Black Madonna" was described as "the most extraordinary piece on any movieland character ever run anywhere." The article told of a short-lived "affair" between Dean and Maila Nurmi, who was also known as Vampira, hostess of a horror TV show on the Los Angeles local ABC outlet. A publicity photo of Vampira, costumed a la Charles Addams, seated next to an open grave, and labelled, "Darling, come join me" was featured in the article, which told of hexes, premonitions, black magic altars, voodoo--and implied that Vampira had been thrown over by Dean, who was, himself, for a time interested in black magic. When he started dating Ursula Andress, Vampira put a curse on him, and, since his death, she has been haunted. Dean's interest in the occult had already been noted as one of his many fascinations. Its employment here was obviously in the interests of sensationalism and as a publicity plug for Vampira.

Seymour Korman wrote of "The Last Hours of James Dean" in an article for the widely distributed Chicago Tribune Magazine on February 5, 1956.¹⁴ Based on the story of Dean's "last hours" as told by Sanford Roth, the article contained numerous "flashbacks" recounting "premonitions" of Dean's death by his employers and by himself in conversation with Marlon Brando. Though most of the "lovely and talented women" in Dean's life (Ursula Andress, Lori Nelson, Natalie Wood, Pier Angeli) got a plug, care was given to

include the anecdote of the "lonely, introverted" Jimmy, "watching, heartbroken," when Pier Angeli left the church after her wedding.

Korman disputed Roth's claim that Dean "hadn't been driving too fast that day" with the claim "he must have been hitting 90 to 100 most of the time."

The article closed with mention of Dean's burial "beside the grave of his mother," attended by "thousands from the countryside." From Elizabeth Taylor and George Stevens, and from other studio officials came tributes. "And Hollywood experienced a remarkable thing--Jimmy had become greater in death than in life." Valentino was brought in as a solitary example of the one star whose fans did not flock "to other heroes." That Dean's case was similar was proved by the assertion that East of Eden and Rebel Without a Cause "are playing to good houses. Warner Bros. studio expects Giant, which will be released next spring or summer, to make the memory of Jimmy even more glittering."

As a capstone the article uses a report of the first Audience Award ceremonies in Hollywood, "conducted by the Council of Motion Picture Organizations, in conjunction with the Tribune and 10,000 movie theaters." With "nearly 15 million votes cast by the people who pay at the box office . . . it was the first time in the annals of the movie industry that so momentous an honor went to a dead man." The trophy was accepted by Natalie Wood, "in behalf of the thousands of fans who were touched by Jimmy's greatness."

Impressive language distorts the fact that since this was the first Audience Award poll, it was the first time such an honor was given to anybody. It is interesting to note that no other reports gave contributory credit to the Tribune. But then, the Korman article was created for the Tribune, and any literary piece takes into consideration its readership.

Abroad, François Truffaut, who achieved later fame as a specialist in cinematic juvenile delinquency as a leader of the "New Wave" of French directors, was, in 1955, one of the staff reviewers of Cahiers du Cinéma.¹⁵ His extravagant praise of the East of Eden James Dean was couched in a context familiar to the educated Frenchman; it evokes an image born of Baudelaire and running through the writing of Cocteau and Jean Genêt:

C'est de James Dean, fleur du mal fraîchement coupée, qu'il importe de parler dans une revue de cinéma, de James Dean qui est le cinéma au même titre que: Lillian Gish, Chaplin, Ingrid Bergman, etc.

Less intellectualized was the reaction of a twelve-year-old girl in Chicago who wrote in her scrapbook:¹⁶

Jimmy (MY DOLL) Dean! God Rest His Soul!!!

Nearby, she made a primitive drawing of a grave. She wrote a poem, too:

Jimmy, I've got to tell you about a scar
You left on my heart when you were killed in your car.
I cried and cried, but Mom just said,
"Dear, come to your senses! He's dead! He's dead!
But, Jimmy dear, you never will be
For from our hearts you took the key.

Public recognition of the Dean figure as a poetic and symbolic image came from quite a different source with the publication of "For James Dean," a poem by Frank O'Hara in Poetry in March, 1956.¹⁷ O'Hara was a rising young American poet of some literary reputation. Of Harvard and the University of Michigan, where he won the Hopwood Award for Poetry in 1951, O'Hara was a far cry from the fan magazine versifiers. That he, particularly, should use Dean in his poetry might be explained by the fact that O'Hara had been himself an actor and was one of the original founders of the Poet's Theatre in New York in 1950. It is not, however, Dean's acting which serves as inspiration; rather, O'Hara celebrates the Dean spirit, addressing the unfair "gods":

He has banged into your wall
 of air, your hubris, racing
 toward your heights and you
 have cut him from your table
 which is built, how unfairly
 for us! not on trees, but on clouds.

 It is true that you high ones, celebrated
 among amorous flies, hated the
 prodigy and invention of his nerves?
 to withhold your light
 from painstaking paths!
 your love
 should be difficult, as his was hard.

O'Hara deprecates the justice of "starlets and other/
 glittering things in the hog-wallow,/ lunging mireward in their
 inane/ moth-like adoration of niggardly/ cares and stagnant
 respects/ paid themselves" spared as "latter-day saints" in
 a world where "Men cry from the grave while they still live."

O'Hara's poem is more than an outcry against fate. It stands as a criticism of the social mores, a protest against the prevailing patterns of society, and, as such, became, with its contemporary celebration of the rebel spirit, a tonal presager of the so-called Beat movement, several years before its "official" and publicized rise.

Modern Screen published a sheaf of letters from James Dean fans under the title "Goodbye, Jimmy" in the March, 1956 issue.¹⁸ Addressed variously to the editor, the publisher, to George Stevens regarding his article "A Tenderness Lost," and to Jimmy himself, the letters were varied in quality and content. Some letters lauded Modern Screen for its proper justice" in granting Dean its award, and they were sprinkled with hope for the forthcoming Academy Awards. Other letters were requests for pictures, either personal requests or requests for publication. One request was from Mrs. Winton Dean, wife of James Dean's father, asking for the Modern Screen Award plaque "to treasure forever." There are also bits of poetry, eulogies and testaments. One fan said: "I've cried every night since his death, seen his new picture Rebel Without a Cause twice and go to sleep on sixteen magazines containing articles about him." Another group letter, signed by a number of girls and evidently a community effort, addresses Dean as the immortal symbol of their generation:

We love you.

Yes, Jimmy, not in a possessive way, but in such a way that we only wanted you to be happy--to lose that inner torment which seemed to be a part of you. . . . We love . . . your meteor spirit . . . courageous, rebellious, proud, and yet lost and gentle and lovable; the essence of tormented youth--of a generation to which we too belong and which we therefore can understand . . . something that is loved can never die.

These letters were all quite probably authentic, but the printing of such letters, en masse, tends to create the effect that Dean worship was a snowballing outgrowth of the generalized "We" used in previous publications, suggesting as it did that such worship was an "in" activity with widespread and spontaneous participation in a wholly worthy and worthwhile cause.

Published with the letters, crosspage, was a full page reproduction of the front page of the Fairmount News Special Edition on Dean's death. This particular issue's front page was devoted exclusively to Deaniana: reviews of his films, excerpts from his letters home, home town reactions and preparations for his funeral. Included was the notation that "requests from Hollywood that seats be reserved" were denied, "in view of the fact this is to be a public funeral. . . . A public address installation will enable those outside to hear the rites."

The friction between the Hollywood forces and the Fairmount locals was just beginning. In the progression of years the rivalry over just who was to retain exclusive rights to the "memory" of Dean, based, unfortunately, on predominantly

commercial considerations, was to become progressively more acute.

Photoplay for March featured the Gold Medal Award winners of the previous season, yet focused on the season ahead in the commemorative editorial by Ann Higginbotham:¹⁹ "We can look forward to many others, such as Giant--which, in particular, will bring us the last performance of the late and much beloved James Dean." To Dean was presented a Special Award:

. . . posthumously, for his outstanding dramatic performances in Warner's East of Eden and Rebel Without a Cause. His brilliant and tragically brief career can serve as his own monument. There it stands, to show other young actors how much can be accomplished in a short time if genuine ability is combined with intensity of purpose and a sincere feeling of dedication. Actors in motion pictures are granted a special blessing. Their work does not die with them. Moviegoers will see James Dean again in Warner's Giant.

The whole award presentation was worked into a segment of the "Lux Video Theatre," NBC-TV, February 9, 1956 in a prime time slot. Yet another Dean award received comment in Edith Gwynn's column: the Audience Award, as accepted by Natalie Wood.²⁰

The Photoplay feature article, "James Dean--The Boy I Loved,"²¹ was purportedly written by Dean's grandmother: "When you voted him one of your favorites for a Photoplay Gold Medal Award, I knew you loved him, too. And I knew you would want to know him the way I did." Loaded with family reminiscences and anecdotes, sparkled with folksy phrases

and vocabulary, the piece tells of Dean's early life, the sacrifices by his family to keep him happy, the comfort of the fans' devotion. The authenticity of the piece would seem beyond question if it weren't for the fact the "author" misspells her daughter's name.

Concerned as it was with the role of film as social commentator, Sight and Sound from Britain advanced Penelope Huston's "Rebels Without Causes"²² in the Spring issue. The article cited the growing "social awareness" in Hollywood films, as compared to the "over-cautious film making of the past few years" brought on by the tornado of McCarthyism. Miss Huston noted social criticism in films of the courts, the police, the school, the family. Among others, Rebel Without a Cause completed "what The Strike began with a savage picture of relations between cowed husband and domineering wife" as a further indictment of "domestic tensions as a major cause of juvenile delinquency." Further social criticism in Rebel was said to be "implied rather than stated, with a devastating comment on juvenile gangsterism in an ordinary high school." Themes employed and developed in films like Rebel "suggest not that unhappy adolescents gravitate toward violence, but that only the exceptionally lucky avoid it":

For social comment less directly but more urgently expressed, one must look beyond the problem picture, with its relatively narrow focus, to those recent films which take for their central character the neurotic misfit, the rebel without a cause. They cut more deeply, since we find here an intensity, a sense of personal commitment

scarcely encountered elsewhere. That the three most talented young players discovered in recent years--Marlon Brando, the late James Dean and Julie Harris--can all brilliantly convey the quality of truculent, semi-articulate adolescent rebellion, the brooding melancholies and sudden excitements, is a part of the American cinema's own discovery of adolescence as a particular age of anxiety.

It was suggested that Rebel Without a Cause derives its persuasive quality from its "passionate, forceful, and highly personal style" and from "a full-length character study of the adolescent" which actor James Dean and director Nicholas Ray have "made more penetrating than anything in this line since J. D. Salinger wrote The Catcher in The Rye." Rebel, however, kept away from the central problem, which was conceived by Miss Huston to be "the reason for this instinctive distrust of the adult world of parents and schoolmasters and of the discipline it attempts to impose":

Analyse the content of some recent films and you have the impression that it is authority in a variety of aspects that is coming under fire.

The discontent reflected goes deeper than the dissatisfaction Miss Huston considered as "traditionally part of the American intellectual": "The young people consciously align themselves with the rebel or the neurotic in a passionate protest against the pressures of society" and "the present convention seems to require the extreme isolation of the hero in a world without trust." This, to the writer, illustrated "a basic sense of insecurity specifically American in its insistence on the rights rather than the obligations of the individual."

The expression of such social criticism was deep-seated:

It is the pursuit of happiness--the American dream--that is fundamentally in question . . . the instinctive rebellion finds its expression in meaningless acts of violence, gestures of empty defiance. It is from this element of undirected protest that these films derive their profoundly disquieting quality. What, ultimately, is the reason for these irrational rebellions, these revolts whose significance lies in their explicit denial of a cause?

The appeal to a variety of audiences through a variety of publicity sources evidently brought a hypo to the Rebel box office. The film was doing increasingly better business, and, considering its rather inauspicious conception, was proving to be a financial rival to its more heralded predecessor, East of Eden.²³ The most profound social comment Hollywood seemed to be able to muster at this time concerned the Academy Awards. Hedda Hopper's magazine column,²⁴ possibly sensing coming disaster, publicly admonished the motion picture colony, "knowing how fickle" it can be, that it ought to grant "a special award in memory of one of the most sensitive, talented boys it's ever been my privilege to know." At this same time, special advertisements²⁵ had been set up by the Warner publicity department, running Rebel Without a Cause in tandem with Mister Roberts, noting especially the fact that each was in the Academy Awards running, Rebel for best supporting actor and actress (Sal Mineo and Natalie Wood), best story, and Dean for best actor (for East of Eden).

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Army Archerd's trade column in Variety²⁶ continued the macabre "kick" initiated by the Whisper article presuming a premonition of death by Dean as testified by certain underlined passages in Dean's personal copy of Hemingway's Death in the Afternoon, now owned by actor Trevor Howard.

On Oscar day, Emily Belsir, in a special syndicated report,²⁷ indicated that "Grace [Kelly] may steal the Oscar TV show, but sentiment is strong for the late, great James Dean, who was killed in his racing car last October." Sentiment was not as strong as indicated, or there were other considerations. Dean won no Oscar.

But Hollywood was ready. Hedda Hopper glossed over Dean's perhaps expected loss of an Academy Award in her fan magazine column²⁸ in the April Motion Picture, already on the stands, by quoting George Seaton, then President of the Academy, as saying that Oscar recognition cannot be "special." Hopper argued for a change in the rules so Dean's exceptional performances can be recognized, and she predicted the fans will hate the Academy unless Dean is given his due. Hopper was thus publicly able to redemonstrate her devotion to Dean, at the same time leaving the fans hanging until the next Academy presentations.

A feature of Movie Stars Parade for April was "The Deepening Mystery of James Dean."²⁹ In answer to the "flood" of mail, the editors chose a question-answer format.

Questions were varied, from the purely objective concerning the exact time and day of Dean's death to the highly speculative:

Question: Is it possible Jimmy wanted to die?

Answer: That's a hard one to answer and certainly unlikely. But some people seem to think that Jimmy had a premonition about death because he left cryptic farewell messages. . . .

Like fan mail and letters previously published, the questions may have been quite authentic and even spontaneous, but sandwiched among the answers are some adroit comments guaranteed to build and/or reinforce prevailing opinion and knowledge: Warner's fan mail department has received an average of 3,000 letters a month requesting information and photos; Natalie Wood "was one of his favorite dates"; Pier Angeli was "his greatest love"; Dean would be the first actor "to receive an Oscar posthumously--if he won."

Following up the Natalie Wood gambit was an article³⁰ about Miss Wood in which she declared "Jimmy Dean was the finest actor in the world" and told, in some detail ("the saddest day in my whole life"), how she got the news of Dean's death.

Also in the same issue was an advertisement offering "Star Candidids."³¹ Of the hundred-odd names listed, Dean and Tab Hunter were the only actors pictured. Dean's photo, alone, was used in advertisements for related Ideal publications. Announced³² was the forthcoming "special memorial issue" of Movie Stars Parade:

No Jimmy Dean fan or any follower of motion picture's greats will want to miss this special issue.

Promised were twenty pages of "great stories" and "special unpublished photographs" on "Hollywood's brightest star of 1955, whose accomplishments and blazing personality live on as no one's since Valentino."

Also featuring Dean's photo was the advertisement³³ for Movie Life Yearbook #22:

Have YOU seen it? The only complete life story in pictures (46 of them!) of the late, great James Dean.

The Yearbook³⁴ claim lived up to its promise. Everything from family snapshots to high school yearbook photos was collected and used. Over half of the pictures date previous to Dean's 18th birthday, maintaining the youthful image so assiduously worked for in the copy. Besides assessing Dean's personality through the description of a "friend" as "moody, gentle, but masculine," the article declared that Pier Angeli was "Jim's first and only love." Dean's "unorthodox behavior" stemmed "from attacks on his personal and professional integrity." As for his racing:

It was an escape from loneliness. But it was also an escape from the heavy responsibility of being at 24 a valuable property on which many millions were being staked. James Dean was too young for such an overwhelming burden, and so he instinctively sought freedom. Now he's found it.

Regarding Dean's career, "Producer George Stevens believed Jim was the one actor capable of playing Jett Rink, violent ranch hand." Though he is dead, this role wins him his "permanent place with acting greats."

Dean's picture is used with other star biographies like those of Pier Angeli³⁵ ("James Dean was a steady date for many months. After he died in an auto accident, friends said that losing Pier was the tragedy of his life.") and Elizabeth Taylor.³⁶ A section "In Loving Memory"³⁷ features tributes to five recently deceased Hollywood figures. Only the Dean captions approach the maudlin. Cheered is the "unique personal appeal" of a "top all-time talent," but:

Jimmy, lonely in the midst of the stir he created on screen, used car racing thrills to make up for the true understanding he hadn't found. After September 30's killing crash, many mourned the double tragedy: the loss of a great actor and the fact that nothing can be done, now, to help his fruitless search for love.

The April issue of Whisper carried the article "James Dean's Fans Speak Their Minds,"³⁸ its contents similar to the compendium fan mail articles already presented in the film magazines, and the New York Sunday News³⁹ carried an almost full page color picture of "The Late James Dean" in the issue of April 1, 1956, along with the announcement:

No week has gone by without the News Coloroto Magazine yielding a dozen letters requesting his picture in color . . . a moody, intense young man who wore horn-rimmed glasses offscreen, Dean's acting was intuitive and bespoke a great future.

The promised James Dean Memorial Issue of Movie Stars Parade in May of 1956 featured Dean on the cover with the caption:

"The Star Who Didn't Die"

Although the issue was advertised as featuring twenty pages on Dean, considering the article continuations, etc., Dean material probably ran close to one-half of the issue of seventy-four pages. Even the "Reader's Mail" segment carried the announcement:

Because of the special 20-page section devoted to James Dean, we have not included any of the hundreds of letters received from Jimmy's fans. If there are still any questions you want answered, we'll be pleased to hear from you.⁴⁰

The lead article on "Hollywood's newest and greatest legend" was entitled "The Boy Who Didn't Die":

James Dean, so powerful a personality, so moving an actor in life, is even more magnetic today. Ours is a troubled world and a lonely world and there is no one in it who does not find in Dean's restless spirit an echo of his own.⁴¹

Cross-page was a full-page photograph from the Dennis Stock collection, showing Dean in his farm clothes posed against a tombstone in the Fairmount cemetery. On the tombstone was inscribed the single word "Life." Over-leaf were the baby and childhood pictures, the by now familiar high school yearbook photos. Beyond, the article "What Made Jimmy Run?"⁴² by Beverly Linet: What experiences transformed the Indiana farm boy into "a moody genius?" Photography, bull-fighting cape work, the intellectual stimulation of conferences with writers like Fred Guiol and novelist Edna Ferber, "in whose Giant he is said to have reached emoting peak," were pictured. Commentary also included the statement that it was not true "that Dean could only play a screen

version of himself: best scene in Giant shows him as 50-year-old."

The section labelled "His Searching Heart"⁴³ catalogued Dean's romances, rumored and otherwise: the "platonic--nothing more" friendship with Vampira, the fun and friendship with Natalie Wood, the confidences of Ursula Andress until "she switched her affections to John Derek"--yet, "none replaced Pier in Jimmy's heart."

Overleaf was a two page spread of stills from Dean's films. These "three monuments" were "His Living Legacy."⁴⁴ Beyond, was "The Real Jimmy Dean"⁴⁵ by Alice Packard, which concentrated to a very large extent on a recounting of the Indiana visit with Dennis Stock, whose photographs illustrated this specific article and others throughout the memorial section. An incident described months previously as an example of Dean's sense of humor now takes on mysterious significance:

Typically, Jimmy dropped by the only undertaking parlor in the town and climbed in a coffin to be photographed. He wanted to 'see how it felt.' In the first photos he is grinning, kidding himself and his situation. In the last one, all the mirth is gone from his face: with all the intensity of his being, he has felt the awful foretaste of doom.

"Those Who Loved Him"⁴⁶ was a series of anecdotes from his agent, Dick Clayton, and actors Perry Lopez, Natalie Wood, Nick Adams, and Steve Rowland, "who some say resembles Jim in many ways." Like his fans, these friends "saw through his brusque exterior to the real heart, they

recognized the talent that will never die." Anecdotal material concerning Giant was featured:

He began to clean off his boots in the bent, tired way an old man might do it. He was at that moment Jett Rink at sixty-five. . . .

The final segment of the memorial tribute was entitled "The End . . . or the Beginning?"⁴⁷ The title speaks for itself.

As usual, the concluding sections of the various articles were framed by numerous advertisements⁴⁸ offering pictures, mementoes, etc. Also featured were advertisements for other Ideal publications featuring Dean material: "What Was James Dean's Greatest Performance? . . . See May Movie Life!"

Motion Picture for May continued in the establishing tradition of ambiguous titles, featuring on its cover:

"Jimmy Dean Is Not Dead!"

The material inside devoted a full page to the title⁴⁹ alone, but when the page was turned, the article continued: "to the endless life of genius we dedicate this article." Unlike many other previous Dean features, this article by Jim Cook was illustrated with only two pictures, both on-set shots of Giant. Cook relied instead on striking literary images.

"Snaking down in a grim circle from a ceiling beam in the Hollywood apartment of James Dean was a hangman's noose," the article began, and continued that it might have been a

"simple decoration or was put there by Dean as a symbol of his awareness of the loneliness and briefness of life."

The article was dotted with biographical material and Dean quotations, known and previously published and otherwise.

Anecdotes from anonymous actresses abound, as usual:

Although he wasn't before a camera, he had the older man's stooped slow walk. I realized it was Jimmy Dean, but at the same time it wasn't. He was a 50-year-old man.

The concluding image concerned an unusual faculty Cook claimed Dean to have had in an earlier section. Dean seemed to have little difficulty communicating with children:

Sunlight from an upper window shafted down on them. The child kept skipping around him and Dean was smiling. Because she was a considerable distance from them, the actress could only faintly hear the little girl chant as she skipped: 'Jimmy Dean . . . Jimmy Dean . . . Jimmy Dean. . . .'

In the same issue Lori Nelson talked about her many friends,⁵⁰ among them James Dean: "For a long time . . . I felt something was going to happen to Jimmy." Hedda Hopper got in her monthly plug⁵¹ for Dean through Jane Withers, a co-star in Giant, who spoke of Dean's "wonderful pantomimic gift . . . a quality and style all his own."

Reversing a trend, Rave, another magazine of the Confidential, Whisper variety, followed the path previously trod by fan magazines in featuring on its cover the question:

"Did James Dean Really Die?"⁵²

Inside was the explanation of "why the luscious dolls he left behind won't let the handsome ghoul rest in peace." The answer was, of course, publicity. Mentioned and pictured were Leslie Caron, Elizabeth Taylor, Maila Nurmi, Natalie Wood, Ursula Andress and Pier Angeli. Dean was set up as "real tough competition" for "the world's #1 ghoul-magnet"--Rudolph Valentino. Dean may come out ahead since there is "considerable evidence" Valentino didn't really care for girls:

The same cannot be said about James Dean. Though dark, broodsme Jimmy struck out more often than he scored, strangely enough, it certainly wasn't from lack of trying.

The concentration on Dean as a romantic figure removed the sting of publicity-seeking charges against the ladies mentioned. Indeed, the article tended to substantiate some of the publicity stories. The tie-in with Valentino was to become increasingly evident in successive publications. Linkage with the greatest of the legendary film lovers was to gain considerable attention--both pro and con--either side of the issue being viable publicity content.

Today's critic, Donald Costello, commented on the Academy Awards:⁵³ "The late James Dean in East of Eden was masterful and overshadowed all, but the Oscar will help the career of Ernest Borgnine, who was, it is true, memorable in Marty." Mr. Costello further felt that East of Eden was

"far and away the best film of the year," Kazan being "the first director to rework the whole concept of film direction in order to exploit the wide screen."

Eugene Archer echoed⁵⁴ this latter statement, calling East of Eden "the first distinguished production in Cinema-scope." He asserted the film "will be remembered as such by future motion picture historians," when he assessed the career of Elia Kazan in the Spring, 1956, issue of Film Culture. Mr. Archer's critique discussed not only Kazan's filmic techniques but presented a vivid description of how the actors and Kazan's use of the actors contributed to the overall effect. Of particular interest was the discussion of East of Eden. The article opened with a lengthy description.

The camera focuses on a woman walking along the unpaved street of a small California town. She is a heavily veiled figure dressed in black, in ominous contrast to the subdued pastel backgrounds. The camera follows her purposeful movement across the street from left to right, then changes angle to observe gossiping bystanders whispering behind a shop window at the woman's passing reflection. Another cut and the viewpoint is reversed: the camera pans to follow the woman as she approaches from the right, then stops abruptly as she passes behind the figure of a white clad boy. A sudden chord of music, coinciding with the camera's pause, concentrates the observer's attention on the boy. He stares after the woman's vanishing figure, then, unexpectedly, jumps to his feet and runs a few steps after her--then stops, as suddenly as he began. Cut to a close-up of the veiled woman whose movement has not ceased; she crosses the screen in foreground, while the boy stares after her, hands in pockets, scuffing at the ground in an agony of indecision.

Elia Kazan is a director with a distinctive personal style and the opening sequence of East of Eden clearly illustrates its quality. Without a word of dialogue, conflict has been established and curiosity aroused. The contrast between the dark, mysterious, purposeful woman and the fair, ingenuous, hesitant youth is immediately apparent. The even flow of the movement as the camera

follows the woman is suddenly interrupted by the unexpected appearance of the boy; his abrupt actions and awkward pauses emphasized by the camera and the soundtrack immediately suggest that the conflict is to be a violent one. Few films have begun with so vivid an example of visual symbolism.

Archer's discussion of the plot treatment was equally penetrating. His analysis showed that the concentration of emphasis on Cal, the part Dean played, was in no small way responsible for the immediate impact of Dean in his first starring role:

The film is primarily a character study of its complex central figure. The bewildered adolescent Cain is presented as the embodiment of the Life Force. When, groping for maturity amid the chaos of anguish and hidden hatreds which constitute his world, he is driven to a violent revenge against the father and brother who threaten his existence, he demands both sympathy and respect. In this Freudian interpretation of the Biblical legend, Cain commits fratricide under the strongest of psychological motivations. His revenge in this context is not only acceptable but obligatory, and the legendary point is reversed. A wholly sympathetic Cain is a figure comprehensible only to the modern audience to whom this film is directed, and, for this audience, Cain assumed the heroic proportions denied to the hypocritical Adam and the smug Abel. This challenging film places modern psychology in conflict with orthodox tradition and strongly advocates the doctrine of survival of the fittest. . . . Ultimately the film depends upon its central characterization, and this is completely realized in the performance which Kazan drew from James Dean.

Archer contended that "the Actors Studio Method, emphasizing intuitional playing with an emotional basis, is eminently suited" to the visual style of Kazan, based as it is "on theatrical timing and blocking, amplified by a corresponding application of camera technique."

William Pepe called his special release to the New York World-Telegram and Sun "James Dean Still Gets Mail."⁵⁵ According to Mr. Pepe, the mail falls into two general categories:

Thousands of people wrote in to protest because he did not receive posthumously the Academy Award this year. Thousands more write in insistently inquiring when his last picture Giant will be released.

Mr. Pepe consulted Henry Ginsberg, Giant producer, who called the interest "unprecedented," unless, of course, one counts the case of Valentino--but "James Dean was the lonely, confused boy who affected women in a much different way." Mr. Ginsberg admitted that he never knew Dean well, that Dean "gave his performance and went away like a phantom," and yet:

People simply cannot stop talking about him. For instance, we have a multi-million dollar movie, made by a great director from a best selling novel with four stars. But who are we talking about?

The article closed with the announcement that Giant would not be ready until October since director George Stevens was trying to pare 650,000 feet of film shot to 25,000 for presentation.

Aline Mosby, United Press Hollywood Correspondent, had her release in the New York World Telegram and Sun on May 21, 1956, headed: "Actor Has Become Legend. Intense Curiosity, Interest, Surrounds Late James Dean."⁵⁶ Comparing posthumous interest to the previous examples of Valentino and F. Scott Fitzgerald, Miss Mosby presented the

announcement from Bill Self, producer of the "Schlitz Playhouse of Stars," a television series, that it will broadcast as a re-run the program Dean did for Schlitz on June 1:

After hundreds and hundreds of letters requesting it. . . . One letter was signed by 75 fans. . . . The show will be the program's only re-run in four years.

Miss Mosby noted the Dean life-mask already on display at Princeton, and announced the expected publication of two new books on Dean: one by director Nicholas Ray, the other by Dean's father, Winton. Miss Mosby asserted these new instances of Deaniana have been produced in response to public interest which brought 5,000 letters to Warners in April. Warners itself was contemplating a TV spectacular using clips and a filmed interview in which "the actor, killed in an auto accident last fall, makes a prophetic plea for safe driving." This interest--on the part of the fans--was predicted to reach "near hysteria, when Jimmy's last movie Giant is released in October." With Dean described as the "only actor ~~to~~ receive a posthumous Oscar nomination," Miss Mosby concluded, "His fans hope he'll receive another next year for Giant."

A similar announcement about the Schlitz re-run appeared in other dailies in other cities at about the same time. A Chicago paper⁵⁷ said:

In response to requests from James Dean fans all over the country 'Schlitz Playhouse of Stars' will repeat the only filmed television drama in which he ever starred. 'The Unlighted Road' . . . The repeat is the first for the Schlitz series, which for five years has adhered to a 52 new-shows-a-year policy.

Dean was described in the announcement as an actor who "in his short career gained an extraordinary hold on the public."

Dean's picture⁸⁰ was used to headline Hedda Hopper's Memorial Day Tribute in her daily newspaper column.

The "Readers Inc."⁸¹ column of fan mail in the June, 1956, Photoplay contained a letter and a new poem from Evelyn H. Hunt. Her previous effort, she said, gained mail from "as far away as Finland, Holland, and Korea." Her latest was called "So Little Time" and was likewise dedicated to Dean. On the same page another fan protested Dean's not getting an Academy Award. The editor's note said it was "one of many."

Dig, a teen magazine, gave Dean material two spots in its June issue. Steve Rowland, actor-turned-columnist, berated⁸² the Academy Awards selection: "The people of the Academy goofed, real good." Rowland went on to tell of his feelings for Dean, "a truly great friend." The editor, himself a racing buff, wrote "Anyone Know Him?"⁸³ an account of his racing experiences with Dean. He goes beyond the racing experiences to a personality analysis, describing Dean as:

Independent, irresponsible off the set, sometimes immature in actions and unpredictable . . . he often felt out of his element. [He was] difficult to understand . . . but he put everything he had into the business of acting just as he did with his weekend love of racing.

Movie Secrets for June, 1956, in its article "The Truth Behind the James Dean Stories"⁸⁴ apologized for what was regarded as a somewhat critical article it had published about Dean, "Double Exposure," the previous December.

Since recantation was almost impossible, excuses were given--not for the article, but for Dean:

James Dean did much during his brief and tragic life to upset people--even to make them dislike him. Mostly, he did it because he was afraid. He was shy and ill at ease, desperately anxious for affection and approval, and afraid to let anyone know he needed anyone or anything.

This most conspicuous example of back-tracking is reflected in the spate of fan magazine articles which followed it. Criticism of Dean, actual or implied, personal or professional, becomes virtually unknown and unacceptable as future fan magazine copy. There seems to be a conscious attempt to approach the Dean image as perfection personified--or, if not perfect, unfinished. This revelation of perfection approaches Dean as more than human, as a legend or a myth, his accomplishments less human than godly--immortal. The strength of the language employed is exceeded only by the number of the articles printed, the resulting mass aiding appreciably in building the promised and expected hysteria upon the release of Giant.

Screen Stories began its "Jimmy Dean Film Festival" as advertised on the cover "by popular demand." The major action of the plot of East of Eden⁶³ was presented, with stills from the film. Described action was paced to romance and violence. The romantic scene between Abra and Cal was described:

They kissed, with the fierce passion of two who do not want to be doing what they are but must do it anyway.

Included, interestingly enough, is a bit of dialogue from a scene that never found its way into the release print:

Without meaning to, Cal bared his heart to his brother. 'You know perfectly well you're the one Dad loves!' he cried out. 'He doesn't love me! He never has!'

Stunned by the outburst Aron defended his father. 'What have you ever done to deserve his love?' he asked. 'You've done nothing but resist him and hate him and snarl at him!' And then he added, 'You can't win anybody's love by fighting them every minute. You've got to fight with them. You've got to show you're on their side.

This particular scene was to find its way into The James Dean Story almost two years later and labelled as a screen test. Its appearance there suggests the source of this material as the studio itself.

In the same issue Mike Connolly's 'Last Minute News From Hollywood'⁵⁴ revealed: "George Stevens and Henry Ginsberg were ecstatic over the first sneak preview in mid-April of Giant. This looks like the one to beat for next year's Oscar." The Oscar plug got in. Fine. But if the film was in condition to be shown, what could be holding up its release? Especially since the fans were so anxious? Was more time needed to plan a proper campaign to promote the film? Or was more time needed to allow a campaign already in progress to reach the proper fever pitch of intensity?

In a later item Connolly said:

Corey Allen, Dean Stockwell, Tony Perkins, Nick Adams, Dennis Hopper and Rod McKuen are among the lads in the film colony who have been labeled by their press agents as 'the second Jimmy Dean!' It won't work. No actor will ever be a second Jimmy Dean. There was only one, just as there was only one Rudolph Valentino.

On the surface this created a nice eulogistic feeling. And the Valentino comparison had been worked in. The item suggests other possibilities. The James Dean Story of 1957 carried as its major selling point that there was only one Jimmy Dean. The Warner TV Special on the life of Dean contained some of the elements eventually found in the later motion picture. The announcement of the TV Special and this particular item suggest that perhaps Warners was holding The James Dean Story as a sort of "ace-in-the-hole." If public response and expectation of Giant were not built to the proper pitch, the TV Special could be thrown in as coal for the fire. The James Dean Story was not an expensive undertaking, certainly in no way comparable to the expensive Giant. That it never reached the public as a TV Special suggests further possibilities. It may have been considered too "strong," too overt. On the other hand, circumstances may not have necessitated its immediate use; it could be saved for exploitation of its own commercial possibilities.

All of the above is sheer speculation. The James Dean Story may not have been prepared, as such. Yet, when considering the chronology of the items and the fact that when the film finally was released major critical comment concerned the expansion of the film to feature length though the materials did not warrant expansion, one is led to wonder.

There is no speculation necessary to see what was behind "Who Can Take His Place?"⁵¹ in the June Film Life, though the editors protested the article was written because "hundreds of fans of the late James Dean have written in to ask us this question." The answer given was found in the persons of three Warner Brothers' stars: Cliff Robertson, Dennis Hopper and Sal Mineo. In the case of Robertson, who "occupies Jimmy's old apartment," photographic studies of Dean there were recreated with Robertson as the subject and the two printed side by side. Hopper and Mineo presented a much simpler case. They worked with Dean in both Rebel and Giant. Stills from the footage of these pictures worked very nicely.

Constant and continued use of the Dean name as a touchstone for public acceptance of new screen talent, foreign and domestic, male and female, was to continue throughout the succeeding decade.

Movie Life for June, 1956, advertised "Jimmy Dean Fights Back from the Grave"⁵² and below this title spread

Jimmy Dean Isn't Really Dead!
 He Is Dead But Is Communicating With a Medium
 From the Spirit World!
 He Hated His Father And His Fans!
 He Deliberately Broke Girls' Hearts. Was
 Secretly Married!
 Rumors, Rumors, Rumors!
 What's the Truth About Them?

An example typical of the coverage:

RUMOR: Jim was not killed in that auto wreck, but he was so badly mutilated and disfigured that his family and studio decided that he should be pronounced

dead to the world. Jim is, instead, a patient in a private sanitarium for incurables. The boy buried in Indiana is a hitchhiker whom Jim and his buddy picked up enroute.

The answer given in response was, of course, a recitation of the known facts of the accident and the funeral. Pictured above, to spark the imagination, was a photo of the wreckage covering a third of the page labelled: "This is the death car. Did James Dean--horribly disfigured--really live through the crash?" Also, "discussed" were the Vampira hexes, a claimed child, the "cryptic messages," and a feud with George Stevens.

Stevens, in fact, has said that although at first he was deeply disturbed by Jim, he was not devoted to him because of his strong sense of fairness and his deep regard for performance value. Jim's scenes in Giant were not tampered with--either by Stevens or by the studio.

Other rumors discussed Dean as "a victim of a fiendish Communist murder plot," and told of a medium's claim that Dean discussed his reincarnation with her. The final paragraph of the answer read:

Whether Jim will come back in that life twenty, fifty, or a hundred years hence--is a question no one can answer. But the reincarnation of James Dean is a provocative thought.

Below was a photograph of Dean's tombstone with no caption other than the inscription on the monument:
James B. Dean 1931-1955.

The same issue listed and illustrated "Hollywood's Greatest Lovers: These Are the Masters Who Set New Love Styles."⁶⁷ They included Valentino, Gable, Boyer, Cagney,

Brando and Dean. Dean, it was claimed, "set a new style in loving": "Both off screen and on . . . he was the moody young lost soul, groping for love and understanding." He was a "seeker who didn't find," and his audiences "young and old . . . go away with a sorrowful burden--love and understanding they cannot ever give to him."

Movie Stars Parade presented "As You Remember Him": "This is your tribute to Jimmy Dean--an album of pictures to treasure forever with the words of remembrance that still live in your hearts."⁶⁶ All of the captions on the pictures were excerpts from fan letters:

I think the people who understood him best were people he never knew . . . for it was here, on the screen, he dared to show himself.

In our hearts you're still here.

He was a symbol of sincerity, compassion and understanding.

Both Movie Life and Movie Stars Parade carried advertisements for Movie Life Yearbook with its 46 photo life story of Dean, recognized already by "many of his admirers" as a "wonderful memento."⁶⁹ Also available from an Ideal subsidiary, Conel, was a "King-Sized" portrait of Dean.⁷⁰ Smaller advertisements offering fan photos included a Dean photo.⁷¹ The featured advertisement in the Ideal publications was for The James Dean Album with 175 pictures and 66 pages: "a terrific album for those who loved and admired Jimmy Dean, the boy who can't die--available from the newsdealer or by mail after May 15."⁷²

The James Dean Album proved to be a compendium of Ideal's James Dean material to date, published for his fans who "all . . . wanted some way to keep his memory alive." The introductory article, entitled "The Boy Who Refuses to Die,"⁷³ cited the interest that "hasn't stopped . . . the people do not speak of Jimmy as if he were dead." Captions for pictures surrounding the articles were brief excerpts from fan letters reflecting this basic idea.

Slightly expanded and with enlarged photographs, the foundation of the Album was the Movie Life Yearbook #22 pictorial biography and the spring Movie Stars Parade Memorial Issue: included also was the Rowland "What Jimmy Dean Did to Hollywood" from the September, 1955, Movie Stars Parade. Reworking the "Rumor" material in the June Movie Life provided the basis for yet another section. New material included his "greatest performance"⁷⁴--saved for this special and not given out to the monthlies: the "exclusive" stills from the Giant banquet scene, in which Dean's performance "far surpasses all of his previous work and fairly demands a posthumous Oscar award." The copy further asserted: "Had he done nothing else, these scenes would have guaranteed James Dean a place with the movies 'greats.'" The scene illustrated comes at the moment when "Jett learns all his riches cannot buy what he needs--love."

There is also "A Salute to Genius"⁷⁵ from Henry Ginsberg, Giant producer:

He was one of the rare people about whom one can truly say, 'He is not dead.' James Dean and the magic quality he had on the screen will never be forgotten.

Ruth Rowland added a new article "What Jimmy Dean's Death Did to Hollywood"⁷⁶ and added to the collection of contenders for the "second Jimmy Dean" title. Some new photographs found their way into the collection, including those of a life mask by Ken Kendall, now "in Lawrence Hutton Hall of Fame at Princeton." The final page of the Album was a "fact sheet" on Dean. The points it covered ranged from mundane details of dates and physical characteristics to curiosities like: "Favorite writers--Jean Genè, Curzio Malaparte, Gerald Heard."

Walter Lassally's "The Cynical Audience"⁷⁷ in the Summer issue of Sight and Sound was his assessment of the contemporary cinema scene. Mr. Lassally made the point that "It is the atmosphere of contemporary America--impatient and cynical, with overtones of hysteria--that will at the moment most strongly influence mass audience taste, tending in many ways to depress it." He further contended that film producers follow the public taste rather than leading it, "so the films produced today are a reflection of contemporary audience taste--notably of the ideas and standards held by the younger section of the audience--and this, in turn, is partly a reflection of contemporary American attitudes." To appease the "fickle and cynical" audience, an audience

"more knowing and hardened in its reactions to the whole business of being entertained," film producers appear to rely increasingly on "gimmicks and phony, tricked up situations." Many offerings exhibit an "overworked neuroticism":

This neurotic tendency can originate in the script itself or in the treatment, manifesting itself alike in neurotic characterisation and performances or a neurotic striving for effect on the part of the director. East of Eden, which imposes its specifically contemporary brand of neuroticism on a 1913 story, is a particularly striking example, when compared with films set in about the same period but produced in the 'thirties or 'forties . . . which seem to derive from a conviction that today's audiences simply will not take a straightforward drama dealing with the lives of reasonably average men and women.

Though he does not mention it by name, Lassally could have been talking about Rebel Without a Cause when he made the point that even the "sociological film" has become full of "violent surface action" and the films, themselves, and the publicity campaigns for them "have thus become more overtly sensational, so that the underlying purpose--making an audience aware of, or angry about, a social evil--is almost completely lost." That such films "should often be unquestioningly accepted as serious exposés of their subjects" is "a sign of the times." Rather than risk box office failure, films "flagrantly and deliberately exploit the worst in human nature."

Mr. Lassally concluded:

The responsibility connected with the purveying of mass entertainment in our time is enormous, yet it is scarcely ever acknowledged by those upon whom it squarely rests. It is inevitably easier to be cynical than to be

constructive, and in these days of great emphasis on the rights and privileges of free individuals it is all too easy to forget the collective responsibilities which any society must place upon those individuals if it wishes to call itself civilised.

As promised, TV's "Schlitz Playhouse of Stars" presented "The Unlighted Road"⁷⁸ on June 1st, a year after its first presentation. In practices unprecedented to ballyhoo a re-run, large advertisements appeared in local newspapers announcing the showing. The commercial interests of television were certainly not above capitalizing upon the effects of the Dean publicity. As is true of many later contributions to the Dean legend, offerings were taking advantage of previously released material to insure an audience and, simultaneously, contributing to the overall mass of information presented. The general consistency of the materials in depth and breadth aided immeasurably their capacity for being absorbed by the bulk of material presented and by the audiences intended to receive this material. Yet, perhaps the greatest consistency exhibited by the multitudinous and multifarious profusion of material was its commercial viability.

The great audiences hit by the fan magazines found their counterparts in the tiny audiences reached through more specialized sources. The recently organized local New York bi-weekly Off-Broadway, which dealt "principally with New York's Off-Broadway Theatre," used Dennis Stock's "Life"-monument

picture for its June 15th cover. The magazine was distributed primarily to actors and New York theatre devotees and had, therefore, a very limited and focused audience. Reviewer Marc Edwards⁷⁹ commented that "a little over a year ago" his review of East of Eden noted "Dean has one of the greatest potentials in motion picture history. You have truthfully never seen anything like him before." Edmonds added that his review was written prior to Eden's premiere and was "probably the first written about the picture." Putting aside "the rabid teenagers who make up a large part of Dean's following" Edwards, coldly looking at the "record," the "truly monumental East of Eden and "the slighter but still brilliantly acted" Rebel Without a Cause, concluded that "Dean would have become that great of greats, 'The Actor's Actor' . . . Like Brando, he managed to take the best from the Actors Studio, and leave the rest for the imitators and half talented." Overleaf, a double page centerfold "sketchbook portrait of Dean" by artist Dick Francis was presented as "a farewell nod."

With such variety of notice and widespread acclaim it was almost inevitable that one or another of the national news magazines should soon comment on the interest. Newsweek answered the call with "The Star That Won't Dim,"⁸⁰ calling Dean a "lonely young man" who "attracted more teen-agers than any other star." The international scope of this interest was hinted with the announcement that: "In London the British fan

magazine Picturegoer announced that Dean had won its poll for the leading screen actor of 1955 on the basis of his performance in East of Eden."

Though foreign materials were generally even less available for research study than American sources, it seems safe to surmise that the typical foreign publicity campaigns touting the Dean image were patterned after and modeled upon selling techniques utilized in the United States. Often, foreign publications would print verbatim articles previously printed in American sources, translating as necessary. An example of such a case was the reprinting of George Stevens' "A Tenderness Lost"⁸¹ in the July, 1956 issue of Cahiers du Cinéma. The reprinting of fan magazine pap by one of the most respected of the critical film publications proves to some extent the level and degree of French involvement with the Dean image.

Closer to home, film magazines continued amassing Dean material and comment. Virtually any and every occasion to recall or call upon his name was utilized to keep that name in the public eye, often to the commercial advantage of others. Mike Connolly offered two bits of linkage in his Screen Stories column in July. Carroll Baker was soon to appear in Kazan's Baby Doll. Kazan brought Brando and "the late, beloved Jimmy Dean to stardom." He will see "that

Carroll makes it too."⁸² Cleo Moore, back from a personal appearance tour with her picture Overexposed said "that many fans had asked her to autograph photos of Jimmy Dean . . . satisfied to have the photographs autographed by someone who had known Jimmy."⁸³

The Screen Stories feature article, advertised on the cover as "The Jimmy Dean Film Festival: the second of Jimmy Dean's three great films," was the picture story rendition "by popular demand" of Rebel Without a Cause.⁸⁴

Hedda Hopper's July column⁸⁵ in Motion Picture commented on the fact that "Jimmy Dean is way up at the top of all magazine polls" and that "teen-agers want to build a memorial to him. They write as though he were still living." Also noted was the fact that Pier Angeli was the "one he really gave his heart to." This "hardest working actor" had left "not only a host of friends, but millions of fans throughout the world."

Some "hundreds" of those fans came to a New York Gallery to see a collection of Dean portraits filling a full window on Broadway, as described and illustrated in the New York Sunday News on July 8, 1956.⁸⁶

And on July 11, a considerably more concrete expression of interest was announced in The New York Times.⁸⁷ With a million dollar goal, a James Dean Memorial Foundation was initiated with a kick-off meeting in New York. Designated as a memorial "to aid in every way possible talented persons

in all fields of artistic endeavor," the Foundation had a board of directors "composed of the citizens of Fairmount, Indiana." Headquarters were located in Fairmount and at the Excelsior Hotel in New York.

Movie Life offered the story of "James Dean's Strange Legacy"⁸⁸ on its July cover. Part of the legacy, boxed as an "Exclusive Special Section" was the "heritage of love and popularity" he granted Sal Mineo and Natalie Wood by drawing fans to see them all in Rebel Without a Cause. They and others, like Nick Adams, "have apparently grown in stature" just by being associated with Jimmy. There are, therefore, "special articles" on these stars. The rest of his legacy is what he left with his fans. The "spiritual, personal kinship comparable to none" he evoked in his fans is evidenced in the poems, personal letters and "expressions of indignation that he did not win this year's Academy Award and the great ever-abiding hope that next year with Warner Brothers' Giant he will be honored." Some of these letters are printed "because of the great and growing wave of admiration and desire that his memory be perpetuated that has welled up spontaneously throughout the whole country." This "saintly boy," as one group of more than thirty fans termed him, remains an inspiration "to countless thousands." One reader, Anthony Giannone, contributed his second poem, "Haunted Eyes." A previous work was published in The James Dean Album.

The columnist for Movie Life, Dick Williams, announced⁸⁹ that Nicholas Ray's book about Dean would be published late that summer, and Beverly Linet's article "Strange Revelations of the Stars Rival Bridey Murphy"⁹⁰ gave fan magazine readers a dose of the pseudo-scientific occultism popularized by the widely publicized Bridey Murphy "case." A full page study of Ken Kendall's Dean mask illustrates a section of the article telling how "Jim's 'lost' horoscope proved too dreadfully accurate." This particular issue also catches up with the "newest dreamboat," Elvis Presley, though no particular linkage is hinted or established with the James Dean image in these initial exposures. The usual Dean-illustrated advertisements were in evidence.

Movie Stars Parade printed the first part of a two part offering entitled "Secrets from Jimmy Dean's Past" by Evelyn Washburn Nielsen⁹¹ of Fairmount, Indiana. The author states the article was published because the Marcus Winslows, who raised Jimmy Dean, "were so unhappy" about much of his publicity. Mrs. Nielsen intends to stress in "the beautiful tale" of this "completely normal boy who grew up with wonderful people--his own people" his love for his family, his kindness, skill, determination, keen intelligence, sense of justice, power of concentration, hard work, and not least, his bubbling laughter and vital awareness to life and interest in it. The story of Dean's early years accented his happy

early relationship with his mother and the continuation of this relationship with the Winslow family. According to the author, the "mysterious" Jimmy Dean was so called because his "pattern for life was not Hollywood's" but the "Inward Light" of his Quaker upbringing: "'That of God' in every man" which "instructs and transforms the conscience."

Jeanne Balch Caper's "The Strange Revival of James Dean"⁹² was carried in the widely syndicated American Weekly on July 29, 1956. The article was based on, or had the same initial sources as, Aline Mosby's United Press release in May, as witness the comment in virtually the same words: "When his last film Giant is released this fall, Warner Bros. anticipate near hysteria from his most devoted followers" The article noted the April fan mail of 5,000 letters, the Audience Awards poll, the forty baskets and bouquets at Dean's grave on his birthdate, the comparisons to Brando, the black magic influences of Vampira, the planned one-hour TV special on Dean's life; most importantly, however, the article reported once again, or repeated once again, the "fantastic" rumors:

Strangest of all, there is a cult of Dean fans who stubbornly cling to the belief that he was spirited out of his coffin, still alive, and that he is not dead at all . . . that Dean was not killed in the crash, but was so badly burned that his studio and family decided to tell the world he died while he lives out his days in a sanitarium.

Screen Stories stopped its "James Dean Film Festival" without explanation, after running two consecutive issues,

pending the release of Giant. James Dean was not to disappear altogether from between the covers of the August issue. Mike Connolly noted⁹³ how "ironically" Montgomery Clift's automobile accident coincided with Warner's "decision to film a TV Spectacular of Jimmy Dean's life story":

It will conclude with a recorded trailer that Jim had made shortly before his tragic death on a lonely California highway. In the trailer Jim made an appeal for safe driving.

Connolly also mentioned that Winton Dean "is writing a book about his son."⁹⁴ In a later item Connolly had Vampira declaring "You're the only one who's been nice to me since Jimmy Dean died"⁹⁵ to Liberace, who signed Vampira for appearances with his night club act.

Letters from fans were included in the same issue and presented as "Orchids for our Festival."⁹⁶ One fan in Belgium admitted to seeing East of Eden twenty-eight times.

In Hollywood Stars David Eardly contributed an article, featured also on the cover, describing Steve Rowland as "Hollywood's Next Jimmy Dean."⁹⁷ Dean was depicted as "the creator of a new acting technique." Brando may have been the first to bring to the screen "the off-beat, moody, intense personality," but because Dean was younger than Brando, "he typified youth":

The teenagers understood through him their own frustrations, loneliness and problems. Dean was their idol! Never in the history of motion pictures has one actor influenced so many in so short a time.

An actor in this "tradition" and "most often mentioned" in

fan's letters was Steve Rowland. Like Dean, Rowland was described and pictured as a "jazz expert" and "a natural athlete." He, too, was "moody and introspective." To consider Rowland in the Dean tradition was not insulting to Dean because Dean "will always live in the inspired work of other actors." Mr. Rowland commented:

You know, Jimmy can't really be gone! He must be around someplace. Anyone who has been such an important influence on so many as he was just keeps on living.

Movie Life for August featured as "A New James Dean Bonus Feature" Beverly Linet's article "The Secret Happiness of Jimmy Dean"⁹⁸ on its cover. The article was written because "there is a side of James Byron Dean that has been neglected": "the legend is . . . lopsided." The article stressed how "Jim could create laughter from any situation" in interviews with Adeline Nall, Fairmount speech teacher, and Billy Gunn, Dean's understudy in the Broadway play The Immoralist. Anecdotal material using direct quotations gave the story an immediacy. Concluding sections were framed by the usual Dean-illustrated photo advertisements as well as by the advertised promise that a forthcoming issue would contain "a fascinating story" on Dean by Nick Adams: "Jimmy Dean--Why We Loved Him." For those Dean fans who couldn't wait, the current Movie Stars Parade offered the answer to "What Can Jimmy Dean's Home Town Now Reveal?" The answer was, of course, revealed in the second installment⁹⁹ of Evelyn Washburn Nielsen's series of photographs and

anecdotal material from family and friends in Fairmount to combat the "almost pure fake" press image. Besides enlarging upon Dean's character by describing the man upon whom Dean "patterned his life"--an unnamed but "renowned and influential" Quaker in Indiana, the article included a "flat statement" disclaiming any possibility of suicide in Dean's accident: "Jim would not conceivably have harmed his friend nor dented his prize possession."

An item also in this issue worked in the fact that Cliff Robertson had "rented Jimmy Dean's old apartment."¹⁰⁰

Motion Picture for August, 1956, announced an article "Hollywood's Untold Love Stories"¹⁰¹ on its cover, "Revealing Jimmy Dean's Unknown Romance," a starlet, Eileen Forham, who loved Jimmy, but "he didn't want to be tied down." After his death "she faded out of the picture to grieve over him quietly, the way Jimmy would have grieved. Alone."

"Rendezvous with Danger,"¹⁰² illustrated with a Dean photo and citing him as an example, quoted an unnamed studio executive who discussed studio legal plans to "curtail dangerous activities" by stars under contract: "But before they had come up with anything constructive, James Dean was dead, almost by his own hand." Natalie Wood, interviewed because she "knew Dean well," cited Dean's fatalistic attitude, his love for activities involving "an element of danger" in "trying to run away from his tensions." Miss Wood also "wrote" her own article "It's a Wonderful Whirl" about her social life.

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A still of Miss Wood with Dean from Rebel Without a Cause was used to illustrate the article. In the article Miss Wood told of a Chinese restaurant rendezvous in New York with Sal Mineo, Nick Adams, Richard Davalos and his wife on the night Dean was killed: "And we realized that while we had been talking about him, he was dead." Miss Wood discussed Dean as "sensitive, thoughtful," shy, and "genuine." The concluding section of her presentation was boxed by the feature "My Star Twin"¹⁰³ in which was a picture of Dean and a picture of Eddie Bodzioch, who "acts and has the same features as James Dean," declared a friend. The editors concurred: "The resemblance Eddie . . . bears to the late, great James Dean is truly striking."

Sheilah Graham¹⁰⁴ rebelled in the same issue against "those would-be imitators of the late, great Jimmy Dean who are determined to mold themselves into his model and likeness." She was talking about other actors who lose their own "individuality." In conversation with one, she said, "I told him, as I will tell all those who try to fill the shoes of the Giant, that those shoes were buried with him and cannot be filled."

This attempt to equate the Dean image with the title of his film is somewhat abortive, but the ploy receives further attention later from other sources. It is an interesting effort and not without its results. Despite the fact that the

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novel was widely read in its various editions, even today, more than a decade later, the title of the film is often mistakenly referred to, in conversation or communication among Dean fans, as The Giant, probably in the belief the title refers to Dean. Also, through repetition, the rhyming conjunction of the descriptive adjectives "late" and "great" become a common usage when related to Dean.

Motion Picture promised an "exciting book length bonus feature . . . 'Jimmy Dean's Authentic Life Story'" in its 45th Anniversary issue the following month.

A new magazine, Hear, The Voice of Hollywood, featuring clip out plastic coated recordings of interviews, graced its kick-off number with a "Special Feature" on Jimmy Dean, but prefaced it with the comment in Jack Martin's gossip column that "Jimmy Dean is still drawing more fan mail than most of Hollywood's big names."¹⁰⁵ The feature was "We'll Never Forget You . . ." by Carol Archer Sturmond.¹⁰⁶ The picture-prose-poem eulogy centered on "that last great moment in Giant where you sit so symbolically, alone in the great banquet hall. . . . Was this your life you were acting?" The selection was set off by being printed on paper of a different size, quality and color from the rest of the magazine. It is further enhanced by some previously unpublished photos of Dean by Wilson Millar, who took them on Dean's first try at Hollywood when Dean was still in his teens. Millar offers

these "exclusive formal portraits" in an advertisement further in the magazine.

An article advertised on the cover of Whisper in August as "James Dean's First Love" and also called "The Girl James Dean Left Behind"¹⁰⁷ was written by Sam Schaeffer, after "weeks of research and gumshoeing." The article is based on fact, James Dean's relationship with Christine White, but clever manipulation of detail, especially concerning Dean's "badly groomed quality," makes the article fit the more standard Dean image while at the same time adding a new variation not hitherto exploited.

August saw the beginning of a rash of indicting newspaper items. Hy Gardner¹⁰⁸ illustrated his point concerning teen-age hero mania by telling of a girl who ran away from home to see Elvis Presley. Gardner maintains that the Dean "mania" is even stronger and that "the blame lies with a group of greedy movie and sensational pulp magazine publishers who'd do anything for a dollar--even stoop under the gutter to fan the flame of desire in teenagers by publishing articles purporting to come from Dean himself--from another world."

Gardner described Dean as "an unaffected simple young man who was pleased but not swelled up about his sudden success," and continued:

Exactly why he should be made the pivotal point of a mass movement that borders on psychotic morbidity is one of the more sordid of mentally deficient maneuvers

and should be stopped before it makes otherwise normal teenagers potential patrons of the Bellevue Observation Ward.

At about the same time Dorothy Kilgallen¹⁰⁹ was pulling even fewer punches and being far less vague. Labelled variously "Legend of Dean Kept Alive" and "Macabre Buildup of James Dean," the nationally syndicated column read:

James Dean, the young actor who lived intensely and died violently continues to star as the hero of a mounting-ly fantastic Hollywood saga. Veteran movie press agents are spending long hours conferring in ultra-private sessions on the best methods of keeping the Dean vogue 'hot' until his final movie, Edna Ferber's Giant, has reaped the anticipated number of millions.

All kinds of gimmicks from fan magazine spreads to pilgrimages to his grave will be utilized in the campaign to preserve the dead youth's box office value. As a macabre example of how the screen publications are going along with the master plan, the November issue of one magazine will feature an article on Dean written entirely in the present tense, as if he were still alive. . . .

Though these indictments stand as critical exposés, they are also contributions to the Dean image, doing little in and of themselves to shake the steady and building following of the dead star. The similarity of attack in manner and chronology could lead one to suspect that even the exposés may be part of some "master plan." Like the criticism of the Dean "rumors" in the fan magazines, items like the above fan the sparks and give added publicity through repetition and announcement.

Helen Dudas' story for the New York Post on August 19, 1956, "The Legend of Jimmy Dean,"¹¹⁰ also used mention of Elvis Presley and his effect on many an American adolescent

girl as an introduction to the topic at hand. Miss Dudas described the "fierce and occasionally morbid concern" with Dean as "almost a cult," and told that the "rustic Quaker" town of Dean's youth, Fairmount, Indiana, "has become a tourist center," if not a "shrine," with the local cemetery claiming thirty visitors a day during the summer; "the post-humous tribute is not confined to one sex or age group or to the continental limits of the U. S."

The article found the Warner Brothers' reaction "curious," with rather "the fastidious air of an Episcopalian minister whose grandchildren are dabbling in the occult sciences":

Aside from taking considerable advantage of the huge demand for re-release of his first two movies, the company drumbeaters have kept the skins conspicuously reticent on the subject of Dean.

An interview with the head of the United Fan Mail Agency, Claire Rochelle, reported no studio or agency recognition of fan clubs, and that requests ("We get lots of letters.") for pictures of his gravestone were denied: "It's too morbid."

The article noted in passing the rumor "that he did not die but was so scarred by the accident that he has retired from the world."

The author felt the interest in Dean bore little relation to the Valentino interest, which was a "middle aged woman's passion":

On screen and off, Dean appears to have spoken graphically to and for the mid-century teenager:

In both pictures, he was the rejected, tormented, lonely and rebellious youth--a set of symptoms that symbolizes the state of mind if not the behavior of most adolescents.

The author recognized that the youthful adulation of Dean had a "clinical logic in a time when home life and national life have an unsettled appearance." Her interview with Dr. Adolpho Zier, Manhattan neuropsychiatrist and psychotherapist, quoted him as saying:

Rebellion is one of the key elements involved. Whether it is only in thought or in behavior, the teenager is rebelling. He is also guilty about the things he does or thinks that do not conform. And he wants to identify with a figure who rebels successfully. By identification, you can justify your own actions. And Dean was successful--in his career, in his personal life, as far as adolescents are concerned, even in death. The death is lamented--yet in some unrecognized corner of their minds, he died for their cause--driving a car at a forbidden high speed. Nor is there any danger, now that he is dead, that he will change or betray their cause.

The article noted further manifestations of the Dean interest in the fund-raising foundation, the recordings, the persistent fan magazines, but quoted George Stevens, producer and director of Giant, as saying that he "is determined that the film be sold on its own merits and that the promotion make no contribution to the myth." Accompanying the article was a still from Rebel Without a Cause labelled simply "Rejected, Tormented, Lonely" and another "With Liz in Giant, His Last Movie."

An Associated Press release of August 22¹¹¹ disclosed that the Dean estate was being sued for \$100,000 by Rolf Wuetherich, the mechanic-passenger in Dean's car at the time

of the crash, who said Dean "was driving too fast and with wanton disregard for the safety of his passenger."

Bob Thomas wrote the syndicated article "Dean's Still Alive in Death to Fans"¹¹² as published on August 26, 1956, calling the Dean interest a "cult." He figured the fan letters at over 8,000 a month and quoted the defensive reactions of the unidentified fan magazine editor: "We have to run a story on him every two or three months." (From the evidence, a gross understatement.)

Steve Brooks, head of magazine publicity at Warners declared:

We do what we can to help but it's difficult, especially since some of the people who knew Dean have clammed up. . . . It seems to be a sense of identification on the part of young kids in America. . . . They are confused and mixed up and with good reason--What do kids of today have to look forward to?

George Stevens echoed, scoffing at the comparison of Dean with Valentino, whose appeal was to more "mature women":

Jim is much closer to his audience. His is the . . . rebellious personality that the young people of today know so well. They understand him because they feel the same way about things.

Joan Dickinson contributed "The 'Rebel' Who Invented a New Cult--After Death"¹¹³ . . . "The Strange Story of James Dean, Whose Private Life Has Made Him a Symbol for Today's Restless Youth," syndicated by King Features, August 26, 1956. The living Dean was described as "intense, emotional, obsessed with acting; rushing, racing was "an outlet for his pent up emotions and frustrations"; "whatever he did, he had to win."

Since his death, "Dean has been on more covers than any other male star in history." Cited were five magazines "devoted entirely to him," and note that avid fans manifested their devotion, which was "unbelievably intense," by collecting these memorabilia--because as they said: "He's natural, like our friends."

The article contrasted the Dean furor to that exhibited over Valentino, which "ebbed once he was entombed":

Partly because Rebel was not released until a month after his death, partly because his two movie roles were deeply moving and they dealt sympathetically with the turbulence of youth and the problems that many young people are forced to face. But mostly his fame is due to the way he lived his private life, a representation of the great restlessness that engulfs the present generation. Dean typified their longings and plans for reaching the top in a rush.

The article featured an almost full tabloid page tinted photograph of Dean in his red jacketed Rebel costume standing in front of his dressing room door. A switch blade knife, "symbol of teenage turbulence," is sticking in the name plate of the door. There was also a picture of the members of Brooklyn's "Dedicated Deans," a Dean fan club. Wearing their club jackets embroidered with Dean's name, they displayed his picture.

The reference in Jim Scovotti's critique¹¹⁴ of Warner's Somebody Up There Likes Me in Films in Review declared that Paul Newman in the role "which the late James Dean was to have played . . . combines slovenliness, energy, bombast, humility and sensitivity, in a wholly convincing

performance." Newman was already typed by the fan magazines and the columnists as a ready contender for the now vacated Dean acting honors. The role of the rebellious boxer, driven by hate and redeemed by a woman's love, was tailor-made for the type he represented. Another Scovotti comment about Pier Angeli, who co-starred with Newman in the same film, concerning her ability to "project the valor of the child-woman . . . the one thing she does best," tells something about her role in the film and also offers a clue to the reasons for the continuation of the Dean-Angeli stories years after their romance was over. The stories fit the single image Miss Angeli was allowed to project, whether in publicity or in films. Roles such as her part in Somebody Up There Likes Me put her into perspective with Newman and kept her in perspective with Dean. The fact that Warner Brothers chose to also star Sal Mineo in the film, though the role he played was comparatively minor, makes the linkage developed virtually complete.

Exploitation of the Dean image was further developed in extensive publication of "one-shot" magazines in which the entire content was devoted to Dean material. More often than not, material used was repetitious of previously published material, and sometimes it was the same material, reprinted--thus consolidating the previously established image.

The Real James Dean Story, like The James Dean Album, was really a series of reprints, this time from Fawcett Publications, notably, Motion Picture. It contained reprints of

Jim Cook's "Jimmy Dean Is Not Dead," all of the Hedda Hopper column puffs dating from November, 1954 and appearing almost monthly to July, 1956. Clever manipulation of verb tenses to give the properly posthumous feeling permitted the republication of Lori Nelson's "The Jimmy Dean I Dated." Word manipulation seemed to be the forte of Fawcett since the book also contained "James Dean's Life Story . . . In His Own Words."¹¹⁵ The selection begins: "This biographical stuff, the kind of baloney the columnists thrive on, is one thing I can't stomach." Deciding to try his luck as an actor, contrary to the advice of his father who had "seen too much Hollywood garbage and thought I'd be wasting my time," Jimmy tells of his early Hollywood career:

I contacted an agent and got a handful of small parts in movies like Has Anybody Seen My Gal? It was one of those frothy family-type musicals. In that one I had a line or two as this fresh kid who comes into a drugstore where Charles Coburn is filling in behind the fountain. I was supposed to give him an elaborate description of an ice cream sundae I wanted. . . .

Then there was Fixed Bayonets, a Korean war picture. There we were, all crouched down behind this hill, covered with dirt and sweat. And it was night, raining, real Hollywood, you know. I had exactly one line. It went: 'It's a rear guard coming back.' What a part.

The facts are authentic, but the language and the interpretation of those facts was a carefully faked and managed "gimmick." Between quotations previously ascribed to Dean during his lifetime and possibly authentic were quotations like the above, which point out the writer as properly modest and having a cavalier, if not rebel-like attitude toward the Hollywood tradition and its movies, a presentation

thoroughly consistent with the Dean hitherto portrayed in previous publication.

Beyond the statements was a rationale:

But George Stevens, for my money, is the greatest director of them all--even greater than Kazan. This Stevens was born for the movies. He's so real, so unassuming, and he doesn't miss a thing. Also we've got a wonderful script for Giant. You know, when it wants to, Hollywood can accomplish tremendous things. And this movie might be one of them. I sure hope so.

"James Dean's Life Story" was an elaborate plug for Giant.

A following segment, "The Man Behind the Legend,"¹¹⁶ was an extended variation on the Byronic image, capitalizing on Dean's middle name, utilizing various anecdotal material and following the theme:

Jimmy, like Byron, Shelley and all other romantic heroes, was a fighter--a fighter with an ideal. Perhaps it is this quality which was the secret of his magnetism and charm.

Other articles were "My Friend, Jimmy"¹¹⁷ by Bob Hinkle, dialogue coach for Giant, and "The Dean I Knew"¹¹⁸ by Sal Mineo, "as told to Larry Thomas." Mineo's article used anecdotes revolving around the shooting of Rebel and the corresponding friendships with Nicholas Ray and, especially, Natalie Wood, but since Mineo also appeared in Giant, the latter sections are concerned with that picture. His "message" comes through. The article closes: ". . . Jimmy Dean, a guy whose heart was as big as the state of Texas. That was the Dean I knew."

A picture series involving Elizabeth Taylor, Pier Angeli, Natalie Wood, Maila Nurmi, Jane Withers, Terry Moore, Pat Hardy, and Lili Kardell was called "The Women in His Life":

They were sleek; they were sultry; they were glamorous. But, save for one, no woman ever captured James Dean's heart.¹¹⁹

"The Star They'll Never Forget"¹²⁰ was about Dean fans. Besides printing the now usual poetry and letters, the magazine contacted three Mount Vernon, New York, girls who were specially interviewed and photographed with Dean material. One said:

. . . Nobody knew much about him or talked about him until we saw East of Eden. We never had any special movie star favorites until then.

Another told of their reactions on seeing Rebel:

We all went to see it three times. We cried all through the movie, not because it was a sad picture but just because Jimmy looked so alive. I hope our theater will play it again. It would be wonderful if they ran both East of Eden and Rebel at the same time. It makes him come to life all over again.

The same girl said:

I hope he's happy . . . He didn't seem to be especially happy when he was alive. I felt truly sorry for him when his romance with Pier Angeli was broken up.

The article stated:

All three girls agreed that Jimmy Dean should have gotten an Academy Award last year and they fervently hope that he will be given one this year.

The statements were probably authentic; they were also probably, in part, directed. In any case, they could be accepted by other Dean fans as natural and typical expressions.

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• *Journal of the American Medical Association*, 2000; 283: 2689-2694

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The statements would seem to point up the immediacy of the impact of Dean's films and the published material, in terms of the establishment and maintenance of the Dean image. The establishment of Dean as a "special movie star favorite" seems from their statements to run concurrent with the release of East of Eden and the beginning of his notice by the fan magazines, long after he had appeared in several starring roles on national television. Though the Pier Angeli romance had terminated months before the release of Eden, the statements indicate an immediacy of feeling upon reading the revelations, resulting in compassionate and possibly jealous feelings of pity. The wish-statements about running East of Eden and Rebel together were eventually answered by the studio; the statements may have been printed as "feelers" to evoke response from other fans. The immediacy of the impact of seeing Dean on the screen, the resurrection qualities of the films, taken in conjunction with the Academy Award statement point the interest in the still unreleased Giant, and score the article as yet another subtle advertisement.

"This Was His Greatness"¹²¹ began with stills from Dean's television and stage career and continued with lengthy picture-stories of all his films, including Giant. Dean was characterized as "a lonely, misunderstood boy" in Eden, a "friendless and lonely," "inarticulate youth" in Rebel. Giant contained "Jimmy's final and greatest performance" as a "rebellious young ranch hand." The series was followed

with a two page spread of on-the-set Giant studies, which were also used extensively throughout the book.

The eulogistic qualities of Ernst Jacobi's "The Lonely One"¹²² were almost explained in the title: "It's always a lonely life when you are ambitious, when you feel you are singled out for greatness."

Jimmy Dean Returns¹²³ was published by Rave, one of the Confidential-type magazines then popular, and it presented what might be expected: "Read His Own Words From the Beyond--" And there, issuing from the mouth of the blue-tinted cover portrait of Dean: "How I found a new life beyond death through one girl's love. . . ." Called a "true story," the 68 page book tells of a "destined" love: "Nothing--NOTHING--could ever part them. Not even death." The object of Dean's affections remains anonymous "to avoid possible embarrassment to her family and her employers." There is, however, a photograph of "an 18-year-old model who bears a marked facial resemblance" to the authoress-love. The publishers also noted: "It will be remembered that the name of Morey Bernstein's hypnosis subject, 'Ruth Simmons' in The Search for Bridey Murphy, is not her true name." The many pictures scattered throughout the book are advertised as "the only pictures of Jimmy that have never been published before." They constitute folios of work by Roy Schatt of New York and Frank Worth of Hollywood and they run the gamut of moody,

introspective bearded portraits of Dean by Schatt, probably taken in the early 'fifties, to more recent on the set shots of Giant.

The authoress heroine is called "Judy Collins," a nice all-American name, rather euphonious when coupled with "Jimmy," and, co-incidentally, the first name of the heroine of Rebel Without a Cause. To this Judy, as well as to the Judy of Rebel, "Jimmy was simply the perfect sweetheart and lover--charming, thoughtful, attentive, considerate, tender." Their "idyllic" love began in 1951, and ended only when Jimmy left for Hollywood. It was marred by a dream Jim had of an automobile crash just before he left. Judy felt "a new urgency in his embrace" as he left, saying, "Remember, I'll come back to you." When Jim was killed in the automobile crash, Judy suffered feelings "of guilt and irreparable loss" until a friend gave her a copy of The Search For Bridey Murphy. The book itself had not basically changed her feeling, but it brought her "out of the rut of apathy" into which she had sunk. Further reading, the ringing of an unset alarm clock (a gift from Jimmy), and the peak incident, an experience of spirit writing, confirmed Judy's belief that James Dean's spirit lived on. Jim's life in heaven, or wherever he was out of "the old world," was not lonely. He said "I heard a voice calling my name and I seemed to be a small boy again, hearing my mother call me. . . ." He repeated his love to Judy, happy to have the opportunity:

But I needed your belief to do it. Your belief is like a magnet, giving me the force to be able to speak to you. If your belief ever faded, I would have to be silent again.

Commercialism had turned James Dean into a latter-day Tinkerbelle.

The James Dean Official Anniversary Book, published somewhat prematurely by Dell, was divided into two parts: original articles and reprints. "The Man Behind the Legend,"¹²⁴ the opening article, recounted the furor over his death, noting the "more than 50,000 fan letters" the studio has received since Dean's death, an "isolated case" of attempted suicide, the projected publication of books by Nicholas Ray and Winton Dean. The editors stated:

The type of brooding, sensitive, aloof young outcast who is capable of great warmth and compassion despite the tragic conflicts of his inner life, has been portrayed on the screen with greater authority and understanding by Dean than by any actor of our times.

They felt that although Dean "brought a new and vital energy to the motion picture," "the growing legend of Jimmy Dean is not based solely on his accomplishments as an actor." The editors believed that Dean's acting "was greater than the techniques brought to it," and that "Jimmy's immense identification with his screen characters was possible because he realized how much he was like them in real life." In his roles, as in life, Dean's "task" was "the desire and pursuit of love." As the editors stated the case: "For the first time, America's youth has chosen the figure of a disturbed

man to represent their longings and their struggles." But as they continued:

It is not the memory of a figure rushing toward death with arms outspread that this book seeks to embellish. It is to the striving, tormented young man who, doomed to a short, intense life, created out of himself a symbol for the living.

The embellishment was initiated with the presentation of separate folios of Dean portraits by Roy Schatt, Dennis Stock, and Sanford Roth. The Schatt album¹²⁵ is dated 1953, "when Dean left UCLA and went East" (Actually, it was some three years earlier), perhaps in an attempt to contemporize the Schatt studies with the others presented, perhaps to gloss over Dean's early failures, perhaps to make Dean seem younger than he was. The Dennis Stock¹²⁶ photos at Fairmount were said to capture "the humor and the warmth" and also "the dark undercurrent of melancholy which James Dean carried with him through all his days." Sanford Roth¹²⁷ evidently wrote his own copy to accompany his collection of Giant set shots, which is twice as large as those of either of the other two photographers. Roth tells of Dean's enthusiasms: the classical music of Bartok and Schönberg, motorcycles, jazz, bullfighting, and "the writers he'd recently discovered--Jean Genêt, Curzio Malaparte and Gerald Heard." Roth has heard all of the many descriptions of Dean: "a meteor, a Great Dane puppy, a crazy-mixed-up-kid, a poet. He was all of these things and--at the same time none of them." Rather than becoming deliberately explicit himself, Roth repeated a

description he again mistakenly ascribes to Hedda Hopper, who "really loved Jimmy":

He was like quicksilver. He had a sure instinct for drama. Yet, what I remember most is the little boy quality shining from behind those thick glasses of his.

The segment following the photography was labelled "Jimmy Dean's Journey Toward a Place Called Love."¹²⁸ The opening sentence told the whole story: "Jimmy Dean loved only two women, for certain, in his life: his mother and Pier Angeli." The rest of the article was a well and often traveled road: "The Girls Who Followed in the Wake of Love." Natalie Wood, Ursula Andress, Lili Kardell; "And Those Who Keep His Memory Bright": Lori Nelson, Katy Jurado, Liz Taylor and Jane Withers. The section "We Who Live On"¹²⁹ was a continuation of anecdotes and eulogies from various people, most of them connected with the Warner Brothers Studio and/or Giant. Further anecdotal and picture selections illustrate Dean's varied interests and versatility in many areas, as do the photographs of Dean's scrapbooks, showing some of his original designs and drawings, pictures and clippings: "Rest, rest on mother's breast; father will come to thee soon."

The next segment was called "The Footprints of a Giant,"¹³⁰ an obvious play on the movie title: "Jett Rink was a small man with an idea big enough to make a Giant." The pictures illustrating the article were from the unreleased film; the captions were more familiar:

Alone and bitter, all Jett had was a dream . . .
Jett cried his terrible defiance to the hostile world.

The body of the article was less about Dean than it was about the movie, although George Stevens related once again how he saw Dean on television and noted his performance "months prior" to signing him for Giant. "All stops were pulled . . . money was no object" in getting this story to the screen. But this particular story, or at least this version of it, was somewhat lopsided: "It is the story of Jett Rink. . . ." This film "was Jimmy's opportunity to show himself as something more than a personality." This, "Jimmy's final film, turned out to be his finest":

If Jimmy Dean had given the world nothing else, it would remember him for his creation of Jett Rink. . . . Once a giant walked in our land.

There followed "Dell's Record of Jim's Career,"¹³¹ a compilation of all the material published by Dell in their several magazines since March, 1955. Material included comes from Screen Album, Modern Screen, Hollywood Romances, Screen Stories, and Hollywood Life Stories, an indication of the scope of operation of a single publishing company in the area of movie fan magazines. Not included in the list are the Dell publications Who's Who in Hollywood and Hollywood Year-book.

A "slightly abridged" chapter of director Nicholas Ray's projected study Rebel: Life Story of a Film (entitled "Story Into Script"¹³²), written in collaboration with Gavin Lambert, a regular reviewer for the publication, appeared in

the Autumn, 1956, issue of Sight and Sound. This British publication gave further insight into the manner in which the Dean image was shaped by his role in Rebel Without a Cause, and, even further, how Dean himself helped to shape it.

Ray, shunting the "drawing room anthropologists" aside, felt that "though the parallels with initiation ceremonies in Polynesia may be exhausted, personal experience has still something to tell" about Hollywood and its workings. Warner Brothers had acquired the rights to Robert Lindner's Rebel Without a Cause and suggested it as a subject to Ray. Ray, however, was more interested in "something that would dramatise the situation of 'normal delinquents'" and proposed a story outline of his own, "The Blind Run." The studio accepted the proposal, allowing Ray to choose his own producer. Ray chose David Weisbart, a former film editor and now contract producer, for the contributions he might make to the film. Weisbart was the youngest of the available producers, with two teen-age children himself. Ray also expected and needed someone who could ably run interference between the director and the "desk set" concerning this "potentially explosive" story, or as Ray put it himself, "less a story at this stage than an idea."

Ray followed with a discussion of "over-written" films. As a former camera man, he felt that there were "many writer-directors whose films are unsatisfactory because they over-estimate the writer and under-estimate the director."

Ray argued for the "visual conception," feeling that "the dialogue has got to go." He argued that "only the director is in a position to help the actor" in the nuances of the actor's portrayal, giving "dramatic meaning" to "the most apparently banal line of dialogue." In keeping with a "fundamental tenet of Stanislavsky's system": "Out of the inner moment, the state of being and the urgent need, comes the whole accent of what is said or done."

Ray could count on his own talents and the talents of his actors for the accents. What he needed was a writer, and according to Ray's account, there were "two false starts" in finding a writer:

'The Blind Run' was an original idea for a film, without dramatic structure but with a point of view. The problem in developing it was to create situations and dialogue that reflected this point of view.

Neither the writings of Leon Uris nor of Irving Shulman reflected Ray's point of view. Initial research at Juvenile Hall, in the courtrooms, at interviews with young delinquents, provided two recurring impressions:

What they did had a terrifying, morose aimlessness . . . what they felt, when asked about their families, was a bitter isolation and resentment.

In the case of Uris, the screenplay took an epic turn, concentrating on a community. To Ray this was out. Shulman's case seemed more complex. An ex-high school teacher, Shulman "was also deeply interested in sports cars, which suggested a promising point of contact with Jimmy Dean."

Ray had seen East of Eden, had met Dean, and knew he was the "ideal actor for Jim Stark." Ray said there were difficulties, however, in being certain Dean could be or would be cast for the part:

One side of the difficulty was personal. Since beginning to know him a little, I had realised that, for a successful collaboration, he needed a special kind of climate. He needed reassurance, tolerance, understanding. An important way of creating this climate was to involve him at every stage in the development of the picture.

Shulman's talent for inventing or remembering incidents led to the "chickie run," as based on a factual newspaper account, which was substituted for the "original blind run through a tunnel"; the character of Plato began to evolve. But though developments were achieved, "they did not reach the heart of the story." Ray had a conviction that only "the classic form of tragedy," with the unities maintained, with overtones of Romeo and Juliet, "the best play ever written about 'juvenile delinquents,'" could achieve "the more violent statement, the more sweepingly developed conflict" he wanted and needed. Returning Plato to the Planetarium, the site previously used for the "vision of the end of the world," seemed to fit Ray's tragic vision. Shulman did not agree.

Also, the initial meeting between Dean and Shulman was not successful. The hoped for rapport did not materialize. "Suspiciously, rather menacingly," Dean withdrew. Both Dean and Leonard Rosenman, who was chosen as composer for the film after Ray saw East of Eden, sided with Ray on the planetarium episode. An "issue" developed, and Shulman

withdrew. As the brief preface of the article noted:

"Stewart Stern was finally assigned to the screenplay."

The less aesthetically involved American film publications relating to Dean were concerned with the more mundane matters of image building and maintenance, a janitorial service they fulfilled with relish. Movie Show for September, 1956, featured "The Man They Won't Let Die":¹³³ "How true are the rumors that Jimmy Dean is still alive?" on its cover. Inside, an editorial-article with that title was critical of the "circulation-hungry magazines" which dared to use such cover lines as "James Dean Is Not Dead," noting that recently Walter Winchell "had to take to the air" to say:

I never, at any time, said that the late James Dean was still alive. This message is addressed to his fans, who have deluged my office with hundreds of letters and telegrams wanting to know whether I said this and whether, if I did, James Dean still lives. I never said it. James Dean--the physical James Dean--is dead.

The article further recognized that what Dean stood for:

Eternal and embattled youth, fighting all of youth's bewildering battles as he fought his own battles for happiness, recognition, friendship. . . .

can never die, and "we, all of us," will "never let his spirit die." "This is how we think of James Dean--young and vital and alive--knowing that his body, not his genius, is dead" was among the legends accompanying the six page photographic spread.

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Lori Nelson, worked previously into Dean material, provided new fodder for the gossip columns. Appearing in the new production Hot-Rod Girl, she had bought a Porsche and intended to race it. "It was a Porsche in which Jimmy Dean lost his life . . ." ¹³⁴ the columnist added. The same column also noted the "blasts" the Motion Picture Academy was getting from Dean fans: "The red-faced Academy quickly released a statement that they'd do right by Jimmy next year."

The cover of TV and Movie Screen featured "James Dean: The Story He Wanted to Tell," ¹³⁵ as written by Richard Heller. Though "thousands and thousands of stories" had been written because "many of you reading this article now, feel so deeply in love with him for his great acting ability, his handsome, winsome face and his genuinely shy, yet oddly open personality," this story, "if Jimmy had a premonition of death and the stories that would have been written about him afterwards," would be the one "he would have wanted to tell." The "story" was merely that great credit is due the Actors Studio in New York for making "Jimmy Dean look deep inside himself to find out who he was and what he was, and it was this look, this constant soul searching, that made Jimmy into one of the great stars of all time."

The same issues's column called "The Reader's Corner" ¹³⁶ contained a letter from one Chaw Mank of Staunton, Illinois: "We are trying to help Jimmy Dean's name, in doing good deeds." Mr. Mank runs a profitable mail-order photo supply

agency. His dedication to the Dean memory is unfortunately typical.

As a "Bonus Feature" for the September issue Photoplay offered the "complete book length" beginning of "There Was a Boy. . ."¹³⁷ by William Bast, who was identified as a TV script writer and formerly Dean's college roommate. This section was a fairly detailed account of Dean's early California years, before New York. Details were given concerning Dean's performance in a college production of Macbeth, the Whitmore classes, Dean's first television stints in commercials and in "Hill Number One." Also chronicled were Dean's bit parts in films, adding the Lewis and Martin Sailor, Beware to the list. A brief allusion was made to Dean's interest in Beverly Wills, daughter of comedienne Joan Davis. Generally, in this printed form, the article was sketchy and provided more questions than answers, but in the magazine's quest for more and more Dean material, it provided a new source of information.

Motion Picture featured "James Dean's Authentic Life Story!"¹³⁸ in "book length" in a single issue. Aljean Meltsir called her story "James Dean--His Life and Loves." Photographically and literarily, it recapitulated previous studies and added some new material. There were photographs by Sanford Roth, including "The Last Photograph Taken of James Dean," as well as studies by Roy Schatt and some Fairmount

baby pictures. The twelve-odd three-columned pages of closely packed print devoted almost half of the material to Dean's last hours; included also were accounts of fans' adulation, and an explanation:

For a generation born during the uneasy years between Black Friday, 1929, and the Japanese attack on Pearl Harbor--James Dean is a symbol of their own frustration and confusion and groping attempt to make contact with the world. Always searching, never finding, he is the restless emblem of a restless generation.

There was an obvious attempt to appear objective; the article was not entirely eulogistic. Meltsir had access to letters Dean wrote to his family, as well as to his friend and mentor, Rev. James De Weerd, and she sprinkled quotations from them liberally throughout the article. Other material revealed here does not always tally with the more laudatory puffs. Meltsir disclosed a high school record of four D's and, with the exception of Art, generally average grades and I.Q. Evidently through interview, Meltsir recorded that Dean's high school acting class considered him "disgusting and temperamental" on the stage:

He refused to take direction. He had a savage drive. He preferred character parts and acted them the way he wanted to act.

Similar comments came from fellow members of the U.C.L.A. Macbeth company, and director Daniel Mann of The Immoralist company was quoted:

Jimmy could never be told anything. Our play was ensemble and the actors had responsibilities to each other. But Jimmy had no graciousness, or politeness, or concern on stage. And yet at the same time he had flashes of real brilliance.

Nor was criticism limited to professional conduct. Dean's relationship with his step-mother was described as resembling an "armed truce"; also there was a Hollywood anecdote:

Crossing the Warner lot one day with Stewart Stern, the author of his second picture Rebel Without a Cause, Jimmy was stopped by Warner executive Steve Trilling and another man.

'Here's somebody I want you to meet, Jimmy,' Trilling said.

Jimmy shuffled his feet, slouched in his typical way and acknowledged the introduction by taking five or six pennies out of his pocket and dropping them in front of Trilling. Then he walked away.

In an assessment of Dean's art, Meltsir said:

In front of the cameras he knew who he was and he had enormous stature. Totally photogenic, he could give the impression of slicing away his flesh and laying open his soul. All of the things that he had remembered in his 24 years, all of his fears and bitterness and strong joys went into the creation of a character.

She quoted George Stevens as saying, "He used himself as a kind of clay. . . . It was his finest art!"

As epitaph, Miss Meltsir suggested:

The look on a young girl's face as she leaves a movie theater and the words, 'I understand him.'
It was what he was searching for.

The issue concluded with an almost half-page advertisement for The Real James Dean Story with its "more than 160 pictures."

The concentration of material, however objective, repeating biographical facts, giving minute details of how Dean lived, what he said, what he wrote, how he thought, when coupled with the amazing array of photographic studies

available, only served to further document a "living" Dean, ready as his fans were, for anything and everything that would keep Dean from fading into an indistinguishable mass of ectoplasm. The biographic and photographic documentation served this purpose in making Dean seem more imperishable, making him seem more concrete. That some accounts seemed to be growing less than laudatory concerning Dean's personal life, playing up the "genius" of his professional abilities, may signify a publicity back-tracking to avert too great a personal fanaticism on the part of the die-hard enthusiasts. Interest should and would be maintained, but the interest preferred was professional--and commercial. Since the source of most of the material would seem to be studio inspired, and some of it exclusively so, including the less than complimentary accounts, one can only conclude, considering the generally great control the studios were able to exercise over such material, that it was preferred, whatever the reason, that information with such a tone be released at this particular time.

Screen Stories for September, 1956, released the third offering in its "James Dean Festival."¹³⁹ To compensate for not giving the still unreleased Giant, a narrative rendition of the "Schlitz Playhouse of the Stars" play "The Unlighted Road" was presented, as adapted by Marcia Lawrence. The approach to the plot was encapsuled in the accompanying

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blurb: "Jeff was a wanderer, looking to find himself. In his stumblings he was ensnared by three cunning crooks--and freed by a girl."

The Screen Stories version of Giant was announced to appear in the issue following, the November issue, on sale October 9th.

Armand Archerd's "Confidential Gossip"¹⁴⁰ in Screen Stars for September contained the apologia:

As we were informed by none other than Motion Picture Academy President George Seaton, there's a rule (made by the members themselves) that no one who is nominated for an award is eligible to be given an honorary award. However, this year the academy can withdraw his [Dean's] name from competition. In other words, make him ineligible to be nominated for the 'best actor' category for his job in Giant. And then, they can award a special posthumous Oscar in James Dean's memory. Of course, there is also the possibility that George Stevens, who made Giant, will not permit his name to be taken off the eligible list. Stevens may feel that Dean should be given the chance to win the "Best Actor Oscar" in this, his last film.

A cover feature of Screen Stars for September was "The James Dean I Knew"¹⁴¹ by Nick Adams, printed in response to the "overwhelming" number of requests. An unusual illustration for this article was a still from Dean's first dramatic telecast in 1950, "Hill Number One." Adams, who identified himself as having appeared with Dean in an even earlier TV spot, a Pepsi-cola commercial, told that "more than anything else in the world" Dean wanted to do the roles of Hamlet and Billy the Kid. Adams compared Dean's popularity with Valentino's, but said that "no one has affected or crept into the hearts of so many in so short a time." Adams

recounted his several meetings with Dean, the last at Dean's funeral and added that "somewhere, someplace" Jimmy may be readying for the next scene.

Nick Adams further contributed "Jimmy Dean, Why We Loved Him"¹⁴² to the September Movie Life, covering, probably, much the same territory.

Joe Hyams' feature story for Redbook: The Magazine for Young Adults received stellar billing on the cover of the September issue. Called "The Full Story,"¹⁴³ it was said to be "a reporter's dramatic search for the meaning behind the brief life of a stormy young man"; the subtitle inside said: "His brief life reflected the doubts and dreams of his generation." A note from the editors added that to find the "unusual meaning for young people" Dean's death had, Hyams "traveled 8,000 miles and interviewed 139 people." Hyams was further identified as the Hollywood columnist for the New York Herald Tribune, "probably the only newspaperman whom Jimmy knew intimately and respected." Photo credits included more studies from the Dennis Stock series, a childhood study, a newsphoto of a date with Pier Angeli, and stills from all three of his films, the largest, by far, being the one from Giant, which is still further differentiated from its companion picture on the page, a scene from Rebel, by the captions. The Rebel caption said that though Dean's performance as "a misunderstood adolescent" added to his reputation,

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"some critics commented that he was 'just playing himself.'" The Giant caption showed Dean as "drunk and totally defeated in middle age."

Though Hyams labored the sentimental in his study, beginning and ending with scenes in the Fairmount cemetery at the grave of Mildred Dean, he seems to try to be fair and to cover as fully as his purposes allow the material available. His coverage of Dean's early years in Fairmount concentrated on the influence of Dr. De Weerd to whom "Jimmy poured out his belief that he must be evil, or his mother would not have died, and his father would not have sent him away." In New York Hyams found that "Jimmy was close to only three people," Arlene Lorca, a young actress; Jane Deacy, his agent; and Leonard Rosenman, a young composer. Hyams seemed to get much of his information from Miss Lorca. Her reactions were poetic and memorable:

What was it like to be with him? When I was in a room with him, I always had the feeling that I should open the windows and say, 'Fly, bird!'

These reactions were used in much the same way, and in much the same words, in the 1957 release The James Dean Story, the picture expanded from the Warner Brothers' projected TV Special of 1956, warranting speculation about the ultimate source of the material, not to mention the impetus for its writing. In all fairness, it should be noted that the Dean interest was now blown to such considerable proportion that artificial props employed by studio interests, if any,

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could now be removed, allowing that public interest to carry along the available material, reinforced by private commercial concern, to the ultimate goal, the release and public acceptance of Giant. Hyams' interest in Dean, though commercial, may have been personal and private. His execution of his interest was rewarded, in time, by his appointment to the public relations executive staff at Warner Brothers.

The Hyams' account was not all sentimentality and poetic fancy. There were moments when he hinted at the harsh and sometimes ugly reality existing in the workaday world of the theatre:

Jimmy's big problem during his early days in New York was learning how to adjust to what he saw about him without losing his self-respect. Because he was an attractive, almost beautiful boy, he was sought by homosexuals. They sent him gifts and offered him entree for jobs.

Issues and instances are skirted, however, by pussy-footing and hewing to the established Hollywood line, rather than revealing, or at least seeking, the truth. As an instance, this is the Hyams' version of how Dean was able to get his first Broadway role:

He got his first Broadway role himself by talking himself into a crewman's job on a yacht. One night he told the skipper that he really wanted to be an actor. The skipper had a friend who was casting See the Jaguar, N. Richard Nash's play.

Hyams glossed over Dean's reputed perverseness with directors. He quoted Kazan:

I chose Jimmy . . . because he was Cal Trask. There was no point in attempting to cast it better or nicer. Jimmy was it. He had a grudge against all fathers. He was vengeful; he had a sense of aloneness and of being

persecuted. And he was suspicious. In addition, he was tremendously talented.

Nevertheless, it was revealed that during the filming of East of Eden Kazan kept a closed set, and Hyams hinted further at the "conflicts" between Dean and George Stevens.

Hyams, like most other writers, had his own explanation for Dean's popularity, why and how he "came to mean so much to so many people":

Perhaps it is because in his acting, he had the intuitive talent for expressing the hopes and fears that are a part of all young people. Perhaps it is because in his personal life, he was continually struggling with a universal conflict. On the one hand, he wanted to experience all there was to life. Yet, he couldn't quite face life; he remained an adolescent to the day he died, unsure of the way others felt about him, afraid to form any lasting alliances, unwilling to accept tragedy without self-pity.

James Dean didn't have time to find the answers to his problems. But he managed to dramatize brilliantly the questions every young man and woman must resolve.

The Hyams' article is particularly noteworthy in that it was also printed, translated into Japanese, with the publication in Japan of Dennis Stock's portfolio of Dean material called "Portraits of a Young Man."¹⁴⁴ The photo studies, Stock's own article concerning the taking of the pictures, some Japanese fan letters, and this biographical article constitute a complete, or at least representative, collection of Dean material, in appeal, in color and content, not unlike the general mass of material published in the United States for American fans. Stock dedicated the collection:

. . . To young people who always pursue the answers to their life's problems. I pray that their sincere endeavors will win adults' understanding, love, and respect.¹⁴⁵

Filmland featured a full color portrait of Dean on the cover of the September, 1956, issue, with the caption: "The Search for James Dean"-- "'Don't say he's dead!' cry millions of fans." "The Insider" in his column "Hollywood Tattletale" teased with a "Glowing Tribute"--¹⁴⁶ a paragraph noting the "pronounced hold" of Dean on the public, the "impressive" number of letters to fan magazines and to Dean's studio expressing "keen" interest in the yet unreleased Giant. The columnist added that preview reports have listed it as "the finest acting job in his short-lived career" and predicts that Dean's "final performance--his greatest--will be honored with an Oscar."

The keynote story¹⁴⁷ was prefaced with comment concerning the "weeping, wailing and moaning" of Dean's "inconsolable fans." Overleaf, a full page study from Giant was labelled "This Is No Ordinary Man." The copy began:

'Dean dead? No! No! No!' cry his countless fans. 'Here are pictures to prove that he's alive; that he talks and walks and breathes!' Yes, these are pictures of James Dean taken shortly before Death took him by the hand and led him away.

The article paints a rather dramatic picture of the fan reaction to Dean's death:

. . . Every day there is evidence at the grave of James Dean where young people gather and throw themselves on the ground, whispering, crying his name; they ask him to listen, listen to their voices! An incredible story? No doubt about it, but the fact remains that man's utter faith in the hereafter has become literally stronger. Such scenes are being repeated day after day. . . . He cannot hear the anguished cries of his young friends to come back. Yes, they cry in anguish. They collect at his quiet grave

and their pleas fill the air. The shocking truth is that several teen-agers have tried to end their lives at his grave so that they could join him.

"Some psychiatrists" are quoted as saying that Dean had a death wish because he could not find "inner peace," but the article leaves the question open, noting instead Dean's love of children and his wishes for a "family of his own." Lacking this family, Dean left something else behind:

James Dean left something behind him that will live forever--his brilliant work in Giant will be a monument to his great talent. He could not have asked for anything more. Should you?

One of the prize letters in the column "FilmLand Forum" was a compliment to Hollywood which "really showed what a warm heart it does have, by writing such wonderful stories and articles about Jimmy."

Further and continued interest from national news magazines was evidenced in Time's "Dean of the One-Shotters,"¹⁴⁸ a covering of the "special" Dean magazines, finding their total sales "well into their second million" by the first week in September. Alluding to the "Bridey Murphy" phenomenon among adults, Time further called the mention of Dean a "must" in every movie magazine, noting its branching out to other literary fields, including the love-lorn columns of Dorothy Dix which carried a letter asking advice from a girl who described herself as "fifteen and in love." Her problem was that she was in love with Dean, and he was dead. Miss Dix's reply was quoted as, "Time heals all wounds," Time also

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catalogued the personalized letters addressed to Dean, refusing to believe he was dead, and fixed their arrival at the rate of 1,000 a week. Included in the article was the Time analysis of Dean's appeal:

Dean not only appeals to a 'mother complex' among teen-age girls, but his roles as a troubled, insecure youth prompted many young movie fans to identify with him.

The following week, The Chicago Tribune Magazine featured a full color tabloid sized portrait of Dean on its cover. Inside was the article "The Truth About James Dean" by Evelyn Washburn Nielsen,¹⁴⁹ described in prefacing remarks as "a neighbor and intimate friend of Dean's family." The preface recounted that to "thousands of young Americans he continues to live as a symbol of tortured youth," that his studio still gets letters, and now the estimate is "between 5,000 and 6,000 . . . a week":

A surprising number of these letters ignore his death and address him as if he were still alive. The author of this article . . . has been unaffected by this pall of mysticism that lately has enshrouded his memory.

The mysticism of the Dean image may not have affected Mrs. Nielsen, but the image had, certainly, its effect:

The stories Hollywood inspired about him during his spectacular rise to stardom made good reading for many, but they sickened those closest to him because the adolescent outcast of those stories was not Jimmy Dean--not the Jimmy we knew in Indiana.

Mrs. Nielsen glossed over Dean's life and career, concentrating on his "cheerful disposition and his infectious laugh,"

"anxious always" for the approval of those who brought him up, and looking forward to his every return. The article was suitably illustrated with the Dennis Stock Fairmount studies.

The interest in Dean could be seen to be approaching its most hectic moments, as pictures from Giant¹⁵⁰ began to appear in the newspapers with announcements heralding its opening. The Dean material branched more and more, seeking new audiences, trying new and different appeals.

Ezra Goodman wrote "Delirium Over Dead Star"¹⁵¹ for the Life issue of September 24, 1956. The table of contents asked a question and then answered it:

Who is the most popular star of Hollywood? An actor who does not live there or anywhere else. He is Jimmy Dean, who was killed a year ago.

The article described this "posthumous phenomenon" as a "morbid craze" and proved it by publishing an almost full page picture of artists in a studio putting the finishing touches of paint on the spongy, life-sized Dean masks of "Miracleflesh," which were "produced at the rate of 300 a week."

Goodman naturally referred to the Valentino craze, cited fan mail figures, now "up to 8,000 letters a month," and quoted from them. Goodman also noted and quoted the "only slightly exaggerated" headlines in fan magazines. Goodman opinionized that in his two early films "Dean was

pretty much playing himself, a moody, insecure youth in search of understanding and love" and backed up the thesis with biographical information. He followed this with his own assessment of the Dean appeal:

Dean's personality, offscreen and on, struck a tremendously responsive chord. Boys made him their teen-age champion, while adolescent girls reacted with a powerful combination of maternal and other urges . . . Older men and women wanted to adopt him.

Dean's popularity was evidenced by recounting the number of special magazines ("total sales . . . are approaching the two million mark"), songs and recordings, artifacts and magazine articles dedicated to and expected to benefit from the Dean appeal, which was so widespread it even included "James Dean's Last Ride" in an unidentified "sports car publication."

Goodman also stated:

Several movie versions of Dean's life are contemplated, and Elvis Presley, another teen-age idol, has been mentioned as a candidate for the role of Dean in one of them. But many Dean fans consider Marlon Brando the best actor for the part.

Accounts of seances were balanced against Goodman's account of "the widespread theory that Dean did not really die in the autocrash . . . spurred on by the fact that Dean was laid to rest in a closed casket." Further interviews noted the unhealthiness of the interest: George Stevens was threatened by mail with dire consequences if he dared to cut Dean scenes from Giant; Nick Adams needed police protection for his personal collection of Dean memorabilia.

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George Stevens was further quoted that "They're trying to make a Bridey Murphy out of him," though Goodman cited the "Bizarre death wish there" which "runs through the Dean legend." Whichever tack the reader chose to take, he could find accompanying pictures to back him up: a photo of Dean's headstone, which "attracts up to 500 visitors a day, mostly teen-aged girls but with many middle aged women among them"; and a shot of Dean, his face framed in a noose.

Peripheral gains were noted by Nick Adams, who mentioned the many letters he received asking about his work with Dean in Rebel. Not finding time to answer all these letters personally, he said:

I wrote an article in a fan magazine addressed to all of Jimmy's fans. When the story came out, my mail went up 200 letters a week with more questions. I wrote another article.

Joseph R. Marshall's INS series "The Life and Legend of James Dean"¹⁵² was widely syndicated and no doubt received initial front page treatment and red banner headlines from many papers, as it did in Chicago's American. Marshall spoke of the myth growing around the "blue-eyed, bushy-haired young man of great acting ability" which said that he "was more than a good young actor of promise":

Like most myths, this one begins with some truth--his acting ability. But it exaggerates and minimizes the facts to come up with the story the myth makers really want.

The myth portrays Dean as the teenage archetype, a born genius, a poor, lonely, troubled, mystical youth who

wore T-shirts, rebelled against authority, suffered from a 'death wish,' had a great musical talent, a desire for speed and independence.

The article cited Dean's impressive fan mail total of "more than 5,000 letters a month," offered private eulogistic quotations from fans (including a "Mrs. Therese J. Brandes, in her 20's"), as well as citing, once again, the more public eulogies printed in magazines or recorded. The account was climaxed with the note of Academy Award expectations for 1956.

Victor A. Selby Jr., "president of the Fairmount Citizens Bank and a lifetime friend of Dean," was quoted as calling Dean "a symbol of his generation," though Mr. Selby added that the fact Dean was killed when he was "actually added to his impact. If he had gone on living, that impact might have been lessened."

The picture accompanying the article on page one was a still from East of Eden labeled simply "James Dean--A Legend Now." The continuation contained a still from Giant with the more elaborate:

How James Dean might have looked in later years is indicated in this photo from his yet to be released film Giant. He is made up as a much older man.

The following day's continuation¹⁵³ described "the boy who became actor James Dean, a generation's symbol and a legend after death." Dean was further described as being "as typical as the teen-agers who revere him," except for the fact, perhaps, that he was born the son of a "strangely romantic farmer's daughter" who named her son after the

"great romantic poet-hero, George Gordon, Lord Byron." The second day's installment concentrated on Dean's youth in Fairmount, quoting his teachers' opinions in elementary school: "extremely lovable." High school teachers had about the same reaction: "Everybody liked him, especially the girls." To prove the point, the illustration showed Dean entertaining Elizabeth Taylor "with characteristic change of pace humor on the set of their film Giant." Following installments continued this version of the story of Dean's career, carefully larded with direct quotations from fan magazine sources.

For all the talk of setting records straight and myth-exploding, these accounts, like many preceding and many following, continued to perpetuate and, indeed, intensify public reaction by adding to the overall mass of Dean material, usually with little or no original comment or incident, employing the means and often the quotations and "facts" previously employed by fan magazine sources. Their chief advantage as publicity is that the critical appeal is aimed at the wider audience. The critical approach, besides providing points of controversy, will enable the same basic material, material previously aimed at teenagers through the fan magazines, to reach the greater audience of the newspaper syndicates and the national magazines.

Another insight into the varied commercial possibilities of the Dean image was provided by Cue, a New York entertainment magazine, which featured Dean on the cover of the September 29 issue, as well as Tim Taylor's article "His Name Was Dean,"¹⁵⁴ an account and recount of "the fantastic phenomenon of James Dean," concentrating on the "dirges," "the dozen or more musical tributes to the late James Dean that have been recorded in recent weeks." The title of the article was gleaned from the lyrics of one such "dirge" written by "professional tunesmith" Eddie Stuart:

A star went out one lonely night,
He was so young, he was so bright,
So clean, and his name was Dean.

Taylor gave account of other opportunistic business men who specialize in magazines and photographic stills, as well as the movie house operators who "have found it profitable to team up East of Eden and Rebel Without a Cause." With the announcement of the opening of Giant at the Roxy Theatre in New York on October 10, the article paused to note that "there is little reason to doubt that the film will do well financially." Further catalogued was the complete line of Jimmy Dean clothing--T-shirts, blue jeans, boots, etc.--"being prepared for market." Added was the "rumor" that "a switchblade knife bearing Dean's simulated signature will be put on sale in time for the Christmas rush."

The article continued with Dean's fan mail score of 5,000 letters each month, as well as the quotation about the

morbidity of the fan mail pleas for pictures of Dean's tombstone, as requested "a lot." There were quotations from Dean fans and the information that on some days "as many as a hundred of Dean's fans and the curious" gather at his grave site--seldom "less than thirty people visited the actor's unpretentious grave."

In explanation of such phenomena the article stated that "most psychologists" agreed that "the key word is rebellion":

The youngsters, according to the advanced theory, identify themselves with this young rebel who defied most of the rules of society and still emerged victorious.

Kitty Hanson wrote a two part series for the New York Daily News called "Jimmy Dean: They Won't Let Him Rest in Peace."¹⁵⁵ She called the cult-affair a "hoax . . . in the name of a fast buck." Miss Hanson found that "within the space of three blocks and in less than twenty minutes" she was able to buy sixteen magazines featuring James Dean on their covers, publicizing him as "Jimmy the rebel, the mixed up kid, the reckless, defiant, wistful boy whom every girl wants to mother; a symbol of today's youth, with an aura of doom and mysticism about him."

She quoted a Patti Magda, Bronx president of the Dean's Teens Fan Club, as saying:

Right after the accident we felt pretty bad . . . but then we got over it--until all this started up again. Now we like him twice as much.

Besides the national publicity, Miss Hanson recorded the response felt on the local level in New York.¹⁵⁶ A disc jockey, utilizing some of the recordings recently issued, gave "A Tribute to James Dean": "Teen-age response to the program has prompted the deejay to repeat the tribute several times since."

Other "gimmicks" for prolonging the money-making on Dean included "tying the most popular dead teenager's idol with the most popular living idol." Miss Hanson did not become more specific and limited her comment to practices by magazines.

Newspapers, however, were not above indulging also. Chicago's American¹⁵⁷ reported a verbatim conversation with Elvis Presley:

The Caddie's back in Memphis. Tough to park here. James Dean was the greatest--You hungry yet?

Movie Secrets¹⁵⁸ three part article was printed in response to the fan letters that demand 'Keep him alive for us.' "As You Remember Him" described Dean as 'youth's spokesman,' "a figure with whom all youth could and did identify," so popular that "many teenagers" sit through his early pictures "three or more times." "As His Friends Remember Him" told of his "gloomy silence," his "sudden, almost shrill laughter," his "terrible, haunting loneliness." Then came the clincher, "As You Will See Him":

To be released this Fall, Giant is the last picture Jimmy made. Many think it is also his best. . . . Again Jimmy plays a rebel . . . a tribute to his genius--because it was that.

An attempt was made to relate Dean's role in Giant, not only to his former screen successes, but to his life:

In Giant, as in real life, when the success and riches of which he dreamed finally came to him, he finds himself as alone as ever. With his money he can buy everything but the love of the woman he hoped to win.

Modern Screen for October tried the new and unusual because, for Dean, "even a great story is not enough."¹⁵⁹ What was sought was something "that will endure--like your memory of Jimmy. . . . Something that you can keep always, long after the pages of this magazine have yellowed and aged." The answer they came up with was a "James Dean Memorial Medallion" which readers could get by sending in a quarter. To be on the safe side, the issue included a "great story," too: "Jimmy's Happiest Moments"¹⁶⁰ by Nick Adams. Adams stated that "the everyday Jimmy was mostly a happy Jimmy," and illustrated the statement with several anecdotes, including an instance which demonstrated how Dean was able to get his "kicks" even from his work; the incident revolved around the decision to use a real knife in the knife fight scene in Rebel Without a Cause:

All we had to do was catch the look in his eyes as he stared in protest at us, to know that a prop would be too dull, let alone unrealistic, as far as he was concerned.

So he might get cut. So what?

So he did get cut--and he was delighted with the feeling of satisfaction that came to him, a feeling based

not only on the fact that he had lived his role more than he had pretended it, but that there was a kick to this way of acting, as there should be to everything a fellow pitches in to do--and no matter what the cost.

Reporting the incident added little stature to Dean's professional reputation as an actor, though it may well have been a real experiment not unlike others Dean reportedly practiced in the process of refining his art and adapting it to screen techniques. To the non-professional reader of fan magazines, it stood as a pat testament to Dean's "honesty" as an actor, and, even worse, as reported, is a witness to a philosophy of life based on "kicks," a fun philosophy advocated by Adams and guaranteed to appeal to the adolescent mind.

Movie Mirror issued a "Special Message to James Dean Fans"¹⁶¹ who wanted to do "something special" that would be "a lasting monument for Jimmy." Suggestions for that "something special" were purportedly suggestions from other readers; they included helping to establish a Jimmy Dean Day, which could be "celebrated on the thirtieth of September in Indiana, Jimmy's home state." Since hundreds of letters were needed, the writer of the letter urged other readers to write to Indiana's Governor George N. Craig, asking him to make the official proclamation: "As this was done years ago in honor of another man from Indiana, James Whitcomb Riley, we see no reason why Jimmy should not be similarly honored." Yet another task would be to write to Warner Brothers and contact local theatre managers urging reissue of East of Eden

and Rebel Without a Cause. A final gesture would be to make a donation to the James Dean Memorial Foundation, designed "along the lines of the Damon Runyon Fund." The money would be "carefully invested," and the profits used to support "by cash grants or gifts" talented young actors and actresses. The money would also be used to build a James Dean Theatre, with adjoining "trophy room."

The article concluded:

Doesn't it sound exciting? And how thrilled and happy Jimmy would be could he see his cherished dream turned into such wonderful reality.

A similar plug for the James Dean Foundation could be found in Motion Picture: "You Can Make Jimmy Dean Live Forever"¹⁶² by Marcus Winslow, as told to Aljean Meltsir.

Movie Spotlight's offering, as featured on the cover, was "Last Unpublished Pictures of Jimmy Dean,"¹⁶³ the basis of yet another selection from the Dennis Stock collection, with other photographers' photos sandwiched in, notably the Sanford Roth photos from the Giant shooting, the picture in which "co-stars say Jimmy reached acting peak."

Movieland offered "Jimmy Dean: The Star Who Never Died"¹⁶⁴ on its cover. The article was illustrated with Sanford Roth photos and was prefaced:

. . . but with death, as we measure it, Jimmy Dean suddenly achieved the very thing he had sought so long and so unsuccessfully--his own and rightful place in the hearts of friends and fans throughout the world.

The article suggested as that quality of Dean's soul young Americans found so appealing an "aura of mysticism that hung

about him." Whatever struck "that responsive chord," its power was not limited by national boundaries or age. According to the article there were three hundred James Dean fan clubs in Japan alone. And Americans made pilgrimages to Indiana and Hollywood and "caravan the 90 miles to Santa Barbara to see the horse that was Jim's pride and joy." The Disneyland souvenir counter sells Dean pictures "1,000 to 1 of any other star." To compare Dean to Valentino was senseless since Valentino's appeal was to "women beyond their teens, and sometimes far beyond." Dean's appeal was not limited by age, but Dean's main fans were teenagers "who saw in Dean, who felt in Dean and recognized in Dean, something of themselves."

Movie Life continued in October its two-part story "Why We Loved Jimmy Dean"¹⁶⁵ by Nick Adams. A color picture on the cover advertised "What Jimmy Dean Told His Best Friends." As in his other articles, Adams emphasized Dean's sincerity--personally and professionally quoting Dean as saying:

If you give an honest performance and don't pull any tricks, the people will believe you because you believe yourself.

Movie Stars Parade offered a new 8x10 color photo of Dean for only fifty cents, as well as the "King-Size" portrait for thirty-five cents. Readers were also given, in October, an opportunity to vote on the issue "Should Elvis Presley Play Jimmy Dean on the Screen?"¹⁶⁶ The accompanying article

claimed "your letters suggested it" because of the "many points of similarity." With the "official" ballot was a series of comparison photos, showing Dean and Presley in matched moods: "intense, hard to know," "family comes first," etc.

This particular bit of linkage was evidently just that and only that: hitching the Presley image to the Dean image in an attempt to get a free ride to popularity. Presley's film debut was to be more auspicious.

William Bast's "There Was a Boy . . ." ¹⁶⁷ was continued in the October Photoplay, advertised on the cover as "The Early Years That Led to Tragedy." Bast's article was preceded by an item in Cal York's "Inside Stuff":

Date With Fate: Ironic, isn't it, that two major studios would like to film the life of James Dean. The fabulous young actor was just beginning to live when he came to a tragic end. ¹⁶⁸

Bast's article was prefaced by a résumé of the previous installment which concludes: ". . . even though Jimmy made progress, the thread of loneliness was ever-present, connecting the past with the present, sowing the seeds of his personal tragedy."

The article proper began with Dean's arrival in New York City in late 1951, and is concerned with his activities, personal and professional, in that city until he left to make Eden in Hollywood. The New York photos of Roy Schatt were used to illustrate the article.

Bast stated that Dean was introduced to Lem Ayers, the producer of Dean's first Broadway play, by Rogers Brackett, a radio director friend from Hollywood. After having spent several week-ends in the Ayers' home, Dean was invited on a ten day cruise to Cape Cod, the invitation "stipulating that he was to act as a member of the crew." Alec Wilder, another member of "Jimmy's special circle of friends," was to compose the music for Ayers' production. Dean, too, won a role in that play. See the Jaguar. Further elaboration was missing, and how Dean won his role in The Immoralist was not detailed. Bast also stated that Jane Deacy's methods of conning Elia Kazan into thinking that her client was right for the role in his projected film "shall remain a professional secret." But the beginning seemed clear enough.

An Associated Press dispatch¹⁶⁹ on October 1, 1956, reported that three thousand people attended graveside ceremonies in Fairmount commemorating the anniversary of Dean's death. Mention was made of the large floral piece from West Germany, and the fact that many fans came from distant places for the ceremony. Also released was a photo of Nick Adams placing a wreath on Dean's grave," as teen agers watch."¹⁷⁰

The New York papers started to carry large advertisements for Giant.¹⁷¹ Newspapers in other cities, too, were preparing for the opening. Articles by and interviews with, especially, George Stevens heralded the event. One, "How to

Age a Movie Star"¹⁷² told how the young stars of Giant were "made" to age. Concerning Dean's character, there was "no problem at all." The personality was essentially static, bad traits merely deepening; to turn him from "a stripling" to a "tragic boor" required only "sideburns, different clothes, less hair at the temples, and a swashbuckling air, with a collar that choked his jowls."

More personal was the interview with Tribune Press Service correspondent Harold Hutchings.¹⁷³ Stevens depicted Dean as:

Half adolescent and half genius, a skillful actor with a brilliant future . . . though his accomplishments alone had not warranted the amount of attention paid him in the last year.

Stevens further identified the character Dean played in Giant with Dean's personality by reporting that "no test was necessary": "There is a lot in this character of Jett Rink that Jimmy Dean presumed himself to be." Getting back to the "real" Dean, Stevens declared:

Jimmy was a peculiar boy, and I didn't quite understand him. He was not bitter, but he had a focus on the activity of his profession that not many have. He was a combination of conflicting characteristics. He was less than his years in some ways, but he was far beyond his years in others--he had a rather mature philosophy. He seemed to practice, or emphasize the immature aspects of his nature--perhaps with mature design.

In the October Cosmopolitan, Elizabeth Honor, reporting on "Hollywood Tragedies,"¹⁷⁴ traced some "memories into legend" outside of the United States. She reported that "in France the legend of James Dean is growing," and that Dean had been

awarded "The Crystal Star" by the French Film Academy as the year's best foreign actor. She further reported:

Now the rumor is spreading that James Dean is not dead but still lives. Maybe, in a way, like those others who are remembered, he does.

The "official" Warner Brothers publicity campaign for Giant was outlined in the Giant Press Book,¹⁷⁵ which ran some forty-eight pages. A big picture called for a big campaign: The "official" campaign was touted to exhibitors as reaching an estimated readership of "101,145,736 people."

The approach was almost dramatically simple. Giant was to be advertised as a George Stevens' Production, giving equal emphasis to the three major stars: Hudson, Taylor and Dean. Advertising captions told that "The Time Has Come For Giant":

A picture of proud people, a love story, a cavalcade--a conflict of creeds--a personal drama of strong longings--a big story of big things and big feelings--This is Giant!

Taylor's role of Leslie, the romantic interest, was encapsuled with "--Whether you loved her in the open or hid it inside you--you hungered. . . ." Dean's Jett Rink "was made of laughs and lies and loving looks; he was made to get to the top--so he could have the fun of falling all the way down. . . ." Further romantic development was explored in the captions accompanying stills:

Jett Rink's shack. No one has ever set foot in it--and then, suddenly, Leslie. . . .

Jett Rink, the outsider--and Leslie, wealthy and beautiful.

Certain of the advertisements using the above captions featured the three stars in equally large pictures, but accompanying pictured scenes, though smaller, seemed to concentrate more on the relationship between Leslie and Jett. One such example, a posed shot never utilized in the released prints and indicative of no scene in the film, shows Leslie kneeling at the feet of Jett, his arms poised over the rifle across his shoulders, a Magdalene at the feet of the Christus.

All advertisements featured the captions mentioned; the only variations, to be released nationally after the New York run, listed rave quotations from New York and national magazine reviewers. Certain minor emphasis was also given to the introduction of Carroll Baker, the appearance of rising Sal Mineo, and the musical score by Dimitri Tiomkin.

Warner copy on Dean ignored any mention of his death and hewed closely to the lines already explored in the fan publications, establishing a further rapport between Dean and the character he played, calling him "one of the most versatile actors of the Warner Bros. troupe." Dean was able to master "almost anything new he attempted," according to Alexander Scourby, a Giant featured player quoted in the copy, which then went on to list a few of Dean's recently accomplished talents:

Dean learned to roll a cigarette with one hand (either one); he learned to play a guitar and sing western tunes, something that was to occupy him during many of his free

hours; to ride and break broncos, so well that he entered into a rodeo as a rider; to rope and brand calves; and, perhaps most cherished of all, he learned a trick with a rope that enabled him to put a knot in the rope with a flick of his wrist.

It was noted that Dean worked this latter trick into his portrayal of Jett Rink, the "violent," "hardworking," and "ambitious young ranch hand," whose "sheer energy and determination," whose "reckless and relentless drive for success," won him "an oil empire worth millions." Director George Stevens was quoted as revealing "that throughout the shooting of the film, Dean always managed to bring something fresh, something inventive to his characterization." Further copy called Dean "one of the screen's most dynamic and extraordinary performers," and an "actor's actor":

A performer, who when on stage, is observed and admired by other actors for his ability to bring consistently a never ending inventiveness and freshness to his role and performance. Dean himself summed it up. He never referred to his art as acting, but rather as living.

Dean's personal approach to his craft and his role was quoted:

An actor should thoroughly understand the character he is portraying and there is no better way than trying to be that person in the hours away from the camera . . . I developed a program of understanding Jett and of doing the things he'd be likely to do. I didn't want any jarring notes in my characterization. Jett was a victim of his position in life. I want to play him sympathetically.

As the fan magazines noted long ago, the "official" copy repeated, "When producer-director George Stevens shouted 'Cut' after a take . . . Dean continued to talk, live and dress like a Texan." The product of such concentration was described as "reportedly Dean's finest portrayal."

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The publicity regarding the use of music in the production cited the music "played on the set to establish tempo" or for use in deeply emotional scenes "to get the stars in the proper mood." The "special" score by Dimitri Tiomkin featured two songs with lyrics by Paul Francis Webster which were designed for and lent themselves easily to further promotional push, having been recorded by a total of sixteen artists. A sound track album was also presented.¹⁷⁶ A feature of this latter presentation was the "Theme of Jett Rink," which musically "describes an ambitious and willful young cowhand." All record promotion featured the names and, when possible, the pictures of the stars. Special full color window displays with full credits were dispatched to record dealers who had been alerted and awaited a "call to set up co-op displays and promotion campaigns." Additional plugs featured pictures of the three stars on the sheet music covers.

Book marks and special pocket book promotion featuring stills from the film were proposed as tie-ins. Life sized, full-color "standees," pasteboard figures, were offered, as well as materials for tie-in sales with department stores ("Giant" values!), and just about every possible merchandizing linkage possible from Hollywood Bread to Lux Soap. This was indeed a "Giant" advertising campaign.

A separate and special edition of Ferber's Giant was published by Pocket Books¹⁷⁷ featuring the names and pictures

of the motion picture stars. The copy next to the Dean picture read: "Jett was a poor boy who got rich on oil, whose wild ways made him a legend and who never got over his love for Bick's wife." As with the copy in the "official" Warner Brothers campaign, the imagination was only slightly stretched in applying the general characteristics of the character Dean played as described in the various promotional copy to what was known of Dean the man.

Giant¹⁷⁸

(Not for Publication)

Bick Benedict (ROCK HUDSON), the young owner of a half-million acre cattle ranch in Texas, comes to Maryland to buy a magnificent black stallion. He meets, falls in love with and quickly marries Leslie (ELIZABETH TAYLOR). Though they are much in love, there are many clashes of temperament at their vast Reata Ranch, so different from Leslie's home in Maryland. Leslie is shocked at the status of the Mexican ranch-hands who are under paid and under-privileged. She takes matters into her own hands by providing medical care for them. A stubborn spinster, Bick's sister Lux [sic.] (MERCEDES McCAMBRIDGE), runs the house. Her unreasonable rule over the Reata Ranch is ended when she is killed in a fall while riding. In her will she leaves a small piece of her land to Jett Rink (JAMES DEAN), a violent young ranch hand who continuously quarrels with Bick while dreaming of the day he will make his own million. He is convinced that his new property is the beginning of his fortune, and his dreams will soon come true. He strikes oil and goes on to great riches. Leslie and Bick have three children, who when grown up, all go against the wishes of their parents. Their son, Jordy, announces his marriage to Juana, a beautiful Mexican girl who is studying medicine. Bick is dismayed at the idea of having a Mexican girl as Mrs. Jordan Benedict, III. Reluctantly all the Benedicts accept an invitation to the elaborate opening of a new hotel owned by the now fabulously wealthy Jett Rink. Bick is furious to discover his daughter Luz as Queen of Jett's spectacular rodeo parade. When Juana is refused service in the beauty Salon [sic.] of the hotel an enraged Jordy looks for Jett, who [sic.] he considers responsible for the insult to his wife. He finds him in the banquet room as Jett is about to deliver

his dedication speech. Before Jordy can land a punch, two henchmen pin his arms back while Jett knocks him out. Bick then challenges Jett to a fight outside, but Jett is so drunk and helpless that Bick leaves him in disgust. Later Jett passes out cold on the speaker's dais before he can deliver his speech. Young Luz is angry at Jordy and Bick for the way she thinks they have disgraced the family and ruined Jett's big evening and goes to the darkened banquet room where the still drunk Jett is delivering his speech to an empty room. Completely disillusioned, Luz returns to her parents. Bick and his family drive to Reata. In a mood of relief and good cheer, they stop by a roadside diner on the highway. A burly young man eyes Juana with distaste, and shortly afterwards orders some impoverished Mexican travelers out. Bick fights them [sic.], but is no match for the much younger man and ends up on the floor. Back at Reata, Bick grumbles to Leslie that he has been a failure, that nothing has worked out as he planned it. In Leslie's eyes Bick was at last fighting for fundamental justice and tells him [sic.], 'after a hundred years the Benedict family is a real big success.'

Running Time: 198 Minutes

As may be seen in the "official" synopsis, Giant was far from being the story of Jett Rink, as the fan magazines claimed. In terms of lines, scenes, time on the screen, etc. Dean's part might even be considered as minor, compared to the Taylor and Hudson roles. Yet, it is surprising how the Dean presence tended to dominate the screen while he was on, and the Rink influence to steer the plot when he was not. Some of this power came from Dean's acting skill, some came from the directorial choice of pictorial elements, some came from the script.

The screen play for Giant, written by Fred Guiol and Ivan Moffat--with Edna Ferber acting as advisor--tightened the relationships between the characters in the novel, while at the same time it increased the importance of the character

of Jett Rink, making him more sympathetic. Many of the obvious additions and changes in the dialogue and action as depicted in the novel come about as a result of the attempt to make Rink more sympathetic. The character of Judy Benedict was invented to couple with Bob Dace, leaving the character of Luz II free for a deepened relationship with Rink. Rink's amatory hi-jinks in the novel as well as his overt involvement in the death of Luz I were left out of the film so that a more sympathetic, if ambiguous, relationship with Luz I might be established. Jett's initial land holdings then came to him as part of her bequest, rather than, as in the novel, as a payoff from Bick for the disappearance of his poaching father while on Benedict property. Though his essential nature was changed, Jett was still a romantic character involved in some sort of amatory relationship with each of the leading female characters, Leslie, Luz I, and Luz II--though the first was already married, the second described by the script as "old enough to be his mother," while the latter was young enough to be his daughter.

Despite the variety of his amatory pursuits, the film's Jett had romantic qualities not so open and overt and "knowing" as they appeared in the novel. Jett, not unlike Cal in East of Eden and Jim Stark in Rebel Without a Cause, was a sensual enigma, providing more promise than fulfillment, more reaction than action. The film's Jett displayed his romantic appeal through erotic posture and revealing costume. There were

no love scenes, as such, and he had no obvious physical contact with any of the objects of his affections. His approach relied mainly on shy, tentative, verbal gropings. This boyish quality coupled with the more obvious erotic physical qualities displayed served to provide an overlay, a "mystique," to the character.

Much of this mystique was heightened by the directorial approach to the character. Stevens utilized some of Kazan's technique by keeping Dean's face in shadow or half shadow most of the time. In the early scenes the shadow was often provided by the low-slung hat. In later scenes dark glasses were often employed to give the character a remotely sinister aura. Every attempt was made to create the impression that Jett was "different"--a "loner"--not quite like everybody else. And he wasn't.

The character Jett appears only after some twenty minutes of the film have elapsed, almost concurrently with the appearance of the Texas scenery and the first appearance of Mercedes McCambridge as Luz I. After twenty minutes of pretty pictures of pretty people at fox hunts, in the ole manse, etc., the joint appearance of these two rugged individualists comes as a welcome relief. The relationship between these two characters remains ambiguous. Though Jett later becomes involved with Leslie's daughter, it is obvious she is merely a substitute for Jett's love of Leslie, a love which comes at first sight--in more ways than one.

Jett's initial appearance comes with the entry of Leslie and Bick at the ranch. After long scenic passages of driving through open spaces, the newlyweds' car pulls up in front of the ranch house. A long shot spots them when they drive up, also catching Jett tinkering with the motor of another car in the background. As Jett looks up, the camera reverses to get his view of the scene. Music, a nostalgic lope-along harmonica tune from then on to be associated with Jett, accompanies his view. A close-up of Jett, his hat down and almost hiding his eyes, his cigarette dangling, catches the flicker of his smile of approval of Leslie. The camera reverses for a rear view of Jett and the scene as a whole as he leans over, the tight jeans accentuating his buttocks as he postures over the car, shifting his weight, readjusting his hat for a better view.

This projected sense of dormant physical lustiness, passion, and animal power is complicated a few minutes later. Jett's introduction to Leslie comes jointly with his being "bawled out" by Bick. Jett's muttered, thick drawl of excuse is replaced by a shy smile, a stiff-legged hesitating walk forward, as he wipes off his hand on his pants, half-extending it in welcome. Then, in equally shy consternation, he retreats backward, almost falling off the porch steps. When, later, he does manage to talk directly to Leslie, rather hesitantly complimenting her, her voiced reaction is her intention to tell her husband about the "nice" compliment.

A single instance here can best contrast the differences between the novel's Jett and the Jett in the film. In the novel Ferber describes Jett's reaction to Leslie's announcement:

Boldly, deliberately, he turned to face her.
'No you won't,' he jibed.¹⁷⁹

The film's Jett becomes almost comically upset, his stuttered and broken remonstrances and thrashing around carry him backwards almost into the camera. Leslie, rather than repelled by Jett's lustiness and greed, as she is in the novel, is charmed by the boyish flavor, the determination for self improvement, that temper the cinema Jett. His jealousy of Bick and the Benedict fortune is still evident but understandable to her, and she finds his interest and attention flattering. And, since his attentions are so covert, he can be easily held in check. Her reaction, like the audience's, is one of sympathy. Like the audience, she is charmed--Jett's attentions go no further than serving her a cup of tea and asking if she has any sisters a "pore" boy might have a chance with. She is charmed, but only to a point.

That point is reached when Jett strikes oil, and covered with the black proof of his new wealth, comes roaring in his rattle-trap truck over the well-cropped Benedict lawns to the white house with its equally white people to make his announcement. Drunk with liquor, wealth, and power, Jett makes his move. After staking his claim to wealth greater than the Benedicts', he turns to Leslie, and with a sly remark that she

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looks good enough to eat, his hand comes up, and in the profile camera angle, seems aimed directly at her breast.

Disappointingly, it grasps a porch pillar, instead. That's the closest to direct physical contact Jett seems to be able to get. But Bick and Leslie grasp the situation with shock. A well-placed knee and flailing arms give Jett his opportunity to make his escape. He retreats to a life of lonely riches.

Whether audience reaction matches the effect on the Benedict participants is debatable. To audiences Jett's violent physical outburst might come as a surprise, but it is not a shock. Throughout the early part of the picture Jett was more physical than verbal, but he was usually more appealing. Perhaps this was because the character was more involved in reaction than action. Though other characters had the lines, Dean's playing, his more natural-seeming physical reactions, stole attention from the studied assurance and designed characterizations of most of the other major players. His flickering tongue, his too obvious hunched-up concentration on something else, his swallows, had a fascinating cinematic appeal and natural quality. In the early scenes where Dean's approach to Jett was deliberately physical, in sometimes brief, wordless scenes, came Dean's greatest appeal, and in these he scored his most impressive character effects.

Sometimes, too, the director forced audience attention to the physical Jett. Shortly after Leslie arrives at the ranch, her neighbors treat her to her first real Texas Bar-B-Q.

From miles around they come to welcome the fragile newlywed. We see Leslie almost frightened and certainly bewildered by the raucous good humor of the shouting Texans surrounding her. And we see Jett reacting to Leslie and the scene as a whole. Like his introductory scene, his appearance is wordless, but telling. Jett is as physically alone as Leslie is spiritually alone. It is his music and interspersed shots of him that act as a foil to Leslie's reaction. He watches her, he wants her, but he cannot "belong." The camera first catches Jett peering around the rump of a horse, patting it; his caressing hand strays down the back of the horse to the tail, which he holds as he moves to a car parked nearby. He is well beyond the edge of the celebrating group. He leans on the car, pats it too. The camera then proceeds to shoot past him to catch his view of the crowd. When the camera returns to Jett, he is sitting in the back seat of the open car in acted majesty, lacking only a chauffeur--a loner among the shouts and yells of the celebrating crowd. He slowly and regally crosses his legs lifted to the back of the front seat, puts his hat on the toe of his boot. As the camera turns from him, "his" music carries his influence over the remainder of the scene. It is not necessary that he be seen again to know he is there.

Another most effective scene is completely without dialogue. After Luz's funeral and the announcement of her bequest, Jett is seen, again alone, jumping over the mesquite. Then the camera takes a slow pan with his figure pacing off

his newly acquired land, kicking a can here, tightening a wire there, he is a slim silhouette against the sky as he swings his arms and digs his heels into the earth like a little boy showing off. The camera follows him as he climbs a windmill; he hunches down on the top platform, happy, the master of all he surveys.

Certainly Dean is more effective in these early scenes in the film, but his later "aged" scenes, though often roundly criticized, were no less effective than those of Hudson or Taylor. Perhaps too much was expected of him. The extreme penetration of the camera and the static qualities of the character in the script left little room for dramatic artistry.

Evidence of the tautness and design of Dean's acting deportment may be seen by contrasting parallel scenes drawn from the two periods of Jett Rink's career. Both scenes take place in Bick's office at the Reata. In both scenes Bick and Jett are in the process of making a deal.

In the first, the ranchers are with Bick discussing Luz's bequest of a small plot of land to Jett. Through the window we see Jett fiddling with his rope--his coat too big, shirt and tie mismatched, gloves hanging out of his pocket. Furtively he sneaks a drink to brace himself for the suspected coming ordeal.

The gracelessness of his interview with the conning ranchers as he sits on the edge of his seat, hat off, ankle braced on his knee, whistling, feigning gaiety as he seems to

go along with the ranchers' plans, winking, giggling, stumbling over his words--all the nervous little tricks become less obvious as he gains command of the situation with the announcement that, contrary to their plans, he is going to "keep what she give me." The rope he plays with knots, he smiles, more openly and directly now--and the flick of his hand as he leaves the room is as much a challenge as a farewell. At his exit his hat is so low over his eyes he has to tilt his head to see where he's walking. It, too, stands as a gesture of defiance. He does not change it.

The above scene may be contrasted with the later Christmas interview as the Benedict ranch is absorbed into Rink's Jetexas oil combine. Now Jett is dressed meticulously in Homberg and Chesterfield coat. He leans back in his chair as he talks, jauntily but neatly crossing his legs. His gaze is direct and he discusses his plans with full confidence.

What should have been Jett's most effective and sympathetic scene seems oddly lacking in power. This same scene was widely touted in the fan magazines as the climactic apex of Dean's acting career, the drunken speech to the empty banquet hall. Whether Dean was "experimenting," and his fatal accident precluded re-recording, or whether, as later reports seem to indicate, Dean was not entirely alone to blame in the matter, the sound-track of the release print is so slurred and muffled that, though the scene retains a certain physical power and volume appeal, the intellectual and emotional appeal

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of the words is virtually lost. The speech, as presented, has its effect, and, happily, the desired effect, but it just misses the point. Since this particular scene was invented for the screen play and does not appear in the novel, there is no printed form to compare it against. With it, Jett stands, however unsteadily, a rebel to the end; he has fought and worked for everything he had, and for all his bigotry and lust, remains a sympathetic rather than a hateful figure, as worthy of respect as the equally bigoted Bick with all his inherited wealth, and certainly more pitiable.

Jett's speech to the emptied dining room runs:

This is America--Ol' Mother Texas--What she give to me? Not a God-damned thing! You work and you sweat and you take it from her. I got mine--right out of the ground. Poor Jett! Fighting for what's good. Lucky--lucky for Bick Benedict--her husband. Pretty Leslie! Pretty Leslie! Pretty Leslie! Poor Jett! Wonderful, beautiful girl bride--poor boy--rich, rich Mrs. Benedict! She's beautiful, lovely, a woman a man loves. . . . A woman a man's gotta have, too. . . .

and with a muttered exclamation, followed by, "You know what you can do. . . ." Jett collapses completely. And thus ends Dean's part in the picture, and, for all practical purposes, the picture itself. A tacked-on denouement uses violence in place of dramatic appeal to wrap things up in a pat, faked conclusion redeeming Bick, which, like much of the rest of the picture, is overdone and obvious.

The part of Jett Rink is probably Dean's most overtly physical, if not sexual, role. It probably is also his most

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"human" role. Rink's failings are delineated in terms of foibles rather than as neurotic manifestations. Technically Jett is the villain of the piece, but as projected, the sympathetic portrayal Dean was quoted as aiming at was achieved--to the extent that the "real" hero, as well as most of the other characters, have the appeal of so many pastebord figures set in the barren exteriors and lush interiors of Steven's highly praised "epic" environment. Indeed, by allowing the portrayal of a basically sympathetic Jett, the creators of the film have vivified a thematic Frankenstein monster whose mere presence negates some of the values the film supposedly tries to illustrate. Dean not only dominates the screen with his playing, but his conception of the character threatens to dominate the film. The fan magazines may not have been so wrong with their claims that Giant is the story of Jett Rink after all.

The further extent of Jett's influence, as played by Dean, is explored in critical studies later discussed.

Giant opened to a benefit at the Roxy Theatre in New York City on October 10, 1956. Reviews of Dean's performance were immediate, but not necessarily ecstatic. Alton Cook¹⁸⁰ described Dean's character as a "weakling," "an enigmatic character played in eccentric style." Kate Cameron¹⁸¹ thought Dean gave a "fascinating slant to the character." Bosley Crowther¹⁸² said Dean's portrayal of "the malignant

role of the surly ranch hand" made it "the most angry and corrosive in the film":

Mr. Dean plays this curious villain with a stylized spookiness--a sly sort of offbeat languor and slur of language--that concentrates spite. This is a haunting capstone to the brief career of Mr. Dean.

Herbert Kupferberg¹⁸³ contributed: "It is James Dean who gives the most striking performance and creates in Jett Rink the most memorable character in Giant." Mr. Kupferberg, like Mr. Crowther, recognized the fact of Dean's death in his review by adding that the performance "makes the most sedate onlooker understand why a James Dean cult ever came into existence."

The weekly magazine reviews also started to roll in. The October 13 issue of the Saturday Review carried a full page cover picture of Dean and the review of Giant.¹⁸⁴ Hollis Alpert called her review "It's Dean, Dean, Dean" but devoted a good deal of space to praise "sensitive, honest and thoughtful" George Stevens for the rhythms, the "pattern of movement," exhibited in this long film, "one of the half dozen or so longest ever made." Alpert's concentration on Stevens may have been an attempt to set the record straight, for it was noted that "it is the late James Dean . . . that audiences will be watching, . . . many . . . with fascination and love." Because of "a mass hysteria at least equal to that caused by Valentino," Giant, which contained Dean's last performance, would be guaranteed financial success. Alpert hoped this

fact would not obscure also the fact that the film contained some of Stevens best work.

Alpert believed the Dean hysteria to be a natural phenomenon, and ruled out the probability of "a clever campaign" by the studio:

The thing happened and its own momentum has carried it along. . . . Articles about Dean in half the nation's magazines are not plants by a publicity department; it is more likely, particularly in the case of the movie fan magazines, that they are in response to anguished demands from readers.

There is a good deal of morbidity in this interest, as a recent Life article indicates, but it may not be all morbidity.

It was noted that Dean was "already an accomplished, thoughtful actor," and "his three movie roles (including his last one in Giant) established him as a certain kind of personality." The explanation of Dean's appeal continued:

In each he played a young, tortured rebel, a renegade who was basically good, who got into trouble with his environment because he was incapable of conforming. Underneath it all was a gentleness and an artisticness [sic.] which probably triggered the national cascade of motherly feelings. It also got him the heartfelt sympathy and swooning worship of hundreds of thousands of teen-agers. Perhaps they saw mirrored in him their own problems, and perhaps, also, Dean provided a symbolic channel for their own rebellions against pressures of conformity, lacks of love and feeling.

Alpert's personal estimation of Dean's performance in Giant as "sometimes highly effective, sometimes too mannered" was reinforced with a quotation from George Stevens:

He had the ability to take a scene and break it down; sometimes he broke it down into so many bits and pieces that I couldn't see the scene for the trees, so to speak. I must admit that sometimes I underestimated him, and sometimes he overestimated the effects he thought he was getting. Then he might change his approach, do it quick,

and if that didn't work, we'd effect a compromise. All in all, it was a hell of a headache to work with him. He was always pulling and hauling, and he had developed this cultivated, designed irresponsibility. It's tough on you, he'd seem to imply, but I've just got to do it this way.

From the director's point of view that isn't the most delightful sort of fellow to work with. Anyway, he delivered his performance, and he cracked himself up, and I can't say I'm happy about all that's happening about it. There are some people involved in it who don't show up too well.

Accompanying the Alpert review was a "Gallery of the Kings of Movieland: Amour and the Man,"¹⁸⁵ featuring photos and a breakdown of the appeal of earlier film idols like Francis X. Bushman, Wallace Reid, Valentino, Gilbert, Gable, Olivier, Grant and Brando. Of them all, Wallace Reid, who died of drug addiction, "in his style and self destruction . . . was strikingly similar to James Dean." The explanation of the Method accompanying the Brando piece may have also contained a sly dig: "The secret of the Method is that the actor identifies himself with the part he's playing; it works best, of course, when a neurotic youth plays a neurotic youth."

One teen-ager's response¹⁸⁶ to the critical estimates of the Dean appeal appeared in the October 15 Life as a reaction against the Ezra Goodman article:

To us teenagers Dean was a symbol of the fight to make a niche for ourselves in the world of adults. Something in us that is sat on by convention and held down was in Dean, free for all the world to see.

The front cover of Look for October 16, 1956 bore a full page, full color photograph of Dean as Jett Rink captioned: "The Story of the Strangest Legend Since Valentino."

Inside was George Scullin's "James Dean: The Legend and the Facts,"¹⁸⁷ listed in the table of contents as part of "The National Scene" rather than as "Entertainment."

Scullin traced the rise of Dean's popularity but with difficulty, because "so interwoven are the myth, the legend and fact of his life that they can only be separated by calculated guess work":

The change first became evident at Warner Bros. along about the first of this year. Back in September of 1955, they had lost James Dean in an automobile accident, and for a few weeks, the office had been swamped with letters, a large portion of which expressed an almost hysterical resentment at an untimely death. Then had followed a lull which Hollywood had come to recognize as the prelude to obscurity. Instead, December saw an upsurge in the volume of mail, and a change in the tenor of the contents. January brought in more than 3,000 letters with money enclosed for photographs of Dean. By the end of July, when requests for photographs with payments enclosed had risen to 7,000 for the month, there could no longer be any doubt. This was not a requiem to a dead star. It was a tribute to a living legend.

Scullin accepted Dean's popularity as a result of identification by teenagers with Dean as a figure "who appears to conform, yet rebels successfully against conformity and gets away with it." Scullin accepted further teen identification with Dean's screen roles "in both of which he was a tortured, confused, rebellious growing boy (like most teenagers)," and only "that accident of talent . . . sets him apart from his worshippers." However, Scullin gave a more than slightly critical account of Dean's life, calling him "impossible," and "a bum"--his "eccentricities, exhibitionism and downright bad manners" gave his directors headaches, and created a

publicists' field day. Part of this behavior came as a direct result, according to Scullin, of Dean's deliberately trying to "outdo" his "hero," Marlon Brando.

This same week Dean hit the television spotlight once again. A "feud" had developed between NBC's Steve Allen and CBS's Ed Sullivan, national contenders for audience favors in the prime time Sunday night slot, over who was to do a James Dean Memorial Show, with whom, and when.¹⁸⁸ Allen charged Sullivan "pirated" the idea for earlier use, and that he was building his show around a record album titled The James Dean Story that he had recently recorded and was soon to release. Sullivan, on the other hand, got the rights to the opening of Giant and a bit of film and was doing what amounted to a serious parody of an Edward R. Murrow documentary. The charges and counter-charges were certainly not designed to harm either program's rating--especially when Steve Allen moved up his "Tribute" from the 21st to the same day Sullivan scheduled his "Tribute," October 14.

Large advertisements¹⁸⁹ were taken in local daily papers announcing the event. A Steve Allen advertisement, for instance, was ten inches long, with a full face portrait of Dean taking up most of the space, promising "films of some of his outstanding performances and interviews with members of his family"

John Crosby, television critic,¹⁹⁰ said later:

I can't help feeling that this rush to get in on the slightly sensational and morbid interest in a dead star will not go down as one of television's most illustrious evenings.

Crosby's personal reaction to some of the material used in the "Tributes" was not particularly enthusiastic:

I remember seeing the original and not thinking very much of it as drama without being exercised about Dean's performance one way or another. And for good reason. Dean went through several metamorphoses of acting style after this phase in which he seemed to be under the influence of Rod Steiger.

Interestingly enough, Rod Steiger was also linked to Dean in an enthusiastic Giant review in Time. Time¹⁹¹ reported that Dean's performance "clearly shows for the first and fatefully the last time what his admirers always said he had: a streak of genius." The Time review continued:

He has caught the Texas accent to nasal perfection, and has mastered the lock-hipped, high heeled stagger of the wrangler, and the wry little jerks and smirks, tics and twiches, grunts and giggles that make up most of the language of a man who talks to himself a good deal more than he does to anyone else.

. . . In one scene, indeed, in a long, drunken mumble with actress Carroll Baker in an empty cocktail lounge--the actor is able to press an amazing variety of subtleties into the mood of the moment, to achieve what is certainly the finest piece of atmospheric acting seen on the screen since Marlon Brando and Rod Steiger did their 'brother scene' in On the Waterfront.

Perhaps the most scathing of criticisms of Dean and the Dean craze appeared in the syndicated article by Maurice Zolotow¹⁹² released October 28, 1956. Headlined "Jimmy Dean Should Be Nobody's Idol--Late Actor Was Sadistic, Uncouth, Arrogant, Cruel and a Filthy Slob," Zolotow didn't mince words.

Zolotow described teenage adulation of "this second-rate actor" as "shocking," "based almost entirely on lies and shabby nonsense." He said "the romantic imagination of teenage girls was being exploited by the publicity men promoting James Dean's last movie Giant. . . ."

Zolotow added that "reckless driving and cruelty to women" were two of Dean's "favorite activities" because he was "emotionally immature, sexually sadistic, uncouth, ill-mannered, cruel, arrogant, and anti-social," as well as being "sullen, surly, ill tempered, brutal . . . without any elements of kindness, sensitivity, consideration for others, or romantic passion in his character"--"a boy who looks and smells like a filthy slob."

Rock Hudson was quoted as saying that Dean "was nasty, mean. If I said hello or good morning, he snarled at me." And a Kazan quotation was added for good measure: "I've known many actors who have been twisted up in their sex lives but never anybody as . . . as . . . I guess, unhealthy is the word--as sick and unhealthy as Dean."

Zolotow said his reason for attempting to destroy the myth was so the legend could not "infect the characters of the living." His stated aim was to present the facts and let American youth "use its common sense and inherent good taste to decide."

It is difficult to believe that civic responsibility could inspire such a string of invectives, especially from a

writer who makes his living from the film industry. Without the help, if not the blessing and the inspiration of the studio, Zolotow would hardly dare write such an article.

The other side of the coin was revealed to an audience with more professional interests. Another chapter from Nicholas Ray's Rebel, Life Story of a Film appeared in Variety on October 31, 1956.¹⁹³ This chapter was devoted in its entirety to James Dean.

Ray saw in Dean "someone who seemed to symbolize the aspirations and doubts of his generation." Letters Ray received from fans evidenced to him "expressions of a personal loss." He felt the fans equated the Jim Stark of Rebel Without a Cause with James Dean as "one and the same person." Dean was mourned "through the image of Jim Stark, whose escape was the one he really hoped for, constantly searched for--a full, complete realization of himself." Dean "shied away from social convention, from manners, because they suggested disguise. He wanted his self to be naked." Ray considered Dean as having had "no hard professional shell; lack of sympathy, lack of understanding from a director or any of his staff disoriented him completely." Such reaction, according to Ray, was the basis for Dean's reputation as being "impossible." Ray noted that Kazan termed Dean so, that Kazan and Dean had quarreled during East of Eden, but that Dean retained a respect for Kazan and "would have been flattered

to work for him again." Ray also noted, indirectly, some of his own difficulties:

There were probably very few directors with whom Jimmy could ever have worked. To work with him meant exploring his nature, trying to understand it; without this, his powers of expression were frozen.

He retreated, he sulked. He always wanted to make a film in which he could personally believe, but it was never easy for him. Between belief and action lay the obstacle of his own deep, obscure uncertainty.

Part of Dean's talent was "an immediate response to vital rhythms." To Ray, this was one reason Dean was attracted to bull fighting--the physical grace employed and necessary. Ray felt Dean had an "instinctive grace of movement" which he developed and refined by attending Katherine Dunham's dance classes; he utilized this "practiced control of his body" in his screen portrayals. Related to this, Ray cites also Dean's "profound" gift for mime, describing Dean's portrayal of a fox at an Actors Studio session:

He didn't imitate; the stealth, the beauty and the menace of the animal seemed to enter into his body. He was the fox.

Yet beyond the obvious concentration and absorption there seemed, to Ray, a lack of personal involvement:

The pain that can come out of human relationships was a risk he was not prepared to take: safer to love a fox, to be a fox, or Tati, or Chaplin. He became other people with obvious passion and relief. 'If I were he,' he would say. This was part of his magic as an actor.

Ray saw Dean's personality as the key to his acting success:

Because he was not self-pitying, he looked at the same time out from as well as into himself. Every day he threw himself hungrily upon the world like a starving animal that suddenly finds a scrap of food. The intensity

of his desires, and his fears, could make the search at times arrogant, egocentric, but behind it was such a desperate vulnerability that one was moved, even frightened.

Val Adams' New York Times television news column kept close tabs on the Sullivan-Allen controversy early in the month and now¹⁹⁴ it revealed that three plays featuring Dean would be repeated within a period of six days in November. The column noted:

The filmed revival of the dramas by three different series of programs within the same week appeared to be a coincidence. . . . The development probably is not unrelated, however, to the fact that Mr. Dean has been made into a mythical hero in recent months.

The November cover of Rave featured a full page color picture of Dean with the caption: "James Dean Tells His Life Story--In His Own Words--30 Thrilling Pages."¹⁹⁵ The cover picture was especially interesting in that it was a re-worked still from Rebel Without a Cause of Dean holding Natalie Wood in his arms. The figure of Miss Wood had been painted out, and another female figure, an artist's conception of a more universalized, less identifiable female, had been painted in.

The article said it attempted to create through interviews "the framework on which to build a three dimensional person"--"an unusual person":

His talent--which might well have blossomed into genius had he lived--made him that. He cannot be understood without his gift, nor can he be understood solely

in terms of it. His gift interacted on his personality, and his personality shaped his gift. Part of his dilemma was to effect a fusion of the two so that his spirit could be at peace.

The body of the article was a biography written in the first person to give the effect of autobiography. A group of Roy Schatt photos served as the foundation of the accompanying illustrative materials. Because of the nature of the magazine, the conception of narrative style of the article, which purported to be "the true story that's never been told," tended to be overly introspective, allowing the narrator much room for soul searching, overdramatizing even the simplest factual event, leaving plenty of room for supposedly authentic opinionated comment:

A lot of people say it was Nick Ray who ruined the Rebel script, made it only a mediocre picture when it could have been a great one. I don't know. All I know is that I didn't get much direction from him. He let me do practically what I wanted, and while at the time I thought this was fine, I realized what a real director can make you do when I went to work for George Stevens in Giant.

The narrating "Dean" paid particular attention to and made particular comment about the "big scene" in Giant, "the only scene [which] ever really satisfied me," the banquet hall speech:

I worked on that scene harder than I did on anything in my life. And Mr. Stevens did it over and over again until he got exactly what he wanted.

Movie Life's "Jimmy Dean's Farewell to You--Special Photo Bonus,"¹⁹⁶ as featured on the cover, proved to be a

photo spread on "one of the most beloved actors of all time in his last--and greatest--performance as rebellious Jett Rink in Giant." The entire five page photo series was the plot of Giant as illustrated with stills and told from the point of view of Jett. Editorial comment added:

If you feel the pathos of this screen villian, if your heart goes out to him, and if he reminds you, just a bit, of the boy who acted out Jett's life, just before his own tragic death--then you will know why these pictures moved us, and why we are so proud to bring them to you.

Dean was also mentioned in the same issue in the article on Paul Newman, "Call Him Tiger." Newman was described as having an "intensity and that feeling of brooding, pent up violence that makes shivers go up and down your spine." The fact that Newman was currently co-starring with Pier Angeli made it all the easier to add, "In personality he's often compared to Jimmy Dean." Pier Angeli was described as no longer "nervous" during love scenes.

Back pages of the magazine still offered the special color photos of Dean, and an advertisement advised that The James Dean Album was in its third printing. An advertisement for the November issue of the sister publication Movie Stars Parade promised not only "Where Would Jimmy Dean Be Today?" but also "Should Elvis Presley Play James Dean?"-- "Your last chance to vote!" and another spot announcement informed readers that the new Ideal publication Hollywood Love and Tragedy would offer a "special double-length story": "The Hidden Heartaches of Jimmy Dean."

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The article promised,¹⁹⁷ in the advertisement and on the cover with a half-page color portrait, was actually entitled "Jimmy Dean's Hidden Heartbreaks" and was written by Benjamin Lewis. That Dean was featured on the cover was editorially explained "because he symbolizes the greatest tragedy that has ever befallen Hollywood." According to the article, Dean's hidden heartbreak occurred when he came to realize that popularity in Hollywood was based on one's celebrity value. Accompanying the article was a picture study called "Jimmy Dean's Last Miles"¹⁹⁸--a photo record of "the path Jimmy took to death"--pictures taken along Highway 466 and at the accident intersection. To complete the photo record were photographs of the mortuary and even the hearse that was used to carry the body.

Screen Stories advertised "Jimmy Dean in His Last and Greatest Film" on its cover, but prefaced the Giant story with brief and contradictory mentions in the fan letter column "It's Your Screen."¹⁹⁹ Of the eight fan letters published, supposedly concerning all aspects of the film industry and the magazine's coverage of same, four letters mentioned Dean. These letters covered most of the publicity bases then currently evident. One reader was shocked that anyone could see a resemblance between James Dean and Elvis Presley; another reader suggested "Dean's fans would be grateful if you could give them all you could concerning him"; two letters suggested that Dean publicity was being run "to the ground,"

and that "they" should "let the dead be with the dead."

In the photo coverage of Giant,²⁰⁰ Dean appeared in the majority of the pictures and was the only one of the stars granted a full page to himself in the entire spread. Copy was a fairly realistic account of the full plot of the movie, unlike the coverage in other fan magazines, though the headlines tended to focus on Dean and the character he played. Jett Rink was depicted as a combination of cynicism and crudeness--an "odd sort."

This issue featured an advertisement for "The James Dean Fan Club."²⁰¹ A column wide, the advertisement ran the length of the page. At the top, "In Memoriam" in Old English type was superimposed over a black background from which, haloed, rose the face of Dean. Below, a scroll read, "To perpetuate the memory of a great actor." Copy added, "To all of us who admired the talents and dynamic personality of James Dean his sudden and tragic death was felt as a great personal loss." Readers were offered a variety of photographs and a "membership card" upon payment of the fee. This particular "club" was actually a fan photo agency which changed its name but not its address as the opportunity arose--often in the same issue.

In the later pages of the Giant story copy, was another Dean mention: a boxed estimation of "The Actor Jimmy Dean,"²⁰² an extension of George Stevens' remarks printed earlier about Dean's using himself as a kind of clay:

. . . he could mould psychological impediments into his speech and into his movements. This was his finest art. Instinctively he seemed to understand all the impediments people have when they try to communicate with each other.

Dean's ability as a single actor Stevens did not denigrate, especially since he admitted he thought "physically and temperamentally Jimmy Dean was wrong for the part of Jett Rink"--but as an actor acting in concert with others under a director, Dean received Stevens' criticism:

Jimmy was never a courteous actor. If he had a big scene, he would do his best to throw the actors playing with him. This was not because of a desire to star. It was because he felt the scene belonged to his character. Jimmy would also seduce the other actors in a scene into playing their characters the way he played his.

According to Stevens Dean was too "calculating" as an actor to "lose himself in his part": "If the scene were . . . rehearsed eleven times, you could count on Jimmy to do exactly the same business with exactly the same timing in each rehearsal."

Overleaf appear two more "memories"²⁰³ of Dean from a high school friend and Dean's landlord, indicating the bottom of the memory barrel was being pretty well scraped. Such explanation will not do for the Stevens' interview.

After the release of Giant, especially, Stevens' interviews critical of Dean and his work began to appear. Often the thoughts and the verbiage quoted are so similar (if not the same) one wonders if there were not mass interviews, or a prepared copy distributed for "interviewers"

to use. Stevens would have more than civic responsibility at stake in defaming Dean. His profits as producer-director of Giant hung in the balance. It might be supposed, however, that by now as far as Hollywood, Giant and Stevens were concerned, the Dean adulation had served its purpose. The success of Giant seemed pretty well assured. For the sake of Stevens' reputation and his further career as a Hollywood director, it was time to start a campaign designed to make people think about George Stevens' pictures, rather than James Dean's pictures. This did not mean that Dean publicity could not be, would not be, was not, subsequently released. Stevens' move was merely a slow application of the brake, a gentle turning of the wheels in the proper direction. The omnibus of publicity was carrying more than the weight of Giant now. The Stevens' ploy was an important move, a necessary move, for him, but it was far from being the only change or shift in direction the Dean publicity was to endure in succeeding months.

Alyce Canfield's "Intimate Hollywood,"²⁰⁴ a gossip column in Screen Stars, gave Nick Ray's "Dean" book a plug: "James Dean fans take notice." Though she said the book "could be in the book stores by the time you read this," the book was never released.

Screen Stars major Dean offering in November was "The Immortal Dean"²⁰⁵ advertised on the cover as containing

"Newly Discovered James Dean Photos." The article was prefaced with two definitions:

Immortal: Destined to live in all ages of the world
 . . . having unending existence . . .
 having unending fame.

Star: a person of brilliant qualities who stands out pre-eminently among his fellows.

The first sentence of the article read: "James Dean IS a great star." The present tense was used, the article explained, because "It is not proper to refer to immortal beings in the past tense." In answer to the question of what gave Jimmy his immortality, the article cited: "God-given talent, man-made luck and YOU . . . YOU the public who have said to us in your thousands of letters, wires and calls 'JAMES DEAN LIVES.'" To prove the point, all picture captions in the five pages of photos, mostly stills and set-shots from Giant, featured present-tense verbs. The article concluded:

YOU CANNOT REACH UP AND DIM A STAR IN THE SKY . . .
 YOU CANNOT EVER SNUFF OUT THE BRILLIANCE OF JAMES DEAN--
 THE IMMORTAL.

TV Star Parade for November, 1956 advertised "Rare Television Photos of Jimmy Dean," and in the photo-article "Television Memories of Jimmy Dean"²⁰⁶ gave the names and general dates of some half-dozen of Dean's pre-East of Eden television appearances. Citing the paradox of violence and tenderness which gave Dean's acting "such impact," the selection presented an after-the-fact summary of Dean's television career which was disturbingly consistent with publicity

current in the year after his death. The brief summaries of plot coincided, of course, with the emphasis generally on violence and tenderness, but other elements suggested in some of the photo captions: the "torment," a search for a father image, a "yearning to belong to someone," lead one to believe that Dean was either a single type actor throughout his public career, or that a definite attempt had been made to fit, even force, the account of his television projection into the currently popular image.

Hear for November promised a recording of Dean's voice in a future issue.²⁰⁷ The recording was being withheld because Warner Brothers "doesn't want any of Jimmy's fans to feel as though his untimely and unfortunate death is being taken advantage of" in order to publicize Giant. The editors agreed.

Jimmy Fidler's "Hollywood Exclusives" in Hear²⁰⁸ told of "secret reports spilling out of United Artists that a film about the life of James Dean is now being prepared." Fidler said that he personally doubted a Dean look-alike with Dean's talent could be found. Fidler further reported the French Film Academy's Crystal Star award to Dean: "Something even our Academy hasn't done . . . yet!" The Fidler item concluded with a suspicion Dean would be so honored because "He's just sensational in Giant."

Various other gossip features mentioned Tony Perkins, comparing him to Dean. He was reputed to have the Dean

"fire and spark"²⁰⁹ and "the same kind of screen charm and teenage identification that made James Dean a star overnight."²¹⁰

An "exclusive" color photo of Dean by Wilson Millar was presented, along with Millar's advertisement later in the issue for those who wanted to pay for more of the same.

A featured article, Carole Archer Sturmond's "Hollywood's Greatest Tragedies,"²¹¹ was graced with a full page photo of Dean, the only actor mentioned in the article so honored. Dean, his name "more legendary than Valentino's," was presented as a "symbol" of "that unexplained, unexplainable phenomenon which plagues our Hollywood, our land of make-believe. Tragedy."

Herbert Mitgang wrote "The Strange James Dean Death Cult"²¹² for Coronet's November issue. Prefacing headlines announced "now thousands of teen-agers have made a religion of his memory--and many even believe he'll be 'resurrected.'" The article was nothing more than a re-hash of others covering similar material. It concentrated on the more sensational aspects of the Dean syndrome, repeating the rumors while at the same time castigating the rumor mongers, bringing in the comparisons with Brando and Valentino, quoting fans for comment, quoting unnamed psychologists for explanation of the phenomenon. There was a concentration on numbers: 5,000 fan letters a month; 600 people at Dean's funeral--and 3,000 waiting outside; there is a 16 year-old president of a fan club with 200 members, 14-17. And all of this is mildly but

decidedly critical, written probably to interest the adult audience the article was aimed at--by alarming them.

Another variety of criticism was exhibited when Alfred C. Roller, staff writer for the New York World-Telegram and Sun contributed "The James Dean Myth Blows Up"²¹³ to that newspaper's Saturday Magazine on November 3, 1956. The article was another version of an interview with George Stevens, who deplored the "nonsense" currently circulated and wished "to separate the fact from the fiction." Although Stevens called Dean "an excellent and skillful actor--a great mechanic," he felt Dean was ambitious and calculatedly so: "He had a goal and he was determined to reach his goal of being a top-notch movie star at any price." Dean's "concrete plan" included working hard to get publicity and photographs. The consistent nature of Dean's screen roles and Dean's own interest in publicity while he was still alive fostered and created the Dean craze: "All these pictures are cropping up now and that's what's making the Dean legend." Stevens was explicit about the "why" of the Dean legend but rather vague about the "who": "You can be sure that someone's making a pile of dough out of this morbid Dean business and that's one reason they're working so hard to keep it alive." Stevens regretted Dean's "surprise" death, yet "it is this one tragic event that really made the legend of James Dean." He was also irritated by the "so-called friends who want to cash in

on Dean's popularity":

There is a lot of morbidity in this Dean business and there are a lot of people who aren't showing up too well. So far as I am concerned, I was only interested in Dean as an actor. He delivered his performance and I'm more than satisfied.

John Fick's TV column²¹⁴ in the Chicago Tribune mentioned that "among the guest artists coming up on TV within the next week" would be the late James Dean in three filmed shows. Time reported later²¹⁵ that all three shows exploited the Dean legend for frankly commercial purposes. On Monday, November 12, Dean appeared with Dorothy Gish and Ed Begley on "The Robert Montgomery Theatre" in "Harvest." Dean's portrayal of a young sailor coming back on leave to his farm home rated only a featured billing in the initial presentation. This time around Dean was a star and the show achieved a 24.3 Trendex rating.²¹⁶ The following Friday the "Schlitz Playhouse" production "The Unlighted Road," in which Dean played the young vagabond duped by a high-jacking gang, was run for the third time, the second time since Dean's death. The following Sunday "The General Electric Theatre" took advertisements²¹⁷ announcing that Dean's appearance in "I'm a Fool," based on a story by William Faulkner, would be a "repeat of his finest performance in a television play."

Like "The Unlighted Road," "I'm a Fool" fitted in easily with the established Dean image. In it Dean plays a young, romantically ambitious race track stableboy. The boy

is 19 and experiencing his "first love" and the "world is so full of beauty you can hardly stand it." Convinced that if one can "put up a good front . . . the world is yours," the off-duty stableboy adopts an assumed name and tries his romantic luck. He puts up too good a front and loses the girl.

Dean's nasal twang, his nervous laugh, his loose physical playing, were well adapted and suited to the social climbing country boy, ill at ease in his starched collar and badly fitting derby. There were also the more universally employed acting tricks of the jumpy walk, the nose-brushing, the back-scratching, the cast-down eyes; and one could see the hunched shoulders of the opening scenes of Eden in the final crying scene, and the arms akimbo defiance of Rebel. Projecting into the future, there was even the trick of hanging his hat on his foot used in Giant.

The totality of the Dean acting techniques, the associations linked with Natalie Wood who played the girl, the whole idea of the lost love with its resultant estrangement and sadness, even the melancholy nostalgia of the harmonica background music--all fitted in with and reflected the established Dean tradition very nicely. That the film received no further replays may be accounted for by the fact that it was "experimental," utilizing stylized acting techniques among some of the minor players and non-realistic constructivist painted and projected scenery and properties, all of which

were somewhat at variance with the by-now fairly well-established realistic techniques almost universally employed in the television medium.

Photoplay for November contained a color photograph pre-view of Giant.²¹⁸ The issue continued and concluded the serialized biography by William Bast, "There Was a Boy . . .";²¹⁹ added an article by Laura Lane, "Why the Rebel Craze Is Here To Stay,"²²⁰ with, as a fillip, "The Truth Behind the Rumors James Dean Committed Suicide."²²¹ Though the Lane article explored the "rebel instincts in the young" and their sense of identification with Dean, the other articles tended toward morbidity. The Bast selection leaned toward ramification of presentiments of death by Dean while he was living, describing his sentiments as almost a preoccupation, quoting Dean as saying, "Death is the only thing I respect." The latter article continued in a similar vein, reporting the reactions of an acquaintance:

They gave me the creeps. They were all about death and dying--poems and things he just made up--about what it feels like to die and how it would feel to be in the grave.

This latter article presented a re-hash of some of the more sinister anecdotes connected with Dean, including the Vampira "Darling, Come Join Me" episode, among others.

Giant continued to do exceptional business and was given wide newspaper publicity and coverage,²²² despite some not entirely glossy reviews for the picture and Dean's

performance. Witness Courtland Phipps's appraisal²²³ in Films in Review for November. Phipps felt the picture doomed from the start because of the "speciousness of Miss Ferber's synthetic novel." Dean was not only "unsuitable" for the role, according to Phipps, but his employment handicapped the plot development and hindered character differentiation. The playing of the role by Dean gave further evidence of his "one and only successful acting style--the loutish and malicious petulance which present day teenagers profess to admire." Such playing, said Phipps:

. . . made the young Jett Rink such a boor not even a wife more neurotic than the one Miss Taylor was portraying could have thought him attractive. Since Dean is dead, I shall say nothing about his attempt to portray the mature Jett Rink, except to say it is embarrassing to see.

The end of November found the emergence of James Dean between hard covers as James Dean: A Biography by William Bast.²²⁴ Published by Ballantine Books, the biography was a somewhat developed version of Bast's Photoplay series "There Was a Boy . . ." though the Ballantine Newsletter²²⁵ to bookshop owners described it as "the first mature approach to the troubled life and great artistry of the brilliant young actor":

James Dean has become a Twentieth Century legend and the legend is growing. A whole generation of young people have detected in his life and roles a symbol of their own rebellion against constituted authority and the restrictive demands of adult behavior.

James Dean was--and remains--a major phenomenon of the 1950's.

Concurrently, Ballantine published a paperback edition which commented on the cover as a sales blurb:

Here is James Dean as he really was--a restless, enigmatic artist in a passionate search for fulfillment, a reckless youth in a fatal race with destiny.

Cover photos for both editions were by Roy Schatt.

The Bast book²²⁶ went into considerably more biographic and interpretive detail than the Photoplay series. Especially evident was the naming of names and the detailing of events and reactions beyond those probably of interest to the average fan magazine reader. There was evidence, too, of a greater chronological tightening.

Bast detailed Dean's professional career from the first moments of Dean's Malcolm in the UCLA Theatre Arts Department performance of Macbeth, replete with its "garbled" diction²²⁷ and equally bad reviews, to the final plans for the projected Dean television performance in The Corn Is Green. Although the book was unfortunately remiss regarding the revelation of specific and exact dates, the reader was still given some idea of Dean's early career not to be found in most other biographical sources.

According to Bast when he first met Dean, not only was the actor's diction and vocabulary poor, but Dean "lacked a good amount of basic knowledge."²²⁸ Dean had his shortcomings, but Bast felt drawn to him because he sensed that Dean "had about him an air of a man who is quietly determined to grow, to develop, never to stop, always to go on trying."²²⁹

Through Bast, Dean began work with the CBS Radio Workshop and with the classes of James Whitmore.

Bast related that because Dean thought "formal education was only a superficial means to an end"²³⁰ and because of his disappointment in not receiving a coveted role in the Theatre Arts Department's production of The Dark of the Moon, Dean dropped out of school to pursue more actively his acting career.

Dean's performance in "Hill Number One" for the Fairbanks Studios, where he earlier did the commercial with Nick Adams, was evidently good enough to bring him his first fan following with "the formation of a fan club by a group of girls from Immaculate Heart High School in Los Angeles"²³¹ who "had been required to watch the film and had discovered a new movie idol in John the Baptist [sic.]."²³²

Through Rogers Brackett, a radio director at CBS with whom he then lived, Dean further continued to broaden his social, philosophical, and professional horizons. Through introductions and recommendations in Hollywood and, later, New York, Dean furthered himself and his career toward the eventual goals he seemed to have in mind:

He sapped the minds of his friends as a bloodsucker saps the strength of an unsuspecting man. Almost fanatically he approached each person he met, whether prominent or obscure, with the same attitude: I will draw from him all he knows and pass on to the next. Yet his approach was not so clinical that he did not become personally involved, often emotionally involved, in the lives and problems of those he was studying.²³³

Eventually, and often through Brackett or Brackett contacts, Dean was able to get jobs on television, a lead on the radio program Theatre Guild of the Air, and, most importantly, through Ralph Levy (another director), an introduction to Jane Deacy at the Louis Shurr Agency. It was also Brackett who introduced Dean to Lem Ayers,²³⁴ who produced Dean's first Broadway play.

That further details were not given may be due to several reasons, one of which, probably, was the fact that Bast did not know very much:

I had learned that it was natural for him to avoid direct discussions of his private activities, since he had a guarded, almost protective, attitude toward his career aims and goals and the methods he used to attain them.²³⁵

Bast gave this account of Dean's initial Broadway stage appearance:

I had watched Jimmy play a role so convincingly that I had not been able to identify him as a person I knew. I was stunned by the realization that at no time during the performance had I been aware that I was watching my friend James Dean.²³⁶

Bast gave particular attention to an effective scene occurring toward the end of See the Jaguar when Dean's character comes to a realization that he has been betrayed by his friend into the hands of his present captors. At this point Dean sank to his knees in dejection, his arms extended from his sides by the men holding him, in the attitude of what Bast described as "Christ on the cross."²³⁷ Even at this early stage in his career, Dean was aware, or was made aware,

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of the effectiveness of pictorial representation (This particular pose may also have been at least a partial inspiration for the Giant still by Sanford Roth).

See the Jaguar brought offers of a screen test from MGM which, according to Bast, Dean refused. A screen career came only after The Immoralist and through Jane Deacy:

She knew him well enough in a personal sense to see him immediately as Cal Trask, a lad with a disturbed psyche, a boyish exuberance, a desperate need, an infinite longing for love and acceptance. So, in her own style she gave Fate that gentle nudge and nursed the situation, convincing all concerned that Eden was the perfect vehicle for Jimmy's talent and that Jimmy's talent was perfect for the role in Eden.²³⁸

Though Bast had enlarged on the material in the Photoplay articles, he became no more specific. Mrs. Deacy's methods remained her secret.

Dean's difficulties with directors Bast described as based on artistic principles, "having little or nothing to do with temperament."²³⁹ Bast did ascribe to Dean, however, the characteristic of attempting to achieve a father-son relationship with his directors. When Dean was with Kazan, Bast saw "no evidence of the usual director-actor relationship, but felt, instead, that they were old friends."²⁴⁰ They became close enough, evidently--or outwardly, for Dean to urge Kazan to let Dean's friend Leonard Rosenman write the background music for Eden, a function Rosenman was also to perform for Rebel, though Bast is curiously reticent about the Nicholas Ray-Dean relationship. Dean's association with George Stevens

came about as part of a "calculated plan of attack" as "Jimmy set to the challenge of snaring the juiciest role in the hottest picture being planned in Hollywood."²⁴¹ Stevens was not unaware of the professional and commercial potentials of having Dean in Giant and thus made a ready and willing target. Dean got the role without a test, but when the shooting started, the relationship soured somewhat. Dean discovered for himself the Stevens "technique" of shooting "round the clock" and beginning "each day's shooting without any real plan":

He takes all that film and shoots every scene from every possible angle . . . and when he's through, he gets himself the best editor in town. Then they spend a year, sometimes more, selecting from miles and miles of film the best shots and the best scenes.²⁴²

According to Bast, Dean resented what he considered a "general lack of the use of true creativity."²⁴³

Bast said that at the time of Dean's relationship with Stevens, Dean had reached a second and ultimate stage of personality development. Earlier in New York Dean had cultivated his natural responses to a point where "self discipline became a synonym for hypocrisy."²⁴⁴ He experimented with life and with himself. Bast quoted Dean as saying:

Nothing should be more important to the artist than life and the living of it, not even the ego. To grasp the full significance of life is the actor's duty; to interpret it, his problem; and to express it, his dedication.²⁴⁵

After Rebel, Bast declared, Dean became an advocate of what was described as "Letterism": "A philosophy that vaguely

defined the most disgusting and obviously absurd behavior as unique and self-expressive."²⁴⁶ At times "drinking heavily,"²⁴⁷ Dean experimented with all of the roles it is possible for a human being to play in life or in drama. His psychiatric visits served only, according to Bast, to further befuddle him since he already knew that his "great insecurity" was "brought on by his mother's death and his father's absence from his life."²⁴⁸ So, "dogged by an undefined, obscure obligation to his departed mother," he raced through life, eventually to his death.

Evidently to uphold Bast's thesis that he was trying to present a humanized picture, an unvarnished account, certain evidences were presented at face value, such as the description of an early Dean painting, "a caricature of a man as a great round ash tray."²⁴⁹ The reader, whose only cue is Bast's comment that Dean painted to shock, is left to his own interpretation, Freudian or otherwise. In many other instances, however, when it comes to evaluating anecdote or experience, the analysis told more about Bast than it did about Dean.

Bast's analyses and conclusions may or may not be valid, even according to his observations and direct record of sometimes too pat reconstructions. One wonders, for instance, to what extent Dean's use of the word "Mom" in direct address or in referring to many of the older women he met throughout his life came about as a result of true feeling,

or to what extent it was part of the "bluff" at which Dean was so adept to gain his particular end. Certainly all of women could be regarded as mother substitutes (Dean's Aunt Ortense, Bast's mother, Jane Deacy, and others), but where did obligation lie? From whom should it be expected? And to what extent? The problem of Dean's personality assessment may not be as easy as Bast attempted to make it. His report may be an effort to make his version of the Dean image fit more closely the already published observations, because the truth was unknown or could not be revealed.

Filmland in "The James Dean Story--Can It Be Told?"²⁵⁰ was concerned not with the story, but with the film: "All Hollywood is wondering how the fans will feel about a screen biography of their idol." The article agreed that anyone who played the role of Dean "would be making his own career," but argued:

No matter how brilliant his portrayal, the fans would think him presumptuous, and even if they went to see him in this one production, they would never want to see him again. For no one can EVER take the place of JAMES DEAN.

But, for the sake of argument, a poll would be taken: the "official" ballot to be filled out was attached to the article. It was supposedly an attempt to assess fan reaction "before breaking ground on such a controversial production."

Again, this article seemed to be a case of attempting to engender enthusiasm through controversy. It might be

considered as directly related to the reports of consideration of Elvis Presley for the suggested role, inviting the readers to take sides.

The article also kept the idea of a Dean filmed biography in the public mind, a subtle preparation for the eventual release of the long planned James Dean Story starring James Dean. Considering the scope and intensity of the Dean craze, the commercial possibilities of several such biographical films may have been considered but such possibility is unlikely, considering the record of similar projects.

Confirming to an extent such reaction was the announcement²⁵¹ in Movie Life's gossip column by Elvis Presley that he would not play the Dean role in the life story:

It still just wouldn't be right . . . I couldn't do it and I wouldn't do it. But I do admire him. I've seen Rebel over and over again.

The same issue's article on Nick Adams, "That Terrific Nick"²⁵² added that it was James Dean who "started it all" by using that appellation for Adams. Natalie Wood's "I Can't Forget Jimmy"²⁵³ used anecdotes and Shakespearean quotations ("This was a man . . .") to remind her and us of Dean. She reiterated these thoughts in Alice Packard's article about her, "These Men Excite Me"²⁵⁴ in the December Movie Stars Parade. The gossip column in that issue currently linked her with Elvis Presley, whose "mountain of mail" was "bigger" than Dean's.²⁵⁵ Dean was here identified as an "early crush" of Natalie Wood. The trend toward polls continued, but the

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question now asked was "Must We Stop Writing About Jimmy Dean?"²⁵⁶ The results of the previous poll "Should Elvis Presley Play Jimmy Dean?"²⁵⁷ could be expected the following month. A review of Giant²⁵⁸ added that the picture "will rate special attention as Dean's last and most brilliant chore before his untimely death." An attention-getting photo of Elvis Presley had replaced the usual photo of Dean in fan photo offers,²⁵⁹ but a new enterprise by the Giant Mail Order Company offered "Jimmy's Memorial Record--'James Dean, the Greatest of Them All'"²⁶⁰ with his picture, memorial ribbon, Road Race game and two free song books for a dollar. A later picture caption noted that Dean Stockwell "resembles James Dean, has same acting spark."

The December issue of Motion Picture carried the double-page Giant advertisement, as did most of the other current fan magazines. In this particular case it was conveniently placed next to Hedda Hopper's "last interview"²⁶¹ with Dean, a recap of his early life and his expressed hope for a future writing career. Erskine Johnson's column²⁶² reported that advisors were telling Elvis Presley not to play the Dean role in the film biography because they were neither look-alikes nor personality doubles. Johnson added "It's dangerous for a star to play another public favorite." The record review column "Listen With Lopez"²⁶³ reported on "the current rash" of Dean recordings available as "worthwhile mementoes for his many fans":

Outstanding among them are Coral's album The Story of James Dean narrated by Steve Allen and Bill Randle, and MGM's Music From Motion Pictures Starring James Dean. . .

Other records about this popular young actor are available such as Nathan Russell's folk-style rendition of "His Name Was Dean" (Forest label), a rock'n'roller called "I Miss You, Jimmy" (Groove label), and "A Tribute to James Dean" (Imperial label).

The recognition by the record manufacturers of the steadily rising market for teenage record materials was reflected in these Dean recordings. Some records like the MGM EP of Music From Motion Pictures Starring James Dean²⁶⁴ were merely re-issues of recordings of the old movie themes now dressed up in special Dean jackets with photo studies, stills, etc. as selling gimmicks. Other recordings used the photos and jacket "Tributes" as an excuse for unloading selections of stock arrangements of standard ballads, adding perhaps a single piece of special material to warrant the release of the album as a memorial tribute. Such an album was Music James Dean Lived By (Unique label).²⁶⁵

The album liner noted that James Dean was celebrated for his "honesty and sincerity" and had come to symbolize "the constantly searching and often confused teen-age generation that has grown up in the last ten years." Though the notes suggested Dean did not have a happy life," the happiness he did find was linked closely with music." Therefore, the album presented "music that suggests the man. . . . To understand his measure of greatness and to share his happiness, this album is conceived and is sincerely dedicated."

With the exception of the opening selection entitled "The Story of James Dean" and the inclusion of the themes of Dean's pictures, this album might stand as a fairly representative collection of love songs. But with the liner notes and the initial selection setting the tone, if not the mood, of the album as a whole, the songs selected and their lyrics take on new meaning: "I'll Close My Eyes," "Misunderstood," "Give Me a Moment," "We Could Make Such Beautiful Music Together," "There's Never Been Anyone Else But You," and "Dream Lover." Sobbing strings, enhanced at times by an organ or a soaring echo-chambered and wordless soprano voice typified the arrangements.

The single piece of special material was not typical of the album as a whole. "The Story of James Dean" had pretensions of sounding like a semi-authentic folk ballad of the "Cry of the Wild Goose" genre, with solo verse and choral refrain:

James Dean, James Dean,
Hear the story of James Dean.
He is gone, he is gone,
But his memory lingers on.

The initial verse is preceded by the keening echo-chambered soprano, and each verse is followed by the rather nervous beat of the chorus. The verses celebrate the physical characteristics as well as the personality of Dean:

His hair was fair,
His smile was rare,
His eyes a haunting blue;

He dressed in jeans like the seventeens,
And did the things they liked to do.

. . . He was born to be
Like all great men--misunderstood.

Even Dean's films had been worked into the lyric "In one year's time/ He had made his climb,/ A Giant now was he. . . ." The dramatic qualities of the song were enhanced by a ludicrous arrangement which included a tympany thump when "Fate stepped in--and struck him dead."

Of quite another character was The James Dean Story (Coral label)²⁶⁶ It had the added prestige of the name of Steve Allen who wrote the material for the album, after a conception by disc jockey Bill Randle, possibly the same disc jockey who initiated the radio tributes previously reported. Together, Allen and Randle shared the narration which connected the separate elements which make up the album. Several of the individual songs had evidently been in previous circulation as single records.

This album, too, capitalized on the country-style ballad, and, in fact, used name Western singers like Jimmy Wakely in performance. Country music was, perhaps, a last outpost for the ballad style; it also reflected the farm background of Dean; it could also be construed as a subtle reference to Giant. Unlike the album previously discussed, The James Dean Story was seldom a silent meditation; it was a communion. Steve Allen and Bill Randle were the High Priests leading the action and reaction.

With a subtle and melancholy guitar plucked in the background, Steve Allen leads off the recording by recalling his first impressions of a Dean performance on television. Allen considered Dean "so good, so realistic" he didn't think Dean was an actor: "I thought the director had picked up some kid off the streets." This honesty in a Dean performance is further amplified with the revelation that Allen was "moved . . . to tears" by Dean's performance in East of Eden. The audience is exhorted not to feel sorry for Dean: "Feel sorry for yourself because Jimmy could have brought you a great deal of entertainment"; he was "one of the best." The album, then, says Allen, is "for the benefit of the living, not the dead." He notes in closing, "You miss James Dean; I'm with you. . . ." At this point the orchestra launches into a full violin treatment of the lullaby theme from East of Eden.

Bill Randle takes over from there, introducing himself as a disc jockey: "Young people write to me." These letters have led Randle to believe that young people "seemed to identify" with Dean, that Dean was able to "express something personally meaningful to the young." With all his "naturalness" Dean was "the personification of what any teenage boy wanted to be, the dream any teenage girl might dwell on. . . ." And another song begins:

Jimmy, Jimmy,
All of us miss you so.
We only knew you from afar;
We never spoke--and yet--
We'll never forget you.

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Commentary by Randle preceding the Rebel Without a Cause theme echoes the "official" Warner Brothers publicity blurbs, that Dean played in that movie "a young boy caught in the maelstrom of problems that beset many of today's teenagers." Further later commentary informs the listener that Dean was "typically American," though his "struggle for recognition was an epic one," his "battle against loneliness was never won." Such comment precedes another song, "His Name Was Dean," one of those previously noted as having been released before the Giant opening. The song concludes:

So beat the cymbals and blow on the horn;
Up in the sky a new star is born.
The little Rebel heard his call;
Now he'll be acting for us all
In dreams--so goodnight, goodnight, James Dean.

In the next narrative section of the recording, for variety, a new voice now takes over. Gigi Perreau, a young actress, reads Carol Archer Sturmond's "We'll Never Forget You," the prose-poem study featured in Hear. The magazine reference is not given, and the writer is identified as a "sixteen year old . . . who never met James Dean." The added poignancy and sense of listener identity with the voice of the young girl recalling the "searching eyes, knowing yet bewildered," "the brilliance and the magic that is Jimmy Dean," makes one almost forget that it is Gigi, not Carol, saying that Dean was "all people . . . part of the universal longing for love, for understanding, for compassion." Like Dean's fans, the narrator senses these qualities through Dean's roles on the screen:

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I knew your gentleness. I saw your genius. Why can't I forget your loneliness?

The concentration in the material identifies Dean's life and personality, especially, with his role in Giant, and prepares the listener for Randles' extended remarks on Dean's personal qualities. Comment that Dean was "sometimes violent, sometimes shy," that he had "tensions" which were part of his "moody and pensive nature" and part of "his drive toward perfection" prepare the listener for the pathos of the next musical selection:

James Dean, James Dean. . .
A face so fair and eyes so blue--
Oh so young, oh so young. . .
A gentle smile that seemed to touch you--
Oh so young, oh so young. . .

The content of the material in the recording has included mention of Giant but the dramatic structure now further builds and climactically points to the Dean performance in Giant, noting:

Giant was James Dean's last picture, some say his best. He had for the first time the complete freedom of expression an actor lives for.

And the orchestra launches into the most romantic of the Giant theme melodies, "There's Never Been Anyone Else But You."

As denouement, Randle says that if asked to explain "what an American teenager is really like" he might very well answer, "Like James Dean." Though content is loaded with subjunctives, the conclusion "James Dean really was American Youth personified" is eventually, if circuitously, reached, with the possible added appellation "World's Greatest Actor"

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waiting in the wings, so to speak, setting the stage for the final musical offering:

Farewell, O Prince of Players,
Now the curtain's down.
Life is but a stage they say--
To greater heights you're bound.
May the angels bid you welcome,
As we bid you goodbye . . . Goodbye, my Jamie boy.

The last is probably in reference to a dialogue note struck by Plato in Rebel Without a Cause when he conjectures to Judy that Jim Stark is "Jamie" to those he is closest to.

Steve Allen returns for a curtain call and for a final redefinition of the content and purpose of the album: "The living gather to comfort each other."

Motion Picture's "That Shy Smile" by Bill Tusher²⁶⁷ was a deliberate comparison of the rising young actor Tony Perkins with James Dean:

He gives off the same air of troubled loneliness that goads bobbysoxers to premature rampages of maternalism; he is of the same school of acting; his shy retiring manner and his habit of lowering his head and scuffing his feet as he speaks also calls Jimmy Dean to mind. And, like Dean, he has no intention of being intimidated by convention.

Tusher's comparison allowed Perkins to improve on his Dean-like qualities and on Dean:

He does not seek to prove his individuality by trying to impress people or shock them, as Dean did. He gives no evidence of having either Dean's neuroses or compulsions, and he is quite content to let off most of his steam in acting. Although he has a nice appreciation for privacy as Dean did, he has an even nicer realization, as Dean didn't, that it is unrealistic for an actor to expect the public to be moved by his performances and indifferent to his personal life.

Similar, if less deliberate, was Donald Costello's comment in Today in reviewing Friendly Persuasion:

Perkins does not exhibit the presence or voice of a great stage actor, but he does show a plastic, sensitive face and intense expression much like that which was the hallmark of James Dean.²⁶⁸

Movieland reported²⁶⁹ the \$100,000 suit by Rolf Wuesterich against the Dean estate. The happy but cryptic comment was that "with so much money at stake," the facts of the accident "will obviously be brought to light," which left, at this stage, the "rumor" stories still unresolved, at least, according to the item. Cross-page, All-Star Pix,²⁷⁰ a fan photo agency, featured a Dean photo among its many offerings, but those of both Elvis Presley and Sal Mineo were larger and more prominently placed. Dean may have been fading, but he was not forgotten entirely.

Ruth Rowland wrote for this same issue "How Jimmy Dean Still Works Miracles For Others."²⁷¹ Her first example concerned how photographer Frank Worth gained his new Cadillac:

Because we were friends before Jimmy became a success, when he did get to be a star, he let me shoot all kinds of pictures in his home and at the races in Santa Barbara where I could get exclusive stuff. . . . He helped build a whole career for me. . . .

Listed also were other more obvious recipients of the Dean "magic": producer David Weisbart, director Nicholas Ray, and writer Stewart Stern of Rebel; stars Natalie Wood, Sal Mineo, Nick Adams, and Dennis Hopper.

Movieland's 1957 Annual was released about this time, and in the lead editorial, "Hollywood Is For the Young"²⁷² suggested that Hollywood was "frantically searching for a successor to James Dean" and tagged Tony Perkins "as the most likely candidate":

Tony is a perfect example of how a performer today--even a newcomer--can become well known to the public and achieve the status of star before he's seen in a movie. These days, publicity in columns and magazines almost makes it impossible for an unknown to stay unknown. In the old days, the build-up of a star took several movies. Today, the actors and actresses find their faces are known long before their first film is released. Magazines like Movieland help make this possible by introducing and popularizing these newcomers.

The article "Does the Legend Betray the Man?"²⁷³ said it was trying to tear down the "legend," but in the process repeated all the rumors and the honors connected with the man and the name, and added, regarding his talent and association with his roles, that "Dean made such roles believable through sheer projection of his acting talent. . . . The association of himself with these roles was of prime concern to Dean, and had he lived, he planned to separate himself from them." In a more personal sense, an unnamed actress is quoted to the effect that Dean himself revealed to her that his eccentric dress was a conscious "gimmick" employed to gain attention. All of the posthumous attention paid to Dean moved Natalie Wood, who felt she "must speak out against some of the cheap and phony publicity."

Movie Life Yearbook #23 featured Dean on the cover with Elvis Presley and Natalie Wood. Inside the front cover was a full page portrait of Dean. Also, there was in the magazine the article "In Loving Memory . . . The Jimmy Dean Saga--A Story Without an End!"²⁷⁴ The article began with baby pictures and closed with a picture of Dean's grave. Yet, stated the article, "He lives in the hearts of millions." Why?

Giant is his greatest triumph of all. . . . He turned in one of the most respected, most talked-of performances of our day, a performance which should win him an Oscar.

Whisper for December featured "James Dean Vs. Elvis Presley"²⁷⁵ because:

Today in the United States there is a huge population of teenagers hungry for an idol.

They are starving for someone to guide them, to pattern their lives on, to dream dreams about.

To millions of these kids, Dean became such an idol.

Now, however, someone else has emerged to compete with him for the teenagers adulation.

The newcomer was Elvis Presley who "in November, 1955 came bumping and grinding out of the west." The article portrayed Dean as, unlike Valentino, "a plain-looking American kid," appealing "largely to the maternal rather than the romantic instinct," adding that it was easier for fans to identify with someone like Dean rather than "with a star who's completely poised and perfectly groomed at all times." The Presley section of the article was completely derogatory, and deliberately so, to provide fodder for further material.

A Whisper trick was to antagonize readers to excite comment

and controversy, a formula found successful with other figures and with other articles.

Further Presley-Dean linkage occurs with the publication of a "Double-feature" one shot, Elvis and Jimmy,²⁷⁶ published by the teen magazine combine The Girl Friend-The Boy Friend Corporation. The first half of the magazine was a photo article describing "how it feels to be Elvis":

For the next hour, you are going to be Elvis Presley, living Elvis' life, thinking Elvis' thoughts, finding out just what it means to be the most famous man in America today.²⁷⁷

The latter half of the magazine was the picture story "The Tragedy and Triumph of Jimmy Dean,"²⁷⁸ a comic book "picture drama" by artist Lou Cameron:

No photographer was there to film these intimate moments of Jimmy's life. But here you will see them in all their drama.

The illustrations were often poorly executed copies of photographs and were meshed with accompanying captions and comic strip "balloon speeches." Content tended to gloss over East of Eden and denounced Rebel as "phony" with "something missing at the heart of the movie--something that didn't ring true." Whatever the faults of Rebel, they were not Dean's: "Although the picture was a jumble of ideas that never quite meshed into an effective whole, Jimmy's part in it was a triumph." Concentration was on the Giant role as the apex of Dean's career. And, he had the added advantage of working with George Stevens, a "meticulous craftsman" who

"counseled him wisely and sympathetically, as a father might have--the father Jimmy had never really known." Dean, "a kid with genius," poured "his whole heart into his role," his "mystic vein" having convinced him this was his "last big chance as an actor." The final illustration caught a pensive study of Dean peering out of the clouds:

Goodbye Jimmy. You've gone to a rendezvous you always sensed was not very far away. . . . But those who die young are always beautiful in the memory of those who loved them, and in that way, perhaps, they are blessed.

The magazine as a whole provided a commercially viable link between Presley and Dean; the Dean section, which found its real life in the reel life of Dean, added a handy advertisement for the Dean films, and, especially, Giant.

There was linkage, too, but of a different nature in Gerald Wales's "Movies: The Crazy Mixed Up Kinds Take Over"²⁷⁹ in The Reporter for December 13, 1956. Wales's article announced that "the apotheosis of the immature has finally hit Hollywood":

The new hero in his purest form can be seen in the Jimmy Dean roles in Rebel Without a Cause and East of Eden; essentially they are the same character. Reduced to his simplest terms--and such is the method of the movies--the character in both films is suffering from something that probably could be called father failure. . . . In both films the boy works his way toward maturity, but the bulk of the film shows him as a weak, dependent child, who needs coddling and spoiling to keep him from flying into a temper. It is unlikely that the appeal of the films lay in the way they ended. It was Jimmy Dean, confused, hurt, put upon, not James Dean heading for manhood, that gave the two movies their popularity. . . . The image is not that of an adult hero to be emulated but an extension of all the confusions of adolescence, the concretizing of immaturity until it becomes a swagger, a boast, a sudden explosion.

The appeal in the films was compounded by personal publicity when "the fan magazines played the 'tragedy' for all it was worth, lamenting the waste but in the lamenting exalting the death into something beautiful." The result was the "posthumous James Dean cult."

Wales considered the development of the "sad-bad boy" which "has taken over popular culture" part of a "kinship between him and the times in which he operates." His appeal is not limited only to teenagers. The trend toward the new cultural hero had appeared earlier in literature in the writing of McCullers and Salinger, in television, and in magazines. The "latest, most grotesque form," Elvis Presley, was likened by Wales to "an obscene child, a too sensuous adolescent." Wales's estimation of the situation saw Presley only as the product of a long evolving process:

The movies have just gone the process one better. They have taken the sensitive child and added a little left-over violence from old gangster movies and dressed him in an acting style that is full of identification marks.

Penelope Houston reviewed Giant²⁸⁰ for Sight and Sound. Her review found consideration of Dean's playing of Jett Rink an important factor in an appreciation of the film as a satisfactory dramatic and cinematic achievement:

Dramatically the story loses through the failure to bring Jett Rink sufficiently close to the centre of the action. At the outset, Rink is sullen, wary, restless. The script presents the character through a series of statements, but James Dean's performance is a matter of implications, suggestions of neurotic stresses and

tensions. The delicate little scene in which he entertains Leslie Benedict to tea, the shots of the ranch hand pacing out the boundaries of his property, glorying in the fact of ownership, are beautifully managed. In the later scenes, though, Dean for the first time in his tragically short career had to go beyond the characterization of the young rebel; and his technical resources fail to see him through. His relative failure (and it is only relative) throws some incidental light on Stevens' direction of his players. . . . Putting it very approximately, one might say that Kazan works through his actors, while Stevens prefers his actors to work through him. . . . The value of the performance, in other words, is essentially its contribution to the mood and temper of the individual scene. A somewhat limited player, such as Elizabeth Taylor, can appear at her best in a Stevens' picture; an actor like James Dean seems to be putting more into the part than the director needs for his own purposes.

Though the Method actor and his control were not mentioned as such in the Houston review, Tony Richardson attempted an assessment of Method contributions in another article in the same issue.²⁸¹ The Method "school" of acting was receiving particular interest in Britain which had long been used to a more "classical" acting style. Richardson's conception of the social implications of this new, impressive mode of acting were rather muddily expounded in "The Method and Why." The article was prefaced with large pictures of Marlon Brando and Dean and the following quotation, among others:

The play is dedicated to the thought of James Dean. There is no other actor, and there never has been since the end of the war, who has so wholly represented my generation, here in England, but strangely he is an American. This play in its entirety, I give to Dean. But he is dead now.

The quotation was identified as playwright Michael Hastings' dedication to his play Don't Destroy Me.

Richardson's remarks echoed Hastings' to the extent that Dean would seem to be a Western personification of a world-wide search for a hero, "the personal embodiment" of a "need for romance." Juvenile unrest in societies as disparate as those in Russia and Japan presage this search, which has no geographic dimension and assumes many forms: "Whatever his surface may be, belligerent, neurotic, self-pitying or frustrated, our hero is always deeply malcontent with the set up as he sees it." The "most emulated" hero figures among actors, Brando and Dean, are:

protesting against a stereotype, the practical, self-assured, materialistic success boy of American society. Their rebellion shows the misfit, inarticulate in speech, confused in gesture: the essence of this protest has been what is critically labelled the slouch and slur.

The article was written, said Richardson, "to assess how far this image has been conditioned and determined by the method in which both Brando and Dean have worked, and to which popularly they are so inextricably linked."

For Richardson, the most significant contribution of the Actors Studio "is the creation of a committed state of mind about acting--committed about its relevance to contemporary life and its seriousness as a craft." The results to be found "in a whole corpus of forthright and sound professionalism," and he listed East of Eden as an example, have "no parallel anywhere in the West," though Richardson admitted that "verse speaking, classical comedy, the oratorical style are outside the Studio's normal demands . . . and when they

are attempted, Studio members prove inadequate." Richardson feels that the key to the power of the Actors Studio Method is "Externalisation":

Nowhere is this tendency more apparent than in the work of James Dean, partly perhaps because he was the most talented, sensitive and poetic of the Actors Studio members, partly because he was its spoilt child. His performances in East of Eden and Rebel Without a Cause are a broken tassellation of shrugs, grunts, hesitations and retreats . . . a calculated and indulgent effect.

Richardson quoted George Stevens' remarks about Dean's breaking up a scene, his "pulling and hauling," his "cultivated, designed irresponsibility." He noted from them: "It is this element of the personally conscious, the calculated rebellion, that one most suspects in Studio-trained performances." Richardson further felt that the stress on the external, though rich in detail, may be ultimately self-defeating:

Acting, like all creation, is ultimately private, and rehearsals are wisely behind closed doors. When self-problems are dramatised they tend to become exhibitionist; when individual technical difficulties become the rule (as both from report, and from evidence of the Brando/Dean performances), mannerism alone can result.

Again, Richardson cited the Dean performance in East of Eden to illustrate the above and to illustrate a Kazan quotation, "Direction finally consists of turning psychology into behavior."

In action, with action, accepted as heroes, actors like Dean, Brando, et al., "touch the fear, the loneliness, the pallid sexual ambiguity, the vague religious yearnings of their admirers." As an example of the effect, Richardson quoted "Daniel Winter, a young man who thinks he is James Dean

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reincarnated" in a statement given "in a recent series of programmes on BBC Television":

Now Dean's gone who's going to express our frustration? I used to watch him on the screen and think, that's my frustration he's expressing. It was like looking on the face of God.

Richardson acknowledged Dean's publicized personal life as providing direct contribution to the rise of Dean popularity to cult proportions. He concluded:

Dean himself is partly responsible: to a large extent he played up his own myth. His choice of the misfit, the rebel, was in part an indulgence and a retreat into his own weakness. Yet on the other hand, latent in the very choice of the role was also a quite genuine, if inarticulate, social protest. . . . However much one may criticise or make qualifications about detail or individual distortion, affirmation of any sort, even if it takes the form of negation and protest itself, is too rare to be ignored.

Whereas fan magazines had equated the roles Dean played with his personal life, Richardson tried to equate the acting style as manifested in those roles with a form of social protest, seeing in the way the roles were played, evidently regardless of content, literary or dramatic, a personal philosophic discontent. Richardson may have been quite correct, but his arguments were too personalized to bear the weight of his generalized conclusion.

In France, Cahiers du Cinéma gave a joint Christmas salute to both Nicholas Ray and James Dean with the publication of "Portrait de l'acteur en jeune homme: James Dean,"²⁸² a French translation of the October American publication of that segment of Nicholas Ray's projected book dealing exclusively with Dean.

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Further analysis and reviews of Giant appeared in the more serious American film magazines. Jonas Mekas²⁸³ criticized the "sketchiness" and "lack of structure" in Film Culture, while in the same issue an extended breakdown of the film by Andrew Sarris²⁸⁴ showed the subtle influence of the character Dean played on the internal structure of the film:

The most fascinating performance in the film is given by James Dean as Jett. He first appears on the screen with his face shrouded in a low slung ten gallon hat, glowering and muttering in the background. Stevens tends to keep Dean in semi-obscurity through the remainder of the film, picking him up at odd moments for a brief wordless suggestion of character. The high points of Giant can all be attributed to Dean and Stevens acting in concert for off-key effects.

Dean's best scene as an actor occurs in a room full of tense ranchers, jovially advising him to sell the land he has just inherited. Dean builds up the suspense with a fluttering series of chuckles, winks, and minor movements of his head. This is straight "method" acting, and the only occasion in the film when Dean's playing is not subdued by shadowy camera effects. Elsewhere, it is Dean's sensual presence that Stevens exploits to enrich the texture of the central marital situation.

While critical estimates continued, so did the picture plugs in the newspapers.²⁸⁵ The grosses on Giant continued to multiply.²⁸⁶ In this "trial" year of 1956, with thus far only limited runs, Giant was proving to be the greatest block buster of the season. Eventual gross rentals proved Giant to be among the top dozen money making films of all time.

While the money was rolling in, Dean's name was being entered into the annals of his times. The encyclopedia year-books had but modest mentions,²⁸⁷ and those concerned his death. More often than not, a simple obituary was listed, citing the

bare facts of his birth and his death and his occupation:
"American film actor." The Americana Annual²⁸⁸ went so far
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CHAPTER V

1957--APOTHEOSIS OF THE IMAGE--A "SYMBOL" IS SHAPED: THE JAMES DEAN STORY

A January, 1957 copy of the British Photoplay read like a resume of previous Dean publicity in America. It presented the same material, often written by the same writers. Cal York¹ said that Tony Perkins, who has "more talent than anyone since Dean," was getting a "reputation for eccentricity . . . like the late James Dean." "The Rebels"² acclaimed Elvis Presley as "another Jimmy Dean," and, like him, like all the young rebels in Hollywood (Brando, Mineo, etc.), was "hardworking, churchgoing, home-loving, and ambitious." Dean was labeled a "complete conformist" whose rebellion took the form of competing, of determining to be better than anyone else at everything.

The "exclusive" story "Suicide? I Say No . . . And Here's Why"³ was uncredited but was evidently written by William Bast, drawing upon material from his Dean biography, adding material from more recent publications, "to add up to a picture of a man who might have decided that death would be simpler to face than life" while insisting "the chances are pretty good that the actual accident was an accident." Bast mentioned "the Academy's desire to grant him [Dean] an award next March."

The ambiguity, the linkage, the false leads are all there. Fan material didn't seem to differ much from country to country.

American publication for the year 1957 opened with an assessment of cinematic virtues of the past year with the Modern Screen Silver Cup Awards, as presented by Ed Sullivan on his television show the month previous to the publication date.⁴ Featured in the January issue were articles on the stars of Giant, rated by Modern Screen as the "Best Film of the Year," as well as an article on Tony Perkins, the "Male Star of Tomorrow" which promised to reveal what "makes him such a moody rebel."

Mike Connolly's article "The Meaning of Jimmy Dean's Last Message"⁵ revolved around Connolly's interpretation of an inscription on a photograph Dean sent him:

Two Babies in search for the world. Not every man hears the same drum beat. I can't play your cadence, Mike, but I can offer you some counterpoint.

Connolly related that though such interpretation might be contrary to popular opinion, the quotation illustrated Dean's simplicity of nature: "He wasn't really a legend at all, but a simple none-too-complicated person who was very easy to figure out if you took the time and trouble to do it." Figuring in Connolly's memories were Dean's teasing of Taylor on the Giant set, his monumental curiosity about "everything," his philosophy of self expression. The photo-inscription

served as a reminder of an argument Dean had with Connolly over a theatrical issue; it was sent to show Dean bore no grudge, proving he was not ashamed nor hesitant in expressing his differences of opinion:

It's a reminder of a great human being who dared to express himself in the face of every obstacle thrown in his way--and there were plenty of them . . . obstinate directors who refused to recognize his genius, who refused to acknowledge that his way was the best way of portraying any character he chose to play . . . bullheaded writers who refused the kind of dialogue Jimmy knew was best for Jimmy.

The more sophisticated reader might not accept the piece as the wholly laudatory article it pretended to be. But how sophisticated is the average reader of a fan magazine?

A "TV Talk" column⁶ later in the issue advised of Jimmy's interest in and appreciation for music, sitting "quietly in a corner by the hour, just listening." For the reader with an interest in more active Dean pursuits was the announcement that the succeeding issue would carry a story on "Jimmy Dean's Daredevil Drive."⁷

Movie Life may have featured "Jimmy Dean's Untold Love Story" on its cover, but the face there belonged to Elvis Presley. Dick Williams' gossip column⁸ added to the "folklore" about Dean with the report that "actress-mother" Barbara Wall, after an auto accident while she was pregnant received a telegram from Dean: "I am sad but have admiration for woman's continuous share of suffering in respect of your sex." There was no further explanation.

Nell Blythe's article "The Untold Story of the Love Jimmy Lost"⁹ told how Dean conquered his "childish and inexcusable" rebellions "through Pier's love." Because of his emotional and career insecurity Dean felt he could not yet marry and he therefore lost her. And he cried "as he stood alone across the street from the church." He "became afraid of love," settling for friendship [Ursula Andress], "palship" [Natalie Wood], and the "fast . . . hard . . . chicks who had been around." Though he felt himself unloved, the author concluded, "he was so terribly, terribly wrong."

The issue advertised, as usual, other Dean offerings of Conel and Ideal publications, including the color photos of the "brown-haired, blue-eyed, rugged yet sensitive," the "one and only" Jimmy Dean, and advised fans of the other magazines featuring Dean articles, some ten in number.

Movie Stars Parade offered as promised on its cover and in its advertisements "What You Told Us About Jimmy Dean--We Couldn't Believe It," and "it" proved to be the tally on the fan voting concerning the selected issue "Should Elvis Presley Play Jimmy Dean?"¹⁰ as presented in October and November of the previous year. The final choice, "of course," will rest with Elvis, but "he's being guided and influenced by new friends Nick Adams and Natalie Wood," who "knew Jimmy well, loved and respected him." Some of the "best letters" were printed to prove "there was no maybe . . . only a violent Yes or No," depending on whether you

were a Dean fan and felt his memory insulted, or a Presley fan and didn't "want Elvis to begin by becoming his [Dean's] prototype." One fan commented:

In a lot of magazines nowadays we read that the reason teenagers are so crazy about Jimmy is that they see themselves in him. I think that is true, but I also think that Jimmy's lovers (like myself) are attracted by something that comes from his heart and feelings and is expressed vividly in his eyes, lips and actions.

Elvis was ticked off by this fan as "a great guy, but all he has is a bunch of sex appeal."

Another fan who identified herself as a grandmother thought the Dean-Presley combination would be good "since Presley's favorite actor was Jimmy Dean, and he is like him in many ways." A Younger fan accepted the combination because Presley, like Dean, was "searching for something in his life that he has not yet found."

Featured on the cover with a color photo of Dean was "Exclusive: How Rock Met the Challenge of Jimmy Dean"¹¹-- a selling point for Jane Ardmore's one shot photo-biography Rock Hudson. According to this presentation Dean, the "thin unpretentious chap who could on the instant throw out sparks, could walk into a scene and make it magic," had caused no little tension in the Giant family:

Everyone on the set was keyed up, tense, waiting. They all knew Jimmy. They knew there was bound to be tension between Jimmy and anyone he worked with, even though they might have the instinct to harmonize, because Jimmy was unaware of the needs of other actors. He was a lone wolf before the camera as he was away from it. Unconsciously, this slight, studious looking

boy had a way of focusing attention on himself, not only the attention of the audience, but of the other players. There'd been scenes in Jimmy Dean pictures where everyone started acting like Jimmy Dean, mesmerized.

Even Hudson, when involved in the bequest scene in Giant,

... found himself hypnotized, watching the hoop of rope, forgetting himself, falling under the spell of a superb performance, as if he himself were nothing, as if he were just there to feed lines to Jimmy, to watch the fellow's magic. Only an instant, then he realized that the lariat had nothing to do with the part, that no one had told Jimmy to use it, that it could throw the whole scene out of kilter.

Jimmy may have been "the best damned actor he's ever met," but Hudson had been able to match "the tour de force quality of Jimmy's talent," according to the article. They were never personally close. Elizabeth Taylor was "the only one on the picture who'd gotten to know him really well." Yet, as stated, Hudson and Dean had much in common. They had "similar beginnings": a divided home, the lack of a father, a farm background. Jimmy ascribed to his grandfather's philosophy of "give an honest performance and don't pull tricks . . . the public'll believe you because you believe yourself." Rock felt "exactly" the same way. They were each sensitive. Rock's sensitivity made him "friendly and open," but because Dean was "a little afraid of people, he didn't quite trust them."

The publication of the magazine set off and contrasted the two prospective contenders for the Academy Awards, with Hudson possibly in the lead, since he was still around

and living and was far less complex and mysterious. In any case, Hudson's professional relationship with Dean was good publicity fodder for the sale of the magazine.

Literary Cavalcade, a high school youth magazine, previewed The Young Stranger,¹² John Frankenheimer's entry in the youth film sweepstakes. The hero, Hal Ditmar, is described as being no "rebel without a cause" because "he's a basically co-operative boy who wants his parents' approval."

An interview with young James MacArthur who made his film debut as Hal revealed that MacArthur did not think of his role as "a symbol of today's teen-agers":

There are so many different types of teen-agers. Some people visualize all of us as hot-rodders or misfits or rebels of some kind. James Dean in Rebel Without a Cause played such a character. That kind of 'rebel' is hardly typical of most high school students. I think the character Dean played has become a symbol of a type of wild, misunderstood kid. But I think Hal is just one particular boy, rather than a symbol of a type. Perhaps just because he isn't a 'type,' he seems to me more representative of more young people that I know.

In this interview MacArthur chose to pit himself against Dean, as Dean once was pitted against Brando. There may be an element of validity in all of the comparisons, and, right or wrong, they do get the accomplished press space.

Somewhat less esoteric in treatment and design was Lynne Carter's "I Was a Friend of Jimmy Dean"¹³ in the January, 1957 issue of Rave. Hardly a vehicle for understatement, Rave chose such a title with deliberation. There was little choice, however, since no matter what Miss Carter's

intended relationship had been, as she related the story, "Jimmy wasn't ready for love when I knew him." Perhaps as compensation, Miss Carter rationalized that Dean "was tormented by insecurity and attempted to conceal it with an air of superiority." Pride in her own evident and bountiful charms, which amply illustrated the article, prompted her to declare further, "If he felt in love, he would have been afraid to declare it for fear of being rejected." Miss Carter met Dean during the Philadelphia previews of The Immoralist and noted even then his "habitual boots" and his "constant use of four-letter words." Regarding her later visits to Dean's "pad" on the top floor of 19 West 68th Street in New York City, she related how impressed she was by the candle-lit atmosphere and the "several shelves full of books on acting, bullfighting, and philosophy, plus some foreign publications." In keeping with the general tone of the publication and to prove her asserted intimacy with the actor, Miss Carter told Dean's story of his reactions to a proposition from a homosexual producer: he "cut out."

Early 1957 brought also an issue of Movie Album virtually devoted to Dean material. The issue asserted that Dean should be considered as one of the "All-Time Greats"¹⁴ and ranked him with the "Kings" of Hollywood: Alan Ladd, William Holden, John Wayne, Gregory Peck, and Burt Lancaster. Like theirs, his "name on a marquee spells box office."

In fact, as the cover heading further proclaimed, with Dean "A Tradition Is Born."¹⁵ To do his artistry justice the magazine admonished fans that despite the "most selfish, vulgar, cold-hearted publicity exploitation," the "pseudo-mournful, dishonest eulogies," the "ghoulish . . . spirit speaking" and "distorted versions of him as a kind of demi-god"--"if our affection for Jimmy is honest"--"we all can and must" remember the "real" Jimmy--"rediscover the great actor as he really was, and as he must be remembered if he is to take his place among the ranks of film immortals." "The rest," said the article, was up to Dean's direct successors, the young actors and actresses "who felt his impact and shared his dreams." A large portrait of Dean illustrated the article. Surrounding Dean and the copy of the two-page spread as marginal satellites were pictures of Marilyn Monroe, Tony Perkins, Audrey Hepburn, Marlon Brando, Paul Newman, Carroll Baker, Cliff Robertson, Nick Adams, Natalie Wood, etc.

The article asserted that to find the "real" Dean was "not hard." "All we have to do, to find a clear, true picture of him," is to go back to his early films:

Even though he was playing a part, we saw him freely, intimately . . . because in a way that is easier to feel than to explain . . . Jimmy was the boy we saw on the screen, and being himself, he became part of all the kids who saw him, all over the world.

In East of Eden "critics said he swallowed his words . . . but the effect was crystal clear, overwhelming, unforgettable."

"Rebel was the story of all kids . . . and Jimmy Dean became

their symbol." As for Giant, "the end and the beginning," which "gave us just a glimpse of his potential versatility," his role was "big" not because of its size, but "because of the startling impact of his personality."

An illustration for the Giant segment was a version of the "Christus" pose of Dean with Elizabeth Taylor used in the advertising for Giant. As previously noted this juxtaposition of people as characters never appears in the released print of the film, nor is it a candid set shot. That it was pre-conceived, perhaps with the "Christus" image in mind, is testified to by the fact that there are several extant versions of the shot, with minute changes--such as the sunglasses Dean wears in this version, which he does not in the others. It is a powerful picture and a good selling instrument.

The remainder of the piece reminded the reader of Dean's omnipresent sincerity and honesty as illustrated in contrasting candid photos. A candid shot of Dean catching him off-guard while on a date with Terry Moore was labeled "the face of a boy who couldn't fake his feelings." Another photo showing Dean with Pier Angeli and taken under probably happier conditions was called "the face of a boy in love." There were further reminders of Dean's "marvelous sense of humor," and his "tenderness," his "way with children."

"The Search for Mr. X,"¹⁶ Jimmy Dean's successor, considered Elvis Presley, comparing and contrasting the lives and temperaments in pictures and story of the "immortal Dean

and the sensational Presley," considering especially Elvis' "desire to play the life story of James Dean." Also considered in the "Mr. X" running were Tony Perkins, Paul Newman, Sal Mineo, Cliff Robertson, and Don Murray. Even the ladies, Marilyn Monroe, Audrey Hepburn, "are dedicated beauties who have inherited the richness . . . and responsibility for keeping alive the kind of acting Jimmy lived for." The Dean tradition of artistic excellence with "no studio build up . . . no phony glamour" was linked to stars like Debbie Reynolds, Pier Angeli, and George Nader.

"This Is How It Started"¹⁷ considered the methods and workings of the Actors Studio--the start of that "certain fabulous quality that Jimmy Dean had. . . .":

The method stresses knowledge of inner self, knowledge of what the character you are portraying had for breakfast, before the curtain went up. How did he become the person he is? How? Why? What?

The New Generation"¹⁸ stressed that utilizing such techniques, Dean "proved with shocking drama and intensity that you can be young and terribly mixed up, but still have a great and beautiful talent." Moreover, the article claimed, Dean's motion picture appearances opened a whole new field of motion picture interest and achievement:

One of Jimmy's major achievements was to open the way for serious young stars to dramatize the hopes and problems of youth, and make them part of a whole new, enlarged scope of movie making.

The title of the final segment, "And Now . . . Tomorrow--Will James Dean Live On?"¹⁹ spoke almost for itself:

Will the tradition live on? After Giant has played the last theatre in some far flung corner, will Jimmy Dean still be alive in the hearts of his fans? We can only say that as far as tomorrow is concerned . . . well, that's up to YOU.

Enhanced by the full page color photo of Dean advertised on the cover, William F. Nolan's "His Love Destroyed Him"²⁰ appeared in the February, 1957 issue of Modern Screen. Less romantic than might be expected, the article recreated the events and emotions of a particular race at Palm Springs in "late March of 1955" when Dean proved to veteran racing drivers he "was simply a natural." The article then proceeded to give a motorized biography of Dean, tracing his career on wheels from the Whizzer motor bike he received on his thirteenth birthday, through the motorcycles and the used MG, to the racing Porsches, concentrating, of course, on his last and fatal trip. A boxed brief commentary on the final page of Nolan's story labeled "Was Jimmy Dean's Sports Car Jinxed?"²¹ related the story Gil Stratton, CBS-TV sportscaster, told on the air of how one man was seriously injured and another killed in racing cars using salvaged parts from Dean's car: "Was there some fatal jinx or hoodoo following James Byron Dean and his passion for speed . . . even beyond the grave?"

The Modern Screen article "How Natalie Handles Boys and Older Men"²² illustrated Natalie necking with and nuzzling Nick Adams, among others, but the article quoted her as saying

of Dean, "I can't forget him . . . and sometimes I wonder if I'll always have this feeling." She told that she still "carries a snapshot of his headstone in her wallet" to "remind her not to drive too fast, to remind her of a richness and a loss"--a loss reflected in her story of one rainy night when they were alone together on a Hollywood hilltop: "His voice had been soft, and he'd recited a mile of poetry, and most of the words she's forgotten--but not the night, not his face."

An article on new and rising Cliff Robertson equated the theme of the article about him, "The Struggle to Grow Up,"²³ with the fact that "in Hollywood he lives in Jimmy Dean's old sparsely furnished place."

Movie Stars Parade promised "Jimmy Dean's Fight to Live"²⁴ on its February cover, but asked inside, "His was the spirit indomitable, but can even Jimmy conquer death?" A prefacing caption noted that Giant "may yet" get him the Oscar "many fans thought he deserved last year" and asked concerning the announced film biography, "who could adequately portray him?" As to whether Movie Stars Parade should continue printing Dean stories, the article stated that the affirmative letters received "were overwhelming." The article cited the "professional tribute" offered by the TV networks, which "have begun a consistent policy of re-showing his video films," and by Warner Brothers, which has "proudly presented his final movie, Giant, and will for many

years to come make East of Eden and Rebel Without a Cause available to the theaters." Fan response was called even "more moving." The article printed some of the letters received, promising more "in the months to come." The article described the basis of the current selection: "For now we must be content to reproduce the ones that seemed most to echo the common thought."

Reproduced were letters from various fans "who love him as no other actor in history has been loved. . . . They love him for what he did on the screen and what he represented off." There was a letter from a thirteen year old girl who called Dean "our star, our sweet prince"; a writer who tells of a correspondent in Israel: "Jimmy has fans everywhere!"; a "wife and mother" who wants her son "to grow up and have someone to idolize and hero-worship and there isn't anyone I would rather have him follow than Jimmy." Those who said the articles on Dean should stop "said so with a deep feeling of love and sorrow": "It hurts just a little more every time I see his picture." The article concluded with the statement that through all the letters, "firm and clear," ran "the love that means Jimmy has won his fight to stay alive in our hearts."

Graham Elliott's "Passing Parade" gossip column provided linkage with Dean for Carroll Baker.²⁵ Carroll Baker was described as "unknown" though she appeared in Giant. Miss Baker was to make her big splash in Kazan's Baby Doll;

the director's name provided an obvious bridge for linkage with both Brando and Dean.

Movie Life mirrored the linkage and the morbidity afforded by its sister publication. Its gossip column offered the "Horror Story of the Month":²⁶ Vampira had appeared at a costume party "with a young man dressed as the late James Dean" and "to complete the gruesome effect, his face was completely covered with bandages." Though the column editorialized that the incident was "not a funny stunt," it did manage to give Vampira the publicity she evidently desired. An article on Carroll Baker, "Your Favorite Newcomer,"²⁷ noted that Carroll "has been called a female James Dean." The Dean article, featured on the cover with a color picture, was entitled "Will They Cheat Jimmy Dean Again?"²⁸ It dramatized "Jimmy's Last Chance for the Oscar He Deserves" and urged readers to "write today" to the Motion Picture Academy to "make sure." Cross-page, newcomer Rod McKuen was pictured and captioned as "said to resemble Jim Dean."²⁹ This material was surrounded by the usual Ideal offerings in advertisements of Dean material. A later page in the magazine carried a new advertisement³⁰ offering for fifty cents "a tender, beautiful large size photo of Jimmy's resting place for a lasting memory in your heart."

Screen Album featured Natalie Wood, but in the article³¹ on Miss Wood's romantic life and what she learned from her beaux, her picture with Dean was the largest of the

eight illustrations. The caption noted that Dean "tried to teach her to be an individual, to maintain her integrity." Dean was also among the stars covered in the five page picture spread "When They Were in Their Teens."³² Though Kim Novak, Marilyn Monroe and Marlon Brando were also pictured, Dean was the only actor afforded a full page picture. The accompanying caption noted that Dean himself admitted that high school crystallized his abilities. He was said to have cited the "encouragement and understanding" of "a frustrated actress," Miss Adeline Nall, one of his teachers, who sensed "the flame of emotion that burned in Jimmy and brought it out into the open."

The February issue of Inside Story carried as its headline story "The Amazing James Dean Hoax"³³ by Lisette Dufy. Dean's picture was featured on the cover. The article started by cataloging the effects of "Dean devotion," the 5,000 letters a month, the big box office, the magazines, the records, and declared them to be "as spontaneous as a Hydro-gen bomb test":

James Dean was 'reincarnated' deliberately and as a result of careful, long range planning. The whole crazy 'rebirth' program was simply an ingenious device to rake in a fortune at Giant's box offices!

The article cited the "\$5,000,000 investment" in a picture which "would take nearly a year" to be made ready for motion picture theatres, noting the fiascos made by Harlow and Lombard pictures released after their deaths. "Officially,"

the article said, the Warner Brothers studio "piously" kept out of the picture:

But at the same time, a high-priced, independent public relations expert was secretly hired to plan and promote the program with every gimmick he could dream up.

A "host" of fan club presidents were flown to Hollywood by the press agent "who identified himself only as an organizer of a James Dean Memorial Fund." It was this man who "convinced them to keep going 'as a mark of respect for the young man's talent.'" The article further stated that the "teaser" items in Broadway columns of rumors that Dean wasn't killed were planted by this same agent. The revived interest brought out "Jimmy Dean stories by the bale" and "each new story encouraged Dean fans--both old and brand new--to jump on the 'he's alive' bandwagon," inspiring a neurotic "fanaticism" among Dean's fans.

And among these fans arose a new breed "Born 1930: The Unlost Generation,"³⁴ the hipster. The hipster might be thought of as a forerunner of the beatnik, who, as such, was then unknown. Caroline Bird commented that "the late James Dean, for one, was a hipster hero" in Harper's Bazaar in February. At this stage the social and literary appeal of the cool jazz, the narcotized protest of the hipster world to the older readership of Bazaar, was lost on the more typical and younger Dean fan. The activities of the young fans were far less glamorous, but no less publicity-worthy. The March

issue of Hep Cat Review, a teen publication, carried the article "James Dean Lives On In Our Hearts"³⁵ by Susan Phillips, one of six girls "who decided to take a trip to Jimmy's home town." The article was illustrated with many pictures, both studio photos from Giant and Rebel and snapshots taken by the modern pilgrims--of the town, the house Dean lived in, and the farm he was brought up on, pictures of Dean's relatives. These were all overshadowed by the snapshots taken at the grave-side, showing the headstone and the girls weeping over it: "I'll admit that we all cried although we were not hysterical as we were told some have been." Included, too, were pictures of an attractively fronted brick building shaded by an aluminum awning, the James Dean Memorial Foundation:

An automatic public address system continually plays recordings which tell you a complete story about James Dean . . . from birth to death. Just about every photograph that was ever taken of him are [sic.] mounted and framed on the walls, while counter and wall display cases are filled with trophies, plaques and awards . . . most of them coming too late to have ever been seen and accepted.

If some American fans were satisfied and ecstatic feeling so close to their idol, elsewhere there was evidence of some dissatisfaction. François Truffaut,³⁶ so enchanted with Dean's performances in East of Eden and Rebel (known in France as Fureur de vivre), found the flame of Dean's talent in Giant "singulièrement en veilleuse." The film as a whole Truffaut rated as "stupide et solennel," and Dean's brief role was thought somewhat less than satisfying in more ways than one:

Stevens a renoncé à le diriger et jamais l'on n'a senti si nettement dans un film le mépris réciproque d'un réalisateur et d'une vedette, alors que tous les acteurs sont dirigés au millimètre, bien ou mal, mais fermement. . . . En tant que producteur, maître de son montage, Stevens a gardé le moins de plans possible sur James Dean comme le prouve cette scène du discours où la caméra ne quitte pas le visage de Carroll Baker tandis que Dean parle en 'off! Géant est le seul film de James Dean que je n'irai pas revoir.

If Dean's trans-Atlantic love affair was on the wane, in America an old love affair was being revived. Modern Screen featured a photograph of Dean and a girl on its March cover captioned "I Almost Married Jimmy Dean--Who Am I?"³⁷ The "I" was Beverly Wills, daughter of comedienne Joan Davis, due soon to revive her own career as a comedienne. The publicity would not hurt her career and the article answered the relentless call from magazines for more and more new material on Dean. A "little boy" image of Dean runs through Miss Wills's article: Dean kicked at some stones "like a little boy," he "even laughed like a little boy." The image she creates and maintains is that of the "bashful boy behind horn-rimmed glasses," poor but idealistic, moody--with the "knack of putting his worst foot forward when he was in the mood." There is also an undercurrent of mysticism and a premonition of death.

Alyce Canfield's "Intimate Hollywood"³⁸ in the March issue of Screen Stars commented on the "great injustice" if Dean does not win an Academy Award for his "swan song" in Giant. The same column also commented on the tremendous

impact Elvis Presley is making in Hollywood, likening it to the sensations created in "the early days of Marlon Brando and Jimmy Dean."³⁹ The column stated that "what Elvis Presley really wants is to act," noting that some of Elvis' "intimate friends . . . swear that he has the qualities--the great dramatic qualities--of the late James Dean." It seemed that Elvis would like to make films, "even, perhaps, portray the life of this great but luckless actor."

A reflective, almost full page photo of Dean on the title page of "Leave Him to Heaven,"⁴⁰ which the cover announced as "James Dean's Last Story" was captioned only with the opening words of The Lord's Prayer. The approach of the opening page was reflected in the content of the article. Dean's rise was credited to his playing in Rebel:

He became a symbol--a symbol of today's youth crying out for acceptance but finding only rejection (at least in their own minds). He became the hero of every gangling boy with a cowlick that wouldn't stay combed. He became the symbol of every lonely girl who wanted to shout 'love me . . . love me' but who could only hide behind the shallow façade of adolescence.

Dean did not win an Oscar, the article asserted, because "the majority of the Academy voters felt that Jimmy was certain to get a special award"; this fact, the loss of the Oscar, "made Jimmy that much more of a martyr--a further symbol of all the hopes and dreams and fantasies that teenagers feel deeply, but cannot express." And "the legend of James Dean grew from a national movement into an international one": "His death is a tragedy of great magnitude."

The article added that "for his bravado and love of danger Jimmy paid a very high price."

The pictures illustrating the article were mainly on-the-set shots or publicity photos from Giant, notably the "Christus" shot, described as "a tender scene." Below it an almost double page spread pictured some of the "thousands" at Dean's graveside: "Can they learn to mourn in solitude? Can they leave Jimmy to heaven?"

Armand Archard's "Confidential Gossip"⁴¹ revealed that the new western The True Story of Jesse James was being directed by Nicholas Ray who "says this is the most exciting thing that has happened to him since directing the late Jimmy Dean in Rebel Without a Cause." After noting how "pleased" Ray was by the "wonderful reaction to Jimmy's great performance in Giant," Archer said that Ray in his new picture was attempting "to show how these young men, James and his gang, were the misunderstood juveniles of their era." And Archard commented, "Just as he had Dean portray [sic] in Rebel."

Jerry Asher's article on Tony Perkins, "Just a Homebody at Heart"⁴² in Movieland, said that Perkins may have been described as "a young Jimmy Dean" but this lasted only until his picture Friendly Persuasion established him as an "individualist."

Rave carried a color picture of Dean on its cover with the legend "He Taught Girls All About Sex." Sharing the cover were Joan Collins, Elvis Presley, and Natalie Wood, all subjects of feature articles. Needless to say, the Dean name and pictures popped up throughout most of the issue. "How Elvis Milks Teen-Age Morons"⁴³ presented companion photos of Dean and Presley sharing their limelight with "pal" Nick Adams: "Wherever he goes, pal Nickie is sure to chum along-- a public service pal Nickie also performed for Elvis' idol, Jimmy Dean." The romantic photos of Elvis with Natalie Wood and accounts of her much publicized trips to his home town, though not reflecting the Dean image by name, certainly carried its overtones and, in any case, made "lovely copy." Elvis' "idol," Dean, from the tone of the article inspired in Elvis more than just adulation. After revealing that Elvis made "a thorough study of the dirty-shirt school of actors"-- Marlon Brando, Jimmy Dean, Paul Newman, and the like--the article presented what purported to be Elvis' own summing up of his "merchandising technique":

If you want to attract teen-agers and bobby-soxers you can't smile. The girls like me to look sullen, brooding, somethin' of a menace.

The Dean article was an encore by Lynne Carter called "I Learned About Love From Jimmy Dean":⁴⁴ it featured bigger and better pictures of "the shapely photographer's model" than it did of Dean. The article was set up as a letter in answer to the "ignorance and pettiness" evidenced in letters

from the "illiterates" who wrote to Miss Carter after publication of her previous article. Some of the letters were printed prefacing Miss Carter's. The Carter letter presented no really new material; it was basically a recapitulation of the earlier article with a suggestion that the Bast biography presented an "even more detailed account." A liberal sprinkling of Bast quotations made up the remainder of the article.

The article on Natalie Wood, "Red Hot Rebel With a Cause,"⁴⁵ commented on what it considered Miss Wood's basic needs: "publicity and excitement"--especially concerning the Wood relationships with Presley and Dean. Dean's initial reaction to his young co-star was described:

He thought her a hopeless adolescent and avoided her as best he could. 'Man, that chick is a flip,' was his comment.

As for Miss Wood's public comments otherwise, the article said:

After Dean died, Natalie gave the whole episode another look and dramatically told reporters that her heart was broken as a result of it. She hinted that she and Jimmy had an affair without saying it. For a time you couldn't pick up a screen magazine that didn't contain a Natalie Wood-Jimmy Dean story that made Romeo and Juliet sound like platonic friends.

The concluding article in the issue,⁴⁶ called "Why Jimmy Won't Win Any Oscars," was presented to expose "the hoax that will rob him." The article called the Motion Picture Academy Awards "one of the phoniest spectacles in America"; the Academy's "devotion to art is pure humbug." An example of humbuggery given was the granting of Oscars

to Marty: "It cost \$343,000 to produce Marty--peanuts as movie budgets go--but its hucksters shot \$350,000 to ballyhoo it into the stratosphere of Oscardom." The Oscar was rated as "so much box office," and the article stated that Dean, dead, was rated as out of the running by the Academy, despite his performance in Giant, "the greatest movie acting job in years," the role that proved he was an "authentic genius." If Dean were alive he would not count losing the Oscar a great loss: "Not for him the glycerine tears, the drunken shouts, the hypocritical applause. . . ."

There was no advertising in Rave except for plugs for its own related publications, including the sixty-six page Jimmy Dean Returns. A photo survey of the covers of back issues printed revealed to the interested reader that four of the last five issues of Rave carried at least one article on Dean.⁴⁷

Movie and TV Album featured a color photo of Dean on its cover in April captioned "Jimmy Dean Didn't Want It This Way."⁴⁸ The article stated that because "he hated the glare of publicity" in his early days in Hollywood, because he was labeled an "eccentric"--a "'character' who was often seen prowling the streets alone or with drinking companions best not mentioned," Dean, himself, is partly to blame for the current "craze":

Often in restaurants, when he sought attention (attention, not service), he would beat out a tom-tom solo on the table, or start a small fire, or toss salt. . . .

Only later came his consuming urge to be known as an actor, first and foremost: "We think you can help Jimmy if you realize that the biggest thing in his life was work." Suggested activities, according to the article, include writing to Dean's studio to urge that his pictures "be released yearly," suggesting the films be sent to the archives of the New York Museum of Modern Art, contributing to the James Dean Memorial Foundation, forming theatre parties to see Dean films ("You can invite all your friends to join you") . . . "This we feel is the way Jimmy would have wanted it."

The issue also included linkage between Dean and Montgomery Clift with the revelation that Clift, "like . . . the late Jimmy Dean,"⁴⁹ wanted "to write, direct, and perhaps, eventually to produce." Later pages included several full page photo advertisements and "Hollywood's Newest Rage," a "Lucky Charm Calendar picturing Elvis Presley, James Dean and You!"⁵⁰

Donald P. Costello reviewed Giant⁵¹ for Today, calling it "the best of the year" and "indicative of a trend" toward "big movies" in subject matter and length," turned out by "fine directors with a realization of both the potential and the limitations of the camera," who have "finally learned to

produce movies of big scope, big theme, and big screen without submerging human values or dramatic structure." From Dean, for Costello, there came "the expected magnificent portrayal."

Eugene Archer presented an extended analysis of Giant in his lengthy study "George Stevens and the American Dream."⁵² In this Film Culture article Archer pinpointed the domination of the film by Dean through character and style, assuming this domination to be intentional and concurrent with the designs of the film's creators. Archer's analysis approached Giant as a tri-sectional analysis of changing social tradition. Because he found the more obvious heroic figures beyond belief, Archer evidently sought an anti-hero in the film, and he found such in the character of Jett Rink:

The dominant figure in Giant and its true hero is the outsider who observes this social pattern and determines to change its structure. It is through the eyes of Jett Rink that the Benedicts acquire their significance, for to him, functioning to the audience as the catalyst, these figures represent his ultimate aspirations.

The "different" quality of Dean's playing is approached as an asset, rather than a defect. Stevens' approach which, in part, at least, may have been exigency in coping with the interpretations of his intractable young star, is accepted as purposive and powerful:

This role is fortunately played by the late James Dean, the actor best capable of conveying the inarticulate yearning and intensity of the outcast American youth, and through his interpretation the saga of the Benedicts acquires an unexpected mythical imagery. Hovering about

the outskirts of the story, but dominating each crucial episode, Dean is presented in a deliberately muted and elliptical manner which adds to his effectiveness and increases the impact of both the role and the film. Observing from the sidelines, standing beside a car or horse, his face in shadow, moving slowly and sensually, the actor suggests the suppressed energy of a dynamo in suspension, constantly overshadowing the action, ready to explode into raw emotional fury when the moment is prepared.

Ignoring any possible commercial inadvisability of making Dean's character the complete villain the novel presented, Archer accepts the cinematic Jett Rink, not as a half-hearted villain, but as a tragic hero:

The character has the potentialities of tragedy in his admirable struggle for a power which he is temperamentally incapable of realizing, and in this carefully designed performance his destruction, a maudlin outcry against the fates which have placed his aspirations beyond his grasp, has a kind of epic grandeur.

Archer applauds Stevens' use of the Dean performance to "keynote his conception," and notes in descriptive detail the scene of the legacy with the ranchers and the pacing off of the land as an illustration of the "ambition of the effects toward which Stevens aims in *Giant* and its complete success is a major directorial achievement." Archer's labored approach could probably find in Claudius the real hero of Hamlet.

The international power of the Dean image was gathering impetus. In Sight and Sound English critic Kenneth Tynan rated Giant and Rebel among the recent films he found "particularly stimulating."⁵³ In the same issue, a

Questionnaire⁵⁴ concerning "the social relevance of the arts" sent to "people whose main professional concern is not with cinema," mainly writers and literary critics, asked, among other questions, "Do you regard Marilyn Monroe and James Dean as significant symbols of the 1950's?" The question may have been rather ambiguous and somewhat premature, but the forthright and sometimes wry answers elicited from the objects of the inquiry are indicative of the scope and the varied nature of the impact of Dean on this segment of Western culture at least. From Peter Rawlinson, M.P., came a strong "No." Critic John Berger found them "as significant as they are depressing. They represent a trend that would crown the jackal instead of the lion as king of the jungle." Author John Wain found Monroe not to be a significant symbol "except as illustrating changes in sex fashion." As for Dean, "Yes, in a not very interesting way." Kenneth Tynan thought the Monroe and Dean cults represented "a retreat, on the part of people at large, to emotional immaturity." Monroe's appeal was a "passive irresponsibility." Dean's was "active":

His fans like him best when he is behaving most unaccountably--snickering, wriggling, apparently sending up script, director, and cast alike, twitching authority's beard and getting away with it. Quite apart from their talents, in both cases considerable, Dean and Monroe appear to their publics as invulnerable squirrels in a jungle world (cf. the bears and squirrels routine in Look Back in Anger).

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Author Kingsley Amis thought yes, "but no more significant" than many other public figures, famous and infamous. Writer Spike Milligan thought Monroe "an attraction of the mammary in full flood" and, in that respect, "a symbol of the 'fifties." Her artistic contributions to the cinema were rated as "nil." On the other hand, Milligan thought that Dean, had he lived, might have been capable of combining the "brooding" technique of the method school with the "more classical approach of the British stage." Dean's death terminated "what seemed at the outset a bright prospect in the cinema world." Colin Wilson asked, "Significant of what?":

I suppose Rudolph Valentino was a significant symbol of the 'twenties; but then so were The Waste Land and Ulysses. Figures like Dean, Elvis Presley, Marilyn Monroe, only interest me because they give me an idea of the state of the age I am addressing. Dean seems more significant than the others, because he was a half-baked outsider.

John Osborne found that both Monroe and Dean "personalize the inadequacies and dissatisfactions of millions, just like Jesus and the Queen." He added, "I should have thought that was significant."

Penelope Houston's "Hollywood in the Age of Television"⁵⁵ in the same issue of Sight and Sound, analyzed the techniques employed by Hollywood to hold its head above the financial waters, recounting three recent trends: the "blockbuster" designed to appeal to everyone, an attempt to regain the mass

audience of yore; the "'adult' exercises in degradation and misery," and the "heavy assault on that section of the audience on whom it [Hollywood] can still most consistently count: the teenage public." Cited was Rock Around the Clock, which cost about \$300,000 and is "likely" to gross eight times that amount. There were also "equally evocative titles": Rock, Rock, Rock; Don't Knock the Rock; Rock, Pretty Baby--all, generally, object lessons from a forerunner, Rebel Without a Cause:

It was the teenage audience that made Rebel Without a Cause one of the major box office successes of last year, and it was this film that led to the posthumous cult of James Dean, the hysterical identification of a dead actor with the spirit of a generation. The unhappy adolescent, the science fiction monster, the heroic rock'n'roller: these are the recurring symbols of the contemporary cinema, and they are there because American teenagers will pay to see them.

Dig, a magazine "For Teenagers Only," offered a full color reproduction of an original oil painting of James Dean on its April cover and advised it could be won "free in this issue." The only requirement for consideration of winning the painting was answering two pages of "very simple : questions"⁵⁶ concerning personal tastes and home responsibilities, aspirations--and other interesting and more leading questions concerning parental occupations and income, tempting one to question the given motives of the publishers who attested to the fact that they were asking such questions only "to improve the magazine." In any case, whatever the

motives, the portrait was a good lure. To point up the felicity of owning such a painting, the questions were prefaced by several pages⁵⁷ of Dean material, including a blue-washed full page sketch accompanied by an anonymous prose-poem that described Dean as "quiet, brooding, intense, with a great zest for living." The poem mulled over Dean's insecurity, reflected in his "ever-changing moods," calling it "the insecurity of youth . . . of a changing world . . . of the Atomic age":

The longing to belong,
To belong without conforming,
Conforming to a pattern
 long-held,
Saying what has been said,
Doing what has been done,
Thinking as we are expected to think,
Society demands it of us all,
Society demanded it of Jimmy
But Jim was a rebel.

Overleaf, Dig asserted it preferred to "sidestep" the "usual and weird tales," and "let the many exaggerated stories remain untold, at least by us." Instead, Dig approached Dean as "an actor's actor":

. . . a student of the Stanislavsky School of acting which taught that the way to be a good actor was to 'live' the part, believe in it, be transformed, if only temporarily, into the person whose part you play. For only through genuine suffering and genuine emotion, can you project to an audience the character you have adopted.

The "utter conviction" of Dean's playing was exhibited in Rebel:

Who didn't live the part with him and feel the same frustration that he felt in that excellent movie? He was the symbol for many teenagers and only a teenager

can really know and understand the difficult part he played and appreciate the quality of that performance.

A plug for Giant "where his role was just as believable though he played a very different part" followed, and the article concluded:

His acting, as recorded on film, will serve as the finest Memorial to James Dean and he will be remembered long after many of the great names of today have been forgotten.

Nine photographs accompanied the article, five portraits, a date shot with Terry Moore, and stills from the three films, including the "Christus" shot from Giant. Next, another page and a half of photographs, including one of the wrecked car and another of Dean's monument, accompanied a reprint of ex-editor Frank Campbell's appraisal of Dean's talent and Campbell's personal knowledge of Dean's racing skills. A brief prefatory paragraph noted: "Frank Campbell, like Dean, was killed in his sportscar." Dig's record column "Herrmen's Platter Pad" advised of a new record by "hip" comedian Lord Buckley called "James Dean's Message to Teenagers." The column said the record was an account of Buckley's meeting with Dean in a cafe: "Lord Buckley plays it straight . . . describes his conversation with Dean."

Though Dig generally followed the line hewed by the fan magazines, it was more adamantly a "teenage" publication, antipathetic if not antagonistic to adult values as opposed to those of the teenager. This was the magazine's major selling point: "No adults allowed on these pages under any

circumstances for these pages are reserved for teenagers only." The pages were devoted to teenage interests and teenage rights--and this magazine presented James Dean as one of those teenage rights. James Dean, too, was "reserved for teenagers only."

The Dean memory must be preserved and protected from adults who didn't understand, who couldn't understand what Dean meant to the teenagers. The critical studies printed in the larger mass publications, even the Academy Awards, could be considered, by extension, plots against the Dean memory, plots against teenagers. For those who wanted it and accepted it, the rebels were being provided with a cause.

More material was added to the Dean archives with the paperback publication of I, James Dean by T. T. Thomas.⁵⁸ What the book added in bulk it lacked in originality, reflecting in pictures and copy the previously published material. Attractive color studies of Dean by Sanford Roth on the covers helped to sell the book, as did the cover-advertised sixteen pages of photographs. The cover blurbs asked:

Which was the Real James Dean? Tormented Genius
 . . . Reckless Rebel . . . Hollywood Playboy . . . Or
 Angry Man?

The book was said to answer these questions and to uncover "the hidden terrors and triumphs, the frustrations and fulfillments, the conscious longings and unconscious

compulsions, that propelled him to the glittering heights, then swept . . . to dark destruction . . . this tormented youth who became a legend within days of his death." The cover blurb was almost a paraphrase of the Giant publicity copy.

Thematically and biographically the book followed the lead of previously published biographical studies. It seemed to owe a special debt to the Bast study. Each chapter was prefaced with a brief paragraph-essay written in the first person and, supposedly, in Dean's own words: "I was the hopes and dreams of my farm-girl mother."⁵⁹ Like the Bast book, this study considered the maternal influence of crucial importance. Of Dean's mother's death the book says:

And at that moment of his life, the icy fear in Jimmy Dean's heart froze solid, fixing him permanently at that phase of his emotional development. There he stayed, a boy unable to resolve the tragedy that had befallen him, fighting it all of his life, but never getting beyond it. All his remaining years, his behavior, his goals, and his personality were an outgrowth of this fact. He remained an emotional Peter Pan, unable to grow up.⁶⁰

With the general facts, the names, the dates, the places, now fairly common knowledge, the only room left for expansion of material was in analysis. The most commercially viable form of analysis had already proven to be "self-analysis." The final paragraphs in the book have Dean, supposedly, summarizing his "own" conception of himself:

Do not judge me as James Byron Dean. I am the man you dreamed me to be. I am the parts I played throughout my meager yesterdays. I am the young and the lonely and the lost. I am a part of every one of you who know me.⁶¹

An advertisement advising that application would be open for the James Dean Memorial Theater School in Fairmount, Indiana appeared in the April 17 issue of Daily Variety.⁶² And although the April issue of Personal Romances offered the enigmatically titled "I Was Jimmy Dean's Wife,"⁶³ and the May TV and Movie Screen featured "Jimmy Dean's Happiest Night,"⁶⁴ these articles could not be found for reference. One can presume they were not related.

A comment in Peer J. Oppenheimer's "Hollywood Is Talking About . . ." ⁶⁵ gossip column noting that Mercedes McCambridge "barely avoided" killing herself on the anniversary of Dean's death acted as a fitting preface to Miss McCambridge's own article "In Defense of Jimmy Dean"⁶⁶ in the May Movie Mirror. A brief statement was made that the story was "written while Jimmy was still alive," but not received until "shortly after his death." Since, the editors noted, "his shining genius is now accepted and recognized as something that will never die," the story can be published. Miss McCambridge carped at the destructive fabrications printed about Jimmy and sought to set the record straight, "track them down to their false foundations." Some of the more destructive articles were laid at the doorstep of "thwarted, frustrated" fan magazine writers who could not succeed in getting a Dean interview. Miss McCambridge preferred to reveal Dean's "soft side . . . his sentimental side, as well as . . . his almost fierce honesty" in several

anecdotes connected with the shooting of Giant, offering excuses for Dean's temperament and even for his "few not very carefully chosen words." Further comment on the Pier Angeli romance and Dean's treatment of the Hollywood hangers-on pointed up his sensitivity and his hatred of deceit and false front. Dean's "drive toward perfection" and his "boyish" qualities received a strong play; his shortcomings were laid to his early and frequent setbacks: "He's afraid of being hurt, and we should remember he's been hurt often."

Movieland presented a most original offering in Vi Swisher's "Thanks For Everything . . ." ⁶⁷ a study of the friendly relationship between Dean and Kira and Robert Appel, the special feature team for France-Soir. Kira Appel became engaged in the relationship because of Dean's interest in the style and career of Harry Baur, the almost legendary continental film great:

That was how our friendship began . . . with James's questions. And that's how it continued and developed. Always questions--about art, about life, about death--searching, intelligent, sometimes profound questions.

The article focused on an unusual evening Dean spent at the Appels' in company with pianist Walter Giesekeing: "They were basic people--homespun human beings who didn't have to pretend simplicity." The article further revealed that Dean "boned up" on his role in Rebel by attending "some meetings of a pretty rough high school club and nobody knew who he was. They just figured he was a new kid and he got by with it":

Sure he did. Because besides studying those students, he put himself in their place. He not only acted like one of them, for the time being he was one of them. By means of his own unique magic he was, somehow, every one of them. It's possible that Jimmy's fabulous exciting acting was in some measure self-hypnosis. Certainly it was crowd hypnosis of unequaled power.

Alyce Canfield called Nick Adams "the late Jimmy Dean's best friend"⁶⁸ in her gossip column, and, in testament of this fact, Nick Adams wrote "Hollywood's Mixed Up Blabbermouths"⁶⁹ for the May issue of Screen Stars. Adams' own excuse for writing the article was that he "frankly didn't know how to cope with the unkind remarks concerning [his] genuine friendship with the late Jimmy Dean." After recapitulating his relationship with Dean, Adams insisted that his several stories about Dean, and later, those about Presley, came as a result of friendship and not publicity--"for the simple reason that it wasn't me who was being publicized":

All I got was an author's by-line and the satisfaction that I had done a few editor-friends a good turn . . . I had no selfish motives.

Joe Hyams' "This Is Hollywood" column⁷⁰ on May 1, 1957 proved that he had relented in his decision "not to write" any more Dean material because the "legend had taken an unhealthy turn." The column was devoted to an explanation and an exegesis of the James Dean Theater School "to be conducted in Fairmount, Indiana, his [Dean's] home town, under the auspices of Earlham College." From the 48 students aged 16-24, whose only requirements would be a high school diploma and the tuition of one hundred and twenty dollars

(though twenty tuition scholarships were available), would be chosen the recipients of two two-year scholarships at the Neighborhood Playhouse School in New York. Hyams quoted Les Johnston, Executive Secretary of the James Dean Memorial Foundation, as saying:

We'd like to think of it as a monument to him. We'd like people to stop thinking of him as a crazy mixed up kid and give him credit as a remarkable young actor.

The Dean enthusiast, if bi-lingual, would find ample fodder for his particularized enthusiasms in currently available French materials in May, 1957. Edgar Morin's Les Stars⁷¹ contained a chapter devoted to Dean and a French translation of Nicholas Ray's account of the birth of the Rebel scenario was published,⁷² in slightly expanded form from that previously presented in Sight and Sound, in the May 15-31, 1957 issue of Arts. A week later the same publication reviewed⁷³ Yves Salgues' James Dean ou le mal de vivre. Since Ray's material had already been published and the Morin Dean chapter was to receive American publication shortly, concentration now will be on the Salgues' book. (The Arts review was written by Raymond de Becker, who was asked to comment on "la signification de cet hystérie collective" in America which the Salgues' book presented to the French reading public.)

The Salgues book⁷⁴ as a whole might be considered a French equivalent of some of the American publications which were still appearing. Its publication came with the

Paris opening of Giant when French interest in Dean was approaching a peak. The one could not but help the commercial success of the other. The system worked in both directions:

Dans un style alerte et somptueux, à l'heure même où Le Géant sort sur tous les écrans de France, le jeune remancier Yves Salgues nous raconte la vie et la mort du héros dont toute l'Amerique fleurit la tombe et pour lequel vivre ne fut pas une 'fureur' mais un mal fantasque et merveilleux.⁷⁵

The cover blurb quoted above did not point out that Salgues' comments on "le cas du siècle"⁷⁶ followed, almost point by point, the more typical American publications. Most of his material would seem to have come from fan sources, though Salgues' prefatory statement noted:

L'auteur remercie les services d'Information de l'Ambassade des Etats-Unis, le Bureau de Documentation Américain, les journaux Paris-Match, Marie-Claire, Life, Colliers ... et la Warner Bros [sic.] qui ont bien voulu mettre à sa disposition leurs reportages et leurs archives.⁷⁷

A quotation from Ernest Hemingway, "Ce garçon jouait dans la salle, il descendait parmi les spectateurs,"⁷⁸ and some personal comments from Elizabeth Taylor would seem to form the bulk of Salgues' original research.

Magnum, Rapho and Warner Brothers were credited for the photographs illustrating the book. The front cover featured a color portrait by Sanford Roth; the inside illustrations appear to be mostly stills from Dean films, Sanford Roth's Giant shots, and Dennis Stock's Fairmount and New York studies. The pictures are not individually credited, but

one rather interesting page reproduces a portion of a photographer's roll of film labeled "fantaisie pour une carte d'identité."⁷⁹ On it are twenty variations of a characteristic and popular pose of Dean, chin in, head down, eyes peering up and out.

The written material in the book was equally inventive and equally a series of variations on a theme. It copied exactly the exaggerations of American fan magazines in the creation of imaginary dialogue and comment. Dean was quoted as saying that "Giant sera le film le plus merveilleux du siècle."⁸⁰ George Stevens was noted as pointing out "la scène la plus dure qu'ait tournée un acteur depuis que la cinéma existe."⁸¹ He was speaking of "la fameuse sequence du banquet, point culminant du Géant."⁸² If Hedda Hopper got a Dean interview, it was only because "Miss Parsons insistait."⁸³ If American fan magazines said Natalie Wood, Sal Mineo, Nick Adams, and Richard Davalos were together in New York talking about Dean the night he was killed, Salgues added Julie Harris to the group for good measure.⁸⁴ Fan material was accepted as literal truth, broadened and exaggerated further for effect. A new girl friend, "l'exquise Judy Collins . . . une grande passion chaste,"⁸⁵ sent Dean a telegram when See the Jaguar opened, but it was to his dead mother he prayed for success--"elle se consacre toute à Jimmy."⁸⁶ The extracurricular relationship between Dean and James Whitmore was stated like this in the French version:

A la rentrée de Pâques, le comédien James Withmore [sic.] fut désigné pour remplacer à la chaire d'art dramatique le professeur précédent atteint d'une grave maladie.⁸⁷

The name the date, the relationship were incorrect.

When Salgues interpreted, he interpreted in keeping with his material, but along lines more understandable to his French public:

James n'est certes pas méchant--il est beaucoup plus près de Jean-Jacques Rousseau ou des adolescents de Dos Passos que de ceux de Cocteau, ou de Sartre--il est indifférent, formidablement indifférent.⁸⁸

When Salgues did not interpret, he evoked an air of dark mystery, pregnant with unstated meaning. Dean was said, for instance, to have obtained his job in See the Jaguar through "un marin d'un soir";⁸⁹ the two later "se baignaient ensemble à Fire Island (soeur cadette et voisine de Long Island, à tres mauvaise réputation)."⁹⁰ Pier Angeli's mother was said to have suggested: "Après tout, pourquoi James Dean ne serait-il pas un de ces indéterminés quo, affectivement, sexuellement, n'a pas encore trouvé sa vraie voie?"⁹¹

The best that can be said for the Salgues' work is that it was dramatic in effect. It even had a theme song, "Nature Boy," hummed, whistled and sung by Dean at odd and even moments throughout the biographical sections and eventually said to have been sung by a choir at the opening of Giant in New York at Radio City⁹² (It's better known and bigger).

Yet, only after the account of Dean's death did the author really hit his stride. He quotes, he says, an American headline:

Dénouement tragique à La Fureur de vivre:
James Dean--le Géant--meurt A l'est d'Eden.⁹³

A few months later, and he stated the date exactly, May 20, "une rumeur lancée par nul ne saura jamais qui"⁹⁴ raised James Dean to the god-head:

La petite histoire devint la grande légende.
Désormais qui prononcerait le nom de Jimmy Dean dirait équivalent de Dieu.⁹⁵

The recorded results included the comparisons with Valentino,⁹⁶ the one-shot magazines, "les cent et quelques chansons,"⁹⁷ the attempted suicides by devoted fans,⁹⁸ and fan club membership listed by Salgues as:

| | | |
|--------------------------|---------|----|
| Dedicated Deans | 430,615 | |
| Dean's Teens | 392,450 | |
| Lest We Forget Club | 376,870 | |
| James Dean Memorial Club | 328,590 | 99 |
| | | |

Malgré le meilleure volonté du monde, ni Warner Bros, ni "Movie Stars Parade"--l'organisme le plus puissant de Hollywood car il patronne toutes les manifestations publicitaires concernant les étoiles dites de première grandeur--n'ont pu parvenir à leur fin : le contrôle absolu de ces fan clubs qui, au total, groupent 3 millions 800.000 adhérents, soit un Américain sur dix, autant dire toute la jeunesse.¹⁰⁰

The James Dean Memorial Foundation was depicted as "une institution d'Etat au même titre que l'American Legion"¹⁰¹ and Dean's pictures were described as being on schoolhouse walls alongside those of Eisenhower.¹⁰²

Salgues generally absolves Warner Brothers from any undue participation in the whole mad business, but he does note a vested interest:

La Warner s'était tenue à l'écart de ce battage insensé. Elle ne fit que suivre le mouvement, pour la bonne raison que le freiner eût été aller à l'encontre de ses intérêts: Jack Warner et George Stevens avaient investi trois milliards et demi dans Le Géant, et plus on parlerait de Jimmy, donc du film, mieux cela vaudrait.¹⁰³

Salgues repeated all of the publicity motifs on which American film magazines concentrated. Since the Salgues figures on fan club membership would seem to be unique, there is no total to match them against. The validity of the figures is doubtful, but the effect of the figures mirrored another publicity ploy of the American publications: the idea that "everybody's doing it." The copying of American customs in France was enjoying a period of being à la mode at this time. That Americans were interested in something was a recommendation of sorts in itself to many French young people.

There were dissenters though, too. Social psychologist Raymond de Becker, when he reviewed the Salgues book for Arts, called his review "James Dean trahit l'Amérique":¹⁰⁴

L'Amérique découvre son ombre ... Face au visage souriant, pieux, héroïque et activiste de l'Amérique officielle se dresse le visage tourmenté, sournois, cynique et nonchalant d'une autre Amérique qui est la compensation de la première et sa profondeur.

The Dean image, reflected in his films, his life, his worship, was one critical of the American "way of life" and of the prestige of the self-made man. De Becker saw Dean as the

apotheosis of a critical tradition reaching back on the screen to Chaplin and the comedies of Frank Capra. It had been seen in the plays of Tennessee Williams, also.

De Becker found this critical tradition reflecting a social and a sexual revolution which was seen clearly, for the first time, in Dean.

And in Britain critic Lindsay Anderson¹⁰⁵ found television a great influence on American films, reflecting the directorial techniques of imported television material on cinematic forms. He compared Rebel Without a Cause with The Young Stranger, a previous television success. Anderson remarked:

From certain points of view Ray's film is 'better': more assured, more powerful, more personal. But it is an obsessed film, in which the artist remains completely identified with his subject, unable to show it in any sort of perspective.

Peer J. Oppenheimer's "Is Natalie Wood Betraying Jimmy Dean"¹⁰⁶ was featured on the cover of the June Movie Stars Parade. An editorial note quoted fan reaction to the "new" Natalie with her recently acquired gamine coiffure and her penchant for posing in a modified bikini. Natalie seemed certainly a far cry from the unsophisticated teenager of Rebel Without a Cause. A stark juxtaposition of a bikini shot and a still with Dean is captioned:

He once gave her his trust--and his love.
But could his heart accept her as she is today?

The editor's comment:

Theirs was a deep friendship; fine and sensitive himself, he found beneath Natalie's gaiety an answering seriousness and an understanding heart.

Oppenheimer's article attempted to assess whether or not Miss Wood retained these qualities. Interestingly, the body of the article contained not a single reference to Dean. The editors adopted the fairly straightforward character sketch of Natalie Wood to the more commercially suitable Dean material by the addition of the preface and a conclusion:

This is the Natalie of today. Always on the go but not always sure where she's going. Naturally, because she moves so fast, she sometimes makes mistakes. But the first to understand this would have been Jimmy Dean. Who knew better the agonizing drive to find yourself that haunts the late teens? Who understood more the burning ambition to make your mark by being different--even daring? . . . Jimmy would never betray Natalie just as she is not now betraying him. In this period of confusion, what Natalie needs so desperately is not the censure of her fans but the understanding she lost when we all lost Jimmy Dean.

The urgency of filling in the gap made by the loss of Dean prompted the publication of articles like that on Dean Stockwell, "A Boy Who Needs a Bride,"¹⁰⁷ by Timothy Michael in the same issue of Movie Stars Parade. Michael hit all bases in an attempt to draw a parallel between the two actors. He commented on acting ability: "Dean Stockwell's the most electrifying actor to hit the screen since Jimmy Dean." Michael noted other similarities as well:

Not since the days of James Dean, to whom he is often compared both as to looks and personality, has such a restless spirit stirred in filmdom. . . . Though he's been wearing glasses for five years, he's abruptly stopped

donning them since someone pointed out they heightened his resemblance to Dean.

He shares two of Jimmy Dean's hobbies. He is an expert amateur artist and a speed demon whose next wish is to pilot a plane.

A later page of the magazine offered special mail order privileges for the previously sold-out April issue of Personal Romances:

Liar, Devoted Wife, Tramp, Lucky Girl, Ghoul-- These are just a few of the names readers had for the author of "I Was Jimmy Dean's Wife." So great was the controversy over this startling story that Personal Romances for April sold out at once. Since then, thousands of true James Dean fans who missed it have demanded more copies.¹⁰⁸

Ideal also offered TV Star Annual #3 with "a great bonus story": "TV Memories of Jimmy Dean."¹⁰⁹

These back pages included an advertisement for "The Only Record James Dean Ever Made,"¹¹⁰ consisting of "an actual Jam Session" as "he talks and plays conga drums along with noted Jazz flutist, Bob Romeo" with "intimate details of the ad-lib music session." The record is described as a "truly limited collector's item."

Though the photograph used on the album¹¹¹ was one of the Sanford Roth Giant location shots, the album cover blurb stated the record was taken from "an unrehearsed 'home' tape recording" made one night at a Sunset Strip nightclub called "Tablehoppers." The brief conversation included in the recording more accurately noted the time as "almost four o'clock." Dean "cuts out" because he has an "early call."

What conversation there is, though promised, was held to a minimum. This is essentially a musical recording. The initial selection, when Dean was asked to ad-lib a "slow, beautiful, moving thing," was called for the recording "Dean's Lament." The reverse side, complete with wild grunting, was called simply "Jungle Rhythm." The record evidenced a fair artistic quality but a poor technical quality, with obvious indications of some tape splicing. Though it was not bad, it lacked the polish of a standard recording, but then, the record never claimed to be that. As a whole, the effort stands as a unique fixture in the accumulation of Dean memorabilia appearing on the market for obvious commercial reasons.

Just as photos of Elvis Presley steadily supplanted photos of Dean in the fan photo advertisements, so, too, did Elvis get the emphasis in the sales pitch¹¹² for Ideal's Hollywood Rebels, though the advertisement promised an article "Why Parents Fear Jimmy Dean." The emphasis on Presley in the advertisement was a commercial cover not reflected in the actual publication. In Hollywood Rebels Dean received the majority of emphasis and was credited with being "The Boy Who Started It All."¹¹³ Elvis Presley, Natalie Wood, Marlon Brando, Dean Stockwell, and, in fact, most of the younger stars received some sort of coverage under the overall title of "Hollywood Rebels":¹¹⁴

On the surface they have everything. . . . And yet because of the times in which they live, what lies behind them and what they fear may lie ahead, these young stars are in revolt.

They were said to mirror "the rebellion that is in young people everywhere." The advertised article, featured also on the cover, "Why Parents Fear Jimmy Dean,"¹¹⁵ claimed that adult objections to Dean and what they took him to stand for were based on a misconception:

Can it be possible that this acting genius is the root of all the evil grown ups see in the younger generation? . . . if he had not been such a hit, there wouldn't be so many off beat types around and idolized now . . . [who] laugh in the face of convention while they sell two-beat sex.

The difference, the article claimed, between Dean and some of his successors was that Dean "was an honest ARTISTIC rebel" who, though he felt a need "to be true to himself," retained a "compassion for the needy, sick and troubled." Dean's many eccentricities, his sloppy clothes, "slurry speech, mixed up manners," "were only surface signs of his rebellion. Today's teenagers, recognizing this, have made him a symbol of their own inner conflicts." The article attested that teen adulation of Dean, when kept "within bounds . . . has done much good." The article claimed as assets of the adulation the establishment of the James Dean Memorial Foundation and the improvement of teenage reading habits, generalizing that Dean's publicized interest in the playing of Hamlet drew many teen readers to a renewed interest in Shakespeare. Moreover, the article claimed

teenagers had good reason for "rebellling against the mess their parents left them; they need an emotional outlet." So, the article asked, "Why should mothers and fathers try to stop them?" And it offered some advice:

Parents should, instead, try to understand this devotion. In time they may even learn to love, not fear, the memory of James Dean.

Movie Screen Yearbook commemorated¹¹⁶ the passing of James Dean and Humphrey Bogart, "flamboyant, headline making personalities," as "tragic losses to the hundreds of thousands of people throughout most of the world who had grown to love these actors as though they, too, were personal friends." "Unfortunately," Dean never lived to see the recognition of Academy nomination given him posthumously for Giant, but "he is still very much alive in the thoughts of his many friends."

The magazine also carried "James Dean: A Special Message to His Fans"¹¹⁷--and who, according to the magazine, wasn't a fan?: "To have seen Jimmy Dean in a picture was to love him." Announcement was made of the James Dean Memorial Foundation "to perpetuate his name in years to come." The Foundation had a Board consisting of Fairmount, Indiana locals "who have known Jimmy since he was a baby" and a Board of Advisors, including Sammy Davis, Skitch Henderson, Dimitri Nitropoulos, Lurene Tuttle and Stewart Stern, who "will decide the distribution of funds." The Foundation was

likened to the Damon Runyon Fund; its donated moneys were to "be invested" and "used to help young actors, actresses, and writers through endowment organizations and scholarships."

A photo illustrating the article showed the "simple stone" that marked the "last resting place of the famous actor." The accompanying caption added that "weekly, hundreds of his fans, young and old, visit the grave leaving flowers."

The fans could and probably would remember Dean, but Hollywood had to move on. In a later article¹¹⁸ in the magazine *Tony Perkins*, in print, stood up for his rights as an individual actor. Though he was often, by others, "dubbed a combination of Brando, Dean and Gregory Peck . . . he wants to be himself." And a special concluding section,¹¹⁹ an account of and a commentary on the validity of the Academy Awards, noted and pictured the Dean nomination for Best Actor with the other nominees: Kirk Douglas, Yul Brynner, Sir Laurence Olivier, and Rock Hudson. The concluding comment was that "newcomer" Yul Brynner, in winning the top award for his performance in The King and I, proved "that talent counts the most" in winning an Oscar.

In Hollywood Romances under the title "The Year's Strangest Love Stories,"¹²⁰ the Dean name found its way into the love lives of Elizabeth Taylor and, of course, Pier Angeli. Taylor was depicted as playing "the role of maternal

confidante" to Dean. As for Pier Angeli--"Like Jimmy, Their Love Was Doomed"--Pier was shown now as another victim of Dean's testing:

The truth was that he'd wanted Pier to marry him, and run away to New York without telling anybody. When she said she couldn't do that--to her mother, or her studio--Jimmy retreated into his role of self-pity. 'Then you don't really love me,' he'd said. 'Let's forget it.'

Among "Hollywood Love Legends" with Valentino, Harlow, Gable and Lombard was "Jimmy Dean and the Women Who Won't Let Him Die,"¹²¹ prefaced:

Here is a plea for an acceptance of Jimmy Dean's death that will free us to respect his memory as we did the man. This is not, like so many recent articles, an attempt to destroy Dean's character in order to destroy his legend. It is an appeal to reason.

A feature article was called "He Wasn't a God, He Was a Man--And He Died."¹²² The article reproduced as figurehead titles of previously published Dean articles: "You Can Make Jimmy Dean Live Forever," "Jimmy Dean is Not Dead," "Delirium Over Dead Star." These titles, the article said, were devices used by "some magazines" to send "their circulations soaring." This cashing in on the "anguished appeals from girls who fell in love with his image" created a legend: "What began as a memory enshrined in the hearts of those who loved him has become a morbid legend that refuses to let him die." "Current attacks" like George Scullin's in Look or Maurice Zolotow's "dirty, cruel, and sadistic" comments are "designed" to "destroy" the "cherished legend." The "recent disparaging estimates" may be "untrue" or "only

the vicious expressions of outraged individuals," but "if even fractions of these criticisms are true, they will shed a sobering light" upon "the absurd cult" of Dean hero worshippers, and the public will have a more "realistic image."

The James Dean World Wide Club started in the Summer of 1957. With its headquarters in Britain the club ran until 1960. The beginnings were slow and localized, but with the passage of time membership mushroomed, and the club was able to live up to its name. The common interest in Dean was used by the membership as a stepping-stone to establish pen-pal communications and contacts.

In America the "craze" over Dean seemed to be dying down by the summer of 1957, supplanted as it was by the furor created over Elvis Presley and the brief but numerous spottings of various other young Hollywood hopefuls as Dean's successors. If interest in Dean was soon to receive new impetus, it was not evident in certain periodicals. Mary Ann Watkins' article "In Defense of Natalie Wood"¹²³ in the July Movie Mirror defended Natalie against attacks that she used her well publicized romances to further her career. Regarding Dean, the author said that there are those in Hollywood who knew Dean but who do not publicize their knowledge, and though this attitude may sound "noble" it is actually "selfish." Dean fans wish to know all. Miss Wood "feels that everything she knew and felt about Jimmy should be shared with everyone who

loved him, and if she's to be criticized for it, so be it."

Unless one counts the commercial advertisements, the above was the only mention of the Dean name in an issue featuring articles concerning Sal Mineo, Elizabeth Taylor, and Tony Perkins, all previously used as ample sources of linkage and publicity. The commercial possibilities of the Dean name, for the moment, at least, seemed to have reached a plateau.

Yet, even the brief lull was to have its publicity value. Movie Life for July advertised "James Dean: Why They Want to Forget Him" on its cover but titled its article "Why They Want You to Forget Jimmy."¹²⁴

"Memories of James Dean are personal and private, and no one, no one at all, has the right to take them from us," exclaimed the headline of the article. The insults to Dean's memory, the lull, were the results of a "conspiracy in Hollywood," "an unspoken agreement among a whole community with this in common: they all stand to lose by a continuation of 'The James Dean Boom' "--as evidenced by the "snub to Dean's magnificent performance in Giant." According to the article the studio wished to rid themselves of the imitators, to develop new personalities; the actors who voted in the Academy Award balloting disliked what they considered to be unfair competition with an actor who can never have a bad performance. Some actors, and the article noted Dean Stockwell

in particular, go out of their way to avoid comparisons. The article stated that it would be fitting for the fans to ignore these snubs:

True greatness such as Jimmy's, not only of acting talent but of spirit, is bigger than a gold statuette known as Oscar. Jimmy will have all the reward he wants if his fans find in him a good example, if they imitate his ambition and sincerity--and all the qualities of inner beauty that made us love him. The chain of influence he could therefore inspire, contrary to a metal statue, can never be lost, stolen or tarnished.

Interestingly, the same issue changed the sales pitch for the Hollywood Rebels advertisements¹²⁵ and was now concentrating on a Dean selling point:

Is it a crime to be young? Jimmy Dean was called a Rebel, but all he did was to be true to himself and those who loved him. What do parents have against his memory?

A Dean influence might have been noted, too, in the pictures of Sal Mineo playing conga drums and fraternizing with a high school car club, supposedly in preparation for his starring role in Dino.¹²⁶

Sidney Skolsky's "The New Look In Hollywood Men"¹²⁷ in Photoplay for July, 1957 attempted to assess the current casting situation, placing particular importance on and paying particular attention to the Dean image. Skolsky's overview included:

The current movie heroes are boys trying to do a man's work. Most of them are adolescent, and this applies regardless of age. These heroes include boys who'd like to be men. Some play tough guys like Paul Newman and Marlon Brando. Some are rebels like the late James Dean and the current Sal Mineo and Elvis Presley. Others like Tony Perkins play it shy and boyish.

Tracing the emergent hero types through the decades, Skolsky commented on the "garish and giddy" 'twenties with sleek Valentino; the 'thirties and the grim depression needed two-fisted types like Cagney and Gable: "realists in a rough world"; the war-torn 'forties offered "escapism" in the "elegance and sophistication" of Melvin Douglas and David Niven; the 'fifties brought the new look: "Then abruptly during the early years of postwar confusion a strange, new movie idol appeared." Clad in T-shirts and blue jeans, serious, moody, individualists to the core, Marlon Brando and Montgomery Clift emerged, "mumbling, brooding, scratching, sexy, and confused," and from "off the Broadway stage" came "the first of the modern movie heroes." The 'fifties belonged to this new kind of hero--: "To the rebels and the teenagers-- on waves of teenagers' adulation, Jimmy Dean became a cult, and singing idols--Elvis Presley, Pat Boone, Tab Hunter, Tommy Sands--were carried to stardom."

In explanation of the changeover, Skolsky characterized the audience as "still sporting a colossal hangover of postwar readjustment, still groping"; this audience, with the war won, had "little use" for physical heroes. Their attention, focused by the "sensitive, intelligent" returning G.I.'s was fastened on the "inner life." Concurrently, an acting method arose to serve this interest and this need. Skolsky quoted Lee Strasberg, whom he acknowledged as the founder of the new acting techniques:

I stress the difference between the actor who thinks acting is an imitation of life and the actor who feels acting is living. Unless the actor on stage really comes alive, really lives a character, he can't give anything but a superficial interpretation. We deal with an actor's inner life. Our emphasis is laid on thought, sensations, imagination, and emotion.

Skolsky noted the success of Dean on the Broadway stage, his winning of the Donaldson and Perry awards,¹²⁸ and said: "It is significant none of the alert New York drama critics commented that Dean was similar to Brando." Skolsky regarded the oft-mentioned imitative qualities of the Dean performance as inventive and deliberate, yet individualistic. Because Dean was "sensitive, poetic and individual," "more than enough of Jimmy Dean emerged to overpower both the Brando and the Method influence." With Dean, the type he represented had grown more and more firmly established, and while romance wasn't exactly in bloom during his lifetime, Dean's performances made it possible to grow later:

The content of Dean's movies brought the type more clearly in focus. The leather jacket brigade were given a label: Rebel. They were supplied with a cause. They were strongly told they were not responsible for juvenile delinquency. According to the movies, their parents were to blame. Seeing is believing! A new mob of boys appeared on the screen--and a new one in the audience. The new group would have walked out on Andy Hardy. Times had changed and so had its [sic.] hero.

As for later manifestations of the type, their imitative careers stem back to Dean's initial appeal:

Elvis is a natural actor, and he is always acting. He knows what he's doing every second of every wriggle. Elvis confided to a friend that he had studied Jimmy Dean. He decided to be Dean with a guitar and a song. Elvis knew he couldn't carbon copy Dean in appearance, but he had learned a basic requisite which appealed to teenagers.

When Elvis sang, he "closed his brooding eyes and shook his body," giving the effect that when he sang, he sang only to "suit himself," seemingly giving little care to others and/or their reactions:

This projected the feeling that he was poised on the brink of self-destruction. Teenagers got the message. Elvis got the millions.

Other young actors were equally image conscious and often the image they projected, or wished to project, matched that projected by Dean. Skolsky noted Tony Perkins, who played at "being a character," but did "his best acting off-screen," pretending he didn't want publicity but managing to meet the columnists. Skolsky stated, "Perkins was discovered, publicized and pushed into stardom by columnists (I was a chief offender) and movie magazines."

Skolsky's comments on Dean's Hollywood heritage were echoed in The New York Times which made comment on other Dean heirs. On July 26, 1957 an AP release¹²⁹ noted the winners of the acting grants awarded by the James Dean Theater School to the Neighborhood Playhouse: Richard Kulney of Clifton, New Jersey and Leon Embry of Steff, Kentucky. This was the last time either of these names reached any sort of national recognition and publicity.

Movie Teen Illustrated in August featured on its cover "Why Are Jimmy Dean Fans Switching to Tony Perkins?"¹³⁰ The answer given was that the fans wished to satisfy that

"dull, aching emptiness in the heart of America's youth."

When James Dean died, "it was as if a part of each of his fans had died along with him." The universality of Dean's appeal was appraised:

The quiet, erratic rebel from the Mid-West was a walking, talking, symbol of unrest and commotion that bubbled inside the teenager's body. . . . What brought him so close to everyone was his depth and awareness of all the problems that bother all youngsters in the troublesome process of growing up. He lived the difficulties, breathed the problems and fought to be free and honest with himself and not be subjected to the whims of a stiff-backed society that frowned on off-beat behavior. Simply, he wanted to do what he wanted whenever he wanted. . . . Dean wanted to be understood, yet he resented anyone prying. He wanted to be popular and likeable but he resisted if anyone tried to force him to smile politely at a certain moment. You knew this. You could see it by the way he sat and sulked and bit out salty comments that his acting reflected his general attitude on life. Teenagers saw this and felt better. He was someone you could suffer with, someone who had the same problems and was fighting the same battle.

This article served the double purpose of keeping Dean as a "symbol" foremost in the public eye while at the same time suggesting a possible and likely successor to all that Dean symbolized, or was said to symbolize.

The article "Jimmy Dean Returns"¹³¹ commented on Dean's return to the motion picture screens: Dean "will soon be playing himself" in The James Dean Story. Producer George W. George and director Robert Altman are credited with saying that they "figured it was the only honest way to tell a biography":

He Worked and Starved to Become a Star.
 His Big Desire Really Was to Find Himself.
 Young, Sensitive Girls Understood Exactly the Suffering
 and Torment That James Dean Endured.

It was noted that the narrative sound track "will be translated into fifteen languages, including Russian, Iranian and Egyptian."

Ann Remington's "James Dean: The Tragedy That Lives On"¹³² featured some new pictures, bare-chested stills of Dean from an old "Armstrong Circle Theater" presentation of 1953. The old ideas took a somewhat different twist also: "The first shock of grief has turned to a morbid fear of a strange jinx." The crashes involving injury and death to the drivers of cars containing some of Dean's Porsche's parts, the explosion and fire at "the house where Jimmy once lived," even the "tragedy and bad luck" of not being recognized at the Academy Awards were considered part of that jinx.

All of the jinx repetition and comment was a lead-in to a commercial for the James Dean Memorial Foundation Scholarships, the sort of recognition Dean would have cherished, "a living, creative memorial." The fears and jinxes were said to be built by "a few morbid thinkers" from "coincidence into something supernatural--and false." According to the article Dean's "great" heritage is healthy and inspirational and "ours to remember forever."

In this same issue of Movie Stars Parade the Ideal subsidiary, Conel Books, continued to offer Dean photos in two large and separate advertisements and the James Dean on

Conga Drums record advertisement had been increased to a full page, the copy expanded: "This is the real Jimmy Dean as he was--no directors, cameras, or scripts to follow, just Jimmy and his friends, having a session."¹³³

Debbie Dougan's "Platter Patter"¹³⁴ in Song Craze devoted one-quarter of its full page to various Dean memorabilia. One item mentioned a 14-year-old French admirer who "grieved herself into a state of unbelievable illness," and "dashed to the waterfront, onto a wharf and threw herself into the Mediterranean." Another, rather late, noted auditions for the James Dean Theater School. Interested readers were instructed to "write directly to Fairmount." A last item, the only one even remotely connected with music, commented on the theme music of the new Dean film and reckoned it to be a "best bet for the future." The columnist asked, "How can it miss being a 'hit' with a title like 'Let Me Be Loved'?" Adjacent to these column items was an advertisement for "Hollywood Photorama" offering a "Flash! New Discovery!" in sixteen new poses "taken for Jimmy's personal use" and "released to us exclusively."

The magazine also contained the double article¹³⁵ "Why Dean Died" and "Female Jimmy Dean" which drew a parallel between Dean's death and the recent automobile crash of Françoise Sagan in France.

A rather extended Dean biography compounded of previously published quotations and anecdotes was prefaced

with a commentary linking Dean to a syndrome postulated by Dr. Lawrence L. Le Shan as "accident-prone" and "to some of the finest psychological opinion" that "James Dean was the kind of neurotic who is driven by an unconscious wish to die." The emphasis on popular psychology was repeated at the end of the piece when the article closed with comment from "a noted psychiatrist":

He was an adolescent, even to the day he died. He couldn't quite face life; he was uncertain about how people felt about him; in short he was a vivid symbol of all the hopes and fears of all young people.

In that way, too, young people readily identified themselves with him. Even in death, I should guess he gives his young fans a delicious taste of tragedy. It nourishes them when they feel sorry for themselves as they so often do--as Dean obviously often did.

The companion piece on Sagan equated her "accident-prone" quality with Dean's, citing the "inner turbulence," and "boredom or rebellion," the "unrest" that drove her to fame and almost to death. Dean's life and his fatal accident were offered to her as a horrible example to "slow down." That the Dean episode may have served a similar purpose in the past is the "fact" noted, if true, that "the California police gathered together the twisted pieces of metal that had been a gleaming Porsche Spyder racer and began to exhibit it by turns in a number of high schools in the Los Angeles area."

The August, 1957 Motion Picture in its series "Especially for You,"¹³⁶ which presented self-selected favorite pictures of the stars, added Dean's picture, said

to have been picked by his "closest friends" as "the portrait they felt most captured his spirit. We print it with his signature, in memory and love, especially for you. . . ."

Arthur Knight¹³⁷ reviewed The James Dean Story some weeks before it appeared in most areas. Of the post-war screen hopefuls, said Knight, "none has succeeded as completely" in capturing the imagination and affection of our own "lost generation" as had the late James Dean: "In a way that transcended mere acting, he seemed to typify their own rootless, questing, tormented selves." Knight felt the similarity of Dean's roles, "unloved, misunderstood, rebellious," made identification easy, but, "more important, Dean actually lived the life that he put on the screen." Knight proceeded to recapitulate the Dean craze in terms of commercial speculation, wondering whether The James Dean Story was a part of all this, wondering whether it was "simply a shrewd exploitation piece or a sincere tribute from the company for which he worked." Knight's conclusion: "Perhaps it is a bit of both."

In concert the "pictorial documentation" and the interviews, said Knight, draw a portrait "of a shy, earnest, intractable, young man, walled around with the suspicions of his own inadequacies and his defences against their discovery." When the "sententious bits of Corwinesque prose" of script writer Stewart Stern were added, new concepts formed "that

Dean blamed himself for the untimely death of his mother, that he sought the well springs of his talent in past generations of Deans, that his life was a constant struggle for an identity that he could recognize, accept, and live with."

Knight felt that a "more penetrating psychologist" could have found more, "the reasons behind his drive toward self-destruction, for example." In any case, for Knight:

There is enough here in terms of guilt, ego, and the need for understanding and love to explain not only Dean, but many of his blue-jeaned contemporaries. The film is, in its strange way, a social document that deserves careful study by an audience far beyond the Dean idolators.

Accompanying the Knight review were three pictorial "facets" of James Dean: as a boy; "self-portrait in sculpture," a faceless agonized figure; "moody, rootless" young man, the stern turtle-neck sweatered study by Roy Schatt used in most advertising for The James Dean Story.

On August 13, 1957 the picture opened with great local hullabaloo at the Paramount Theater in Marion, Indiana near Dean's birth-place. By the end of the month it had played Chicago and was moving on to New York.

Press book publicity³⁵ for The James Dean Story ran to only eight pages, the shortest of Dean picture campaigns. The main selling point of the picture was the Dean name and the Dean face:

James Dean Plays Himself in The James Dean Story!
 The Real Story of the Most Talked About Star of Our Time!
 --Was He a Rebel?
 --Was he a Giant?
 A Different Kind of Motion Picture!

Minor selling points involved young singing star Tommy Sands who was listed as singing the James Dean theme "Let Me Be Loved." Young Sands, who had recently made quite a splash on television in "The Singing Idol," was currently being touted as a rival to the already popular Elvis Presley and the fast-rising Pat Boone. Script writer Stewart Stern was also credited as the writer of the screen play for Rebel Without a Cause.

The major tie-in for the film was with Capitol Records, which was distributing both the single 45 R.P.M. "Let Me Be Loved" and the LP soundtrack album, and, according to the Warner Brothers release to distributors, was "conducting one of the largest consumer and trade advertising campaigns in their history":

Warner Bros. fieldmen and the Capitol Field force are working together to plug the film on the local level. They are arranging special screenings for DJ's--10,000 have the album--to secure radio and TV plugs for the picture.

Available were give-away snap-shot size fan photos of Dean for the record sellers and an 8x10 "etching in bronze," "the most attractive fan photo ever made," for theatre give-away--"the one the kids will all want!" The photo used on the Capitol album counter and window displays and for the record dealer's fan photo give-away was the same photo used as the

basis of the "etching in bronze" the theatre owners were offered.

A different Roy Schatt photo of Dean was used in all James Dean Story posters. The angle at which the photo was taken (looking up at the subject), the somber facial expression, and the severity of the dark turtle-neck sweater tend to give the face an almost monolithic quality, especially impressive in those posters where the full face took up some 90% of the advertisement or poster area. Variations involving cropping or direction were employed, but this particular image was evidently meant to be most closely associated with the picture. Other less frequent variations included the photo of Dean walking alone in the rain in New York and the shot of Dean playing on the floor with his young cousin from the Dennis Stock Indiana-New York portfolio. A copy variation in the posters used a lengthy dedication adapted from the narration of the film:

The faces change because the fans change the faces. In a time of high living, they made Valentino. In a time of tension, they made James Dean. They made him and they wouldn't let him go. If he had shown up for his own premiere of Giant, few would have been surprised. To keep him close, they wove a legend around his name. They needed him. They defended him. He was the personal friend of everyone who happened to be young. He seems to express some of the things they couldn't find the words for. Rage. Rebellion. The lonely awareness that growing up is pain. Hope.

They wore what he wore. They walked as he walked. They played the parts they saw him play. And they searched for the answers they thought he was searching for.

Youth mourned itself in the passing of James Dean. Because he died young, every girl could feel he belonged to her alone. A hero made of their loneliness. A legend

woven from their restlessness, their energy, their despair. To those who made their hero James Dean this picture is dedicated with affection--with hope.

George W. George and Robert Altman, who produced and directed the film were listed as "close friends" of Dean's in some of the publicity releases. As the publicity itself noted, "Much has been written in magazines, in newspapers, and in books." Because of this fact, emphasis was placed on the new, the "never-before-seen":

Included . . . is his screen test for East of Eden. Also shown for the first time is some of the actor's art, sculpture, and poetry. A small statue sculpted by Dean and entitled 'Self' is shown. It is a carved faceless figure of a man, withdrawn and in meditation.

The film contains a tape recording made in secret by Dean himself. The tape records a conversation between Dean and his grandfather, during which the young actor, one of the most talked about stars of our time, tries to discover the source of his acting talent. Dean is told about his great-grandfather, an auctioneer.

Further publicity related that the film

... traces his life and the moments of Dean's life which were most memorable to the star. His passion for speed manifested itself in his love of racing cars, and music, too, was an important part of Dean's life. The tape recordings he made of his own bongo playing are heard in the film. The quiet moments of his youth brought Dean back often to his home in Indiana where he tried to recapture that happiness by playing with his young cousin Marc. Then back to New York and his greatest love, the theater, from which came stardom in Hollywood.

To accomplish such a presentation, the film noted in its introduction:

The presence of the leading character in the film you are about to view has been made possible by the use of existing motion picture material, tape recordings of his

voice, and by means of a new technique: the dynamic exploration of the still photograph.

Panning and zooming within the still photographs together with montage effects kept the picture moving, and, at times, became quite exciting. Witness the film's partial exploration in pictures, sound, and narration of the Dean personality as exhibited in his various and frenetic pursuits:

MONTAGE: ALL THE ELEMENTS WE HAVE SEEN: JIM WITH HIS BONGOS - JIM RACING - JIM'S HORSE - JIM PHOTOGRAPHING - IMAGES OF BULLFIGHTING - JIM CLOWNING - ALL THESE BECOME A WILD MONTAGE, WILDLY CUT, WILDLY PHOTOGRAPHED AND ANGLED.

THE MUSIC MUST BECOME HYSTERICAL - A SOUND COLLAGE OF DRUMS AND MOTORS AND LAUGHTER WHICH BUILDS CRAZILY UNDER THE PHOTO AND FILM MATERIAL.

SUDDENLY IT ALL SPINS OR SPIRALS OR DISINTEGRATES AND WE ARE LEFT WITH:

PHOTOS OF JIM, BROODING AND ALONE
JIM'S FLUTE MUSIC

NARRATOR:
But these were only echoes of the thing he never found--the thing which kept eluding him--the thing that had no face.

SUPERIMPOSE STATUE OF 'SELF'
IT COMES TOWARD US SMALL OUT OF DISTANCE AND FILLS THE SCREEN, BLOTTING EVERYTHING OUT.
AS IT APPROACHES THERE IS A FINAL RATTLE OF THE BONGOS. THEN SILENCE.

NARRATOR:
Himself.

The existing still photographic material was further augmented with atmospheric motion picture shots of pertinent locale and with filmed documentary-style interviews with the, by now, familiar figures in the James Dean history. Included in

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the interviews were the Indiana relatives, friends, and teachers; Arlene Lorca and Chris White in New York, Lili Kardell and other friends in Hollywood. Also pictured or named were other familiar figures: Kazan, Brando, Pier Angeli. The further treatment of the various elements might be best shown by yet another excerpt. In this treatment of Dean's death the dead seagull and the tree were symbolic elements previously used to express, respectively, Dean's compassion and his introspection:

NARRATOR

'That guy's got to stop,' he said.

AS OTHER CAR TURNS IN, SCREEN CLOUDS

SOUND OF COLLISION

SCREEN CLEARS AND WE ARE CAREENING INTO DITCH

FLUTE MELODY BREAKS SUDDENLY BUT FLUTE CONTINUED

ON A SINGLE, SUSTAINED NOTE LIKE A STUCK AUTO HORN.

NARRATOR

Then he broke his neck and died.

EMPTY SKY. CAMERA PANS DOWN BUT DOESN'T REACH HORIZON
FLUTE - SINGLE NOTE CONTINUING

DEAD SEAGULL IN THE SAND

FLUTE - SINGLE NOTE CONTINUING

CLOSEUP - MARCUS, AS HE LOOKS UP SUDDENLY

ECHO CRASH SOUND

FLUTE - SINGLE NOTE CONTINUING

CLOSEUP - ORTENSE, AS SHE LOOKS UP SUDDENLY

ECHO CRASH SOUND

FLUTE - SINGLE NOTE CONTINUING

CLOSEUP - MARKIE, AS HE LOOKS UP SUDDENLY

ECHO CRASH SOUND

FLUTE - SINGLE NOTE CONTINUING

MOTHER'S GRAVE

ECHO CRASH SOUND

FLUTE - SINGLE NOTE CONTINUING

STATUE OF 'SELF'
ECHO CRASH SOUND
FLUTE - SINGLE NOTE CONTINUING

TREE
ECHO CRASH SOUND
FLUTE - SINGLE NOTE CONTINUING
SUPERIMPOSE FRONT-PAGE OBIT HEADLINES

NARRATOR (quietly)
Headlines in Los Angeles.

SUPERIMPOSE FRONT PAGE FAIRMOUNT PAPER - MEMORIAL ISSUE

NARRATOR (quietly)
Headlines in Fairmount.

SUPERIMPOSE N.Y. TIMES PAGES BEING TURNED

NARRATOR (quietly)
Page four in the New York Times.

WARNER BROS. GATE - FLAGS FLYING AT HALF-MAST
ECHO CRASH SOUND
FLUTE - SINGLE NOTE CONTINUING

NARRATOR (quietly)
They lowered the flags at Warner
Brothers. A gesture of respect for
a boy who had seemed to respect no one.

PHOTO OF PEOPLE AT A DISASTER - HORROR AND DISMAY - FOCUS
FIRST ON WOMAN SCREAMING, THEN EXPLORE OTHER FACES.
ECHO OF CRASH SOUND PUNCTUATES THIS.
FLUTE - SINGLE NOTE CONTINUING

NARRATOR
The sound of his accident circled the
world like a twenty-one-gun salute.

CAMERA RETURNS TO SCREAMING WOMAN
ECHO CRASH SOUND
FLUTE - SINGLE NOTE CONTINUING

NARRATOR
But as the months went by, people
passed a sentence. James Dean must
live forever.

WE ARE IN CLOSE ON SCREAMING WOMAN.
 FLUTE STOPS. A MOMENT OF SILENCE. THEN FLUTE PICKS
 UP ITS MELODY ONCE MORE - A MUSICAL RESURRECTION.
 THE CANNONADE IS NOT HEARD AGAIN. WE PULL AWAY FROM
 WOMAN UNTIL SHE IS LOST IN CROWD.

MARQUEES SHOWING 'EAST OF EDEN' - 'REBEL WITHOUT A
 CAUSE' - 'GIANT'
 JIMMY'S THEME BECOMES ORCHESTRAL

After further documentation of the death an apotheosis
 when "the music swells" and "the theme finds its lyric" indi-
 cates the final level of treatment:

Let me be loved. Let me be loved.
 Let someone care for me.
 Let someone offer her hand,
 And, please, let her heart understand.
 Once someone smiled -
 The tattered child -
 And love was there to see.
 Life was so wonderful then.
 Let me be loved again.

The attempts to create a feature length production
 from scanty or over-familiar material became labored at times.
 Also, though sometimes Dean was pictured, at other times the
 camera represented Dean, or partial figure shots and long
 shots of an unidentified young man evidently meant to repre-
 sent Dean were used. The shift in point of view became dis-
 concerting. The melifluous voice of narrator Martin Gabel
 was ostentatiously proper, but after an hour and a half became
 monotonous.

The picture was never too successful. Director Robert
 Altman retained rights to the film for a number of years in
 the hopes that one day it might be revived with more success
 and profit. He "lost plenty on that one." Altman felt that

"the people who came because of the title were disappointed; those who should have come were kept away by the title."¹³⁹ One might also add that the film was released at a time when Giant had absorbed the greater part of the Dean fan interest. All that was left for The James Dean Story was the settled residue. The film was drawn out, over-embellished, and sometimes maudlin, but it did exhibit some imaginative and effective filmic treatment, and its script was, in large part, a labor of love.

With national distribution of The James Dean Story, advertisements as described in the press books appeared in leading magazines, especially teen magazines and fan magazines. Feature articles appeared in local outlets to hypo the box office. Sometimes, as in William Leonard's Chicago Tribune "Hoosier Home Towns Re-live James Dean's Story,"¹⁴⁰ reports of one local hypo were used to hypo another locality. Leonard reported to the Chicago area that "A World Premiere with the Hollywood Touch Brings Worshipers of Late Movie Idol to Marion and Fairmount, Ind.":

The air was filled with the screams of sirens as a motor cycle police escort led an automobile cavalcade of celebrities, press, radio and television folk back and forth between the towns.

Their path, the road between Fairmount and Marion, had been renamed "James Dean Road."

Traveling on that James Dean Road was a familiar figure. Nick Adams, "one of his closest pals in Hollywood,"

flew in for the event to present to the James Dean Memorial Foundation "various foreign awards given to Dean posthumously, which had been gathering dust in Hollywood." These awards were to be kept in "the Dean memorial museum, a converted Fairmount store already bulging with mementoes of the short-lived actor."

Other celebrities were involved:

Howard Miller [Chicago disc jockey] flew in on a special plane, did a network radio broadcast from the museum, turned the first spadeful of earth for a projected monument for Dean in the cemetery where he is buried, and winged back to Chicago.

When real celebrities, no matter how minor, were not in evidence, they were created, including one local girl who "discovered she had been named 'Miss Fairmount' only when someone asked her to don a ribbon which said that on it." Pictures were taken for later release--in publication such as in the Leonard article--and "next day life resumed its even tenor in Grant County, Indiana."

And there were pictures galore. Pictures of local residents posed outside the "museum," next to the road sign, "spending the night outside Marion theater waiting for the premiere," in the "equestrian section of the parade"--all found their way into print. There were, naturally, pictures distributed of Dean and the Marcus Winslows, "Dean's foster parents." And there was another interesting photo captioned:

The moon and auto headlights outline girl visiting grave of film star James Dean near Marion, Indiana. Among teen-agers of the area, these night visits are common.

The James Dean Story was released in time to cash in on the second anniversary of Dean's death, with the expected accompanying ballyhoo for that event such as the September Movie Life's color cover photo of Dean inscribed: "In Loving Memory: Two Years of Sorrow."

Dick William's "Hollywood Dateline"¹⁴¹ previewed the film, called it "brilliantly integrated" and informed that it "avoids sensationalism," is "a most offbeat and different picture--and best of all, it is a tasteful salute to the memory of Dean." A possible, and probable, item on the film's genesis was also revealed:

Originally, there was only a little film footage of Dean at a Palm Springs racing meet, but now that Warner Brothers have taken over the picture for distribution, various tests and unused scenes from his Warners' pictures have been incorporated into it.

"In Loving Memory"¹⁴² was written by Jane Williams, described in an editorial note as "one of Hollywood's finest writers," whose task was "to ask Jimmy's friends to share their fondest memories and final tributes." The editorial note proclaimed that some of those asked refused at first because "much that had already been written about Jimmy was absurd, and that were he alive, he'd be very angry." Others were reticent because they had been misquoted so many times. "Only with Jane's promise, and ours, that their words and memories would not be altered, did Jimmy's friends consent to ~~spea~~ speak." The interviews, all given by rising young players or supporting actors, were generally less anecdotal than thesistic.

Represented were Lili Kardell, Corey Allen, Jane Withers, Dennis Hopper, Steve Rowland, Natalie Wood, Nick Adams, Sal Mineo, Mercedes McCambridge, and a lone non-professional, Patsy D'Amore, owner of the Villa Capri, a Dean restaurant hangout. A repeated idea was one expressed by Kardell: "It is time now to let the poor guy alone and for all the hysteria to die down"--and by Allen: "Let's not make a big thing of it." Withers, too, "disapproves of the hoopla surrounding his death," and Steve Rowland said, "Now we should have compassion for him and let him alone." The Adams section was less tribute than apologia for the previously printed Adams-Dean stories which were said to have been written "out of respect for his friendship with Jimmy and in the interests of truth." Sal Mineo concerned himself with Dean's acting techniques:

He never repeated himself. If he did five takes, he did five interpretations. Whoever was playing opposite him had to be on the ball. He was always improving and changing.

McCambridge praised Dean's "sureness of performance and how he stood up to director George Stevens, within the bounds of respect for his unquestionable abilities, on points of differences of interpretation." Hopper and D'Amore considered their memories of the "real Dean." Perhaps the key to the entire article lay hidden in the Natalie Wood section where she complained about Dean imitators: "There was only one Jimmy Dean . . . no one should copy him":

Natalie is very pleased with The James Dean Story (released this month by Warner Bros.) and thinks it in excellent taste and a wonderful tribute to him. She

feels it's wonderful everyone remembers him and suggests that everyone view this movie as the final memoriam [sic.].

Dee Spencer wrote "Ready for Love?"¹⁴³ concerning Dean Stockwell in the same issue. Stockwell could surely not be accused of being a James Dean imitator according to the contents of this article. If Dean Stockwell is having some of the same kinds of troubles in his life that James Dean had, can he be blamed if they manifest themselves in similar mannerisms? Even though he talks and walks like Dean, is "quiet and moody" ("so was Jimmy Dean"), and owns a Porsche ("the same kind of car in which Jimmy Dean was killed"), the article had one of Stockwell's "current dates," an anonymous young starlet, declare:

But I'm sure he's not trying to imitate Jimmy.
I think it upsets him when he's accused of that.

Jack Shafer's "What Jimmy Dean Believed"¹⁴⁴ told of a radio show Shafer did with Dean during the run of See the Jaguar. After the program, in private conversation, he and Dean were prompted to a discussion of fatalism sparked by a book on the Aztecs which Dean brought with him. According to Shafer, Dean remarked that he wished "to live as intensely as I can."

Other publication included an unusual feature in Hear magazine. Some months back the editors had noted that they possessed a recording of Dean's voice but in compliance with the wishes of Warner Brothers they were withholding it for a

more appropriate release date. The time was now evidently ripe. An added narration set the scene and struck the mood:

NARRATOR: This is your Voice of Hollywood, bringing you out of time the voice of James Dean.

Not too long ago, as time is measured, Jimmy shuffled off the sound stage to the mike, his hair tousled and his sweater wrinkled, his eyes bright, as he talked to Hollywood's famed Shirley Thomas.

THOMAS: When you first read a script does it end up pretty much the same when you see it on the screen?

DEAN: Oh, no, no, not at all! The character does many things the character shouldn't do and you have to select.

It should remain in your mind where your faults are--what your problems are--where you constantly fall back on the securities that made you famous or successful, helped you gain any prestige--Rather than to fall back on those securities or tricks of an actor, to go ahead and to attempt and to try. For instance, today, my emotional apparatus is, I don't know, plugged up or something. I'm stretching and pushing and passion pumping. It's not coming easy for me.

THOMAS: I think they are calling you, Jimmy Dean.

NARRATOR: Yes, Jimmy, you did have to go before your time. Goodbye again from all of us. We miss you. This is your Voice of Hollywood.¹⁴⁵

The reverse side of the recording featured Tony Perkins telling why he should not be compared to James Dean.

The rationale of Bob Thomas' New York Post article "Knock James Dean and You'll Find He Still Has Fans"¹⁴⁶ was not heeded by the editors of Rave--or else they were counting on those fans to snap up copies of their magazine as a

defensive measure to find out what all the shouting was about. The article "Why Jimmy Dean Is a Living Lie"¹⁴⁷ in the September issue described Dean alive as "hostile, unshaven, in need of a haircut, and wearing a sweaty, smelly sweater."

Peer J. Oppenheimer called the September, 1957 Compact selection "A Last Tribute to James Dean."¹⁴⁸ Oppenheimer considered this "actor, friend, and fine young man" was "far too complicated to be understood by any one person," and so presented a "composite picture" derived from reports by several anonymous friends, and by Natalie Wood, Bob Hinkle, Nick Adams, Joe Halpern, Chill Wills, Nicholas Ray and Elizabeth Taylor, all of whom can be identified as having some connection with Warner Brothers or Giant, most often, both. The article placed emphasis on anecdotes concerning Dean's compassion and excitement and concluded:

Looking back on this story and on James Dean's life, I realize that both are incomplete, their promise only partially fulfilled. The greatest pity, perhaps, is that in his lifetime James Dean never overcame the feeling that people could not like him for himself alone and consequently never realized how popular he really was.

From abroad, reactions to The James Dean Story were similar to those already noted in the United States. Evidently no reviewer could consider the film without a personal analysis of the social situation which gave rise to its production. David Robinson's review¹⁴⁹ in Sight and Sound attempted to explain the "strange proportions":

The excesses are not entirely explained by the purely romantic interest of the actor--his indefinite sexiness, his violent and youthful death--nor by his undeniable talent. It was more that Dean found a striking sympathy between his own temperament and background and the parts he was called upon to play; and through them he was able to strike, very accurately, some characteristics of his whole generation.

Robinson felt that this movie evolving from the Dean "idolatry" was "both a contribution and a stimulus to the legend."

Robinson noted that as a film biography it "breaks new ground by its purely documentary approach." Though he found the staged details "unsuccessful," he thought the major weakness of the film arose from the attempt to spin out detail, "enough for a good thirty minute short," to feature length. The "few concessions to the fan following," "the reasonable tact," convinced the reviewer that this film was:

a serious attempt to probe the character of this extraordinary, talented, and undoubtedly tormented young man, with his self-confessed longing for someone to love and for deprivation. If it rarely gets further than a lot of words, it is probably because Dean's real problems, socially and psychologically, were at once too involved and too familiar for this sort of discussion.

The Dean reaction in Britain, as well as the box office, was hyped by articles similar to those printed in the States. A three part Picture Post feature,¹⁵⁰ undoubtedly published in conjunction with the local release of The James Dean Story, concluded:

And this is where Dean worship in England takes its most surprising and sinister twist. The simple fact that Dean managed, partly by the details of his own life, partly by his first-rate playing of teen-age roles--to touch some chord of sympathy in the average teenager of

today needs no proving. But as against the largely emotional reactions in America and elsewhere, Dean has also hit the British youngster and his intellectual funnybone. And most of the reaction is male, and comes from those who have never written a fan letter in their lives.

A young Briton was quoted as having said:

People just don't have any ideas any more . . . There's no philosophy, nothing new at all. Everybody subconsciously waiting for the big bang that'll end it all. Dean knew this, I'm sure. He expressed it.

Another Briton, Colin Wilson, in his second philosophical study, Religion and the Rebel, equated his Outsider, "the frustrated man of genius," with "the same type as the angry and frustrated young man whom James Dean has made fashionable in the 'fifties."¹⁵¹

Jane Williams' "Did Jimmy Dean's Spirit Haunt the Studio?"¹⁵² in Movie Life for October, 1957 was featured on the cover of that issue: "They didn't want to believe it--but too many strange things happened." Prefacing the article was the full page portrait used to publicize The James Dean Story--which gave that particular picture two full page reproductions in the issue, since it was the basis for the advertisement of the film on a preceding page. The copy of the article quoted George W. George, producer-director of The James Dean Story:

After a while it almost seemed as if the spirit of James Dean was hovering over every step we took, watching, waiting, you could say almost haunting everything we did.

Coincidence and pure fabrications involving strange shadows and the profile formed by the outline of a tree were the

basis for this fantastic story. And when invention failed, the Vampira grave photo--now inscribed "Wish you were here"--was recalled.

A boxed insert at the conclusion of the article revealed "News From Dean Foundation"¹⁵³ listing July 21 as the date 48 students were graduated from the James Dean School, August 13 as the date the Dean monument was dedicated, August 21 the winners of the Neighborhood Playhouse scholarships were announced. A concluding note listed September 30 as the date for "religious services at the grave-site," and added that "last year attendance exceeded 5,000."

The New York opening of The James Dean Story caused reviewer Kate Cameron¹⁵⁴ to reflect: "Two years after the film star's death one wonders if the boy is still remembered by some of his erstwhile most ardent fans." Other reviewers, like Archer Winston,¹⁵⁵ accepted the film as a "fairly straightforward document."

Photoplay carried a full page advertisement¹⁵⁶ for the picture, reviewed it, and offered some special Dean articles in answer to fans' pleas: "We haven't let you down." Janet Graves' review¹⁵⁷ called the film "very good," "fresh," and she felt that "only toward the end does the narrative veer toward the maudlin." The "Readers Inc. . . ."¹⁵⁸ column printed a letter from a James Dean fan in Germany and another letter from a Minnesota fan who "laments" a vacancy "no one can fill."

The two-pronged tribute "In Memory of Jimmy" was a biographical piece by Elizabeth Sheridan,¹⁵⁹ New York friend of Dean's introduced in William Bast's biography, and a special "review" of The James Dean Story by Natalie Wood.¹⁶⁰

The Sheridan biographical study covered much the same ground as the Bast book. Even the reactions were similar:

When I first met Jimmy, he looked like a straggly, hungry kid who needed a friend. Later, I found he always looked that way.

Sheridan noted a change in Dean after the opening of See the Jaguar: "The way he talked it was so hard and his gestures and everything were hard and sort of I-don't-give-a-damn kind of thing." This change was due, according to Sheridan, to the fact that Dean "felt the business of show business was degrading." Yet, to get ahead, Dean "would hang on to anybody":

Anybody that he felt he could get something out of-- not money-wise or material-wise. He felt that any knowledge he could gain from anybody was valuable.

As a matter of fact his time was valuable. He seemed to be in a hurry about something. I don't know what. Maybe a feeling that he wasn't going to live very long. I don't know.

Natalie Wood's "review" was actually a bouquet to the picture, which she found "beautifully done in the best of taste," not in the least attempting to "distort or change the Jimmy that we knew." According to Miss Wood, the picture "was designed like most movies: to make money," but even though the "legend would have been the practical reason for making a profitable picture about Jimmy . . . the picture destroys

that reason." Again, according to Miss Wood, the film "separates the legend from the real Jimmy Dean . . . and, at the same time, it shows us both." Miss Wood hoped--or, perhaps, hinted--that the release of The James Dean Story would "encourage more re-issues" of Dean's earlier films. As a teenager, Miss Wood felt her age influenced her high opinion of the film since she considered it "the story of a unique young man--but he was like the rest of us in a good many ways. Looking at him so closely we may understand ourselves better."

Later in the magazine appeared an advertisement for the Capitol recording of the soundtrack from The James Dean Story.¹⁶¹ The cover of the album¹⁶² reproduced a sketch by David Stone Martin derived from photographs by Dennis Stock of Dean playing with toy cars on the floor with his young cousin Markie in Indiana. The point of view of the sketch and the facial expression were evocative of the feeling expressed in the title shots of Rebel Without a Cause. In stark black and white, the picture showed its only touch of color in the blood red of the tiny toy car.

The brief album notes repeated lines and phrases from publicity releases concerning The James Dean Story. Almost two-thirds of the space on the back of the album was devoted to photographs of Dean by Globe, Frank Worth, Dennis Stock and Roy Schatt. As a whole, the music in the album, with its

"beauty, savagery, and pathos," attempted to tell "the story of a young man in search of himself--the story of a lonely boy grown into a lonely manhood, of a quest for discovery and meaning, of a great talent and zest for creative expression, and of a tragic end which brought more questions than answers." The music was composed by Leith Stevens, previously associated with the score for Brando's film The Wild One. By employing off-beat instruments like the recorder, the harmonica and bongo drums utilized in a jazz idiom, Stevens attempted to depict the "loneliness and frustrations, the fury and tenderness of James Dean's life and the world in which he lived," and he produced music "with dynamic personal identification, not only for James Dean, but for every boy who's ever worn a leather jacket and for every girl who's ever danced without her shoes." As for the selections individually, "Who Am I?" was said to depict "the young Dean groping for self-identification; "Lost Love" was a "painful portrayal of a romance without a happy ending"; "Testing the Limits of Time" was "a brilliant montage of the moods and actions which Dean experienced in his last few months." Other selections included "Rebel at Work," "Success--and Then What?" and, of course, the end title, the theme "Let Me Be Loved."

World Pacific Records released its "musical tribute to the genius of a young man who had brought the promise of beauty to so many."¹⁶³ The "tribute" was a jazz version of the theme music from The James Dean Story featuring Chet Baker

and Bud Shank, exponents of the starkly lyrical "West Coast" style then popular. The instrumental artists were far from unknown to jazz buffs. Baker had recently placed first in both the Metronome and Downbeat polls. Capable as the soloists might have been, the album notes outlined quite a task for them:

The moody warmth and freedom of a young man's longing. The search and uncertainty of a rebel. The rich beauty of a desire to belong. The sensitivity and understanding of a great artist and actor. The excitement and conflict of a star's life. These were James Dean's and belong to his music.

The arrangers were credited with working directly with Leith Stevens for a "closer understanding of the composer's intent" and their orchestrations were credited with providing a "showcase" for "the James Dean spirit." The jazz idiom initially employed was interestingly reworked into a pure jazz style which is oddly satisfying for its genre. The album has survived several reissues.

Dennis Stock and Roy Schatt photos illustrated some two-thirds of the rear cover. The front cover was the monolithic Dean portrait used for The James Dean Story posters and advertisements.

Modern Screen's editorial comment¹⁶⁴ in the October issue told how the editor at first refused to print any more stories about Dean until he realized the very special quality of the story in this issue. An interesting commentary on the editor's aesthetic sensitivity is the fact that the

background picture illustrating the editorial was the "bronze tone etching" circulated as a give-away during the run of The James Dean Story. The article in question was called "Death Drive"¹⁶⁵ and was "the only eye-witness account" by Rolf Wütherich, Dean's mechanic and "the man who was with him at the end." The facts of the story were already generally known; the story then presented itself as a variation of known material printed to keep the name in the eye of the audience--and to sell magazines--hewing to already established lines:

I tormented my memory to recall those few seconds before Jimmy's death. . . .

Was there an instant before he died, when he knew that he was dying?

Did he know pain?

I do not know. The only thing I can remember is the soft cry that escaped from Jimmy . . . the little whimpering cry of a boy wanting his mother--or of a man facing his God.

Hollywood Love and Tragedy #2 featured a Dean color portrait on its cover and inside "Jimmy's Film Farewell":¹⁶⁶

When all the shouting had died down and all the votes were in, the actor picked to portray the title role in The James Dean Story was undoubtedly the only one for the part: Jimmy Dean himself. His fans didn't want an imitation, they wanted the one they loved and that's what they're getting.

Stills from the film illustrated the article, the labels covering all bases, from his "inner brooding nature . . . withdrawn . . . lost in private thoughts and dreams that turned to dust"--to claims that in bringing "his unique real personality to the screen" Dean "revolutionized acting."

A further article, "Stop Those Attacks on Jimmy's Memory,"¹⁶⁷ castigated the false rumors, the seances:

He is gone now, but what he was and what he did will live forever in our memories. We owe it to him not to be tricked, for his name will always stand for truth.

Truman Capote's profile¹⁶⁸ of Marlon Brando in the November 9 New Yorker included some interesting comments on and additions to the Dean image. Prompted by a remark made by Brando, Capote explained who and what Dean was:

[He was] promoted throughout his phosphorescent career as the All-American 'mixed-up kid,' the symbol of misunderstood hot-rodding youth with a switch blade approach to life's little problems. When he died, an expensive film in which he starred, Giant, had yet to be released, and the picture's press agents, seeking to offset any ill effects that Dean's demise might have on the commercial prospects of their product, succeeded by 'glamorizing' the tragedy, and, in ironic consequence, created a Dean legend of rather necrophilic appeal.

Capote said that many critics saw a "plageristic" resemblance in acting mannerisms between Dean and Brando, and that like Brando, Dean "tore around on motorcycles, played bongo drums, dressed the role of rowdy, spouted an intellectual rigamarole, cultivated a cranky, colorful newspaper personality that mingled to a skillfully potent degree, plain bad boy and sensitive sphinx."

Brando revealed that he had been asked to "do the narration" for the James Dean documentary by "a friend of mine"--"I'm really considering this Dean thing. It could be important." Brando's reasons did not involve any friendship with Dean. In fact, according to Capote, he "seemed surprised"

at any question of close association with Dean:

I hardly knew him. But he had an idée fixe about me. Whatever I did, he did. He was always trying to get close to me. He used to call up . . . I'd listen to him talking to the answering service, asking for me, leaving messages. But I never spoke up. I never called him back. . . .

No, when I finally met Dean . . . it was at a party where he was throwing himself around, acting like a madman. So I spoke to him. I took him aside and asked him didn't he know he was sick? That he needed help? . . . He listened to me. He knew he was sick. I gave him the name of an analyst, and he went. And at least his work improved. Toward the end I think he was beginning to find his own way as an actor.

But this glorifying of Dean is all wrong. That's why I believe the documentary could be important. To show he wasn't a hero; show what he really was--just a lost boy trying to find himself. That ought to be done, and I'd like to do it--maybe as a kind of expiation for some of my own sins. Like making The Wild One.

While adults were treated to such fare, the teen magazines went on their way adding to the Dean legend in their own inventive way. Dig printed a "Life of James Dean";¹⁶⁹ Seventeen contributed "Bigger Than Life"¹⁷⁰ featuring a double tabloid page portrait; and for the younger set, 16 Magazine featured on its cover "Newly Discovered Pics--New Truths About His Life--How Great Is He (2 Years Later)? How Would He Rate Against Sal, Elvis, Pat, Tommy, Ricky?"¹⁷¹ concerning the article about the "legendary genius of make believe who still lives in the hearts of young America":

In all its years of movie making the film colony had never seen his equal. He was fire and ice, moody and infinitely disturbing . . . yet touching, too. In him every girl and boy recognized the loneliness, the despair, the agonized yearning for love and understanding that are the Hallmarks of growing up. He was a symbol of a new Lost Generation . . . and in losing him, America's youth lost something of itself.

On a professional plane, the article commented:

As an actor, he possessed techniques so outstanding that he brought about a minor revolution in acting. His acting techniques are recognized in Europe and the Orient as the criterion by which others are judged. His appeal transcends the language barrier. In Japan he is the Honorable Dean San, the highest accolade accorded anyone outside the Emperor.

Continuing the "universal" theme, the article further claimed:

Anna Magnani, recent Academy Award winner, and Tennessee Williams, famous playwright, said jointly in Rome recently that James Dean was the greatest actor of our time.

The article went on to list the Dean achievements in the almost thirty page section, covering, unfortunately without dates or credits, two radio shows, ten TV shows, two Broadway plays, the starring roles in three movies and appearances in two others. The article then listed the honors awarded to Dean for these achievements by "the press, the public and the professionals":

| | | |
|---|---|---------|
| Daniel Blum Award | Most Promising Stage Personality | 1953-54 |
| Antoinette Perry Award | "Tony" Best Supporting Actor
on Broadway | 1953-54 |
| Filmdom's Famous Fives Award | | 1955 |
| Motion Picture Academy of Art and Sciences
Nomination (Best Actor in <u>East of Eden</u>) | | 1956 |
| Nomination (Best Actor in <u>Giant</u>) | | 1957 |
| <u>Photoplay</u> Award for outstanding performance
in <u>East of Eden</u> and <u>Rebel</u> | | 1956 |
| <u>Modern Screen</u> Special Achievement Award | | 1956 |
| Filmdom's Famous Fives Award | | 1956 |
| Audience Award Nomination Most Promising
New Male Personality | | 1956 |
| Audience Award Nomination for Best Actor | | 1956 |
| Audience Award (Best Actor) over 15,000,000
plurality | | 1956 |
| French Film Academy Award as Best Foreign
Actor (<u>East of Eden</u>) | | 1956 |

| | |
|--|------|
| French Film Academy's Highest Award | |
| The Crystal Star | 1956 |
| English Academy Award--Best Actor | 1956 |
| French "Winged Victory" Award for Best Actor | |
| (<u>Giant</u>) | 1957 |
| The "Pierre" by 260,000 fan club members | |
| as Best Actor | 1957 |
| Voted "World's Favorite Actor for 1956" by | |
| the Hollywood Foreign Press Association | 1957 |
| Voted "Top Foreign Actor" for his starring | |
| role in <u>Rebel Without a Cause</u> by the | |
| Tokyo Movie Fan's Association | 1957 |
| Voted 1956 Million Pearl Award as the top | |
| foreign actor by Japan | 1957 |
| Best Male Star Trophy 1956 by Yokohama | |
| Movie Circle Council | 1957 |
| Award Certificate of Merit by Yokohama Movie | |
| Circle Council (Best Foreign Actor) | 1957 |
| Diploma--Best Male Performer--Cine-Revere | |
| Brussels, Belgium | 1957 |
| Awarded a Statuette by Elokvva Journalist, | |
| Finnish Film Journalists | 1957 |

Whether or not all the claims are authentic, the list is rather impressive.

Frank Worth in "Don't Print That Photo"¹⁷² commented that "Jimmy hated to have his picture taken"--and that when pictures were taken, Dean sometimes would not approve their release. Dean was quoted in a specific incident:

It makes me look like a kid, a helpless kid who just got his finger banged or his best toy busted, and he wants his mother. It makes me look like I'm hurt and I'm crying out--not out loud--but just crying out for someone to come and help me . . . I don't want people to see me that way . . . Maybe later, much later, you can print the picture. But not for a long, long time.

The Saturday Review printed a picture¹⁷³ of Dean with its review of Max Lerner's America As a Civilization,¹⁷⁴ which had recently been published. In the book Lerner cited the

"strength and confusion" of American popular culture as "flowing from the nature of the open class system,"¹⁷⁵ from "a people in constant motion, physically and symbolically requiring arts that are swift, brisk, and cohesive."¹⁷⁶ Since "traditional heroes are not readily available to tie these groups together, the need for new ones is more urgent."¹⁷⁷ The hero of popular culture "may be called the vernacular here in the sense that he comes out of the everyday life of the people, or the archtypal hero, since he serves as a bigger-than-life figure around whom young Americans weave their wish-fulfillment fantasies,"¹⁷⁸ going to the movies as they do, according to Lerner, "not so much to get a compensation for what they have lost emotionally, as to get a surrogate for what they have not achieved but know to be possible in their world."¹⁷⁹ In this sense Lerner labels the movies "a crucial American popular art" because "they alone deal in a sustained way with dreams and fables."¹⁸⁰

Lerner noted the search for heroes and their quick transition from one to another:

In the 1950's the Davey Crockett hysteria was followed by a teen agers' cult of James Dean, a movie star who had died in an auto crash only a few months earlier but was quickly given immortality by a young generation which formed 'James Dean Clubs' and refused to believe that their hero was dead. The true nature of these booms must be left to the social psychologist who studies fads and social hysterics as well as legendry, and the clue to them must probably be sought in the psychic hunger for a compassable legendary figure in an era of the mechanical and impersonal.¹⁸¹

A few pages later Lerner cited, as "an illustration of how hungry the public is for a Hollywood image to worship," the case of

the curious cult that developed after his death around James Dean (as it developed around Valentino), although Dean starred in only three pictures before he was killed in a racing car on the California roads. With a wild but still unformed talent, he was a searching, puzzled, unhappy boy: his meteoric rise and his death were a life symbol, phoenix-wise, for many young Americans, who shared his frustrations as well as his dreams.¹⁸²

Lerner seemed to have fallen in the publicity ditch, accepting at its face value the publicity image of Dean, though he realized the figure on the screen is not the end product of the audience imagination, nor its end result:

The great movie figures know how to act, but they don't have to know, since the character each creates is not something out of a script, but himself. It is with him, and not with the character he portrays that the audience identifies itself. . . . What the movie screen adds, with its annihilation of time, its illusion of space and its selective reading of dreams, is an emotional identification through the star with those dreams and with the magical world spun out of them.¹⁸³

To this end, Lerner said that he suspects "that the movies stereotype not only the solutions but even the problems, and that young people who see them get even their dilemmas from them."¹⁸⁴

Movie Stars Parade offered in November a portfolio of photographs taken from and offered as an unabashed tribute to The James Dean Story: "To Treasure Always."¹⁸⁵ Captions described Dean as "a genius with a gamin grin . . . a bongo player with a poet's soul."

The close of 1957 found the Dean influence broadening and deepening in scope. From the generally narrow confines

of motion pictures and motion picture magazines, the Dean figure and its influence, which had already moved across national boundaries and to other communication media, continued its outward flight to other modes of representation.

In America, Clifton Fadiman's new anthology of his collected writings, Any Number Can Play,¹⁸⁶ included a comment in the prefatory piece on the automobile accident of Françoise Sagan, with the additional note that many young moderns attempt to get through life deluding themselves in that they "mistake motion for emotion":

The case of James Dean is similar; and it is more than a coincidence that he should be the cult object of the most profoundly bored generation of youngsters in all history.

Mr. Fadiman did not choose to limit his comment to American youngsters, and rightly so. The Dean influence was burgeoning and receiving increased international publicity. Charles Robinson reported his observations of a meeting of a James Dean fan club in Britain in The New Statesman.¹⁸⁷ Besides communion with their idol via pictures and recordings, the group, on this particular occasion, was graced with the demi-presence of "Their Great Original," one James Byron Dean II, an almost middle-aged man who professed to believe he was the reincarnation of the American Dean. Mr. Robinson commented that the British Mr. Dean (he had legally changed his name) would be shortly off to Fairmount, Indiana, "the Birthplace," where:

He hopes to open a home for juvenile delinquents. About fifteen years older than his namesake, with a shock of bright yellow hair, Mr. Dean is not a person one forgets easily.

With such exhibitionist practices and practitioners, it was not surprising that the Dean cult should receive attention from other media in Britain, as it had in America. Penelope Houston¹⁸⁸ reported a television program "about the cult of James Dean" when "a boy solemnly announces that he admires Dean not because he was a nonconformist (sic) but because he didn't confirm." Of equal importance were the fact of the television production and the report of at least some of the proceedings. As was the case with some American youngsters, British fans felt Dean's appeal as a half-baked socio-philosophic impetus toward rebellion, often incorrectly stated, and, more often, impetuously acted upon.

Dean's international appeal, however, was not limited solely to rebellious youth. That Dean's appeal to youth was recognized as such by the adult world gave him a certain appeal for them, also.

Heinrich Fraenkel's Unsterblicher Film,¹⁸⁹ a 1957 history, spoke of Dean's performance in East of Eden:

James Dean in der Rolle des Jüngeren Sohnes sein ganze Generation symbolisiert hat und Millionen von Alters genossen ansprach, die durch den Krieg um Kindheit und Familienleben betrogen wurden, um das Geborgenheitsgefühl, das ein Kind braucht, um zu gesunder Reife zu gedeihen.¹⁹⁰

For Fraenkel, Dean "ein Kind jener Zeit war, ein einsamer und zerrissener Mensch,"¹⁹¹ who didn't have to act

to play the role. Dean's "Schauspielerkunst"¹⁹² was proved later in his playing of Jett Rink. An illustration in the Fraenkel book was captioned:

Das Lächeln täuscht, denn dieser nette Junge ist ein kreuzunglücklicher Mensch. Das war der vielgeliebte und frühvollendete James Dean auch in Leben, und so erklärt sich wohl seine erschütternde Eindringlichkeit.¹⁹³

Interestingly enough, the film which seemed to have brought Dean his greatest fame in America and in most other western countries had evidently not been shown in Germany at the time of the writing of Fraenkel's history. Dean's reputation as "ein Spiegelbild für eine Generation" was based on Dean's roles in East of Eden and Giant and the publicity about his private life.¹⁹⁴ There is no mention of Rebel Without a Cause. East of Eden, to Fraenkel, "gewinnt besondere Bedeutung durch die darstellerische Leistung des jungen Dean, der damit seine meterohafte und allzu kurze Karriere beginnt."¹⁹⁵

Another motion picture history, The Movies by Richard Griffith and Arthur Mayer¹⁹⁶ gave Dean a full page and also spoke of his "meteoric" rise in Hollywood, describing him as "moody, intense," "reminiscent of Brando but with a sensitivity and capability to express emotion distinctly his own." The authors added that Dean became "an idol and symbol of a restless, confused, but fundamentally idealistic younger generation." A later entry¹⁹⁷ described Dean, along with Brando, Monroe and Kelly as among the "few young and exciting stars" the Hollywood studios were able to flourish in the Fifties to "lure" teenagers and their elders from their TV sets.

Enshrined now in international film history, Dean was also covered with an article in the Collier's Encyclopedia Yearbook for 1956,¹⁹⁸ the year following Dean's death. The Collier's Yearbook article spoke of Dean's "remarkable apotheosis" after death as the object of "a distinct teenage cult, particularly just before the release of Giant." This Dean cult was said to have been "capitalized upon by publicity men, publishers of teenage magazines and television producers." A description of Dean and his attractive qualities followed:

Dean was short in stature, nearsighted, and not at all athletic. However it has been suggested that his young admirers saw in him their own adolescent rebelliousness, loneliness, and uncertainty. In his first two pictures he played misunderstood sons--surly, but with great capacity for tenderness and humor. . . . He was considered to have considerable talent.

Collier's Encyclopedia Yearbook saw Dean more than a year after his death as one of "The Year's Personalities."

CHAPTER V--NOTES

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3. [William Bast] "Suicide," Photoplay (British) (January, 1957), pp. 32ff.
4. "Ed Sullivan Presents Modern Screen's 1956 Silver Cup Awards," Modern Screen, Vol. VI, No. 1 (January, 1957), pp. 18ff.
5. Mike Connolly, "The Meaning of Jimmy Dean's Last Message," Modern Screen (January, 1957), pp. 30ff.
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7. Advertisement, Modern Screen (January, 1957), p. 56.
8. Dick Williams, "News! News! News!" Movie Life, Vol. XX, No. 1 (January, 1957), p. 10.
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11. Jane Ardmore, "How Rock Met the Challenge of Jimmy Dean," Rock Hudson (New York: Star Stories Inc., 1956), pp. 46ff. (Issue is stamped January 29 by newsdealer.)
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13. Lynne Carter, "I Was a Friend of Jimmy Dean," Rave, Vol. II, No. 7 (January, 1957-), pp. 30ff.
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16. "The Search for Mr. X" Movie Album, pp. 18ff.
17. "This Is How It Started" Movie Album, pp. 36ff.
18. "The New Generation" Movie Album, pp. 50ff.
19. "And Now . . . Tomorrow--Will James Dean Live On?" Movie Album, pp. 72-73.
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CHAPTER VI

1958--THE "SYMBOL" AS BEAT: ADOPTION AND ADAPTATION--FACT AND FICTION

A mystical note began 1958. From France came American Kenneth Anger's analysis¹ of movie gods and the effects they had on their fans:

Au fond de son coeur le masse des fans souhaite le sacrifice de son dieu, espère cette communion sanglante qu'opèrent dans la violence--l'accident ou la guillotine--le sein dénudé, la gorge offerte, le coeur palpitant au soleil. Lorsque le hasard lui accorde (combien rarement!) une pareille apothéose, par exemple la mort de James Dean ou de Valentino, elle fait montre d'une gratitude fervente et, dans l'adoration, d'une fidélité à toute épreuve. Pour ces dieux héroïques emportés à la fleur de l'âge elle élève des autels, organise un culte, chante des hymnes. La mort de la vedette est la communion des fans, une possession mystique sans hosties; grâce au sacrifice le dieu communique son énergie magique à tous ses fideles.

In America the Confidential approach² was more mysterious than mystic. The cover featured a picture of Dean inscribed: "Proof! In his own handwriting . . . James Dean Knew He Had a Date with Death!" Inside, copy noted that the "reams upon reams" of Dean material covering the "meteoric career" and the "violent end" of the young actor often mentioned the rumors that he "still lives" or that he had had premonitions of his swift demise. Confidential announced that "in the last month, solid, documentary evidence of James Dean's preoccupation with death has come to light."

"The facts" offered were the underscorings in Dean's copy of Ernest Hemingway's Death in the Afternoon. Dean used a color code covering death, disability, disfigurement, and degradation, and inserted a marginal note; "God gave James Dean so many gifts to share with the world, has he the right to throw them away in the bull ring?" The author of the article drew a parallel between Dean's interest in bull-fighting and his fascination with auto racing, noting that "it is no small coincidence that man seems to be extremely expendable in both of these sports." The author further noted that the underscorings in Dean's hand "were reserved only for violence," concluding that to have had this pre-occupation, Dean must also have had a strong premonition.

Reproduced with the article were the handwritten "facts" and pictures of Dean doing capework. Another portrait was labeling: "He loved violence--and died violently."

The conclusions of the article could be argued, and one might question whether the emphasis on violence was more Dean's than Hemingway's, but the story fitted neatly into the interest in the supernatural revived by the publicity for The James Dean Story.

David Robinson's comment³ about The James Dean Story in Plays and Players reiterated the conviction that the film would be both "a contribution and a stimulus to the legend."

There was repetition, too, in the Time-Life coverage of the career and capture of the teen aged mass murderer

Charles Starkweather. Life⁴ said that Starkweather "looked like a cross between James Dean and Elvis Presley" with his "shaggy sideburns, . . . moody cryptic gaze, . . . sensual mouth," Besides his poor eyesight and an interest in car racing, Starkweather's sister was quoted as saying:

He used to pose like James Dean. . . . He'd stand there with a cigaret hanging from out of the front of his mouth. You know, with the lips apart so his teeth would show.

Time⁵ added:

At 19, Charles Starkweather still seemed to grasp only simple things. Guns, guitars and hot rods were good; snakes, schoolbooks and recurrent headaches were bad; the right trim to his long copper hair and the proper cant to his cigarette made him look like James Dean. Beyond these, Chuck Starkweather accepted just two constants: 1) the world was against him 2) when somebody's against you, fight back.

Dean had been again associated with a fight against the world and society, and this time with more than usually ominous overtones.

In this same month of February John Clellon Holmes wrote "The Philosophy of the Beat Generation" for Esquire.⁶ As early as 1952 Holmes wrote an article "This is the Beat Generation" which Esquire said articulated "an attitude that was to sweep the nation in the next five years." The current article further explored the phenomenon of "the hipster and his preoccupation with speed, sex, drugs, jazz and death," for "now the Beat Generation is formed, its heroes defined, its writers published." The sobriquet "Beat" applied by

Holmes meant, for him, "not so much being filled up to here, as being emptied out":

It describes a state of mind from which all un-essentials have been stripped, leaving it receptive to everything around it, but impatient with trivial obstructions. To be beat is to be at the bottom of your personality, looking up; to be existential in the Kierkegaard, rather than in the Jean-Paul Sartre, sense.

Holmes used as his literary touchstone the Jack Kerouac novel On the Road and its depiction of the "quest" of its characters which Kerouac insisted was spiritual in nature. Kerouac's own explanation quoted by Holmes was that "the Beat Generation . . . is basically a religious generation." Kerouac equated "Beat" with "beatitude, not beat up." Said Kerouac, "You feel this . . . in a beat, in jazz--real cool jazz, or a good gutty rock number."

Holmes acknowledged the surface absurdity of claims of religiosity, in the light of reactions of the older generation who have most often been "amused, irritated or downright shocked" by the excesses, social irresponsibility, and delinquency they believe they see in the younger generation:

They have been outraged by the adulation of the late James Dean, seeing in it signs of a dangerous morbidity, and they have been equally outraged by the adulation of Elvis Presley, seeing in it signs of a dangerous sensuality.

They see no signs of a search for spiritual values in a generation whose diverse tragic heroes have included jazzman Charlie Parker, actor Dean and poet Dylan Thomas; and whose interests have ranged all the way from bebop to rock and roll; from hipsterism to Zen Buddhism; from vision inducing drugs to Method acting.

Holmes claimed a difference, little noted, between behavior and attitudes behind that behavior, formed, as the present generation was, in the violent historical climate of wars, hot and cold, accompanied by the atmosphere of an atrophied private and public morality. Holmes stated that though "older generations may be distressed or cynical or apathetic" or "somehow adjusted"--"the Beat Generation is specifically the product of this world" and was simply "altogether too vigorous, too intent, too indefatigable, too curious to suit its elders." The older generation in seeking answers to "How are we to live?" assumed "that only answers which recognized man as a collective animal have any validity" and did not "realize that this generation cannot conceive of the question in any but personal terms, and knows the only answer it can accept will come out of the dark night of the individual soul."

Holmes sought to investigate the "whole reality" of the Beat Generation in "the image they have of themselves," and the investigation, for Holmes, showed that "a large portion of this generation lived vicariously in the short, tumultuous career of actor James Dean." Unlike other movie idols like Valentino, who was "more attractive, mysterious, and wealthy" than his fans of the Twenties, or Gable, "a virile man of action" with whom fans could "fancifully identify to make up for their own feelings of powerlessness"--Dean presented to his fans the image of:

... a wistful, reticent youth looking over the abyss separating him from older people with a level, saddened eye; living intensely in alternate explosions of tenderness and violence, eager for love and a sense of purpose, but able to accept them only on terms which acknowledged the facts of life as he saw them.

Holmes said that in Dean the young people saw "themselves."

In Dean's "mumbling speech, attenuated silences, and rash gestures" many older people saw what they thought to be "the ultimate in empty mannerisms," but the younger generation, said Holmes:

... knew it was not so much that he was inarticulate or affected as it was he was unable to believe in some of the things his scripts required him to say. . . . They knew he was lonely, they knew he was flawed, they knew he was confused. But they also knew that he 'düg,' and they delighted in his sloppy clothes and untrimmed hair and indifference to the proprieties of fame. He was not what they wanted to be; he was what they were. He lived hard and without complaint, and he died as he lived, going fast.

This "need for mobility" which Holmes described as "one of the distinguishing characteristics" of the Beat Generation, he also called a search. Holmes said that "only the most myopic" could view it as "a flight."

Holmes saw Dean, too, as a "product of an acting discipline known as The Method." The primary concern of The Method, according to Holmes, was "to find the essence of a character, his soul, and the actor is encouraged to do this by utilizing emotions in his own experience that correspond to those in the script." Utilization of The Method can result in "such startling jets of emotional power that the audience is left shaken and moved as if it had overheard a

confession." The "interiorization" of the playing via The Method can result in a physical statement of the proposition "Man is not merely a social animal, a victim, a product; at the bottom, man is a spirit." Holmes said, "As a theory of acting keyed to this proposition, The Method is pre-eminently the acting style of the Beat Generation."

The acceptance by young people of unflattering images of themselves--unflattering by adult standards, that is, which were described as being based on unrealistic social and moral values--Holmes considered as being manifestations of "the will to believe even in the face of the inability to do so in conventional terms." As an example Holmes gave the "portrait" of youth presented in Rebel Without a Cause, which young people "saw and approved," even though "they laughed at the social worker motivations for their conduct" that filled the script. Holmes said that "one can only conclude that what they see and what adults see are two different things."

The current spate of seemingly unmotivated and unjustifiable juvenile murders Holmes described as "specifically moral crimes," "neither insane, nor perverted." These were crimes "which the cruel absence of God made obligatory if a man were to prove that he was a man and not a mere blot of matter." These were "spiritual crimes, crimes against the identity of another human being, crimes which reveal with stark and terrifying clarity the lengths to which a desperate

need for values can drive the young." These crimes signify a "longing for values" born from "a conviction of the creative power of the unfettered individual soul," a conviction essentially "asocial, not anti-social." This conviction is illustrated by Dean, Thomas and Parker:

All three went their own uncompromising way, listening to their inner voices, celebrating whatever they could find to celebrate, and then willingly paying the cost in self-destruction. But if young people idolize them, they have no illusions about them as martyrs, for they know (and almost stoically accept) that one of the risks of going so fast, and so far, is death.

Holmes thought this new conviction, this way of life, was fast taking hold on American youth, on youth all over the world:

Everywhere young people are reacting to the growing collectivity of modern life, and the constant threat of collective death, with the same disturbing extremity of individualism.

The same month Herbert Gold wrote "The Beat Mystique" for Playboy.⁷ Gold, too, went back to the hipster for the origins of the Beat. Gold found the origins of hipsterism in "a complex effort of the Negro to escape his imposed role of 'happy-go-lucky animal'" which began when "a few highly self conscious urban Negro men sought to imitate 'white' diffidence, or coolness, or beatness," by developing "a style which was both a criticism of their Bible-shouting and jazz-loving parents and a parody of the detached, uninvolved city ofays." Building upon this image, the modern hipster "takes one of his chief public models from the most authentic American source, the movies":

The Stanislavsky hipsters scratch as if their souls' unease were actually juicy fleas, slouch as if leaning to catch Marlon's word from earth or James' from vaulted heaven. The movie shadow of Dean or the Brando of The Wild One is a part of the image of the hipster.

Unlike Holmes, Gold was critical and saw the modern hipster as "the true rebel without a cause" who was "afflicted with the great triumvirate disease of the American male: Passivity, Anxiety, Boredom."

The modern hipster worshipped "the purple fantasy of torn-tee-shirted masculinity created by Tennessee Williams, William Inge and others who have invented a new theatrical type--the male impersonator." The type idealized was "adorably brutal, stripped of the prime attributes of manliness, intelligence, purpose, control." In death James Dean was one who had reached the apotheosis of this form of hero:

Having died, James Dean and Charlie Parker are defined as immortal. The strong silent hero must also be weak and pretty.

Gold concluded:

When Yeats looked into the future to find a terrible savior, an evolution up from animality into something strange and wonderful:

'What rough beast, its hour come round at last,
Slouches toward Bethlehem to be born?'

--he did not mean James Dean. Perhaps as they claim, the tunneling hipster's avoidance of feeling can lead to a new honesty of emotion. Perhaps a groundhog might someday learn to fly, but man O man, that will be one strange bird.

Robert Brustein articulated his thesis concerning "America's New Culture Hero: Feelings Without Words" in

Commentary.⁸ Since Brustein was more academically oriented than either Gold or Holmes, his approach found its basis on more scholarly grounds, but his observations and the conclusions he reached were similar to the popular interpretations. Though Brustein saw the "immediate origin" of the "neurotic and conformist" hero in Brando's Kowalski in Williams' Streetcar Named Desire, the impetus was traced back still further to Eugene O'Neill's The Hairy Ape (1922) as part of the search by American writers to find an expression for the problems of the victimized "man of lower birth--of Northern urban or Southern rural origin--who was denied the language and manners of his more cultured countrymen." Less noble than the heroes of Steinbeck, less articulate than the heroes of Odets, and less political than either, the present manifestations of the "ignoble savage" reached their current form through the Group Theater and the Actors Studio, and "it is in the Actors Studio that most of today's proletarian heroes are being spawned, products of a period of prosperity and political conformity."

Brustein claimed the Actors Studio "has managed to wield more influence on acting style and playwriting material than any other single organization," and he challenged the narrow scope of the current theatrical scene as the result of a "power of a school of acting and production techniques to impose a special kind of theater" on a whole theater-going public. In his analysis of the then-current theatrical scene,

Brustein found an overemphasis on the action, an anti-intellectualism, an over-concern with the subtext of a play, which were the results, said Brustein, of an approach in which "the actor ignores the playwright's meaning, substituting the feeling he himself finds to be more compelling." In effect, then, according to Brustein, "the actor becomes a creator rather than an interpreter, seeking the clue to his performance in his own experience instead of in the experience of the character he is supposed to be playing."

In the transition of the new hero to film and in further manifestations, "although the hero maintained, in almost every case, his identification with sexuality and violence, he could no longer be accused of cruelty or brutality." As a movie figure " he is invariably an outcast or a rebel," and his character is "emphasized by his shabby, careless appearance." His clothing becomes a symbol of "alienation and rebellion." (Brustein cited two of Dean's roles as examples of these characteristics.) Concentration in the films has often revolved around the family situation or has been manifested as a "disguised family romance," in which "social and political rebellion have turned to Freudian protest." The film hero's redemption is accomplished generally through his girl friend who "is frequently an adolescent and invariably virtuous and understanding." She is also verbal, "accepted" by her family and friends, and "most significant, she exhibits a maternal protectiveness

that belies her adolescent appearance and tends to make the hero extremely dependent on her." Such a "disguised family romance usually found in these movies becomes, in Giant, more explicit." The antagonism which the boy feels toward society, convention, law and order, is, according to Brustein, "merely an extension of hostility toward his father." Brustein recalled all of Dean's films as showing examples of this, and noted that the alienation arose out of a misunderstanding, and the conflict was caused "by a failure in communication." In the end "the greatest reward the hero can achieve is acceptance by the group and the love of the father." To achieve this end, the hero must usually undergo some physical punishment, in expiation of his "unnamed sin . . . the sin against the father." After expiation the hero finds his way home, "not to independent manhood but to the kind of security which precedes conformity and complacency."

Brustein called the above "a classic juvenile dilemma" and noted "how effectively adolescents have been able to persuade our culture to conform with their views of it." Currently popular films, songs, plays "derive their success from catering to the anarchic impulses of the young," in which both they and we find "consolation in raw feeling in mindlessness, and in self-indulgence."

In contrast, Jack Kerouac⁹ extolled the "special spirituality" of the American Beats prophesying a "new style for American culture" to rival that of post-war France with

its Sartre and Genêt. Kerouac's article was printed in the March Esquire as a follow-up to Holmes's article the previous month. Kerouac traced the history of the Beat movement to the intellectual search, both here and abroad, immediately after the second world war. The initial early gropings in America died out on the surface, but

by some miracle of metamorphosis, suddenly the Korean post-war youth emerged cool and beat, had picked up the gestures and the style; soon it was everywhere, the new look, the 'twisted' slouchy look; finally it began to appear even in movies (James Dean) and on television . . . and the Beat Generation, though dead, was resurrected and justified.

March also brought two bits of Dean linkage less literary and more conventional. A Newsweek cover article¹⁰ declared Tony Perkins to have "an ability to play young men at the brink of maturity without delivering either of drama-turgy's current stereotypes--the comical puppy or the darkling member of the 'beat generation.'" The latter most certainly refers to a Dean type. Further linkage occurs when the article stated that Perkins won his first break "after an unsuccessful audition before Elia Kazan for the part James Dean eventually won in the movie East of Eden." Eleanore Harris gave the public, via a cover story for Look,¹¹ a new Rock Hudson "born out of paradox":

In the past few years, too many actors have been sensitive and spooky like Jimmy Dean; the public got tired of decay. So now here's Rock Hudson. He's wholesome. . . .

April and spring brought a rebirth to the world in new forms. Among them was James Dean, revivified in various and diverse shapes. Dean's first dramatic telecast, "Hill Number One," was re-run as an "Easter Special" on April 6, 1958.¹² Louis Marcorelles' article on "French Films: The Old and the New" in Britain's Sight and Sound¹³ called attention to similarities between Roger Vadim's Et Dieu Créa la Femme and Nicholas Ray's Rebel Without a Cause, and, by extension, Brigitte Bardot and James Dean--by virtue of the "justice of the picture" they give "of a certain section of . . . youth" in their abilities to catch "the vibrance and incoherence of life."

Movie Fan presented a series of photographic studies of Wes Bryan and the article "Is His Face His Fortune?"¹⁴ commenting on the "amazing resemblance to tragic James Dean." The article further noted:

Ever since Wes had a slight motorcycle accident a few months ago and a photographer snapped a shot of him which was sent over the wire services, Wes has been the center of tremendous publicity.

To bolster his claim as "the latest 'new' Dean" Bryan went to Dean's hometown to meet Dean's grandmother: "She said it was amazing how similar the quiet moody Wes was to her grandson." Though the article gave him coverage as something special, Wes Bryan never made the grade as star material. The article itself, unwittingly, gave part of the reason:

After all, the fans are tired of hearing who is the latest 'new' Dean. Many don't want someone to take their idol's place and resent anyone who tries.

The Chicago Review celebrated "Ten San Francisco Poets" in its Spring, 1958 issue, covering the same ground and many of the same writers as an Evergreen Review issue devoted to the San Francisco Poets. "San Francisco Poet" was a literary euphemism for those who were more popularly labelled "Beat." In the Chicago Review collection appeared Philip Whalen's "10:X:57, Forty-five Years Since the Fall of the Ch'ing Dynasty"¹⁵ which commented on the vulgarization of modern society:

Where nobody can see me
I read all about Jimmy Dean with 16 photographs and more than a hundred pages of vulgar prose.

Whalen protested the "self-destructive" impulses of modern society, but the criticism was levelled at society, not at Dean. The idea implied was that society vulgarizes and uses for its own purposes elements in it that were once noble and beautiful.

The most complex literary reincarnation of Dean came with the publication of Herbert Ross' The Immortal.¹⁶ Ross was identified as "a full time public relations executive" in the cover notes. This was his first novel. The synopsis on the flyleaf read:

Johnny Preston was born into the crazy, mixed-up, beat generation. Soon his ability to convey emotion on a movie screen made him one of its leading representatives. Only, adulation wasn't enough for Johnny. He had to move faster and live wilder than everyone else. He had to drive his car hard and fly a plane carelessly, for kicks--and one day that was the end of Johnny Preston.

With a major film starring Preston still to be released, the studio wasn't talking much about the ghoulish publicity that it was getting gratis from the teen-agers, who stomped around his grave chanting that Johnny wasn't dead.

A prefatory note stated: "This story is not about any real people, alive or dead." Ross further disguised incident by projecting the story into the future and using as his introduction a fictional AP wire story¹⁷ describing the invasion of a small New York town by hundreds of "leather jacketed and blue jeaned teen-agers from at least six states." After using the main street for drag racing their hot rods and motorcycles, they speed off to the local cemetery, perform a blood-letting ritual with "Johnny's knife" over the Preston grave, beat up the caretaker, and steal Preston's body.

What started as pure fiction became less so as the novel continued. Following, was a transcription of a conversation between an AP correspondent and a producer from Preston's studio informing him of this development. The producer's statement was:

I know nothing about it. The studio wants no part of such publicity. . . . This is a real phenomenon, a very neurotic thing, in my opinion.¹⁸

The producer also described Preston's appeal:

Maybe it's electricity, maybe chemistry. He had star quality . . . women, especially, love this boy. To the young he is obviously a symbol of themselves, to the rest a reminder of what they had or what they missed.¹⁹

Preston is a fascinating character and doubly so since he retains so many Dean characteristics--in dress, in speech, in manner, in background: he "asks questions"; he arrives late on the set and is "bawled out" by his director; he has "a sense that, well, he wasn't long for this world"; "some don't like the school of acting he comes from"; he is raised by foster parents; he starts with motorcycles and moves on to racing cars; he is an amateur artist; he competes with Marlon Brando; he is encouraged by a teacher, whom he rewards with a watercolor sketch; he dates foreign actresses; he is short of stature and not the typical Hollywood type; his career generally follows the Dean pattern; the roles he plays are much like the roles Dean played; he says, "If I live to be a thousand, I couldn't do half the things I want," he once portrays a fox hunt from the point of view of the fox; he works out with a real juvenile gang to prepare himself for a role; after his death in an accident, his portrait bust is placed in the Hall of Fame and he is voted a box office favorite; he is nominated for a posthumous Academy Award. In short, there is so much of Dean in Johnny Preston, the only problem facing the reader is at what point can one divide the fictional Johnny Preston from the "real" James Dean.

As Whitney Bolton in reviewing the book for the New York World-Telegram²⁰ said:

And if it is not about James Dean, or at least didn't find its inspiration in the life and death of James Dean, I don't know a hawk from a handsaw. But Mr. Ross has written out the few words of denial, all by themselves on a whole white page, and who am I to say, Oh, come on now. . . .

Whitney Bolton said that he knew "that one distressing thing that Preston does in the book was done by Dean while on location." He was one of the few who knew, he said, because those involved told him. He added:

No amount of denial by Mr. Ross that he had Dean in mind could erase my conviction. It could not be just coincidence.

Mr. Bolton did not elaborate, but the incident he referred to was probably the time when, while rehearsing with his feminine co-star, Preston "opens his pants and pees right on the ground."²¹

The book was, as Bolton noted, "not precisely for those of delicate and easily shocked mind," yet he stated that "if you were patient and used your skills as a reporter, you could get close to the truth about Dean, and some of that truth would be almost exactly the truth attributed to Preston in the book."²²

Mr. Bolton gave no clue as to where that truth would stop and the fiction would begin. Mr. Ross disclaimed all responsibility from the beginning. The guessing game of the who and the what in the Johnny Preston story can only be carried so far into the Dean history, for contrary to

Mr. Bolton's claims, beyond hearsay, the truth of the matter is not so easily arrived at, and the difficulty of reaching that truth is inherent in the nature of the material.

Preston was depicted in Ross's novel as a talented male whore, who "held himself so cheap that he could let his body shill for his career."²³ To advance his career when he heard that producer Charles Lucas "needed a sailor for his yacht,"²⁴ he took advantage of the situation, even though he was warned that "Lucas eats little boys like you."²⁵

Preston said:

There are no accidental discoveries in this business: you discover yourself and you sell yourself and the minute you stop selling--well, you're better off dead. You are dead.²⁶

Intriguing as the question is of how much the Preston methods reflect those of Dean, the question must, for the moment, remain unanswered and unanswerable.

Ross's analysis of publicity methods used for Preston are more revealing. In the beginning the plan was

to start building Preston as a new James Dean or Brando in the columns. He [the public relations man] wanted us to work up a whole lot of items about how Preston played the drunk, like Brando, and drove a racing car, like Dean, and how they both had the same acting style. And so forth. Then after a while, he wanted to start a feud. We should start planting items about Preston calling Brando a has-been, and Preston saying that Brando was imitating him, and so forth.²⁷

Preston helps himself out, too, by cultivating people on the Life staff. A friend comments, "I'm not implying that he did it for the publicity, but let me put it this way: he was not unaware of the benefits of the Life connection."²⁸ Preston's

romance with a young foreign movie star is credited with being "as much as anything . . . the beginning of the Preston legend."²⁹

A final section of the book was labeled "Confidential Files":³⁰

By careful handling and spotting him in certain kinds of roles, the studios and networks have created a public image of this boy that is at complete variance with real self. We have exploited his delinquency, at the same time made a hero of him, S.O.P.; but when image we create becomes a cult, and cult glorifies self-destruction, or general destructiveness and antisocial attitudes, it is to best interests of juveniles, audience and studio to destroy or change the image.³¹

Preston is a good actor. In my opinion that is the only thing that kept him from being a criminal. He had every aspect of criminality: the antisocial attitude, the terrible egocentricity, the moral blind spot, the death or suicide wish. Fortunately, he was able to fuse most of these into his acting and to sublimate them in a socially acceptable form of behavior--which excused most of his antisocial behavior--which made him a great deal of money.

But perhaps while fortunate for him, his acting career is not good for other juveniles. In some way, the criminality in Preston persists and nourishes the criminality in others like himself. They know him only as a glamorous being, a handsome boy who played parts in which they could see themselves. They look up to him, revere, imitate, immortalize this sick shadow.³²

Ross's analysis of the image and his presentation of its rise are interesting on several counts. That the title of the book mirrors the title of a 1956 fan magazine article about Dean could be pure coincidence. The presentation could be a fictionalization of carefully studied facts and publicity relating to Dean, propped up with some lucky guesses, and larded with rumor and "inside" show business gossip. The jacket did, after all, reveal that Ross was a "public

relations executive." What the jacket did not reveal was that for a time Ross was part of the Warner Brothers' public relations crew³³ and could well have had dealings with Dean and/or a knowledge of the facts behind the rise of the Dean public image.

Initial publicity releases in bookstores' advertisements were quite open about the novel being "reminiscent of the life and death of screen idol James Dean."³⁴

In the May Modern Screen Louella Parsons³⁵ indulged in a double image-saving service by revealing that a fan was "shocked" over the report that Marlon Brando dodged a personal meeting with Dean: "Andy says, 'what an insult to the late, great Dean.'" Louella answered:

I think Marlon was as upset about that interview as you are. He has since said he was speaking off the record.

There was linkage, too, in the June Photoplay article George Christy wrote about Dean Stockwell,³⁶ comparing him to James Dean "in the sense that he is overly shy and sensitive, an unhappy mixed-up sort of person." In a teen age magazine for girls, Miss,³⁷ Christy performed the same function, calling Stockwell "the new Jimmy Dean" and the actor whom the fans "have been waiting for since Jimmy's tragic death." The latter article quoted Stockwell as saying:

Jimmy really went right to your heart in his acting. He had so much to give. He seemed to have such a deep

understanding of life and people, and he realized this in his acting.

In another quotation Christy had Stockwell rationalize comparisons and give himself a pat on the back:

I usually played kids my own age--which is 21--or younger; and because I believe in honest acting, not the skimmed milk variety where you masquerade the emotions and never really let go, people began to say I had a Jimmy Dean quality.

Both articles attributed to Stockwell a nice regard for the Dean image and the Dean memory, while at the same time "beefing up" Stockwell's own claims for acting honors. Such an approach would not discredit Stockwell in the eyes of Dean's admirers.

John Gillet³⁸ in Sight and Sound revealed that Rebel Without a Cause had been released in Britain only after five minutes had been cut from the film "by the distributor or the censor (or a combination of both)." Cuts included part of an early scene with Dean and the probation officer and the knife fight.

Report from abroad came, too, in Pierre Emmanuel's article "Is France Being Americanized?"³⁹ for the American Atlantic in June. The author found the European interest in Dean broad enough and important enough for comment:

The James Dean craze that swept so many European countries did not make French youth hysterical. Young people were interested because it made them think: they found in Dean's pictures a spirit of rebellion which they do not ignore but are stable enough to keep in check. Excessive romanticism does not appeal to them. By contrast, it is significant that for Polish or Hungarian youth James Dean has become a mythical

figure of the times (a Yugoslav writer told me that Russian film critics had made the trip to Belgrade especially to see one of Dean's pictures).

The comment about "excessive romanticism" did not seem to apply to the popular French film by Marcel Carné, Les Tricheurs, in which Dean is quite openly and often recalled by the characters as an idol, and the heroine chooses to "live fast and die young, like James Dean," and loses her life in a sports car crash. The picture was released later in Britain and America under the title The Cheaters.

From France, too, came "The Case of James Dean" by Edgar Morin,⁴⁰ a segment of Morin's study Les Stars, which had been published in Paris the previous year. The Dean chapter, in translation, was published in America in the Evergreen Review, which, with its concentration on the new Beat writers, had become a sort of Beat Bible. The issue carrying the Morin article had Dean's portrait on the cover, a study by Sanford Roth.

Morin approached Dean as an archetypal figure, patterned after The Hero of Lord Raglan⁴¹ or the "monomyth" of Joseph Campbell,⁴² encompassing the basic figural characteristics of the mythological hero in birth, destiny, labors, love and death.

Morin said that Dean was "a pure hero of adolescence," a model and a "typical expression (both average and pure) of adolescence in general and of American adolescence in

particular." Dean was of particular importance since "it is only recently that adolescence has become conscious of itself as a particular age-class, opposing itself to other age-classes and defining its own imaginary range and cultural models." "Heroes bearing the new message of adolescence" had appeared increasingly and "decisively, in recent years" in literature and in the cinema.

Dean's physical type was "a physiognomically dominant type" and "further, the mobility of his expressions admirably translates the double nature of the adolescent face, still hesitating between childhood's melancholy and the mask of the adult . . . the ever-changing landscape in which can be discerned the contradictions, uncertainties, and enthusiasms of the adolescent soul." Morin noted it was "understandable" that this face should have become "an insignia [sic.], that it is already imitated, especially in its most imitable features: hair and glance."

In clothes, too, Dean was said to have defined "the panoply of adolescence," the "ostensible signs . . . of a resistance against the social conventions of a world of adults":

James Dean has invented nothing; he has canonized and codified an ensemble of sumptuary laws which allows an age-class to assert itself, and this age-class will assert itself even further in imitation of its hero.

Morin saw Dean living a "double life"; both on and off the screen he expressed the "needs of adolescent individuality which by asserting itself refuses to accept

the norms of the soul-killing and specialized life that lies ahead." In the French and English titles of one of Dean's films, La Fureur de Vivre and Rebel Without a Cause, Morin saw "two aspects of the same virulent demand, in which a rebellious fury confronts a life without a cause."

In all his films Dean expressed "the rebellion against the family," and in Giant "The framework exploded "to include rebellion against a family exterior to himself, and by extension . . . [a rebellion against] all social norms":

But in all three of the films appears the common theme of the woman-sister who must be snatched from someone else's possession. In other words, the problem of sexual love is still enclosed within a sororal-maternal love, has not broken out of this shell to launch itself in a universe of pin-ups external to family and age-class alike.

Balanced with this movie love is the love, "also mythical, perhaps," Dean was supposed to have felt in life for the "ingenuous, sister-madonna," Pier Angeli.

For an expression of the contradictions facing the modern adolescent, Morin bowed to François Truffaut who, he said, "expresses it perfectly":

In James Dean, today's youth discovers itself. Less for reasons usually advanced: violence, sadism, hysteria, pessimism, cruelty, and filth, than for others infinitely more simple and commonplace: modesty of feeling, continual fantasy life, moral purity without relation to everyday morality but all the more rigorous, eternal adolescent love of tests and trials, intoxication, pride, and regret at feeling oneself 'outside' society, refusal and desire to become integrated and, finally, acceptance--or refusal--of the world as it is.

Morin felt the "essential contradiction is the one that links the most intense aspirations to a total life with the greatest

possibility of death." Morin found this linkage the equivalent of the "virile initiation" rites of primitive societies, usually effected in the more advanced societies by war and revolution, and, lacking these, "must be sought in individual risk":

The adult of our middle-class bureaucratized society is the man who agrees to live only a little in order not to die a great deal. But the secret of adolescence is that living means risking death; that the rage to live means the impossibility of living. James Dean has lived this contradiction and authenticated it by his death.

These themes of adolescence appeared with "great clarity" at a period, said Morin, "when adolescence is particularly reduced to its own resources, when society allows it no outlets by which it can engage or even recognize its cause."

Opposed to the "ideological lie" of contemporary society" which pretends to be "harmonious, happy, and uplifting," Dean, as "model and example," has recovered "the forgotten prestige" of the movie stars of an earlier "great epoch," but, unlike them, is "within reach of mortals" rather than the ideal of a dream. Dean is "the perfect star: god, hero, model":

But this perfection, if it has only been able to fulfill itself by means of the star system, derives from the life and death of the real James Dean and from an exigence which is his own as well as that of a generation which sees itself in him, reflected and transfigured in twin mirrors: the screen and death.

In the same issue John Rechy's first published work, "Mardi Gras,"⁴³ a story of male hustlers, "queens," and the

back-wash of society, followed the lead of Kerouac's "epic" travels, bringing one through Monterey "and the shadow of James Dean because of the movie."

With the advancing recognition of the Beat Generation in America and the Angry Young Men in Britain, it was not long before a dual anthology appeared to concretize the respective images they diversely presented. Despite the fact that Dean was not mentioned in The Beat Generation and the Angry Young Men, embedded into the foundations of the literary movement was the Dean image via the review of the book by Time.⁴⁴ When Kenneth Rexroth discussed "Disengagement: The Art of the Beat Generation"⁴⁵ in the book, he named two "ruined Titans" who "deliberately destroyed themselves," Charlie Parker and Dylan Thomas.⁴⁶ Time makes of them a triumvirate by adding Dean.

Rexroth's commentary may shed some light on less obvious and perhaps unintended reasons for Time's inclusion of Dean's name. According to Rexroth,⁴⁷ for both Thomas and Parker "against the ruin of the world there is only one defense" and that was the "agony and terror" of the creative act. They were both "fluent," with "enchanted utterance" within their respective areas of creativity, but had "relatively little content," seldom going "very far beyond a sort of entranced rapture of creativity." Beyond their resemblance in theme, attitude, life pattern, Rexroth stated an "obvious technical resemblance."⁴⁸ Neither Parker nor

Thomas were "technical innovators." Parker's music with its musical ornamentation of older jazz absorbed into the "basic structure, of which it then becomes an integral part . . . the beat shifting continuously . . . so that it becomes ambiguous enough to allow the pattern to be dominated by the long pulsations of the phrase or strophe" is equated with the "syntactical effects . . . actually ornaments . . . which become the main concerns of Thomas' poetry."

The "uninhibited lyricism" of Parker and Thomas was considered by Rexroth to be "the one technical development in the first wave of significant post-war arts."⁴⁹ He said:

Ornament is confabulation in the interstices of structure. A poem by Dylan Thomas, a saxophone solo by Charles Parker, a painting by Jackson Pollock--these are pure confabulations as ends in themselves. Confabulation has come to determine structure.⁵⁰

Could not Dean and his acting style--and his life--be equated with this "bijouterie" and its "uninhibited lyricism," its ornament of ambiguities, its sprung rhythms? Was not a Dean performance part of "the revolt, the rejection of classic modernism in the arts?" Rexroth's article was reprinted from an earlier collection, New World Writing #11, published the previous year. The rise of the Dean image may have been too recent for Rexroth to consider for inclusion in his study. It may also have been too *dégagé*. He did not include Dean, but Time did.

Time⁵¹ approached "the central Beat character that unintentionally emerges" from the writing in the collection

as "a model psychopath." The writing, said Time, helped to "illuminate such post war phenomena as the James Dean cult, the Elvis Presley and rock'-n-'roll crazes, and the gratuitous ferocity of juvenile delinquency" in that its philosophy "treats self as the only reality and cultivates sensations as the only goal." The Beat is a disengaged "rebel without a cause" whose rhythm of life is methodically stepped up until "it becomes the rhythm of madness and destruction":

The future of the Beat Generation can be read in its past--the James Deans and Dylan Thomases and Charlie "Yardbird" Parkers--and the morbid speed with which its romantic heroes become its martyred legends.

On July 4, "The Unlighted Road"⁵² played the nation's television screens once more. Later in the month, the world moved on apace with the AP announcement⁵³ that Natalie Wood was no longer "the teenager's teenager." The AP article said that Natalie "got the title when she became the living symbol of the James Dean cult" in playing the romantic lead in Rebel Without a Cause. The usual unidentified Warner executive was quoted:

After that picture we found Natalie's name on the marquee sold tickets. She outdrew some of our biggest stars.

The Hollywood publicity hacks continued on their way with Louella Parsons' mention⁵⁴ of one Joe Gersh who "has been tested for an important role." Louella said, "They tell me he's the nearest thing to James Dean since James Dean." And that was the farthest he ever got.

A British film fan⁵⁵ wrote a tribute to the new Method actors, including Dean, Brando, Newman, Gazzara, and Franciosa "through whom the screen has finally come of age." They provided "the climax, the evolution, the finished, polished result of the past years of spade work by the Tracys and the Rains, the Coopers and the Laughtons."

The fan may have been using a fresh memory in speaking of Dean. In Britain, as in America, East of Eden and Rebel Without a Cause were still receiving regular showings, often forming the basis of a double bill and hailed as "film classics."

Sam Boal, wrote "The Up Beat Generation"⁵⁶ for the August, 1958 issue of Dude. Boal noted in defense that "the current crop of those growing up these days can find only a few ways to express their feelings of protest." Boal called the dissenters "rebels without a cause" and added that it was not "without significance that a movie which examined some of these kids' problems bore just that title."

The new hard cover magazine Horizon in its inaugural presentation offered an article by Robert Brustein, "The Cult of Unthink,"⁵⁷ about the Beat Generation, its origins and its heroes. Brustein reiterated his thesis concerning the origins of the current cult centering around an ideology where "the intelligence is suspended in favor of intuitions, feelings, impulses." The cult was personified in the Brando interpretation of Stanley Kowalski in the then eleven year

old Streetcar Named Desire. The shadow of Kowalski, for Brustein, fell across literature, painting, poetry, movies, popular music, and the city streets. The "new hero" was "hostile to the mind, petulant toward tradition, and indifferent to order and coherence" and was "concerned chiefly with indulging his own feelings, glorifying his own impulses, securing his own 'cool kicks.'" Since speech was, in itself, "an instrument of control," the new hero was basically inarticulate: "His most characteristic sound is a stammer or a saxophone wail; his most characteristic symbol, a blotch and a glob of paint." The new hero, though "outwardly individualistic and antisocial," was "inwardly conformist," traveling in "packs," adhering to the "ethics of the coterie," establishing "group heroes like the late movie star James Dean." Brustein noted that "the conformity of the memorial cult that developed after the death of James Dean had no program except 'togetherness.'" The total reverence for life claimed by the Beats was, to Brustein, a "disguised disgust" and boredom with life. Brustein claimed, in fact, that the Beats celebrated "the attractiveness of death" as a new and final "kick." Identification with dispossessed minorities, another form of the Beat hipster's "escape from the self," was called an effort "to adopt a ready-made motivation for his rebellion." Brustein also found the new writing persistently "anti-intellectual," with its "hallmark" an "indiscriminate accumulation of details."

A picture of James Dean was one of the illustrations for the article, and the accompanying caption declared that Dean "became a teenage idol through his projection of inarticulate youth in Rebel Without a Cause." The picture, a still from that film, showed Dean with Natalie Wood, and the caption added "typically, the hero is submissive only with his girl friend." Though the copy called Dean only a Brando "imitator," a basis for imitation was declared in the favored acting technique:

The famous Method of the Russian director Stanislavsky, as presented in this country, exalts the actor's personality over the written word. That is, the actor imposes his experience on the part rather than--like, say, Sir Laurence Olivier--subordinates himself to it. The personality of many Method actors, however, rather than being an individual expression, is often a parody of Brando's playing of Stanley Kowalski. The result of this imitation is a culture hero with easily distinguishable traits. Important among them is that he is usually a delinquent of some kind and that--for all the dependence of his media on language--he cannot talk.

With an imposed lack of verbal expression, the hero's popular means of expression is through "coolness," rejecting communication with the outside world, and through violence--both of which expose his antisocial nature. Brustein recognized that in films the juvenile-like delinquency of the new hero may be converted, finally, to righteousness "for the sake of appearance," but it is his violence and his delinquency that are exploited by the film makers. In noting that "the inarticulate hero never makes the lonely step to maturity," Brustein cited Dean's role in Giant where maturity meant only "some powder added to his hair."

Brustein called the modern rebel a "rebel without a cause" since his rebellion seems so unmotivated; the modern rebellion "no longer has any political or social relevance," and it is obscured by the evident inability of its adherents to define their own values or even those values of the authority they reject. Brustein deplored the popular interest in such muddled thinking and expression noting that "a declaration of rebellion in America today carries with it not obscurity and poverty, but immediate attention and adulation."

For Dean, there were evidently still faithful fans ready to give adulation. Their number was not limited to America. Hedda Hopper⁵⁸ told of one, a Japanese writer, Kazuko Komori, who was to arrive in America shortly to "visit the grave of James Dean and see his grandparents in Indiana." Hopper quoted a letter from Kazuko:

Jimmy had thousands of fans in Japan, and one of them who lives in Hokkaido sent me a check for \$280 to help me with this visit. Some sent flower seeds and memorial things. And one a St. Christopher medal to wish me a safe journey.

Hopper noted that when she talked earlier to Kazuko about Dean "she cried as though her heart would break."

But no fan could match the dedication of Douglas Goodall, a British truck driver who was "convinced," he was another James Dean. A photo-essay on Goodall was featured in an American magazine⁵⁹ published about this time. Who can say what combination of mental aberration and desire for

publicity could give impetus to such a manifestation, but Douglas Goodall's was not a unique case. Goodall was probably the same James Dean II reported at the British Dean fan club meeting; he allegedly had his name changed legally to James Byron Dean and copied "his idol's mannerisms, clothes, and interests," collecting books, magazines, and photos to enable him to better reproduce facial expressions, carriage, etc. The photo coverage of Goodall's emulation was more than a little sad. The proliferation of fan magazine material, much of it not American, surrounding Goodall in one of the pictures testifies to the extensive coverage of Dean abroad. The pictures of the aging double (he claimed to be in his thirties, though he looked older) almost coquettishly aping the mannerisms of his more youthful but possibly less dead idol show at least one result of the coverage.

Movie columnist Joe Hyams branched out in his writing to present "The Good-by [sic.] to the Beatnicks!" in This Week for September 28, 1958.⁶⁰ Hyams' Hollywood interests were not completely overlooked, however, since the article revealed Hollywood's plans to cover in films the Beat phenomenon. Asserting Hollywood's claim to Beat-dom, Hyams declared that "members of the Beat Generation . . . idolize James Dean, the late movie star who was killed at 24 while speeding in California."

Movie Life for October celebrated the anniversary of Dean's death with several pages of pictures: "James Dean:

Three Years of Sorrow--Never Forgotten--Never Replaced."⁶¹ The six "never-before published pictures" promised were stills taken from the television performance the previous July of "The Unlighted Road." Summing up the current state of Dean affectivity, the brief article read: "No more tears--only bittersweet memories for faithful fans who keep Jimmy in their hearts." Celebration of memory was evoked, too, by the Movie Stars Parade October presentation "Six Unsolved Mysteries of Jimmy Dean's Death,"⁶² which was basically a repetition of the most popular stories "so persistently rumored" since Dean's death, notably the rumor that has Dean "so disfigured in mind and body" that he is "hidden from the eyes of the world." A less obvious play on fans' memories occurred when the Dean image was used in an illustration for a short story in the October issue of Today.⁶³ The story, "The Threat," though based on the theme of obligation and responsibility, had no direct relationship to Dean. The simple ink sketch, with no identification of the subject or the artist--just the well known face and the equally well known brooding expression, peering at an angle--had an effect not unlike that of meeting the name as a literary or poetic image.

John Dos Passos made such a use of the Dean image in his article "The Death of James Dean,"⁶⁴ which was featured in the Silver Anniversary issue of Esquire. Dos Passos' approach to Dean was as symbolic of what the writer saw as a larger political and social evil, "the sinister adolescents,

class of '58, as seen through the newsreel style of the author of U.S.A." He saw Dean, "three years dead," still reflected in the "boys in jack boots and the leather jacket, the boys in the skin tight jeans," lined up in the rest rooms after a Dean movie to comb their hair, the boys who

make big eyes at their eyes in the mirror,
pout their lips in a sneer,
the lost cats in love with themselves,
just like James Dean.

And Dean was reflected, too, in the girls--"dizzy with wanting to run their fingers through his hair, to feel that thwarted maleness; girl-boy almost, but he needs a shave. . . ." And there were the "older women" who struggled from their seats, wet-eyed with wanting "to cuddle, to mother (it's lack of mother love makes delinquents), to smother with little attentions the poor orphan youngster, the motherless, brotherless, sisterless, lone-wolf brat strayed from the pack, the poor mixed up kid."

Dos Passos noted that what we knew of Dean we knew through press agents and movie magazines, and "the teenagers approve: Everything he said was cool." Dean was a product of a modern society with little or no responsibilities for its young, a society which offered plenty of commercial titillation "for kicks" instead. "Kicks are big business" for adults as well as kids, said Dos Passos--and the kids had a right to be resentful:

Their fathers won a war, but weren't men enough to keep the peace; they let the pundits and the politicians wheedle them into defeat; they let the goons pilfer their pay checks, too busy watching TV to resent oppression.

Dos Passos launched into a full biography of Dean, interspersed with news headlines and news items of teenage crimes, his "newsreel." The biography was larded with Dean quotations which Dos Passos described as being derived from

. . . a lingo
 out of tearoom talk about be-bop and Bach
 and stale shards of Freud,
 existentialism,
 and scraps out of translations of Jean Genêt
 sold under the counter:
 "Our Lady of the Flowers"
 include me out: self expression.

Dean was described as "demonic, but lovable under it all" and commercial, because the "sinister adolescent" was "box office." In Hollywood "he goes on playing the part he plays on the screen." Then he was "dead at twenty-four." Dos Passos recounted the various commercial enterprises which appeared after Dean's death. He told the rumors, also--which the fans accepted, at first:

They found it hard to believe that James Dean was dead. There he was right on the screen when they saw his old pictures. The promoters had been struggling hard to blow up the story that millions wouldn't believe he was dead, but when they released a picture on his life nobody went to see it. When a man's dead, he's dead. His competitor, Elvis Presley, continues the rage, bumping his guitar with his rump.
 until his draft board one day
 drafted him into the Army.

U. S. CAN HIT MOON IN '58 OFFICER SAYS

The sinister adolescents come to various
 ends: sometimes they grow up.

On the fan magazine scene Jim Hoffman contributed
 "Can Dean Stockwell Shake Off the Jimmy Dean Jinx?"⁶⁵ to the

November Photoplay. Besides the oft-repeated general comparisons (denied, as usual), the article capitalized on Stockwell's recent automobile accident in his sports car. The white lettering of the copy and title on a black background further set off the biggest picture on the page, a photo taken shortly after James Dean's accident, in probably its first major publication. A superimposed white arrow pointed to what seemed to be Dean's head on the ground next to the mangled Porsche.

A symposium sponsored by Brandeis University at the Hunter College Playhouse concerned the topic "Is There a Beat Generation?" Presented on November 6, 1958, the event was covered in The Village Voice.⁶⁶ Jack Kerouac was quoted as saying then:

What is called the beat generation is really a revolution in manners . . . being a swinging group of new American boys intent on life. James Dean was not the first to express this. Before him there was Bogart and the private eyes.

Kerouac's remarks were countered by those of another participant, Ashley Montague:

James Dean symbolized the beat generation. His death was consistent with the beat generation philosophy--life is like Russian Roulette. Their only conformity is non-conformity. The beats give personal testimony to the breakdown of Western values.

Herbert G. Luft's article "George Stevens" in Films in Review in November, 1958⁶⁷ noted that Stevens had actually spent three years working on Giant and that the performance of James Dean "as the young ranch hand was

believable but left something to be desired as the middle-aged millionaire of the late part of the film." If it seemed that Time had finally allowed the fresh breeze of objectivity to blow away the extravagant claims of earlier publication--that depended on who was doing the blowing, and where. Hedda Hopper wrote on the "Changing Styles of Hollywood Love" for Motion Picture.⁶⁸ Her survey started with silent films and worked up to include James Dean and Natalie Wood "as inarticulate teenagers of Rebel Without a Cause [who] summed up young people's problems of misunderstood love." Hopper declared it to be "a tentative sort of teenage love with almost no passion," and went on:

But Jimmy was one of the most passionate fellows I ever knew. He tried hard to conceal it, but no man was ever more tender or understanding. He seemed ashamed to display passion both on and off the screen. We'll never see his like again. He had everything, as did Jack Barrymore.

That the Dean name still retained at least a "human interest" appeal might be noted in the Associated Press release from Hollywood on November 20, 1958⁶⁹ which linked Dean to Tom Pittman, a young and unknown actor who was killed in an automobile crash. Through linkage with Dean, Pittman gained more fame in death than he ever received in life; his death received nationwide coverage through the wire services. The release said that Pittman, "like Dean, . . . loved speed," and noted that he, "like . . . Dean, was considered one of Hollywood's most promising young actors," adding that "like Dean, he was moody, a habitue of coffee houses."

From abroad in Charles Bitsch's "Entretien avec N. Ray"⁷⁰ in Cashiers du Cinéma director Nicholas Ray spoke of using improvisational techniques during the shooting of Rebel Without a Cause: "La scène entière où Jimmy rentre chez ses parents après la catastrophe fut improvisée un soir chez moi. Le planetarium, les gosses en auto, beaucoup d'autres scènes ont été également improvisées."

Further detail concerning the shooting of Rebel was revealed in the autobiography of Jim Backus, the actor-comedian who played Dean's father in that film. Backus' book, Rocks on the Roof, had an entire chapter devoted to Dean.⁷¹ Backus spoke first of the volume of personal mail he received concerning Dean, and the "literally roomfuls and roomfuls" of mail received at the studio. Backus cited the international appeal of Dean, noting especially how "very Dean conscious" France was. According to Backus, the Dean worship was "the current topic of conversation in Hollywood," and he added that "next year, the Academy of Motion Picture Arts and Sciences intends to give him a posthumous Oscar." Though others were described as explaining the Dean phenomenon as the result of "utter self-identification, a rejection of the father image, and the projection of a bewildered generation seeking a symbol," Backus chose to think of the Dean worship as the result of Dean's "great talent." Backus described his first meeting with Dean on Thanksgiving, 1954 at Keenan Wynn's home. Backus "felt sorry for this strange

kid because he seemed ill at ease." Four months later Backus was signed as the father in Rebel Without a Cause:

Before we started the actual shooting of Rebel Without a Cause, Nick Ray got Jimmy and me together and we spent a lot of time discussing the relationships between the father and son and analyzed the motivation of each scene, rather than simply going over the dialogue. We studied the entire script in continuity instead of the usual movie practice of learning isolated scenes as they come up in the shooting schedule. The picture was shot that way too . . . from beginning to the end, in sequence whenever it was economically possible.

Jimmy Dean worked very closely with Nick. May I say that this is the first time in the history of motion pictures that a twenty year old boy, with only one movie to his credit, was practically the co-director.

Backus stated that it was Dean who insisted on utter realism, so "the knives were the real McCoy . . . doubles were never used." Dean was said to have "had the greatest power of concentration I have ever encountered. He prepared himself so well in advance for any scene he was playing that his lines were not simply something he had memorized--they were actually a very real part of him." Backus described Dean's preparation: "Before the take of any scene, he would go off by himself for five or ten minutes and think about what he had to do, to the exclusion of everything else. He returned when he felt he was enough in character to shoot the scene." Backus said that on those occasions when Dean had to go into a scene "cold" that he would "key himself up" by vigorously jumping up and down, shadow boxing, or climbing up and down a fifty foot ladder that ran up to the top of the sound stage. For the difficult and violent scene in the police station Backus related that Dean kept the entire cast

and crew waiting for "one whole hour":

Jimmy spent the hour preparing for his scene, sitting in his darkened dressing room with a record player blasting out the Ride of the Valkyrie [sic.] and drinking a quart of cheap red wine. When he felt ready, he stormed out, strode onto the set, did the scene, which was practically a seven minute monologue, in one take, so brilliantly that even the hard boiled crew cheered and applauded. He played that scene so intensely that he broke two small bones in his hand when he beat on the desk, which he practically demolished.

Because of Dean's "tremendous intensity" people got the impression he was "rude, ill-tempered and surly," Backus said, though he, himself, found Dean "very shy, although essentially a very warm person." Because he felt he knew Dean, and because Dean "had the greatest control over his body of any actor I have ever known," in scenes of violence, Backus said, "I had to remain completely passive and put my trust in Jimmy. If I, for any reason, got tense, we both could have been severely injured or even possibly killed."

In closing the chapter, Backus noted that the "real ambition" of the "vital" and "talented" young actor was to become a "baggy pants comedian" and that, at the time of his death, Dean was "quietly working on a night club act." With Dean's death, Backus stated, "the entertainment world has lost the greatest young actor of our time, and I have lost a friend."

There was concentration on Rebel Without a Cause on other fronts, too. Harrison Salisbury's study The Shook-Up Generation saw the source of adolescent rebellion "within the

social situation itself" but added that he subscribed to the belief held by "educators" who "feel that movies like Blackboard Jungle and Rebel Without a Cause and a host of cheap imitations have played a role in establishing stereotypes of adolescent behavior."⁷² But by this time Rebel Without a Cause had already been released from the limited bondage of film presentation. A three act play adaptation by James Fuller⁷³ was published by The Dramatic Publishing Company and was snapped up by little theatre and youth groups for public presentation, often with local publicity centering around the motion picture and the Dean name. A news release⁷⁴ for the production by the Deborah Boys' Club in Chicago identified their presentation as "this very well known story which so aptly portrays the feelings of todays [sic.] young people . . . the same story which brought national recognition and a state of hero worship to the late James Dean."

Dean's name had also become firmly entrenched in the Beat movement. Willard Goodman's "Ballin' Through Endsville"⁷⁵ in the November Dude included Parker, Dean and Thomas as "three people who are the greatest" in Beat circles. Norman Podhoretz's "Where is the Beat Generation Going?"⁷⁶ in the Christmas issue of Esquire blamed not only the San Francisco "renaissance" but hipsterism in general, as well as juvenile delinquency and youthful drug addiction, on the moral "spinelessness of contemporary American middle

class culture . . . it has grown defensive and timid about its (liberal and enlightened) values and has therefore proved unable to assert its authority over the young."

Podhoretz recognized the "new culture hero" of Brustein, and deplored the situation. He especially deplored the "image of masculinity and sensitivity" expressed by Marlon Brando and by "James Dean, whose inability to speak is taken as a mark of spiritual superiority" by the Beat followers.

Edmund Fuller's more lengthy assessment of Man in Modern Fiction rejected Beatness and hipsterism as "the great American goof-off, as a source of pride."⁷⁷ Fuller rejected also Norman Mailer's thesis about being "doomed, willy-nilly, to conform if one is to succeed," citing the large sales of Kerouac's first novel and the "enormous successes" of "such hipster prophets and saints as the late James Dean and the early Elvis Presley." Fuller commented that "hipsterism appears rather to be a short path to fabulous overnight success, fame and fortune."⁷⁸ Fuller rejected also a claimed near universality of Beat appeal and instead spoke of a "beat set within a generation," "a minority phenomenon--no less meaningful, ominous and dangerous for all that."⁷⁹ Fuller deplored the uni-dimensional and deformed wonder of the Beat's goal of total sensation, their living "in the present exclusively (characteristically, he may insist that the dead James Dean is still alive)":

Though I reject the sweeping assertion of necessity or inevitability of this phenomenon, I agree that there are elements in our culture that contribute to and nurture it and that these urgently need study and cure.

Though I reject the assumption of near universality of these patterns among a generation, I agree with alarm that the influence or taint from the concentrated center of the hipster world reaches out through mass media and personalities to touch a dangerous number of adolescents.⁸⁰

Kenneth Allsop's literary study The Angry Decade: A Survey of the Cultural Revolt of the Nineteen-fifties⁸¹ concentrated on the manifestations of revolt in Britain, but many of Allsop's observations would seem equally true for America. Allsop included the Actors Studio, Marlon Brando and James Dean as among the "social phenomena of the Fifties,"⁸² and the protest of our Beat Generation could be equated with the anger of Britain's "angry young men"--which Allsop defined as "a sort of neurological masturbation," a "textbook psychotic situation" when "the emotional deadlock in a person is caused by the general conviction that certain major man-made problems that man is facing are beyond the capacity of man to solve."⁸³

Allsop told of Michael Hastings' play Don't Destroy Me which was dedicated to James Dean and received performance in August of 1956 in London.⁸⁴ Allsop said that Hastings' talent was widely bruited about and projected "at just about the same time as Tommy Steele and other golden calves of the rock and skiffle underworld, when James Dean had just killed himself in his Porsche and was busily being converted into a legend by the studio publicity boys, and the crazy, mixed up kid cult was at its vibrant pinnacle." Hastings' writing was called typical of the writings which "bottle up the

spirit of frustrated, glum adolescence, exactly the lowering leather-jacketed look which Dean raised from the sulks into an art form. . . ." Its popularity and acceptance were ascribed to the fact that "in a full employment economy with a vast, monied juvenile market, youth is cultivated, flattered, and pampered and bestowed with a glamor it has never previously had."

Allsop quoted Colin Wilson as declaring that the basic human craving for a sense of purpose reasserted itself as a desire to recreate the heroic.⁸⁵ Wilson felt his "Outsider" was accepted by the public as "a catchword, a symbol, such as James Dean has provided in the Fifties, or Rudolph Valentino in the Twenties":

Yesterday I bought a magazine on James Dean and meditated on this peculiarity of our age . . . the hysteria and success worship which has made me so successful, as it made Dean. . . . Interesting this Dean worship. I've always wanted to be worshipped. But I'm not willing to pay the price of death.⁸⁶

Wilson was not essentially a novelist, but in fiction, too, Allsop noted a Dean influence:

A drab sort of personality cultism has become fashionable in the Fifties and, while apologising for bringing the name up again, it is depressing to see how the half-baked symbolism of that broody bravo James Dean has soaked through into the serious side of the new literature--the same suppurating exhaustion of a spiritual deadbeat on the road to nowhere. Of course, that is the vital problem of our present civilization.⁸⁷

The classic literary struggle of the previous generations between the artist and the bourgeoisie had degenerated now, Allsop felt, to "the struggle between the psychopath and the brainwashed."

Malcolm Boyd in Christ and Celebrity Gods: The Church and Mass Culture⁸⁸ duly covered the Dean worship from the point of view of modern Protestant church doctrine and practice, looking upon such phenomena as a challenge to Christian leadership. He cited Dean as a star who "scored an outstanding success in his first film," whose renown was "one of growing legend," and quoted a Newsweek (June 18, 1956) description of Dean:

Dean was not a happy young man. He was spiritually lonely and tumultuous, a somber-eyed young romantic who seemed to be fighting something all by himself. Whatever it was about him that attracted young movie-goers, they evidently saw something of themselves in him, thought of him as 'one of us,' and have now made him an idol after death.⁸⁹

Boyd said that the relationship between a mass idol and his followers can be "strong, almost religious" in nature, "because it is linked strongly with the audience's desire and need to identify": "This certainly has been the case of the great film personalities: Chaplin as The Tramp, . . . Garbo the Mysterious, . . . Dietrich Who is Glamor, Sinatra Who Needs Love, Brando the Unpredictable, Dean the Rebel."⁹⁰ Boyd noted that for this reason "little attempt is made to portray celebrities as 'nice' people: their mistakes, their tragedies, are whoppers and are portrayed thus."⁹¹ Dean was pointed out as an individual figure who, "in our age demanding conformity, pursued individuality even to the point of self destruction, yet who was not rejected by society but rather lionized by it."⁹² Boyd added a touch of the mysterious

by identifying the star personality as generally representing "a strange combination of mystery, talent and an unknown 'X' factor which may be the result of genes, drives, repressions, frustrations, setbacks and determination." Boyd added:

The personality which is described, publicized and made into a legend by the mass media may, ironically, never exist. Such a personality is, in addition to everything else, created by the mass media (this being prior, of course, to the metamorphosis into legend).⁹³

Though the problem of the creation of such a personality is a problem for the publicists and a problem for the stars, whose existence has become schizophrenic, for Boyd the problematic aspects of the situation did not end there:

The problem is a real one, too, for the observer--the fan, the autograph hound, the idolator who is in love with an illusory and synthetic 'being.' This relationship of love is intricate. It is based upon a mass media act of 'creation,' but also upon the idolator's own psychological needs and pattern of identification with the personality who does not really exist.⁹⁴

Among some films Boyd selected for critical appraisal was Giant. In his analysis of Giant Boyd said that Dean scored a posthumous "critical and box office triumph":

It is ironical that the Dean legend, even the Dean cult, ensured box office success for this off-beat artistic film which might otherwise have failed to earn back its considerable investment. Dean offered in this film one of the outstanding screen performances of the year. Consequently, the film had both mass appeal and appeal for an elite, for sharply differing reasons.⁹⁵

Boyd's analysis of Dean's screen character echoed the generously religious nature of the generality of his content:

The film Giant quite obviously deals with the gulf that lies between material success and success in terms of personal growth and development. Mr. Dean portrays a frightened, lonely, rejected youth who longs for a great fortune. He believes that if he will assert himself and make his detractors eat their words, he will have security. Mr. Dean makes his fortune but becomes a drunken bum. . . . A drunken scene of excessive vulgarity in which we see the moral collapse of the strikingly powerful character that Dean plays offers us the film's implicit moral message. Unmistakably, the message is simply that security means more than money, bought friendships and unassailable status-position. Security is not earned, but (in God's grace) is a freely offered gift. . . . We are called upon to love the rebels who strongly identify with the personification of the unlovable offered us by Mr. Dean, yet never forgetting for a moment that we, too, in our own way, are unlovable and that God alone transcends all such man-made labels as lovable and unlovable.⁹⁶

Moved by the ambiguity of the role and of the performance, Boyd sought a hero in Giant and found, instead, an anti-hero. To Boyd Giant was the story of Jett Rink. But within the context of his frame of reference there is a certain validity in his findings. Boyd found in Dean the fascination Milton found in Satan, and, after all, wasn't Adam the first anti-hero? Boyd said:

Millions of young persons, identifying Mr. Dean's rebellion with what they honestly call their own feelings, were somehow experiencing some of the unsteadiness, the loneliness, the devil-may-care slothfulness, which Mr. Dean portrayed on the screen. Society must be concerned with this development. Even more so, must the Church be concerned.⁹⁷

With all of the Dean films released, material on Dean in 1958 tended toward being literary and sociological commentaries on the influence of the Dean image. Such analysis was to continue in the years to come as the experts

and the better known writers continued their examination of the Dean phenomenon as a social influence or as a social reaction. Their continued scrutiny served to further embed the Dean figure in the general consciousness by widening the audience. What started out as an item or two in the motion picture fan magazine gossip columns, aimed primarily at the adolescent mind, was now struggling to embrace writings covering virtually every aspect of literary and social activity. The fan magazine items would continue, of course. Dean was not only a social force, he was a merchandizing commodity. The name was probably no longer popular enough, in and of itself, to sell magazines, but as an easily recognizable image, it made a convenient hook upon which to hang other personalities.

CHAPTER VI--NOTES

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CHAPTER VII

1959--ANALYSIS: THE TASTE MAKERS TAKE OVER WHERE THE IMAGE MAKERS LEAVE OFF

A new Ideal publication geared to the needs and wishes of the teenage fans also mirrored the fast rising abilities of the television medium to build and supply its own popular idols. TV-Movie Men typically presented "Must the Hottest Lovers Be Bachelors?"¹ presenting "the swoon kinds of the last fifty years." Fairbanks, Bushman, Valentino, Barrymore, Gable, and Peck were covered in pictures. A brief illustrated essay followed which traced the rise of Marlon Brando to the point where "a blond kid from Indiana . . . stole the master's crown":

[He was] a soul-searching, emotional little guy named Jimmy Dean. His sensitive acting was reminiscent of Brando's, but he had other qualities very much his own. He was as individual as Brando, but unlike him, Jimmy was as real as the guy next door. The dream of being his girl began to seem more plausible than catching the erratic Brando.

A long photo caption noted Dean's attachment to Pier Angeli and added that Dean's "sensitive performances had special appeal to teenagers who saw in him their own frustrations, hopes and desperate strivings for order in a chaotic world." Though at his death "all dreams perished"--"his memory will live forever." The article went on to discuss Elvis Presley as the new Valentino and "unquestionably today's king."

The Photoplay Annual for 1959 was concerned only with the current favorites. The best they could manage for James Dean was to say that Dean Stockwell was "often" tagged as a Jimmy Dean type.²

Esquire printed in January a letter³ of criticism for the Dos Passos article from a soldier-fan of Dean's who called it "the most unflattering and confusing treatise" on Dean he had ever read. The letter writer pointed out that there were some Dean fans who were "quite usual . . . with usual tastes and behavior . . . and with a distinct and fond memory of the acting and personality of James Dean" He found Dos Passos' "Kerouac-type wanderings" "nauseating." Especially confusing for him was the "ridiculous ending" when Dos Passos brought Elvis Presley "into the picture" and "thoroughly" made "a mess of things."

February's Movie Life carried articles about Natalie Wood, who had found a new love, and about Nick Adams, who hadn't; both had previously been rich sources for Dean material. This time they were going it alone. There was, however, wide coverage of Dean's successor, Elvis Presley, as he left for his army hitch, and waiting in the wings for the throne, coverage of the essentially non-movie personalities Dick Clark, Edd "Kookie" Byrnes, and Rickie Nelson.

The recent break-up of the Pier Angeli-Vic Damone marriage prompted the publication of "The Ghost Who Wrecked Pier Angeli's Marriage"⁴ in the February Motion Picture.

The ghost provided "the strangest love triangle Hollywood has ever known." To disallow any misconception as to whose ghost was being spoken of, the lead illustration was the Dean photograph used on the cover of the paperback edition of William Bast's biography, and overpage a superimposition of Dennis Stock's Life portrait in the cobweb-filled attic glared, hovering over the smiling faces of the ex-married couple. Copy described Dean as "a golden youth--talented and doomed" and "in love with death." Pier, too, was given certain mystic qualities; she "knew Death, not she, would win Dean . . . long before his fatal accident."

The mystic quality was initiated by an opening quotation from Death Takes a Holiday and continued in recounting Dean's preoccupation with death and death symbols: "He belonged to another world even as he raced through this one." Dean's fatal "aura" made him "all the more fascinating to women"-- so fascinating, "that Pier never stopped loving Dean, even after her marriage, is more than possible." As for the story of Dean's presence at the church on the day of Pier's marriage, Dean's "cryptic" comment was quoted as "It could have been."

Dean's abilities and professional practices also received comment:

He defied all the tenets of his craft. No director could direct him. Nick Ray, completely frustrated in his efforts to make him follow direction in Rebel Without a Cause gave up at last when time and the budget defeated him. Even George Stevens, a peer [sic.] among directors, concluded that the undirectable Dean was so

brilliant in his own interpretations it was expedient to let him have his head in Giant.

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He broke every rule in the actor's book of sportsmanship. He distracted other players with weird noises and strange antics during their important scenes. He consistently adlibbed his lines and stage directions, thereby robbing the other actors of their cues and putting them at a disadvantage.

And the article claimed all this was done because Dean had a premonition that he "was building no future." When "his ardent courting of death" met with success, Dean became "a sort of vagabond of space, haunting the hearts of troubled teenagers who look to him as their patron saint."

Robert Brustein wrote "The New Hollywood: Myth and Anti-Myth" for Film Quarterly, Spring, 1959.⁵ Brustein's essay contrasted the appeal of the active romantic hero with that of the passive, "realistic," anti-hero currently popular. For adults, said Brustein, the realistic heroes are interesting because of their "distance from everyday life." The unparalleled prosperity of the times gave the anti-myth mythic proportions with "images almost as exotic as Hollywood's old close-ups of spotless clothes and faultless features." For the adolescent audience, and Brustein recognized in them the majority of the modern motion picture audience, there was a quite different sort of appeal:

The appeal of the realistic film is immediate and direct . . . the heroes of the realistic film are invariably involved in conflicts with their parents and hang on to their girls for dear life. . . . For his relations with his parents provide the crucial dilemma of the adolescent's life. It is hardly a coincidence that actors like Marlon Brando, Jimmy Dean and Anthony

Perkins--the mainstays of the realistic film--have become the central heroes of adolescent culture.

Zola realism, whether aimed directly at adolescents or not, is admirably suited to mirror the problems of the young because it offers a youthful rather than a mature picture of the world. Like the hero of the realistic film, the adolescent feels himself a victim of forces beyond his control. Like his hero, he feels manipulated against his will into situations he does not desire and traumatized by a world he never made. In limiting its world to the domestic scene, the realistic movie provides the adolescent with scenes that he can recognize. In centering on delinquents, addicts and escapists, it gives him a perfect expression for his own feelings of rebellion and isolation.

Brustein felt the popularity of this genre would be shortlived and "merely another peg on which Hollywood hangs its commercial hat." The spate of realistic films were already lacking in variety and had "now settled into rigid formulas, no more true to life than the formulas of the western and a good deal more restricting to the imagination."

The rise of Negro singing star Harry Belafonte to popularity was determined, said TV director Don Bedford in an interview for a Time cover article,⁶ by his personality:

Behind him is this hard core of hostility. Like Brando, Jimmy Dean, Rod Steiger, he's loaded with it. The quality lends a demon drive to Belafonte's career and immense conviction to his work.

Not much later, Mike Connolly's daily newspaper column⁷ announced a new television series for Nick Adams who would play Johnny Yuma in "The Rebel." Connolly said that "Nick's character will be based on that of his own personal acting idol, the late Jimmy Dean. This series will spotlight Nick as a teenager in The Old West."

V. S. Pritchett wrote a combined review of Morin's "The Case of James Dean" and Robert Lindner's Rebel Without a Cause for the New Statesman of March 28, 1959.⁸ The reviewer cited the interest in both as indicative of a trend which stipulated that "adolescence is the thing," manifested also in the literature of Françoise Sagan and in the theater of West Side Story. Morin's coverage of Dean was called "a standard adolescent fantasy," but it mirrored the problems presented in Lindner's Rebel Without a Cause. The social problems depicted in the Lindner book, the burgeoning urban centers, vacillating parental figures, help to illuminate, said Pritchett, the creation of an idol like Dean. He saw the problems as not exclusively American, but becoming more and more a world-wide concern.

The Spring issue of Daedalus carried a symposium on Myth and Mythmaking in which Jerome Bruner commented on the difficulty of creating a myth and emulating it at the same time.⁹ He saw Dean, Kerouac, the hipsters and the angry young men as "mythmaking in process," declaring that "even the attempted myth must be a model for imitating, a pragmatic drama to be tried on for a fit." These current mythic manifestations were, however, "packaged" identities, "in terms of the unbaked myth." True myth Bruner characterized as "the externalization of inner impulse" providing a basis for a sharing of inner experience in which sharing the myth becomes a work of art that "has as its objective to contain and

cleanse the terror from the impulse": "The myths that are the treasure of an instructed community provide the models and the programs in terms of which the growth of the internal cast of identities is molded. . . ." ¹⁰ Bruner felt that our present lives provided a period of "mythic confusion that may provide the occasion for a new growth of myth, myth more suitable for our times." ¹¹

In the same issue Richard M. Dorson ¹² disclaimed a direct relationship between the hero of oral folk tradition (like Paul Bunyan) and the idols of teenage mass adoration (like Dean, Brando, Presley), though he accepted both types as mass culture heroes.

April 1, 1959 brought to symbolic life the opening chapter of The Immortal with the Associated Press announcement ¹³ that the head of the bust of James Dean at the cemetery at Fairmount, Indiana had been "cut off with a hacksaw."

European interest in Dean was met by extensive and intensive local fan magazine coverage, rivaling that seen in the United States. Sanford Roth, the American photographer, was credited for the four-part series printed in the German fan magazine Bravo. ¹⁴ Roth's article, "Der Tag an dem James Dean starb," contributed and commented on "der Mythos" of the "unvergessen und unvergesslich" Dean.

Britain's Fans' Star Library #16¹⁵ was an issue devoted in its entirety to "The Late James Dean." Like American and Continental publications, the issue included a sentimentalized biography, liberally spiced with pictures, and an equally sentimentalized personality assessment:

There was his deep kindness to less fortunate people than himself. There was his fierce impatience. There was his instant sympathy for anyone in trouble. There was his hatred of convention. And, finally, there was his intense hatred of being treated like a star.

Later sections concentrated on the "sensation mongers," those who sold admissions to see the "death car," the "dozen women" who claimed to have been married to Dean, the newspaper articles which tried to prove "Jimmy had been decadent, unnatural, perverse," the "suicide threats." Note was also made of the success of Dean films in Britain and Australia. A comment added: "It's difficult to judge talented, out-of-the-ordinary people by our everyday standards. No normal person could have done what James Dean did flawlessly in so short a time." His memorial was "up there, on the screen, and in the hearts of his fans everywhere." Reports of fan and fan club activities included report of an anniversary "pilgrimage" to St. Anne's Church, Soho "in Jimmy's honour" by "a hundred English teenagers."

In America the May issue of Esquire published a series of letters from Elia Kazan to his collaborators in the production of J. B.¹⁶ commenting on his conception of the leading characters of Nickles (the Devil) and Zuss (God).

To playwright Archibald Macleish Kazan wrote:

Nickles above all is an intellectual. He has a strong desire to play the part . . . to show "them" how it should be played. In fact he is more of an intellectual than he is an actor; c.f. some Actors Studio people . . . it is beneath his (Zuss's) dignity to play or argue with this third rate Jimmy Dean (Nickles).

To designer Lucinda Ballard, Kazan described Nickles as:

The Devil as Beat
The Devil as Jimmy Dean
The Devil as Angry Young Man

A newspaper "filler" item¹⁷ quoted TV director Robert Stevens, who formerly directed the TV "Suspense" series: "Dean seemed to me to be very ambitious and intense, but he didn't strike me as being a very good actor. That just proves how wrong I was."

Dean's acting techniques were commented upon, too, by Sasha Gilier¹⁸ in his article on "Acting and the Method" in the L.A. summer issue. He called Dean "a highly talented actor" who shared a "magnetic quality" with Marlon Brando which made them both idols of their fellow actors. A utilization by other actors of the Brando-Dean mannerisms and eccentricities "to cover up a lack of talent" was deplored, as was the whole "sick and slightly weird" approach of the Actors Studio, which Gilier called "an enormous psychiatrist's couch."

The publicists of Edd Byrnes were busy pumping up his appeal through TV, through recordings, and through column "plants." Mike Connolly's column¹⁹ made the first comparison of the "Dean legend with Byrnes' present popularity" and,

later in the month, a local Chicago columnist²⁰ reckoned Byrnes' fan mail at "more, mind you, than Jimmy Dean got at the height of his popularity." This particular columnist added: "Oh, well, I hope the people who feed me these items are not exaggerating--at least beyond the call of duty."

Another "filler" item from UPI²¹ quoted Wendy Sanford of the CBS production staff, who had worked with Dean on "Studio One" and "Robert Montgomery Presents," as saying that Dean's look "of great concentration and emotion" was due to the fact that "he was nearsighted." She also said that she had "the weirdest feeling something was going to happen to him" because he "was driven."

Mike Connolly²² then announced that Edd Byrnes was to star in a new film as a character "based on the ex-Warner contractee, the late James Dean." It could be that the filler items from the wire services were supplied to keep the Dean name in the public eye, to run in conjunction with the Byrnes' popularity notices, as preparation for the casting announcement and the eventual release of the film.

The pocket edition of Walter Ross's The Immortal received publication in June of 1957.²³ The jacket blurbs called the hero, Johnny Preston, "a combination of James Dean, Marlon Brando and the Devil." An inside review quotation said the novel had "the added fascination of re-creating a character at least similar to the real actor James Dean." But it was the cover illustration that told

the real story. The face of the central character, distorted with emotion, could have been almost anybody, but the hair, the red, zippered jacket and the blue jeans of the bongo playing young man left no doubt as to just whom he was meant to represent.

France seemed to be coming again to the fore during this period of the Dean cycle. Simone de Beauvoir's article "Brigitte Bardot and the Lolita Syndrome" was published in Esquire.²⁴ De Beauvoir viewed Brigitte as a mergence of the "green fruit" and "femme fatale" types, creating a new image, a necessary combination of types most suitable for the contemporary American male. The distance of the motion picture screen and the ambiguity of the projected image made Brigitte a new version of the desirable woman, the eternal woman:

To dwell in eternity is another way of rejecting time. She professes great admiration for James Dean. We find in her in a milder form, certain traits that attain, in his case, a tragic intensity--the fever of living, the passion for the absolute, the sense of the immanence of death. She, too, embodies more modestly than he, but quite clearly, the credo that certain young people of our time are opposing to soft values, vain hopes and irksome constraint.

Edward Lyndoe's "Death, His New Nativity" was featured with a portrait of Dean on the cover of the Astrological magazine Prediction.²⁵ Lyndoe's article presented an astrological explanation of the "amazing cult" and it also contained some rather interesting comment, especially concerning a new "contrived tyranny" in the form of "the person who

has the ability to amuse, to play up to popular escapism, and to be (however fictitiously) someone who does glamorous deeds." Concerning the social conditions which could give rise to such a figure, Lyndoe noted that our present "time of disillusionment," with its "quality of uncertainty about the future," was "such that only the insouciant could essay an interpretation":

The social system creaked as delinquency of one form or another showed forth. Therefore the figure of James Dean had appeal. It does not by any means appear that it was of the same intensity that the dead Dean possesses, but it had the essential qualities from which this other could be created.

16 magazine included "A Tribute to Jimmy" in the September, 1959 issue as an anniversary gesture.²⁶ The offering was composed mostly of pictures of Dean illustrating, alternately, "a tender quality" and "his brooding hostility." The brief copy added:

The world cannot forget Jimmy. It is as though he is watching from somewhere in the Great Beyond, defying the fates that took his life before it had really begun. Defying them to make him die. . . . As we look at these pictures of Jimmy now, he seems once more to move among us.

The copy was an extension of the opening headline which stated: "The memory of his gifts and his stirring personality lives on."

A report from Paris in the New Yorker²⁷ commented on the Parisian street gangs known as "Les Blousons Noirs," who were "also devotees of the late James Dean." The author

claimed they blamed their acts of delinquency and violence on the fact that they were "bored." And at almost the same time a news report²⁸ from Paris described the beating of police "in a dozen incidents" by French teens, and added that "American movies such as Rebel Without a Cause and The Wild One" were being blamed for inspiring the gangs, which were said to be composed of "idle daydreamers . . . frustrated by the disproportion between . . . desire and reality."

American Kenneth Anger's November publication in Paris of Hollywood Babylone²⁹ declared the Dean image to be close to that of a has been. Though previously celebrated by threatened teenage suicides and general revolts against authority, the allegiance sworn forever was diminishing, and already teenagers were searching for new idols, new cults. All that was really left of Dean worship survived in the more perverted forms:

Jimmy était aussi pleuré par la Pédale, qui, a cru reconnaître un des siens, et surtout regretté par le Chapitre Sadomasochiste qui affirmait que Jimmy n'obtenait sa jouissance qu'avec courroies, coups de cravache et savantes brulures de cigarette: d'ou son sobriquet Le Cendrier de Chair.

Sal Mineo said "I Still Remember James Dean" in the November TV-Movie Screen.³⁰ He was bolstering his own now flagging career as a film star with mention of Dean: "Yes, the legend of James Dean still stirs memories the world over at the most fleeting mention of his name. . . . We all remember--and revere the memory of--James Dean." Mineo's

remarks defended Dean's character against the charges of a "purple past" by concentrating on his courage and humor, his confidence, and his individuality. Mineo claimed that Dean's past "wasn't wild" because "he had nothing to hide," and that if anybody would know about such a thing, he would, since he and Dean "spent all of our time together and got to know each other quite well." Mineo's remarks were purportedly made "to create an accurate image of the idol . . . to separate fact from fiction."

There was a Dean reflection, too, in the "Alcoa Theater" TV presentation of "Small Bouquet,"³¹ the story of the unearthing of the secret love life of an idolized young singer killed in an auto accident on the threshold of his career. TV reflections of Dean were brought out also in John Keating's November Cosmopolitan article "Tempers, Tantrums and Feuds,"³² which discussed, among others, the feud that developed between Steve Allen and Ed Sullivan over their respective television memorials to Dean in October, 1956, giving accounts of the charges and counter-charges of pirating which flew back and forth as the two entertainers jockeyed for the most favorable position to take advantage of the greatest example of "mass necrophilia since the demise of Rudolph Valentino." Their manipulations finally resulted in the quoted Sullivan statement: "I think a Dean tribute is in very bad taste. I think there are easier ways to make a buck than exploiting a dead kid." Sullivan thought of his program as a tribute to Giant.

Hedda Hopper devoted a full column³³ to Jim Backus, perhaps as a help in plugging his autobiography. She noted Rebel was "still playing in Paris in both English and French, also in Japan. . . ."

In this month of November RCA started to play up strongly the career of young singer Rod Lauren, reportedly spending \$100,000 to "make him a star," concentrating on a Dean linkage. Lauren's first recording was "If I Had a Girl," and he was reported by columnist Hal Boyle³⁴ to sing it with "the same look of suppressed, sleepy-eyed excitement that stirred girlish hearts to thunder over the late James Dean." Boyle added, "He even looks considerably like Dean." Dorothy Kilgallen³⁵ reported that Lauren had already "been interviewed by more than a dozen fan magazines, and a national weekly attached a photographer to record his hour by hour movements." The following month, during Lauren's personal appearance on a local Chicago TV show,³⁶ Lauren was described from his "fact sheet" as a "moody, young singer-actor," and "the greatest thing since James Dean."

And in the December, 1959 Motion Picture Sal Mineo again related himself to Dean.³⁷ Sal wondered in the article "What Sal's Secret Diary Says": "Why do some fellows like Rick, Elvis, Jimmy Dean and Brando suddenly hit it so big-- and I keep plodding along?" Mineo was placing himself in the underdog position and his comment was an appeal for

sympathy and understanding, an oft-proven lure for fan appeal. In Mineo's case, the multiple linkage was a gimmick to achieve greater fan attention and interest.

A lengthy critical estimation of the Dean appeal by Peter Dyer began in Sight and Sound.³⁸ Though this was heralded in its initial appearance as a three part epic entitled "Youth and the Cinema," the third part, a promised professional appraisal by a social-psychologist, never did appear. Dyer claimed that the Dean image was the first of those of the public idols that could claim "to be speaking for and in the idiom of its own generation." Previous images of youth, the Dead End Kids, for instance, were examples of "the breast-beating self-recrimination of the Depression Years":

Their world was an adult world, their place in it strictly defined; their idol and the audience's idol, was not one of their own kind, but the disillusioned older woman, the gangster, and the fighting priest.

Later manifestations, like Judy Garland, Mickey Rooney, Jackie Cooper, were called "ignominious diminutives":

And that is exactly what they were: parental fantasy-children, dreamed up by adults to please adults. There were child stars and there were adult stars; there was as yet no real sense that the teenager might demand something separate for both.

Dyer noted that "transiency, poverty, mass communication and the dissemination of gang mores" reflected "in adolescent activity . . . the atmosphere of the adult world" and were social factors "which led to the inevitable emergence

of the teenager as a staple Hollywood character in 1949." Dyer added that "as a result almost every symptom of post-war adult tension, from drug addiction to murder, was reflected eventually in teenage films." The interest produced a surge of films, many independently produced as small scale experiments showing the influence of Italian realism. Dyer said that these films were an important adjunct to and in some cases a part of "a promising movement of much wider scope and constructive, temporary regard." But "within a year the movement was almost dead." Dyer said that "hit by McCarthyism, Hollywood lost its nerve, retreated for a time from themes of social awareness." Tentative gropings for a re-establishment began with the psychological thrillers, passed through a stage of passionate self-identification, and ended in caricature. Films were started with good intentions, ostensibly realistic with valid documentation, often embodying the thesis "that, given certain circumstances, American adolescents who voluntarily enlist in uniformed gangs or cliques begin by searching for that authority and stability lacking in their own environment, and end by violently imposing their own authority on society--in other words in fascism." But these films were highlighted with violence; they lapsed into romanticism and contrivance; they "parodied the teenager with a savagery that bordered on hysteria. And behind that violence could be sensed an atmosphere of resigned conformity or blind hatred." The concentration in

these films "on the fractional aspect of juvenile delinquency built on authentic news story adaptations but offering no positive approach" lent an air of defeatism to the whole situation. As Dyer stated: "When defeat is in the air, the line between 'It can't happen here' and 'Let's hope it happens here' tends to disappear altogether."

And from all this sprang the legend of James Dean:

A promising career cut short at 24; a powerfully obsessed film Rebel Without a Cause, whose unhappy and frustrated hero, unable to find any help from the adults surrounding him, can only act blindly and often brutally; a teenage public crying out for an idol in whom they could identify their own disgust, nervous dissatisfaction and inexpressible longings; a battery of unscrupulous fan magazines; such is the context of today's legends.

Dyer saw the results of the Dean legend running far and deep:

There is barely a teenage film made over the past three years which does not reflect in some degree the Dean legend; just as there is barely a film industry outside Hollywood which does not have its own James Dean star. With his death, screen teenagers everywhere closed their ranks . . . the teenager had become an inhabitant of a private world, heavily defended against the community of adults.

Dyer pointed to Hollywood's lack of conscience "over its part in this" as exhibited in the production record for 1957:

Rock All Night "Some have to dance . . . some have to kill"

Reform School Girl "Boy hungry wildcats gone mad"

Teenage Delinquents "Jive mad, speed crazy, thrill thirsting"

I Was a Teen Age Werewolf

By the end of 1958, "the year that seven Egyptian Dragons killed a 15-year-old polio cripple, 19-year-old Charles

Starkweather shot, stabbed, or clubbed eleven people to death, and two 12-year-old boys held up and murdered a shopkeeper, his clerk and a customer," Dyer pointed out that "films of teenage violence amounted to 25% of the total U. S. release," which proved for Dyer that "Hollywood had gained by example a fuller awareness than ever before of the enormous potentiality of the teenage market, but not the responsibilities concurrent to it."

Dyer believed that Hollywood has helped to crush the enthusiasms of young people and has often corrupted the visions of young people. He saw an element of hope if Hollywood could help to restore a "genuine optimism" and "a sense of proportion"--but to Dyer the future looked dark. The gulf between teenagers and adults was firmly established and likely to remain so:

There are vested interests on both sides who would prefer that the gulf remained. It is much easier to make pictures within the circumscribed limits of the supposed teenage cult than really to look at the problems, dispassionately, from all sides. Teenagers find comfort and satisfaction in the illusion that their world is their own and private.

The closing of 1959 brought the publication of Louise Tanner's Here Today . . .³⁹ Here Today . . . presented Dean's face squarely in the center of the dust jacket, surrounded by Lindbergh, Shirley Temple, F. Scott Fitzgerald, Edna St. Vincent Millay--each of whom "reached renown or notoriety when he or she was very young." The jacket promised that the book would reveal "how each one reacted in later years to the

impact of early prominence." That would be a nice trick in the case of Dean.

Mrs. Tanner approached the figures by viewing them as "shifting archetypes" affected by the "turning points of the twentieth century."⁴⁰ Among those social characteristics affecting the Dean image might be the political and sexual conservatism of the returned G.I., mirrored in his "ideal standard bearer,"⁴¹ President Dwight D. Eisenhower. The political conservatism was "accompanied . . . by a growing mistrust of the intellect."⁴² The wave of anti-intellectualism which swept the country was tied up in the very real security problems caused by the rise of Russian power. The fall of Germany caused a simultaneous postwar interest in the fate of minorities. The first Sputnik on October 4, 1957 caused "a wave of revulsion against Deweyism in the schools."⁴³ The "egghead was once more respectable":

Never had the challenge to democracy been so tremendous. Never had it been more difficult to prepare for it. Values had been in a constant state of flux, a vast social leveling had taken place. A moral revolution had run its course. Science had released a Pandora's boxful of horrors.⁴⁴

"In the shifts of public opinion which took place some young people achieved precarious eminence" as "children of the moment," representing "a state of mind which was briefly either popular or notorious."⁴⁵ Dean was one who "came along in the backwash of the Jazz Age" and "carried the protests of the twenties to a logical conclusion in a thrill packed moment behind a splintering windshield."⁴⁶

Mrs. Tanner's biography of Dean as an archetypal figure was drawn from Life, Look, Photoplay, Whisper, and other fan publications, and from fan letters received by Warner Brothers. Noting especially the penchant to indulge in "lay analysis" which "made movie magazines read like copies of a psychiatric review," Mrs. Tanner commented on the more unwholesome aspects of the Dean cult:

It was a face that had a special message for the lonely ones: for the squealing adolescent outside a movie theater; for the faithful in the medium's parlor; for the browser in those secondhand magazine stores which are the stamping grounds of the furtive smut seeker.⁴⁷

For Mrs. Tanner, Dean held up a mirror "to the face of a frightened people who were collectively undergoing a dark night of the soul."

The year 1959 saw the greater recording of the worldwide Dean influence. His appeal seemed to be universal, yet, in America, when his characteristics were ascribed to others who, on the surface would seem to have even more appeal, the project didn't seem to take with the young public. They didn't react. Was there something unrecognized missing in the new young stars offered in lavish publicity campaigns? Was there a mystique about Dean himself? Did he have a certain indefinable something that set him apart as a star? Or had the time and the need for a James Dean in the lives of American adolescents come and gone?

CHAPTER VII--NOTES

1. "Must the Hottest Lovers Be Bachelors?" TV-Movie Man, Vol. I, No. 1 (January, 1959), pp. 46ff.
2. Picture caption, 1959 Photoplay Annual (New York: Macfadden Publications, Inc., 1959), p. 94.
3. Letter, Esquire, Vol. LI, No. 1 (January, 1959), p. 10.
4. "The Ghost Who Wrecked Pier Angeli's Marriage," Motion Picture, Vol. XLVIII, No. 577 (February, 1959), pp. 17ff.
5. Robert Brustein, "The New Hollywood: Myth and Anti-Myth," Film Quarterly, Vol. XII, No. 3 (Spring, 1959), pp. 23ff.
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CHAPTER VIII

1960--SOME REVELATIONS AND MORE ANALYSIS

Sidney J. Harris reviewed Louise Tanner's Here Today . . . in the Saturday Review of January 23, 1960.¹ Harris decided the author's statements about "archetypes" reacting upon and with a "collective unconscious" and declared her choices to be the result of "the author's affection or repugnance or simply her curiosity." He called her interpretations "individual insights" which "do not (and perhaps cannot) combine to give us any meaningful mosaic of an era":

The thirty years from The Great Gatsby to the great James Dean are still too close for us to discern the figures in the carpet; history is made in days, but it can scarcely be understood in decades and it is pompously foolish to pretend otherwise.

Movie Life Yearbook, in an article about Nick Adams,² revealed that "after Dean's death, Nick dubbed [the] voice for [the] Giant drunk scene." If the claims concerning Adams' dubbing were true, and later bits of information would seem to indicate they might well be, this situation must have been generally known in the industry circles of Hollywood. It would explain why, despite grandiose publicity claims of Dean's genius as an actor, with special and particular mention of his artistry in this particular

scene, the industry did not choose to recognize that genius with an Academy Award.

Not long afterward Alan Levy's Operation Elvis disclosed a double linkage service performed, probably by Adams when he toured with Presley in the teen concerts of 1956.

Levy described a moment typical of one of those concerts:

Finally the stage darkened. A spotlight picked up a solitary figure onstage--but it was still not Elvis. It was a thin young boy clad completely in black except for a pure white tie upon his tormented, twitching chest. The master of ceremonies explained that this boy had known the late James Dean! There was applause, a moment of reverent silence, and then shouting, whistling and more applause.³

The beginning of the Sixties brought an assessment of "The Fabulous Fifties" by David Myers in the January issue of Modern Screen.⁴ Dean's name was featured prominently in the middle years as one of the "hottest box office attractions," and as "the loneliest beat" whose death set off "a mass hysteria of juvenile mourning. And the influence of this moody, introspective young idol is to live on after him. He was perhaps the first of the angry young men and the beatnik type."

Louella Parsons' daily column⁵ announced "Dean Film Planned" in a headline, revealing that MGM had secured the rights to film Walter Ross's The Immortal. George Hamilton was "to portray the moody, intense young Dean, who tragically died in an auto accident." Producer Paul Gregory already had Charles Kaufman working on the script.

This was the first of several such claims. The property may well have been bought, but The Immortal was a touchy subject, and quite possibly legally dangerous. It was to be demonstrated that the Dean estate was quite astute about looking after its interests. It would have an interest in the filming of The Immortal for perhaps more than one reason. The Immortal was never screened.

John Ciardi's "Epitaph for the Dead Beats" in the February 6 issue of The Saturday Review⁶ commented on the flagging public interest in Beat-dom, which for Ciardi was "expected," since he believed the Beat philosophy found "its basis in illusion rather than in reality." Ciardi brought up a description of Dean as "most nearly a middle ground between the Beats and the leather jacket hoods . . . who finally found the big crack up he had long been looking for."

Art Buchwald sent his daily column from Paris and entitled a particular one "America Growing Up?"⁷ Buchwald devoted the entire column to an assessment of Raymond de Becker's new cinema study From Tom Mix to James Dean which Buchwald said tried to prove, in its analysis of American screen idols, that "America is still tied to its mother's apron strings" in its "acceptance of the domination of women." Buchwald said that Brando and Dean were used to represent "the new generation who were neurotic and took pleasure in defeat and death."

De Becker's study De Tom Mix à James Dean⁸ actually was an enlargement upon ideas expressed in his 1957 review of Yves Salgues' James Dean. He looked upon Brando and Dean, in that order, as part of a natural progression reflecting and indicative of a social and moral revolution in America. They and the generation they were said to represent were not considered as final products but "en raison de la plasticité de leur âge, sont des figures de transition sur lesquelles apparaissent encore les nostalgies et débombres du puritanisme autant que le courage et les possibilités d'un âge nouveau."⁹

De Becker's study as a whole comes to certain definite conclusions:

Ce qui s'y révèle à l'évidence, c'est la fin d'un mythe de l'homme dont on a vu qu'il était solidaire d'une certaine attitude morale et religieuse ainsi qu d'un complexe maternel généralisé. Ce qui s'y révèle encore c'est l'assomption de forces d'ombre qui s'opposent à l'ancienne conception puritaine de la vie, l'apparition de ce que nous avons appelé l'homme inférieur qui apporte avec lui les exigences d'une sexualité et d'une violence primitives autant que des aspirations religieuses de caractère dyonisiaque. Le conflit entre le passé puritain et les forces d'ombre ayant éclaté depuis la guerre provoque une névrose qui peut aussi bien être le chemin vers des formes nouvelles d'existence que la route vers l'échec et la catastrophe. Sous le masque de l'optimisme officiel américain et du fameux sourire qui est censé l'exprimer, notre enquête dévoile une tendance à l'échec, des sentiments de culpabilité et un instinct de mort qui démontrent à quel point l'Américain supporte mal ses succès et hésite devant les responsabilités temporelles que la puissance implique.¹⁰

De Becker found in Dean's career the clearest definition of the above traits, which were but sketchily traced in the careers of the other stars used in his study. De Becker

drew heavily on the Salgues book for material on the influence of Dean in America, which lends a certain disproportion to his conclusions, since the Salgues information was based heavily on fan magazine sources.

De Becker suggested similar studies of the cinema of other countries. Rather ominously, he suggested, especially, a study of the Soviet cinema: "Au stade présent de nos observations et de nos connaissances, il est permis de parler d'une certaine féminité [sic.] de la psychologie américaine. L'analyse du cinéma soviétique révélerait-elle des tendances analogues ou opposées?"¹¹ De Becker thought one would probably find the latter.

In February, publicists capitalized on a new basis for linkage of Troy Donahue with Dean. Troy received his first screen test break from a "Mr. Sheldon." The article in Photoplay¹² quoted Troy as saying to himself: "The name Sheldon rang a bell: this was the man who had discovered Jimmy Dean." (Film and television director James Sheldon worked with Dean early in his career.) Association was continued as the article revealed that Troy was unable to keep his initial appointment because he was involved in a sports car accident.

March brought repetition of Dean material previously presented. Louise Tanner's Here Today . . . was condensed in the March issue of Coronet,¹³ further decorated with pictures.

A pocket book collection called The Beats¹⁴ repeated the remarks on Dean made in Herbert Gold's "The Beat Mystique"¹⁵ and John Clellon Holmes's "The Philosophy of the Beat Generation."¹⁶ The collection also included Dan Propper's poem "The Fable of the Final Hour," a Beat conjecture on the end of the world, which read, in part:

In the 43rd minute of the final hour
James Dean appeared in the dreams of
40,000 Americans, smiling softly--
speaking gently of insurrection.¹⁷

Thomas B. Morgan's "Teen Age Heroes: Mirrors of Muddled Youth" in the March Esquire¹⁸ commented that we were "in an era in which communication between generations has all but broken down," noting that adolescents "feel and are made to feel (no doubt by articles such as this) that they are a race apart, a minority in an alien land":

Thus they cling with fierce pride to a private set of folkways that seem mysterious and confounding in the extreme to outsiders. These folkways create pressures to conform and inhibit the individual as insistently as those in the adult world, but they give the teen-ager an illusion of choice. Paralleling the adult world, teen land is built upon insecurity and its greatest concern is for safety. The cost of safety is uniqueness of personality and the measure of it is membership in the herd.

Morgan's assumption was "that heroes directly and indirectly reveal much about the hero-worshipper's values." The teen hero was "their outlet for vicarious sex and real violence, those primitive means of self-expression to which one turns when prouder means--ambition, creativity, ability, the sheer desire to change the world have been denied,

devalued or have failed." The sexiness of teen heroes was modified by their accessibility, as demonstrated in an often monumental ineptness which Morgan described as the process of mediocrity falling "in love with its own image":

Teen agers make virtues of conformity, mediocrity and sincerity. It's a simple matter of survival: there's safety in the crowd. They can express themselves through the safe-sex heroes . . . it's sex but it's safe. Without leaving the warmth and security of the crowd, you can say what you want to say to the world.

Morgan said the current heroes were invariably pop singers and male ("both sexes accept the choice . . . of one sex, and the weaker sex at that"), as opposed to those of "a few years ago" when "the movies supplied most of the heroes for adolescent Americans": "Marlon Brando and James Dean were two, but the former's receding hairline and the latter's death disconnected them from the young. Chances are they would have failed anyway because rock-and-roll was bigger than both of them."

The present manifestations not only demonstrated that their followers were "rebels without causes," they pointed to "a generation with nothing to say": "All that seems real about teen age self expression through the safe-sex heroes is their dedication to unreality, to songs of watered-down, self-pitying blues-that-aren't-blues, and to aimless hostility." The unexpressed tone pointed to the teen ager taking refuge in "a pseudo world that is spoiled and banal and hypererotic and in headlong flight from reality and easily fooled and commercialized and exploited and fatuous."

The interest in teen heroes was covered, too, in Popular Screen in April, 1960.¹⁹ An article there perhaps ill-advisedly revealed that teen singer Johnny Restivo, "Italian, good build, nice smile," was a "manufactured" hero built by two Boston University seniors on the basis of some 3,000 interviews to determine what would sell. RCA recordings was supposed to be interested (in a few months unsold Restivo recordings were piled up on the dealers' shelves).

James Baldwin, though speaking of "The Precarious Vogue of Ingmar Bergman" in the April Esquire,²⁰ told of finding familiar sights on his trip to Stockholm. The "Americanization" of Western Europe was in full swing. There were juke boxes and jazz joints--:

And the ghost--one is tempted to call it the effigy-- of the late James Dean, complete with uniform, masochistic girl-friend, motorcycle or (hideously painted) car, has made its appearance on the streets of Stockholm. These do not frighten me nearly as much as do the originals in New York, since they have yet to achieve the authentic American bewilderment or the inimitable American snarl.

The sight and the uniform were not limited, certainly, to Stockholm and New York. Peter Dyer's second installment of "Youth and the Cinema" in Sight and Sound²¹ declared that "there is probably hardly a teenage cult or sect in the cinema-going world whose style of dress isn't influenced to some extent by the American cinema," with "Brando's motor cycle kit or James Dean's nylon windcheater from Rebel" the favored garb.

Such influence "percolated across the porous frontiers of the Fifties, leading to the next step in the global stereotyping process: the manufacture of prefabricated answers, in the studios of France and Britain, Germany and Italy, to the emotional needs (gauged by feed-back control) of Europe's teenagers":

As a result, you get a James Dean star springing up within a few years of Dean's death in Poland [Zbysgniew Cybulski], West Germany [Horst Buchholz], England (David McCallum) and France (Gerard Blain); a James Dean fan club in Paris which meets once a month at the Flèche d'Or in the Rue du Faubourg--St. Martin; and you get a reflection of American teenage hysteria in the recent newspaper report of two German students bent on joining Dean, throwing themselves to their deaths from a window.

Earl Leaf in the May Teen²² saw the reflection of Dean in many of the young Hollywood actors. Dean's "private hate on the public and press who wanted to spy into his private or professional life," his rudeness to press and fans alike, was said to have been successfully practiced "because he was Jimmy the genius." Leaf said "the whole corps of young actors" who sought to emulate him made "more trouble for themselves than anyone else."

If English writers saw Dean in Paris, and American writers saw Dean in Stockholm or Hollywood, French writers saw Dean all over America. Paris-Match, in a June publication,²³ offered a photo of American motorcyclists labeled:

Ces blousons noirs, tels que Marlon Brando ou James Dean les ont représentés, traversent toute l'Amérique sur des motos de course. Ce sont des révoltés sans cause.

Nick Adams' representation of Johnny Yuma, "The Rebel," the TV series previously described as being patterned after Dean, was now being sold to the public as representing "a symbol of all the youths who ever went around skinning their knuckles against the world's inequalities, looking for some place to sink their roots down."²⁴ A bare-chested Adams illustrating the publicity article in the Chicago Tribune snarlingly declared "I am a Rebel"--a "rebel against being poor and a nobody."

Jack Gould announced on July 24, 1960 in his New York Times television column²⁵ that Warner Brothers had recently sold a quantity of late films to TV. The recency of the films meant an unusually good profit margin was achieved: Warner Brothers was to get "\$100,000 per film plus 5% of [the] profits after distribution." The James Dean Story, A Star is Born, and East of Eden were among the few listed as most worth mentioning.

Variety²⁶ announced that a new television special, "Hollywood and the Movies" would feature Dean along with Jean Harlow, Lillian Gish, John Barrymore, Garbo and Monroe "to show that Hollywood, despite the onslaught of conditions that would have proved disastrous to most other professions, has survived its many crises." This special degenerated into a regular series, Hollywood and the Stars, which ran as an extended commercial for the various Hollywood products, the pictures and the stars, throughout the next several seasons.

Dean's name was to be often used as a linkage factor in promoting the various examples of film fare discussed.

With the recent demise of the "James Dean World Wide Club" in Britain (the leadership branched out to include various fan services), in America a new group was started by Mrs. Beatrice Johnson, formerly the American representative for the British group. She called her club "The James Dean Memory Ring Around the World."²⁷

And the James Dean memory was still ringing around the world. Variety called its September 27 article "James Dean Echoes Still: Mexico May Not Renew 'Rebel Without a Cause'"²⁸ and noted that Dean's film may be banned from showings in Mexico "not so much for content as use of the title in identifying 'mixed up' youth." Variety said that Mexican authorities were hoping to discourage the nationwide publicity given to real life "rebels without cause" who aped Dean as their idol.

Josanne Mariani, the French ex-fiancée of Marlon Brando, revealed in a syndicated article²⁹ that Dean "was the only man who could throw Marlon off his stride":

He seemed to worm through the defences Marlon always built up against the outside world. One night at a party given by Eva Marie Saint, Dean got Marlon and took him into another room. When they came out, I could see Marlon was agitated, almost trembling.

I asked him what was wrong. He just said, 'This boy is very sick. He should see a psychiatrist.'

Joe Hyams brought another French woman into the Dean picture in his article "What French See in Brigitte,"³⁰ He declared of Bardot:

On screen she is the magic mirror in which French youth sees itself. Her personal idol is the late James Dean and her own fans, male and female, seem to identify with her as closely as American youth identified with Dean.

Donald La Badie in his piece on Kazan in the October Show³¹ mentioned Dean first among those stars Kazan had introduced, the "striking new personalities." Dean was mentioned first, too, in the title of a sermon presented by Richard DuBois: "Why I Know James Dean and Tyrone Power Are in Hell."³² Dubois, a good looking former "Mr. America," added to his public appeal by including such titles in his much advertised revival meetings as he toured the country. An audience of some eight hundred people filled the church in Chicago the night that sermon was presented. They ran the gamut from leather-jacketed teenagers to mink-clad matrons. Curiosity rather than religiosity certainly prompted the attendance of some, but perhaps that was Mr. Du Bois' goal. The thesis of his sermon was that James Dean was in Hell because of his unholy interest in the occult.³³

Variety on October 5, 1960 featured a Dean portrait in the full page advertisement for Seven Arts Associates,³⁴ who were releasing the Warner Brothers movie package on television.

An Associated Press release, sometimes accompanied by a photo of Dean, notified his public that the "James Dean Foundation Goes Broke."³⁵ Contrary to the opinion of Victor Selby Jr., Fairmount, Indiana banker and one of the directors of the Foundation, who said, "I don't think the memory of Jimmy Dean has slackened off a bit," the article claimed the Foundation died of malnutrition, prompted by a disgruntled landlord who closed its doors because of outstanding debts. The James Dean Foundation was said to have lasted eighteen months but "after the posthumous release of his film Giant, nothing remained to rally his young fans and they transferred their attentions to Elvis Presley and other favorites."

The Associated Press release noted Dean's stylistic resemblance to Marlon Brando and pointed out "the naturalism that made it seem he was living his roles instead of acting them." Also pointed out was the nature of his first two roles, in which Dean played a "confused youth, railing at his parents and trying desperately to establish his identity in an alien world." It was declared that these roles helped to "rally a young, restless generation to his support." The article further claimed that "Giant marked the high point in his popularity" and that the documentary, The James Dean Story, "did disappointing business." Another director of the Foundation, Lewis Crist, was quoted in closing: "Our dream is gone. We had something, but we lost it."

Internal friction, abandonment by the big names once associated with it through the entertainment industries, and a creeping commercialism, when coupled with a general lack of interest, or at least only a passive interest in Dean as a social or histrionic curiosity, spelled doom for The James Dean Foundation.

The degenerating and the degeneracy of the Dean appeal could be noted in the column item³⁶ of a local Chicago source: "Nutty new fad among the beatniks: seances to communicate with dear departed idols Jimmy Dean, Charlie Parker, Dylan Thomas, et al. The fad has the late born spook-groups joining hands all over the Near North Side."

Literary critic David Leitch in his article "The Salinger Myth"³⁷ in Twentieth Century, November, 1960 drew the Dean image into his appraisal of the Salinger characters with their fear of the adult world and their "rapid withdrawal into fantasies of childhood." Both were considered part of the strong appeal of the "unfallen preadolescent hero" which had become especially strong "in the last few years." Leitch noted that Dean "was worshipped by his fans with a religious love that has been accorded to no one else except Valentino." Leitch felt that Dean's appeal was "not as a lover, but as a close childhood friend." The "strongly underplayed" sexual aspect of Dean's appeal was illustrated by the "playing at families" incident in Rebel when Judy,

Plato, and Jim indulge in their "brief idyll" in the old mansion, "a game infinitely preferable to the real thing":

Jim, like 'the catcher,' is a big brother and protector. In his mannerisms--the disconnected, hesitating speech, his slouching walk and unexpected whimsy gestures--he expresses a childhood uncertainty--a confusion similar to that suggested by Holden through language. Above all, Jim is good.

Another literary critic, the French writer Geneviève Serreau,³⁸ in a discussion of the works of Arrabal in the Evergreen Review commented that "our international James Deans will probably identify themselves with his heroes whose very existence is a challenge to the established moral values, to the order which sets up the sclerosed structures under which our civilization is gently collapsing."

Clark Gable's death in November, 1960 was mourned in a Life editorial³⁹ which compared Gable to "the whole Marlon Brando-Jimmy Dean age" of actors, to the latter's disadvantage. Gable was declared more versatile in that "he was father image, brother image, lover image, all mixed up in one." For those who didn't need versatility, the Dean image did not seem lacking in its viability--or, at least, its linkage power. A Film Quarterly review⁴⁰ of a new Polish film, See You Tomorrow, identified its star, Zbigniew Cybulski, "as the Jimmy Dean type resistance fighter in Ashes and Diamonds." And the new import Horst Buchholz was called "a German combination of Tony Perkins and James Dean" in the November Cosmopolitan survey of new Hollywood talent,

"The Men."⁴¹ The linkage in the Photoplay Fiftieth Anniversary Issue for December, 1960 concentrated on Elvis Presley, the current hero, comparing him to Valentino and Barrymore, but Dean was remembered in the Sara Hamilton history⁴² of Hollywood as part of the "new sweat-shirted school of acting . . . with Marlon Brando as its leader and James Dean as its young hero." Miss Hamilton added: "The entire world was shocked by Jimmy's tragic death in a sports car crash." In the same issue a Troy Donahue interview⁴³ noted that Troy would like to have met Dean because "he was a very big influence on me as an actor--not in how he did things, but in what could be achieved." (Troy thus placed himself in relation to Dean in the same position Dean had once been in in relation to Brando. Linkage was sympathetic and appealing and a lure to fan response.)

Edward Fischer's study of The Screen Arts mentioned Dean only as one of the popularizers of the Method--a method actor "does not want to act the part, he wants to be the part."⁴⁴

It was Parker Tyler⁴⁵ who went on at length concerning Dean's personality as the key to his acting success and public acclaim. Tyler's book The Three Faces of the Film spoke about the "unique child"⁴⁶ of American films, the depiction of juvenile delinquency and the publicity which "glamorizes it and compensates its members for a lack of

natural human charm."⁴⁷ Tyler considered Dean's appeal in such parts as greater than Brando's since he was younger and slighter in build, but both actors were "ideal" for showing the neurotic trends in delinquency since both were "naturally infantile types and their acting styles grew out of unabashed infantile intuitions of reality":

It is the actual personality of Brando and formerly that of Dean on which interest should be focused rather than on the films themselves. For the self evident true temperaments of these actors show the psychological basis in society for what, in individuals who lack talent for a profession or the normal will to work and play, tends to function in idle, undisciplined, and often destructive ways. Ironically, perhaps acting is the only profession which could have adjusted both young men to the regular occupation of working.⁴⁸

Their good looks (Tyler said Dean had "a rosebud mouth"⁴⁹) sacrificed "the social moral of juvenile delinquency . . . in their cases, to aesthetic pleasure," and juvenile delinquency became only "grist for entertainment," arousing "mere melodramatic emotions that are easily purged without leaving behind a moral sediment."⁵⁰

Leslie Fiedler's No! In Thunder commented on the "myth common at the moment to much of our society from its scarcely literate to its almost highbrow limits": "the New Good-Bad Boy."⁵¹ The new cultural hero was represented on the screen in the persons of Elvis Presley, James Dean, and Marlon Brando:

The corn pone Romeo (with his dry orgasms below the semi-paralyzed face), the refugee from Broadway (half Tennessee Williams dream boy, half stage proletarian salvaged from the abandoned props of the Group Theater), the homemade Hollywood legend in jeans and hornrimmed

glasses (taught to mumble with the best by the old master, Elia Kazan) are all Boys together, pinned side by side on the walls of fourteen year-old girls and indistinguishable from their dreams.⁵²

These screen heroes and their TV and literary counterparts blend "the dream of violence and the fact of security."⁵³ Interest in these heroes is multiplied because "everywhere, Popular Culture begins to live parasitically on its own past . . . everyone, and not the least the highbrows, wants to read about popular culture."⁵⁴ The current spate of social commentary reflected:

. . . a growing awareness on the part of us all that our society has tended (at least aspired) to become not the conspiracy against the child against which our ancestors raged--but a conspiracy in his favor, against the adult. Certainly in a permissive, family oriented, servant-less America whose conscience is forged by popularization of Freud a new tyranny has become possible. . . . We begin to feel that we are the slaves of our anxiety about our children, guilt-ridden by our fear of rejecting them, not giving them enough security or love.⁵⁵

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Under the impossible burden of wisdom and love demanded by the marriage of Freudianism, philistinism and Puritanism, a generation of middle aged Americans have staggered and slipped. . . in their almost neurotic insistence upon their responsibility and the innocence of the young.⁵⁶

The Good-Bad Boy was regarded by Fiedler as "America's vision of itself . . . crude and unruly in his beginnings but endowed by his creator with an instinctive sense of what is right; sexually as pure as any milky maiden, he is a rough-neck all the same, at once potent and submissive."⁵⁷

Historic Decade 1950-1960 listed Dean, oddly enough only as a "prominent personality" (others noted were Aly Khan and the Marquis de Portago) who lost his life in a sports car accident.⁵⁸ The balance of Dean mentions in publication were repeats. Poetry 1945-1960⁵⁹ presented the Dean poems of both Phillip Whalen⁶⁰ and Frank O'Hara.⁶¹ The collection was published by the Evergreen Press, which also gave full publication in English to Edgar Morin's The Stars,⁶² with its chapter on Dean previously published in the Evergreen Review. George Amberg⁶² said in the Saturday Review of Morin's book that one must accept "on faith" Morin's thesis that "considered as a total phenomenon, the history of the stars repeats, in its own proportions, the history of the gods," but Amberg added that the "long essay on James Dean . . . alone makes it worth owning."

Repetition and a consequent broadening of communication media seemed to be the key trends among the Dean mentions in 1960. More and more, the repetition of works previously presented to the public was represented: articles and poems became parts of collections, hardcover publications became paperbacks, and when it was announced that Dean's films were to become television programs, the circle seemed complete.

CHAPTER VIII--NOTES

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CHAPTER IX

1961--FURTHER ATTEMPTS AT REVIVAL--TELEVISION TAKES OVER

Shortly after the first of the year, Sal Mineo appeared on the popular Jack Paar TV show¹ and commented that teenagers were "the same" all over the world, adding that "throughout Israel and Europe James Dean is still the biggest star, and it's five years since he passed away." Elia Kazan appeared the following month on local Chicago television² plugging his latest film Splendor in the Grass. In discussion he revealed that he did not have a "high regard" for Jimmy Dean; he said that he thought the cultivation of narcissism was great in Hollywood because of the fantastic pressures "to become nuts" put upon stars and star material when they're not ready--"like making a kid the President of the United States." Writer Bill Davidson added that the stars had become a kind of royalty, and "there's no training for royalty in this country." Shortly thereafter, TV's Twentieth Century³ featured a documentary on "France in Ferment," commenting on the crises rocking the French nation since the rise of the Algerian question. "A kind of James Dean" was interviewed, "brooding in a rooftop hideaway."

The narrator said that because "a man can't be free without hope," the young man indicated lived "in the chains of despair." Television was doing its share in keeping the Dean image alive.

The literary event of the early part of the year was the publication of John Dos Passos' novel Mid-Century.⁴ The novel contained a segment previously used as the basis for the Esquire article "The Death of James Dean," printed first over two years previously. There were few changes in the reprinting as part of the novel, but the Dean episode⁵ was used as an interlude to balance the part of the novel's narration of the escapades of an adolescent character indulging in a cross-country spree on stolen credit cards. Harry T. Moore's review⁶ for The New York Times commented about the inclusion of the "teen-ager's fetish, the late actor James Dean." Fanny Butcher's review⁷ in the Chicago Tribune was graced with a portrait of Dean, along with those of John L. Lewis, MacArthur and Eleanor Roosevelt (who were also covered in the novel's interludes). Butcher described them as representing to the novelist "powerful influences for either good or evil on the midcentury way of life." Butcher said that the book as a whole illustrated the thesis that "today's youth is growing soft, that there are greed and corruption abroad in the land."

Norris Houghton in reviewing a Moscow performance of Hamlet⁸ in the February Theater felt the Dean name well known enough and illustrative enough for him to describe the characterization of Edward Martsevich in the title role as "a cross between Jimmy Dean and Fairbanks."

In March singer Johnny Tillotson was reported to be a "great admirer" of the late Jimmy Dean.⁹ He was said to have "many pictures of Jimmy in his New York apartment." Another Dean admirer, broken by her recently shattered marriage, was quoted by a columnist as saying, "I'm still crazy about the only man in my life, James Dean . . . though he's gone." The woman quoted was Pier Angeli.¹⁰

Dean's influence in another woman's life was recounted in John B. Allen's biography Elizabeth Taylor.¹¹ Allen described Dean as "a scenery chewer"¹² whose "attitudes of Plutonian indifference to studio moguls, the public, his own skin and everything else except acting and driving cars at high speed . . . strengthened . . . and excited"¹³ Elizabeth Taylor. On Dean's death she was supposed to have gone into "hysterics."¹⁴ She "stayed at the Warner Bros. studio until after nine in the evening, phoning frantically to the police and to various newspapers, trying to prove that it was a false report, that Dean wasn't really dead."¹⁵

Meanwhile, the advertisements for Mid-Century were featuring a portrait of Dean with the review blurb from

Time: "To relive history, as John Dos Passos makes clear, is not all pleasurable nostalgia; it is also to feel the pain of an intolerable madness."¹⁶

A Look breakdown on Natalie Wood¹⁷ called her a "teenage tiger in Rebel, who was "idolized and envied by kids her age because she played the late James Dean's girl." She was now characterized as a "versatile veteran of Beauty and Violence." If the article on Natalie Wood called up ghosts from her past, the same function was provided for Marlon Brando by Hollis Alpert. Alpert's article "Marlon Brando and the Ghost of Stanley Kowalski"¹⁸ called Brando the symbol of his generation, with Dean considered only as part of the "whole assortment of itchy, incoherent young mammals who substituted slobbism for suavity," and who came in Brando's wake. Alpert thought it "significant" that "when James Dean first adopted the Brando pose for his own methods, Brando himself began appearing in public in business suits," on at least one occasion "cautioning the younger actor against motorcycling on the grounds that an accident might ruin his greatest asset, his face."

Similar linkage to the past and to Dean was provided for Lili Kardell,¹⁹ long ago Dean date. Lili's short-lived engagement to Troy Donahue provided a handy bridge to Dean linkage for both of them. As Photoplay in May, 1961 stated the situation, Lili doesn't talk about Jimmy because "it

hurts." The article noted her appearance in The James Dean Story, but added that Lili had never seen the picture because "it would bring back too many memories."

The romance in the air that May assumed international proportions with Dorothy Kilgallen's May 8 column item.²⁰ Miss Kilgallen linked Pier Angeli's name to that of James Dean with the note that Pier's current "Roman favorite . . . bears a resemblance to the late James Dean."

The article on "The Japanese Revolt"²¹ in The American Weekly had little to do with romance, but it was related to the above on two counts: internationalism and James Dean. The article cited a strong Dean influence in the Americanization of Japan. Dean was "still a hero" to Japanese youth for whom he had provided "a big influence on their style of dress."

A publicist's idea of linkage publicity, repeated several times in several columns,²² had Carroll Baker criticizing the Actors Studio as having become a "social affair" and losing the flavor it once had when it produced stars like. . . . Dean's name was among those listed, naturally.

Mary McCarthy in "Realism in the American Theatre"²³ in the July Harper's spoke ambiguously about "whispered stories of stars deliberately broken by a director" as a means of asserting the director's "absolute power."

Named as examples of such victims were James Dean and Brigitte Bardot.

Cinéma²⁴ had Elia Kazan calling Warren Beatty, "Mon nouveau James Dean." What could be expected from Beatty was revealed by David Boroff's comments on "Sex: The Quiet Revolution"²⁵ in the July Esquire. Boroff said that our "highly sexualized culture was mirrored in the stridently phallic heroes of today. Even James Dean, who set the new vogue, for all his dark and moody sensitivity, had a kind of sullen but demanding eroticism."

In discussing his latest effort in fiction, The New York Times²⁶ described Walter Ross as "once a press agent for Warner Bros. . . . [He] also wrote The Immortal, a novel the central character of which was reminiscent of the late James Dean, which Metro Goldwyn Mayer acquired but has not yet filmed."

Both Time²⁷ and Modern Screen²⁸ linked Horst Buchholz to James Dean. Actor Grant Williams²⁹ spoke of the other actors copying Dean's acting style on television's "Here's Hollywood." Even the popular Ingmar Bergman's early film Hets (Torment) was described as being about a "teen-age rebel."³⁰ The same article called director Bergman himself a "Rebel With a Cause." Such tricks of linkage were too sketchy for the teen magazine Dig. The August issue³¹ spoke of the many ("too many") who tried to fill the "empty space" Dean left: "We resent it. . . .":

But there's something we do want. We want someone to care for the way we cared for Jimmy. We want someone with warmth and strength, someone who can make us laugh and cry, someone who can belong to every teenager in the world. We want someone who is a little bit of every one of us all put together.

And in three pages of pictures Dig presented its own candidate to fill that "empty space," a remarkable Dean look-alike, Jack Chaplain, who was identified as "a protege of Nick Adams" working under a personal "50-50" contract.

If American teenagers, according to Dig, sought a Dean replacement, European teenagers, according to Louella Parsons'³² didn't need a replacement. They were satisfied with the original. Louella spoke about the "James Dean Myth" being "revived with a vengeance" on the reissue of East of Eden in Europe: "The teenagers send flowers to the theatre in Dean's memory."

Report from abroad, too, came in the Autumn issue of Sight and Sound. The issue featured an interview with Nicholas Ray,³³ then currently the pet of French film circles. In the interview Ray said that he considered Rebel Without a Cause to be his best film. The writers considered it the film that brought about Ray's "spectacular comeback" as a leading director. The film also illustrated Ray's chief concerns: "Violence fascinates Ray as the unpredictable factor in human personality. He's equally concerned, though, with the precise planning of a story, its degree of documentary truth."

Ray cited James Dean as "one of the most stimulating" of the actors he had worked with, in that with Dean "he was able freely to improvise, something he regards as an essential element in his style":

He quoted the quarrel scene in Rebel Without a Cause when the boy comes home after the chicken run. The sequence was causing trouble and Ray one evening asked James Dean to come to his house and work on it there. He himself would play the father; and he stationed himself before a television set, switched to a black screen, so that he could watch Dean unobtrusively as he roamed around, snatched up a bottle of milk from the refrigerator, thought himself slowly into the situation.

When the scene was right, in Dean's and the director's understanding of it, he got the set designers to come over to his house so that the living room set could be replanned on the lines of his own room. The point, essentially, was the working out of a mood in terms of a particular setting.

The same issue of Sight and Sound editorialized³⁴ on the "dignified bewilderment," of Warner Brothers' advertisement in The London Times which "acknowledged receipt of flowers from admirers of the late James Dean, but regretted to inform correspondents that portraits of Dean and East of Eden posters were not available for purchase."

The editorial noted the crowds and the flowers, "the drawings handed in at the theatre with their forlorn messages ('James Dean Lives Forever')" and stated that "corrupted though it has been by imitation and excess, this legend, with all its sad lures toward identification, seems still as persistent as ever." The editorial implied that both Warners and the editors were "a bit uncertain as to

whether these were old admirers taking up where they left off, or, already, a new generation discovering a myth for themselves."

Walter Winchell³⁵ reiterated Dorothy Kilgallen's comments regarding Pier Angeli and Dean as her "real torch"--that he was her "great love," "the only one that ever really mattered," etc. Winchell was also careful to mention the name of Miss Angeli's current film.

The October, 1961 Diq continued that magazine's Jack Chaplain plugs. Besides a long biography, "The Jack Chaplain Story,"³⁶ which stressed the Middle West small town background of the young actor, the issue's gossip column³⁷ linked Chaplain with Buchholz and both with Dean as "actors, not matinee idols." The column stated that on a recent Hollywood showing of Rebel Without a Cause on television, the "late, great" James Dean proved once again "that acting is still a form of art and not just a showcase for a goodlooking face."

Warren Beatty, the new Kazan star who was also being linked romantically with Natalie Wood, received Dean linkage in the October Silver Screen³⁸ mentioned as having inherited Dean's "masculinity . . . virility, or pure, sheer maleness." He was described as being "already a rebel with a cause."

A printing of Leslie Fiedler's "The Fear of the Impulsive Life"³⁹ in Perspective was accompanied by a

picture of Dean captioned "The Tragic Hero of the New Youth." Fiedler stated that no matter "how statistically insignificant the Beats may be in the official census, in the cultural history of our time, they stand for the young." The Beats "became the mouthpiece for the teenager in general" and "played a decisive role . . . in creating out of adolescent discontent a cult of the adolescent," a counter movement stirred by what Fiedler called "the Fear of the Adult." The spokesmen for the new youth were as various and devious as Kerouac, Salinger, Elvis Presley, and "James Dean, the tragic hero of the New Youth--identified in his life and death with the role he performed in Rebel Without a Cause":

They are the nearest thing to a contemporary youth movement whose motto is 'Don't bug me, Dad.' The hagiography grew astonishingly in the years just after Dean's death; and in the hands of tens of thousands of kids, pictures of him at the Bongos, or leaning against a piece of abstract sculpture, or dead in his shattered Porsche (dead for the sake of all those to whom suicide seems the only pure protect) became holy pictures.

It was Dean and his inarticulate followers who instigated "the nightmare of the teenage revolt, which troubles the sleep of a generation proud to have granted its young rights beyond anything to which the young by themselves would have been able to aspire, a generation which has loved youth almost to the point of idolatry."

A local television first-showing in Chicago of Rebel Without a Cause was widely advertised in newspapers as "the picture about youth and parents that made Dean unforgettable"⁴⁰ . . . "that made Dean immortal."⁴¹

The November Cosmopolitan, probably cashing in on the revived Dean interest stirred by the television showings, offered the comment that "A Via Veneto spectator swears he saw . . . five James Deans sitting side by side in the Cafe Carpano."⁴² The major Cosmopolitan offering that month was "Foreverness in Hollywood"⁴³ by Gail Greene. The article related that "fans still write [Dean] 100 letters a month." Other manifestations of fan adulation shortly after Dean's death made the Valentino incidents seem "almost sophomoric." It was pointed out, however, that though Dean's studio was "left holding the bag" with Giant still unreleased at Dean's death, "the Dean Death Cult began in the Charles Addams' hearts of some of his friends, and possibly even with Dean himself." The article then recounted the Fairmount casket-mortuary scene between Dennis Stock and Dean and related, once again, the old Vampira predictions. "Egged on by the hucksters and the fast buck boys," the cults sprang up:

Most tragic of all was the incredible cult that sprang up at a Los Gatos, California high school, under the name 'The James Dean Death Club.' Two seemingly bright and stable youngsters--a boy and a girl--reportedly members of the club, died in separate accidents a few weeks apart, each driving a car at top speed into a tree.

Jack Chaplain's television appearance on "G. E. Theatre"⁴⁴ featured him as a "nice kid" from a "nice family" who is picked up by the police and put on probation after a joy ride escapade. It was certainly a role patterned to take advantage of Chaplain's strong resemblance to Dean, but it didn't seem to be enough. Chaplain never really had much

of a career. The Dean resemblance, the built-up publicity image, even the roles, didn't seem to be enough in his case. Dwight MacDonald⁴⁵ seemed to think Warren Beatty had about the same sort of problems, in his review of Kazan's Spendor in the Grass: "I hear he is being groomed for the new James Dean and under Kazan's artful hand he is as inarticulate as Dean was (though he lacks Dean's peculiar intensity)."

Arthur Knight's appraisal of "The Faceless Hero,"⁴⁶ the "harmless, neuter, undemanding, unpossessive pretty boy who seems to be the dream lover, or the wish dream of today's moviegoers," struck out at the "astonishing blandness" of the "species." Knight said that "cuteness seems to have become the Sixties' replacement for sex appeal, boyish charm a substitute for mature masculinity." Knight noted how young the new crop of heroes was, and noted, too, that often they were called upon to play roles which depicted them as even younger than they were. Because he felt movies "have reflected the changing patterns of love more incisively, more acutely, than any other medium," Knight was concerned that this new hero suffered from such "complete sexlessness": "The boys are the seduced, not the seducers."

In relating the historical background of this phenomenon, Knight equated the post-war Beats with the flapper generation, each of them "uncertain in its values,

its direction, and its destiny." The older stars still dominated the motion picture screens immediately after the war, so "little of this feeling" got across until Brando, in whom the Beats found "an eloquent, if inarticulate spokesman; and then another in the late Jimmy Dean," and "youth responded to its own image with an unprecedented intensity." Knight contended that "the emergence of today's new stars not merely reflects but is a reflection upon today's movie audiences." With teenagers representing "the largest and steadiest single contingent of customers in the country," Knight felt the motion picture industry could not afford to ignore their tastes, but he deplored the situation.

Fabulous Yesterday: The Coronet Twenty-fifth Anniversary Album included Herbert Mitgang's "The Strange James Dean Death Cult" from Coronet's November, 1956 issue as part of the section "The Cult of Personality"⁴⁷ illustrating a trend during the past generation emerging concurrently with the growing powers and technological advances in the mass media:

What the advertising industry had achieved for the corporation, the publicity merchants began to do for the personal client. Thus this became the age of the press agent, the ghost writer, the public relations consultant, a corps of experts whose job it was 'to get their man across.'

Such activities were not limited to celebrities and entertainers. "Make-up, when to kiss babies, what to do with one's hands on the platform, and when and to which side to slant

the profile for the camera" became important political problems: "And almost everyone agrees that the personality contest on TV between Nixon-Kennedy swung the election to the latter." The Dean article itself was prefaced:

The war years did something to those who were too young to fight. This 'shook-up' generation, bubbling with rebellion, fascinated by violence, speed, raw sensation, took up as its symbol a wild one who reflected its restless mood. Psychologists sought clues to adolescent behavior in their weird worship of a dead boy's memory.⁴⁸

Cynthia Lindsay's The Natives are Restless,⁴⁹ a tourist's eye view of Southern California, spotted and noted a new breed, "the Schwabniks": "a special group, huddled, conversing sotto voce, eyes furtive, uniformly clad: leather jackets, blue jeans, sweatshirts, their unshorn hair down to their collars, a covey of imitators of their master, the late James Dean."

Ezra Goodman's study The Fifty-Year Decline and Fall of Hollywood covered a vast panorama of subjects and areas related to the motion picture industry. Included was a revised re-statement of Goodman's 1956 Life article on Dean,⁵⁰ some eight full pages devoted to Dean and the Dean image. Among other related materials came the bit of news that George Stevens, who was always "astute at public relations," had "three different sets of publicity experts working for him on Giant."⁵¹

The Funke-Booth survey called Actors Talk About Acting included an interview with Shelley Winters. Miss Winters went on at some length concerning the Brando-Dean influence on acting and on juvenile culture. She called them "spokesmen for their generation."⁵²

Bill Davidson's The Real and the Unreal, another Hollywood study, did not dwell at any length on Dean except to use Dean's death as an illustration of Hollywood's general attitude toward the mundane. According to Davidson's report, when Dean was killed, "a top movie executive jumped up and down in his office and roared, 'How could he do this to me after all my work to build him up into a big star?'"⁵³ Davidson called Dean "a genuine rebel,"⁵⁴ as opposed to some of his latter day imitators.

The Jazz version of The James Dean Story score⁵⁵ was reissued under a cheaper label, termed a performance of music that was "immortalized" as part of the film's score.

By 1961 American interest in Dean had degenerated, it seemed, into specialized investigation or a rather morbid curiosity. The previous intensive publicity had given the Dean image a still strong linkage power, which became even stronger through repetition, but general interest was not focused on Dean, as it had been previously. "Like James Dean" became merely a serviceable label for ready identification of a set of personality traits, actions or mannerisms.

The Dean image was no longer individualized; it was a type.

Interest abroad, from statements and publications of the year, seemed as high or higher than ever. European teenagers and teenagers throughout the world were evidently beginning to discover they had a power and an influence that American teenagers had discovered long ago. The discovery of this power seemed to run concurrently with interest in and adulation of Dean as a symbol of that new-found strength.

CHAPTER IX--NOTES

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31. Janey Milsted, "An Open Letter from the Editor," Dig, Vol. VII, No. 4 (August, 1961), pp. 10ff.
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CHAPTER X

1962--TELEVISION AND THE BIG PUSH--AND A BIGGER FALL

In 1962 popular interest in Dean hinged upon his television appearances in film re-runs. Initial interest, capitalized upon by television advertising, was high. A few magazines made an abortive attempt to review even more interest, repeating the old game of exaggerating existing interest, speaking of Dean as a symbol, even recalling the old rumors that he might still be alive. But as the films were run and re-run, interest declined. Dean's was now a voice out of the past and could not be heard among the many others. There were now too many other favorites, still living, who cried for attention. That the Dean type remained popular is evidenced by the recurrent linkage practices.

Since the Winter, 1961 issue of Daedalus was devoted to Youth: Change and Challenge, it was not surprising, in the light of claims of Dean's influence on youth made in pulp magazines, to see the Dean name popping up in not one, but several of the articles contributed.

Reuel Denney¹ said that "a young actor such as James Dean could say more about post-war youth than most young people themselves or their parents and teachers." Denny considered it significant that "one of the scripts through which he spoke, Rebel Without a Cause, dealt with a middle class, father-son relationship that was unsatisfactory because it was marked by slackness rather than moral tension."

Lawrence Wylie² used exactly the same illustration and for exactly the same reasons, noting especially the scene where the young hero, played by Dean, asks his father's counsel and is put off and left to his own devices: "It is painful for American fathers to witness this scene for we as a group are committed to Jimmy's father's position."

Similarly, Kenneth Keniston³ lamented the "absence of paternal exemplars," citing Augie March, Holden Caulfield, the heroes of Tennessee Williams and Arthur Miller, and Dean's character in Rebel Without a Cause as popular examples of those who lack "a father who can act as a model or, for that matter, a target for overt rebellion."

TV Guide for January 13 carried "She Remembers James Dean,"⁴ an interview with Christine White, who was now getting some starring roles on television. Miss White may be remembered as Dean's partner during his Actors Studio audition, and in this interview the story of that audition again popped into print, at a time when press coverage of Miss White's

activities, present and past, could be most beneficial to her career.

Tony Wall's "The Natalie Wood Story"⁵ was designed to appeal to the feminine romantic nature. According to the article, the remnants of the "deep, personal relationship" Natalie had with Dean were tucked away in her heart "in a place reserved for all the men you have loved in your life." Natalie said, "I think other women will know what I mean." Dean linkage was not limited solely to Natalie. Her latest romantic conquest and recent co-star in Splendor in the Grass, Warren Beatty, was said to bear such a "striking resemblance" to Dean that "some of Natalie's friends are wondering if, in Warren, she's trying to recapture the past."

Past and present were linked to Dean's name by Val Adams,⁶ television columnist for The New York Times, who noted in the column for January 14, 1962:

Televised motion pictures starring James Dean, who had only three major movie roles before his death, seem to have a great influence among dial twisters.

Last Sunday evening WOR-TV presented Rebel Without a Cause and obtained the highest Nielsen rating of all New York stations during the two-and-a-quarter hours the movie was on. Last fall WNBC-TV presented East of Eden, another Dean movie, on the premiere of its 'Movie 4' series on Saturday nights. No other movie on the series has obtained so high a rating as East of Eden, a WNBC-TV spokesman said.

All this recalls an appearance by Mr. Dean in the early Nineteen-Fifties on 'Robert Montgomery Presents' over the NBC network. He had a role in a Montgomery drama before he became famous, and he was paid \$500. After Mr. Dean's death, Mr. Montgomery decided to repeat the drama, which had been recorded on film. The Dean

estate first asked for \$10,000 as a re-run fee and finally settled for \$7,500.

Probably to prepare for the initial local Chicago television showing of East of Eden, the Chicago Tribune's television columnist Larry Wolters⁷ commented on the "high ratings" Dean's films had been winning in New York City. Wolters' article was a reworking of the same Dean material contained in the Times' column above, only Wolters went Adams one better: "Today his estate gets \$7,500 from a single New York station to re-run each of his pictures."

Other local Chicago entertainment columnists did their bits to bally the East of Eden promotion. Apropos of nothing, Ann Marsters⁸ announced that "a sixty minute film on the life of the late James Dean, produced by George W. George, will be offered as a TV spectacular." Herb Lyon,⁹ who had branched out to become a variety show television performer, noted in his newspaper column that his program "follows the excellent East of Eden flicker, with the late James Dean." Lyon's concentration on the Dean name was not happenstance. As was true of the previous showing of Rebel Without a Cause, promotion for the East of Eden telecast concentrated on Dean as the starring figure. Some advertisements¹⁰ listed his name alone as casting credit. All the daily advertisements¹¹ featured his portrait in the advertising block.

Radio-TV gagman Jack Douglas¹² included a brief chapter on Dean, "The Day That Jimmy Dean Died," in his autobiography A Funny Thing Happened to Me on the Way to the Grave. The chapter was related to Douglas' hobby of sports car racing. Douglas had, after all, met Dean only twice. The first time, at a race, he recollected Dean "blaming himself" for the mechanical failure of his car. The second meeting was at the time spoken of in the chapter title. Douglas let his general reaction to Dean's death be summed up in the remarks of their mutual friend Vampira: "It was the first time Jimmy ever trusted anybody, and this is what happens." Douglas regarded the crash as a "senseless and stupid" accident, with the other party and not Dean in error. Douglas also commented about the "righteous stink" raised over Dean's having received a traffic ticket shortly before the accident: "In Bakersfield, if you drive a sports car, they'll give you a ticket for backing up."

More pedestrian was the linkage employed exploiting Natalie Wood's impending marriage by recalling her old love affairs in Jim Hoffman's article "Wedding Bells for Natalie"¹³ in the February Photoplay. The article revealed that in Natalie's younger days, "the happiest day of her life" was the day she played her love scene with Dean in Rebel. Dean's death brought a "nightmare" of memories--but Natalie had a token, "a love bracelet around her ankle." Natalie was quoted as saying, "Jimmy Dean gave it to me . . . I never take it off."

The "Candid Conversation"¹⁴ with Elia Kazan in the February issue of Show Business Illustrated had Kazan denying the influence of the Actors Studio on Dean. Kazan said:

Dean was there two or three times. He sat in a sort of poutish mess in the front row and scowled . . . you know, active narcissistic and so on. He was never really there.

Kazan admitted that both Brando and Dean "mumbled . . . scratched a little." In an interview¹⁵ with Robin Dean in the March issue of Films and Filming Kazan added:

I was never very appreciative of Jimmy Dean becoming an idol, he's not an idol of mine, and I didn't particularly like what he was. . . . I think I told the truth about him in East of Eden or rather a character like that, but I didn't like the result which was to blame your parents for everything, to blame the way you were brought up and say 'I'm bad because. . . .' I don't go for that.

The increased interest in Kazan revolved around the recent release of his film Splendor in the Grass. Attention was focused, too, on the film's stars, Natalie Wood and Warren Beatty. Hedda Hopper's article "Is He Really That Good?"¹⁶ was paced to find out if Beatty fit "the mold of James Dean and Marlon Brando." Local Chicago movie columnist Sam Lesner¹⁷ described Beatty as a "Brando-Dean combination," and used the opportunity to retell the "apocryphal story" about Dean "madly" playing the drums at a party while Brando remarked, "That was my last year's attention getter." A later Lesner article¹⁸ said that, like Dean, Beatty was also "a difficult young man" who was "deeply troubled." To bring

the linkage unit full circle, Lesner added that "Beatty nursed the hope that he would make a movie with Natalie Wood after seeing her in Rebel Without a Cause."

With all this publicity still fresh, another Dean television film showing was presented in Chicago: Rebel Without a Cause was offered again. This time around, though the advertisements¹⁹ continued to capitalize on the Dean name and picture, the copy followed the "official" line of publicity presented when the film was first shown in theatres: "A dramatization of a boy caught in the undertow of today's juvenile violence."

April's Movieland article "Today's Young Lovers"²⁰ offered several bits of Dean linkage involving several of the popular young Hollywood leading men. Warren Beatty, like Dean, buries his hands in his pockets, peers intently through his glasses, stands stoop shouldered. But, said the article, these are "minor mannerisms" that "lots of young men exhibit," so "the comparison is unjustified." Richard Beymer was said to have the "sensitivity without the vulnerability of a Warren Beatty or a James Dean." Horst Buchholz was noted as having been called an "imported James Dean," and the article further cited his "striking facial resemblance," his liking for fast sports cars. Horst was described as being sensitive, "broody," "electric," and "agonized . . . but as a man, not an adolescent":

The latter sounds like an implied criticism of Dean--it isn't really. That wouldn't be fair. James Dean died when he was just twenty-four, after barely one year in the movies and just three films, of which only the first two were meaningful in terms of his great talent.

There were further bits of Dean linkage in April, at home and abroad. Joe Hyams²¹ gave a Vampira-Dean plug in his Show Business Illustrated column, noting that Vampira was now "earning her living" as a Hollywood clairvoyant. Hyams gave as one of her "mystical bits of advice" her remark to Dean: "Don't race." The British publication Film, The Magazine of the Federation of Film Societies²² identified Zbigniew Cybulski as "the best known Polish actor, if only because of the label 'the Polish James Dean' and his dark glasses."

The British seemed to like to call people "James Dean." Claudia Cassidy²³ noted that a British dance critic had called ballet star Rudolph Nureyev the "James Dean of the Dance." American linkage copy seemed to be more constant and consistent. Movie Album #8 gave Dean linkage to the familiar Natalie Wood and Warren Beatty. The Natalie Wood article²⁴ called Dean Natalie's "idol" before she ever met him. She was said to have identified with his "restlessness" and the "forces which drove him to prove himself," his "search for understanding and security." When Natalie finally played opposite Dean in Rebel, she herself became a "female symbol of frustrated youth, restless, hungry for love."

Warren Beatty's working thesis "Keep Away from My Life"²⁵ equated him with Marlon Brando and James Dean:

The public recognized in these men not only talent, but a certain kind of dignity. A personality that said: 'If you don't meet my demands, I'll take myself out of your life altogether.' And rather than see these stars disappear from the screen, they granted them privacy.

A featured article of that same issue of Movie Album was "The Deathless Legend of Jimmy Dean"²⁶ with its seven pages of "unusual pictures." A brief preface noted that though "dead for seven years, Jimmy Dean still lives in the hearts of millions. In this section you will read how what he believed and stood for keeps his memory alive." Dean's influence "transcends the grave," according to the article, and "he remains the symbol of a generation demanding acceptance." As "a symbol, a hero," Dean "today . . . speaks as clearly and distinctly as he did when he was alive." Moreover, the article stated, "he has become a legend to be passed down to a generation too young to have ever seen him on the screen." Dean represented, and still represents, the article said, "the symbol of today's youth crying out for acceptance--but finding only rejection." Dean was "a symbol for those who had not made the world--and were powerless to change it. A symbol for the frustration of youth, for those who could not come to terms with life as they found it."

The article noted the drawing power of Dean's television film appearances and said that he garnered "most of the sets in the country" on a recent Rebel Without a Cause

showing. Though his personality and his talent were unique, Dean was like everyone else, he was "representative for a generation":

Many have tried to take his place, seeking to carry the crown of representative for a generation on their own heads.

Marlon Brando was once thought to have succeeded--but only for a year or two, and Warren Beatty is now being talked [of] as a successor to James Dean. Whether he can be or not, only time will tell. But Jimmy will not be forgotten--not as long as there is anyone left alive who has felt the power of his personality.

As proof of the power of the "new" James Dean, once again the fan-photo sponsored "fan clubs"²⁷ offered the usual pictures and "membership."

Walter Winchell's June 5 column²⁸ had Warren Beatty "playing old Jimmy Dean type roles in his flickers" as a "rebel without a cause character."

Chicago TV columnist Terry Turner²⁹ introduced a forthcoming television production on the "Du Pont Show of the Week" with producer Lewis Freedman's description: "The story dramatizes the enormous complicated reaction to the death of a super celebrity . . . 'The Movie Star' deals with the destructiveness latent in great power." Turner added that the show was "adapted from material originated by William Bast, who wrote 'Jimmy Dean--a Biography.'" TV Guide's Bob Stahl³⁰ further related that the show was adapted by Robert Green from a play by William Bast and was originally

"a film produced three years ago by the BBC in London."

Stahl said the play was "based on the home town reaction to James Dean's death."

"The Movie Star"³¹ was not about James Dean, but the material was certainly inspired by James Dean's death, and perhaps his life, too. The dead hero of "The Movie Star" was singer-actor Billy Allen, "the greatest movie idol since Valentino," who died accidentally in a fire "seven months after the death of Jimmy Dean." Allen's popular songs of "youth and rebellion" earned for him the name "The Lost One."

After his death, Billy's body was shipped home to Charity, Kansas to be buried by his family. With his body came Billy's young wife, his press agent, his champion Hollywood columnist (her voice, her hats pointed to a certain real life counterpart), and Billy's many fans.

The play was a complicated melodrama involving jealousy of various kinds and Hollywood and home town venality--all set to a rock-and-roll beat and accompanied by the screams of fans, those "people with nothing to believe in so they turn to some dead movie star who couldn't take care of his own life." Billy's wife, who loved him as long as he let her and then "mothered him," said to the crowd of fans: "Don't try to make him into something he wasn't. If you turn to him for love, he can only fail you. Go home!" But the crowd was caught up once again in the hero-building speech of the Hollywood columnist, anxious only for personal

aggrandisement, who was pushing for a Memorial Fund "dedicated to help young deserving people." The final words in the play, spoken by Allen's press agent, who knew Allen for what he really was, were: "Nothing can stop it now. Let them worship him if they have to. . . ."

A UPI release³² printed the day after the showing called the production "unfortunate melodrama," but said "it had the powerful virtue of uncompromising anger over the tribute paid to false gods and their cheapening values." The reviewer thought the "tastelessness and revulsion" of fan behavior "were not exaggerated."

Bill Irvin,³³ local Chicago television columnist, thought the show "a thinly disguised recap of the hysteria that engulfed the teen age world when Jimmy Dean died at the height of his career." Irvin found "the overall picture close enough to the truth to be frightening." He noted that among the characters in the show, "brazen as the teen agers were, they were models of decorum compared with some of the grownups who disported themselves more like vultures than mourners."

Paul Malloy,³⁴ another local Chicago critic, titled his review "Play's Single Blessing: Hero Dead at Start," finding the whole business unwholesome.

Variety in terms of source of communication was provided with the publishing of "The Enigma of James Dean"³⁵

in Delta, the journal of Sigma Nu fraternity. The article promised "a probing analysis of a one-time Sigma Nu pledge and the symbol he has become." Through interviews with Sigma Nu men who were active members while Dean was a pledge, the article revealed that Dean had "difficulty adjusting," that "he spent much time in his room, producing Salvador Dali-like sketches." One member's analysis was that the drawings were "indicative of the fact that he spent a great deal of his time in individual endeavors, rather than taking part in any cohesive activities."

The article further recounted the numerous examples of Dean ideography still manifest, including "nearly fifty highly active fan clubs," the fan mail, the songs, and the poetry ("Goodbye, My Jamie Boy" and Frank O'Hara's "To James Dean" were used as examples), noting that "the generation that raised up the somber-eyed young actor as their idol has found no need to replace him as the object of their passionate devotion."

Dean's popularity was said to be based to a large extent on his screen portrayals:

Dean always portrayed the mixed up kid who could not determine between right or wrong. The Dean image (the slurred speech, the dangling cigarette, the half amused smile) became the accepted passport of the directionless rebel. He was an exaggerated reflection of the habits and attitudes of his generation. In each of his movie roles he played the tortured renegade, who was basically good but got into trouble because he chose to rebel against pressures of conformity, lacks of love and feeling.

The article said that Dean's popularity was absorbed as memory, and "refined now so that it hardly resembles the real life Dean," providing "a symbolic channel for rebellion and search," "part of a constant struggle for an identity that can be recognized, accepted, and lived with."

George Spelvin's "Who Snatched Frankie's Oscar?"³⁶ in the June Confidential spoke about Frank Sinatra's stolen Oscar and James Dean's rumored possession of an Oscar statuette, in a long, involved, theft-upon-theft series of episodes, concluding finally with: "Vampira and an unidentified companion . . . roared off in a white Porsche . . . after stealing . . . from the thief. . . ."

The pocket edition of John Dos Passos' Mid-Century³⁷ was published in July, 1962, and another familiar author in a new source of communication of the Dean image was revealed in the publication of "Jimmy Dean: The Assignment I'll Never Forget"³⁸ by Sanford Roth in the July issue of Popular Photography. Roth revealed that a trans-Atlantic call from George Stevens himself brought Roth to Hollywood for the Collier's assignment. The remainder of the brief article covered remarks previously made elsewhere by Roth about the "irrepressible young actor, who had won Hollywood fame but not happiness." Reproduced also were the Roth Giant photos (including the bongo-playing shot used on the cover of the Romeo EP recording).

A column item³⁹ in the July Movieland said that a film of Dean's biography was "being scripted for a movie with Rod McKuen in the starring role." That was the last that was ever heard of that film.

Movie World offered "The Ghost of James Dean,"⁴⁰ calling it "The Memory That Cannot Die" on its cover. This photo-documentary was concerned essentially with the activities of the James Dean fan clubs still active. Despite claims of vast activity, this article documents only two clubs in America.

The opening photo-montage centered around a poem, "The Beauty of His Soul" by Beatrice Johnson, who was heading "The James Dean Memory Ring Around the World," an American adjunct of the recently defunct "James Dean World Wide Club" in Britain. As American representative of the British group, Mrs. Johnson had taken over the management of the club's activities in the United States. The article credited "The Memory Ring" with some "300 lifetime members" who do "everything possible, short of bringing him back to life, to keep Jimmy's memory from fading into obscurity," including floral and newspaper-advertisement memorials, charity donations, and mutual correspondence, with an exchange of letters and collected Dean memorabilia.

The article explained Dean's appeal as "far deeper" and "far more universal" than Valentino's. When Dean died,

"males as well as females" went into "deep mourning," including, said the article, one group of boys "who decided to crash their car at the exact same spot where Jimmy died because 'life isn't worth living if Jimmy isn't alive.'" This devotion was traced by the article to Dean's personality and a change that took place when Dean turned from the life of "a carefree student" to become "a moody, introspective young man who accepted nothing without knowing the reason behind it." Following work at the Actors Studio, "under Strasberg's hand" Dean "emerged as one of the finest actors of this century." He was an "immediate sensation" after East of Eden, "without making a single effort in behalf of his own publicity," and "the more uncoöperative he became, the more his popularity grew," because his fans "realized that James Dean was being himself, showing his personality as it really was," "the most magnetic the public and press had ever come across in Hollywood." "Within two years" his "two more outstanding performances" made him an "idol":

His fans revered him.

His individuality, his searching restlessness, his dissatisfaction with conformity, all expressed the feelings of a million American teenagers. But, most important, here was a 'voice' for the nation's youth. And they listened with reverence to everything the 'voice' said.

After Dean's death, the activities of "sensation mongering vultures" and the resulting press charges of "hysteria and sensationalism bordering on morbidity . . . did nothing to disband the clubs" which had started to "keep

alive all the things that Jimmy stood for." Besides the American group, "other clubs are active in Belgium, Germany, the Netherlands, India, and several other countries."

With the popular television showings of Dean films, "the James Dean furor was in full swing again." It was declared to be not just "public sentiment," nor a "'fashionable' fad," but "nothing more [sic.] than an accolade due this highly unusual person whose influence will be felt for years to come."

Following the article were the names and addresses of two leaders of Dean groups, the already mentioned Mrs. Johnson and Mrs. Therese J. Brandes of New York. Mrs. Johnson's name also appeared in the fan club section of the July issue of Teen.⁴¹

On July 4, 1962 the TV car-racing series "Straightaway" featured "To Climb Steep Hills"⁴² with John Ashley, another Dean look-alike and star of several of the quickie teen films in independent production. Ashley played the part of a young movie star who risked his life to race his car, over the protest of his studio bosses. The character "lived" too fast, was in love with a girl named Judy, talked jive talk, lived modestly over a garage, and was certainly inspired by the Dean image.

Jerry Wald's obituary⁴³ on July 14 credited him with "discovering Marlon Brando, the late Jimmy Dean, and other

stars." Death also seemed to prompt Dorothy Manners'⁴⁴
column item:

The myth that James Dean is not dead persists. Robert Hinkle, Jimmy's friend and dialog coach on Giant, was interviewed on TV the other night, mentioned Dean's death, and was besieged with phone calls. 'Why don't you tell the truth that Dean is still alive and too disfigured to be seen?' was the gist of the onslaught.

16 magazine's "Platter Patter--The Truth Page"⁴⁵ repeated the same rumor, but "only" as a rumor, and one of "many such" which sprang up after Dean's "tragic death."

The Norman Ross Chicago Daily News column⁴⁶ on Soviet youth cited the writings of poet Yevgeny Yevtushenko, whom Ross described as "bold" and "iconoclastic" and "something of a James Dean to his contemporaries."

Publicity⁴⁷ for the Motion Picture Wax Museum listed Dean, along with Valentino, Gable, Power and Monroe as being figured among the seventy-five "film immortals" in "this shrine to the stars."

In August, 1962 a single publisher (with two publishing companies) and a single editor-writer tried to launch the new James Dean boom in two separate teen magazines.

Dig⁴⁸ featured a color study of Dean on the cover and called its issue "A Super Special Collector's Edition" and "A James Dean Memorial Issue." The magazine featured "The Miracle of James Dean!"

An editorial preface noted that "two months ago the few photos and a few words about James Dean" elicited a

"tremendous response" from "all over the world asking for more material on Jimmy." The currently published story by Janey Milsted, Dig's editor, was "a memorial, a tribute, to the never-ending legend of James Dean."

Miss Milsted said that she "met" Dean in a movie seven years ago. He was on the screen in East of Eden:

Cal was a boy with an incredible desire to be someone in the eyes of the people he loved. But most of all he wanted to be someone in his own eyes. The people around him gave him the same treatment I was getting from the people around me. The good, old 'Poor Sick Child' treatment.

Miss Milsted was inspired by Dean. She said, "Just to see someone on the screen who felt the same way I felt about so many things did me a world of good." Collection of Dean materials and investigation proved to Miss Milsted that Dean was "partially like the James Dean they wrote about in the movie magazines" but "more like the characters he portrayed on the screen: young, eager, impatient, full of a strange combination of deviltry and shyness, curious with an uncontrollable urge to live just as much of life as he possibly could in the shortest amount of time possible." For her, "the greatest thing about James Dean is that he was for real. He wasn't phony or hypocritical or small." Because Dean "was a plain, ordinary human being with a built in powerhouse of ability," he was able to give her, as she said, "faith in myself, understanding of others, something called just plain courage." She said that she waited and wished for the opportunity to tell her story:

And I'm glad that you're the part of the world I was able to tell, because you're truly the ones who need to know the sky's the limit. You're the ones who need to understand you're not weird just because you happen to want something that sounds impossible to the people around you. You're perhaps the main reason I wish James Dean was still alive. You deserve the same kind of encouragement James Dean gave to people who were young seven years ago.

"The Strange Legend of James Dean"⁴⁹ was featured on the cover of the August Modern Teen. Though the magazine was edited by the same Janey Milsted who wrote "The Miracle of James Dean" for Dig, the Modern Teen article was not credited. Again, an editorial preface opposite the full-page color photo of Dean listed reasons for the writing and publishing of the article--not to "flaunt Jimmy's memory or to sadden those he did 'happen' to," but "to tell us why he will never be forgotten so WE [sic.] can be a part of this legend, too."

The article noted Dean's brief period as a "movie star":

In each movie he portrayed a boy who was frantically trying to grow up and just as frantically searching for happiness. He played these parts so well because the script could have been pages torn from his own life.

Dean's fans "knew the searching and the longing and the confusion of the James Dean they saw on the screen was for real." He was "alive" and handsome and exciting; he was "everything they'd like to have been," but, after his death, "they stopped being fans and started being grateful that somebody else in the world had really felt these same yearnings."

According to the article, "The powerful legacy of understanding James Dean left to the world is unparalleled":

Before 1955, teenagers didn't really exist. Not to the rest of the world, anyway.

Here were two classifications of humanity. Children and adults. If you happened to be a thing called a teenager that meant you were floating somewhere in the middle, and if you had any troubles or dreams or desires, it was your problem to live with them until you were old enough to do something about them. . . . James Dean changed that picture.

The article noted that "after James Dean everyone realized that right now is just as important to a teenager as any part of the future." Dean was considered to be "an important part of the most important element in the world . . . progress":

His sensitivity and honesty and unashamed eagerness to find himself was perhaps civilization's most important contribution toward making that individual between childhood and adulthood terribly proud to be a teenager.

On August 6, 1962 Studs Terkel⁵⁰ in his "Wax Museum" on a Chicago Local FM station drew a parallel between the lives and careers of screen writer James Agee and Dean in that "each in his own way was a comment on the values of our society." Both men were said to have died tragically before fulfilling their potentials, seeking something they were unable to find.

The announcement of the suicide-death of actress Marilyn Monroe brought more Dean parallels in the wire services' releases.⁵¹ Typical was that by UPI's Rick DuBrow⁵²

which was headed "Many Big Name Stars Toppled by Tragic Deaths." DuBrow's article recalled Dean as "a young Indianan who attracted a cult-like following in his short tenure in Hollywood. He was considered the most promising new actor since Marlon Brando." A local newspaper columnist, Norman Ross,⁵³ said later:

It is a measure of how much greater a hold Hollywood has on our imagination than does any other entertainment medium that we care so much what happens to a Harlow, Lombard, Velez, Landis, Dean, and now a Monroe.

Recollections of the past came, too, in Movieland and TV Time's "The Good Old Days,"⁵⁴ which pulled into the present the memory that in August of 1955 Dean, "the latest controversy [sic.], was called a rebel by some, a genius by others." Press rededication to the Dean memory brought revitalized interest from other commercial concerns, also. In the same issue of Movieland, the "My Star" fan photo agency sought, once again, "new members" for their James Dean Club at a dollar per membership.

John Kerr, young actor interviewed on the "Here's Hollywood"⁵⁵ TV series recalled that when he started out "you had to be a crazy young guy on a motorcycle--you remember Jimmy Dean? I don't know what the image is now."

Actress Shelley Winters⁵⁶ had recollections, too, and she related them in her article "The Loneliest Years of My Life" in the September issue of Seventeen. She said:

Jimmy was a beautiful young man, extremely talented, but his opinion of himself and the feelings of unworthwhileness [sic.] made him value himself and his life very lightly. If he asked a question or wanted and needed the attention of someone who was preoccupied, as his director was, with many problems, Jimmy immediately assumed that he was being rejected, not realizing that the person was busy and could not gratify his request at once.

Miss Winters said that Dean's "marvelous sense of humor" was a cover for this "terrible loneliness and intolerable dissatisfaction with the world and himself"--at least in his personal life. His acting was another matter. It was Miss Winters' opinion that, as an actor, "you could only be effective if you abandoned your covering up mechanism and allowed the world to see your 'tick'"--that acting "is only really good when an actor has exposed some deep level of himself":

Jimmy Dean was born with that talent and studied and developed it, and so he was constantly having to use in his work the things he really wanted to hide from the world. I think if he had been lucky enough to have had a teacher or a friend who could have taught him to tolerate the anxiety his work generated, he would, perhaps, still be alive. I have never talked about him before, but because I read so much now about the drop outs in high school, I think he would want me to. Something in the torment of his youth made the young of all countries identify and respond to him, and they still do.

Nick Dennis,⁵⁷ character actor who appeared in East of Eden was interviewed on "Here's Hollywood" and recalled Dean as "quite a boy," if somewhat of a "Jekyll and Hyde" who would feel "great one day," and "the next day he wouldn't talk to anybody; he was insulting everybody." To Dennis, Dean was a "boy" who had "a lot of talent," but "he was a little mixed up in more ways than one."

Christine White⁵⁸ was interviewed on the same series not long thereafter and she was identified as "very close to the late James Dean." Once again Miss White told the story of the Actors Studio audition, describing herself and Dean during that period as "two young street urchins--looking for a way of life."

Memories of an image rather than a person were recalled in Arnold Shaw's⁵⁹ review of a Charlie Parker biography. Shaw said that the fact of Parker's early death coupled with the legend of destructive dissipation that he left behind made of him "a high priest of the hipster mystique and, together with James Dean and Dylan Thomas, a native hero of the beat generation."

Donal J. Henahan,⁶⁰ music and drama critic for the Chicago Daily News, had a column on dancer Rudolph Nureyev's "unbridled ways" and found him "seemingly no more rebellious or uncontrollable than the average adolescent . . . evidently he is by nature a non-conformist." Henahan said that such behavior earned Nureyev the title of "European Beatnik of the Ballet," and he "promptly became Ballet's James Dean."

The coming appearance of East of Eden on Chicago television once again on October 15, 1962 was advertised on TV trailers as "Raw! Real! Robust! The Frankest Motion Picture Ever Made."⁶¹ The Dean name and face were featured

in the newspaper advertising, and, again, he was sometimes the only cast member credited.⁶²

Hedda Hopper's memoir The Whole Truth and Nothing But⁶³ was then being serialized in McCall's magazine. The section about Dean appeared in the November, 1962 issue, framed by an almost full page Dean portrait, and retold Miss Hopper's not-too-enthusiastic first impressions of the young actor and his eventual charming her into still active devotion. The sections of Miss Hopper's book printed in McCall's read like a compendium of every column item on Dean Miss Hopper ever wrote. Included were her comparisons of Dean to Barrymore and Valentino, her plans for a Dean special Oscar, and her recounting of Elizabeth Taylor's reactions to Dean's death.

Movieland's "The Good Old Days"⁶⁴ series set the clock back to October, 1955 when Rebel Without a Cause "was [the] second film, second hit of the rebel of the day, James Dean." The same issue carried a letter from a Dean fan in Iran who wished correspondence.

Charles Laufer,⁶⁵ editor of Teen, had to set the clock up a bit. Teen magazine didn't go back as far as 1955--but in 1957 "the deceased James Dean had already become a living legend." Laufer recalled also a Joe Bryant, winner of a "Teen Magazine James Dean Scholarship" in that

year. Laufer added that "Joe is now married, in the service overseas and may have given up acting forever. That's life. . . ."

Time⁶⁶ picked up the foreign and local comparisons and in an article on ballet star Rudolph Nureyev said:

Pale, hollow-cheeked, and shaggy haired, Nureyev radiates a kind of savage excitement that he describes as 'a mixture of tenderness and brutality.' It has prompted comparisons with Nijinsky and even with the late actor James Dean, hero of the beatniks. Nureyev is like Dean in another respect; he is a complex and difficult animal offstage as he is on.

George Hamilton was a major subject of Richard Warren Lewis'⁶⁷ "Hollywood's New Breed of Soft, Young Men" in the December 1, 1962 issue of The Saturday Evening Post. Hamilton was quoted, naming as Hollywood's "two top idols" Valentino and Dean, declaring "the new star must lie somewhere in between them":

Both had an animal magnetism and yet they were different types of actors and had different ways of life. They were original, and that's what the new star must be.

Movieland offered "Jean-Paul Belmondo: He's the French James Dean,"⁶⁸ which stated that though Belmondo was "the non-hero type" and was said to represent "the worst aspects of hedonism in youth today" to French intellectual society, he remained the "most popular male star in Europe."

Douglas Mc Vay's "The Brando Mutiny"⁶⁹ in the British publication Films and Filming in December discussed the work and effects of the Actors Studio in films and declared that

though "the most substantial exponent of the school has been Marlon Brando," "the definitive lesson in this physical identification with the character is given (in the greatest of all method performances) by James Dean in Rebel Without a Cause."

The year brought a published collection of commentaries on the writing of J. D. Salinger. The collection, Salinger, included British critic Martin Green's essay "The Image Maker."⁷⁰ Green discussed "the image of innocence in America" as "brilliant" in the "disparate forms it has taken," including From Here to Eternity, J. D. Salinger, Marlon Brando, "Billy Budd," Mark Twain, James Dean, Fitzgerald, and Henry James. Green saw all in their different ways as "mourning over the moment of adjustment to the adult world of compromise and insecurity":

It is the problem of corruption and their relationship to it that tortured James Dean and Marlon Brando in some of their best scenes. . . . It is the moment cynicism becomes comfortable and unconscious they are all weeping over, fighting off, protesting against.

Chris Parker's essay "Why?" was also included in the Salinger collection. Parker praised the sometimes irrational reactions of Salinger's characters as "natural": "Like Jimmy Dean in East of Eden when he shoves ice down the trough and bangs his head against the tree."⁷¹ The "phenomenal success" of Catcher in the Rye among college students was said by Parker to be "little more than a kind of myth worship--like Jimmy Dean."⁷²

The sections from Leslie Fiedler's No! In Thunder⁷³ concerning Dean and Salinger were included in the Salinger collection under the title "The Eye of Innocence."

The hero-narrator of Clancy Segal's novel Going Away was a Hollywood writer. Dean was part of the Hollywood milieu. In the novel when Dean was killed in the crash, a friend called the hero to ask, "Daddy's dead. What're we gonna do?" The hero doesn't quite know "how to appraise the mocking element in his [friend's] unexpectedly ferocious sense of humor."⁷⁴

Later, while he was visiting friends in the East, a young girl approached the hero and asked if he had ever met James Dean. He answered that he had, and she left and returned with some fifteen of her friends. The youngsters "competed to ask the most questions about Jimmy Dean":

I could have liked a more congenial topic than Jimmy Dean. They all said they would have died for him. They wanted to know what he really looked like, what he had eaten, how he had dressed, if he had had girl friends. I admit I did a little dressing up of the truth; I mean, I had only met this boy once, but I put my imagination to it and what I told these kids in New Erie, New York, was probably not more wide of the mark than the myth dished up by the Warner Brothers publicity agents. The trouble was, after a while I was lecturing them. You could see them grow restless and giggly.

. . . I was telling those kids how a myth for the public is created, how their minds are manipulated, and then I got on this subject which I thought I was through with, how the manipulators become, finally, manipulated by the very lies they tell, how these lies distort their spirits more than those of the consuming audience. I went on and on, . . . and pretty soon I don't think anyone was listening. Well, hell, I didn't bring up the subject of Jimmy Dean.⁷⁵

There were several repeated publications during the year. Herbert Gold's "The Beat Mystique" with its description of Dean as the Beat idol was published as "The American as Hipster" in Gold's collection The Age of Happy Problems.⁷⁶ Ezra Goodman's The Fifty-Year Decline and Fall of Hollywood received paperback publication,⁷⁷ and Nicholas Ray's Variety chapter on Dean from the never published Rebel: Life Story of a Film was published in the collection Hello, Hollywood.⁷⁸

Hollis Alpert's commentary on Hollywood, The Dreams and the Dreamers, was a new publication, but the material on Dean was essentially a re-working of the Giant review printed in the Saturday Review in 1956. Opinion was less laudatory; Giant was now considered to be "shallow,"⁷⁹ its greatest mistake the attempt to give Jett Rink significance. Alpert thought, however, that Dean's death "cast a peculiar sickish glow on the film" which may yet be dimmed by "the passage of time" and Giant will "glow more brightly."⁸⁰ Alpert added that "the Warner Brothers publicity (not in the least encouraged by George Stevens) made hay out of the tragic event and tended to cheapen Stevens' effort." Stevens' remarks to Alpert "privately" noted Dean's "cultivated designed irresponsibility" and commented that there were "some people involved who haven't shown up too well." Alpert added, "The last reference was undoubtedly to the publicity handling of the film."⁸¹

For "private" remarks, Stevens' quotations achieved wide distribution, and as part of the Giant publicity campaign.

Another Hollywood study, Richard Schickel's The Stars, mentioned the brief career of the "brooding, withdrawn, rebellious" Dean,⁸² adding that his "sensitive presence struck a particularly responsive chord during the decade [of the Fifties] especially among the young audience."

Orrin E. Klapp's classification of types with popular appeal, Heroes, Villains, and Fools, listed Dean,⁸³ along with Lindbergh, Lincoln, Socrates, Hamlet, and George Bernard Shaw, among others, as cultural "models who act and stand alone": "Americans are impressed not so much by the greatness of achievement as by the ability or will of these heroes to be different and follow the solitary path."⁸⁴ Popular appeal through pathos may even be gained, said Klapp, by those who "fall and die--alone."⁸⁵ Klapp noted that "vicarious and imitative individualism reflects a world where conformity is uncomfortable⁸⁶--that independent spirits in our society function more as compensation than as an expression of individualism.

Dean also functioned for Klapp as a "nonconforming fool"--a "character"⁸⁷--"a civilized compromise which seems to say, 'all right, if you want to be different, be interesting and we'll forgive you.'"⁸⁸ Dean was also classified as a

"Bohemian"--"an arty screwball akin to the beatnik."⁸⁹

As such, he "accommodates mobile and sophisticated people to a world where almost anything is likely," and prompts "toleration with a smile." As a "rebel" Dean could be classified as a hero-type. The reaction is "mixed." Said Klapp: "The American social structure is too varied to condemn rebels consistently."⁹⁰

CHAPTER X--NOTES

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CHAPTER XI

1963--HISTORY AND BIOGRAPHY--AFTER THE FALL: DEAN AND MONROE

A recurrent thread running through popular communications in 1963 linked the James Dean image with the death of Marilyn Monroe. Television repeats of the Dean films in individual locales seemed geared to the patterns of publicity. Continued linkage of various sorts was evident--as was commentary, in both fiction and non-fiction.

Maurice Zolotow's January, 1963 article in Cavalier, "The Eclipse of the Hollywood Star System,"¹ defined the "star" as the product of a metamorphic process:

The metamorphosis of the actor--whether talented or amateurish, whether ugly or beautiful--takes place when his personality becomes identified with his image on the screen. His personal traits . . . come to influence his movie characterization. Likewise, his film parts shape his private life. The real and the unreal, the flesh and blood and the illusion begin to merge in the life of the actor and in the reaction of the audience to the actor.

From this merger arises "an emotional rapport that is akin to falling in love": "The star is born out of this interaction between public and larger-than-life fantasy."

Zolotow believed that current industry practices would not mark the "decline and fall" of Hollywood stars,

but would only bring about the end of systematized and deliberate "manufacture [of] stars to satisfy commercial goals." Zolotow backtracked somewhat when he insisted that "it was never the studio that made the star in the first place. The public made its own stars." He thought the public was now creating a new cinematic ideal, closer to life, and "in harmony with a profound alteration in the social substructure." As an example, Zolotow cited the public image of the rebel:

The image of the desperate rebel, the most valid new screen image of the postwar younger generation, expressed a mood already in the air, a seething sense boiling up in young people of an aimless quality about living, but when Marlon Bando and Jimmy Dean crystallized this mood, they made it rampant among American youth, and soon influenced adolescents all over the world.

Zolotow called Dean's Rebel Without a Cause and Bardot's En Cas de Malheur "probably the two most socially influential films since the war" in that they exhibited those stars' "expressions of the private will and the free spirit." Zolotow reported a comment "that the Soviet Union leaders were stunned by Russian youth's increasing boredom with communism and admiration for Dean and Bardot."

A growing cult centered around Marilyn Monroe was noted in the Variety January 9 report² that the London Daily Express devoted a fifth of its August 6 issue to Marilyn: "She loomed as a sex symbol in the tradition of Valentino and Dean." Another British influence in American publication

was the nomination of actor James MacArthur for the Dean "throne" reported by Renee Francine³ in her article on MacArthur for The American Weekly, but suggested, she said, by "a British film critic."

The January Movie World advertised an "Exclusive" on its cover: "The Secret Rites of the James Dean Fan Clubs,"⁴ which promised to reveal the "many strange things" that have happened "in the name of a dead man": "If Jimmy were alive today, he would condemn those who use him for their own erratic reasons."

The story opened with a real "clincher": the announcement of the death of James Dean in 1960--and then went on to recount the death reports, the rumors, the seances, and the many commercial projects connected with the Dean name. The "James Dean" who died in 1960 was finally identified as one "Frank Richards," an Englishman who "decided to become James Dean," legally, and with painstaking personal care learning to imitate his idol. Richards was reported to have been killed in a sports car accident.

The article decried such imitation: "Live, Live strongly. And most of all be yourself. That was what Jimmy Dean stood for." It was further stated that:

it is a fine thing to remember him, . . . but it is wrong to distort his life and turn him into a saintly figure, a sacred idol. Let him lie in peace. He was a man who lived a great life. It was tragically cut short, but every moment of it was lived fully and in the one and only person of James Dean.

It was Vernon Scott in "Elvis, Ten Million Dollars Later"⁵ in the February issue of McCall's who said that Elvis had picked up where Jimmy Dean had left off--"a symbol of juvenile rebellion": Like Dean, he had established a luster of being secretly bad, with no apparent evidence to support this mysterious quality." Scott described Elvis as participating in or reflecting "The Jimmy Dean Syndrome":

Young people realize that he is one of them and that he belongs to them. . . . He shares their suppressed hostility toward adults, their frustration in the face of authority. But he is a symbol of achievement, for he can buy his way free of grown up supervision. He is a teen ager's dream come true.

A Warner Brothers announcement⁶ of an anticipated re-release of Giant, though it had been appearing regularly on the nation's screens, appeared the day before Rebel Without a Cause received another Chicago television showing.⁷ Not long afterward television announcements⁸ prepared the reading public for the Chicago Tribune condensation of Hedda Hopper's autobiography The Whole Truth and Nothing But. Television advertisements concentrated on the subjects Marilyn Monroe, Robert Walker, and James Dean asking, "What's the secret?" The Dean segment of Hopper's account was granted separate publication entitled "Dean Disgusts Hedda--Then Charms Her."⁹ It appeared on March 5, 1963, its newspaper publication paralleling the publication of the hard-cover edition of the book by Doubleday.

The Doubleday version was somewhat franker in language and contained some interesting sections missing from the magazine and newspaper condensations. There were for instance, Dean's statements about Hamlet's youthful naïveté being "lost" when "older men play him."¹⁰ Hopper said that Dean and Nicholas Ray got along "like a house on fire" because "Ray could communicate with him."¹¹ On the other hand, according to Hopper, Giant "was not right" for Dean, and he was working under George Stevens, "a martinet, a slow-moving hulk of a man who tried to force Jimmy to conform to George's interpretation of the role."¹²

"Tremendous trouble was brewing," said Hopper, and "the newspaper and town gossips" blamed Jimmy after he "went on strike and boycotted Giant for three days." Dean had become incensed at having to sit for hours, made up and ready to work, as Hopper quoted him, "Like a bump on a log, watching that big, lumpy Rock Hudson making love to Liz Taylor."¹³ Hopper smoothed things over, according to Hopper, but Dean "got even":

I watched him play the climactic banquet scene where Jett Rink, middle-aged and defeated, is left alone to get drunk at the top table. He had some marvelous lines, but he mumbled them so you couldn't understand them. When Stevens realized what had happened, he wanted to retake the scene. Jimmy refused. There was no time for Stevens to try to talk him into it.¹⁴

The March issue of Movie Stars Parade allowed Rock Hudson¹⁵ some partial revenge for Dean's remarks about him

in the Hopper book. It also provided Hudson with some good linkage publicity in "The Truth about Liz Taylor, Jimmy Dean and Me." According to Rock, Taylor and Dean spent "a great deal of time together": "I understand he was pretty mixed up and she was trying to help him." When Dean was killed, Rock said that Taylor "went to pieces . . . whether it was love or not no one will ever know."

Earl Leaf's Teen Gossip column¹⁶ in March offered for consideration another new James Dean, British actor Terence Stamp: "Many are claiming he has [the] face [and] talent of James Dean."

With all the free publicity around, on March 12 East of Eden had another Chicago television showing,¹⁷ appearing less than a month after the showing of Rebel Without a Cause.

"The American Cinema,"¹⁸ the article in Film Culture by Andrew Sarris, rated Hollywood directors and their techniques. Sarris found Nicholas Ray's "nervous direction," his tendency to cut between physical movements, would rank him a "minor director indeed," if he had not also the grace of imparting an overall "thematic meaning" to his work:

Ray does have a theme and a very important one. Namely, that every relationship establishes its own moral code, and that there is no such thing as abstract morality. This is made clear in Rebel Without a Cause when James Dean and his fellow adolescents leaned back in their seats at the planetarium and passively accepted the proposition that the universe itself was drifting without any frame of reference.

Sarris found Kazan's "brilliance with actors" to be "incontestable," the "revolutionary performances" Kazan was able to get out of Marlon Brando and Dean, "irrevocable."

Nelson Algren's potboiler, Who Lost an American?,¹⁹ contained a passage which said more about Chicago columnists and Algren than it did about Dean. Algren said that columnist Irv Kupcinet once "startled his readers by adding, after reporting the death of the late Jimmy Dean--'a tough break for the kid.'"

Teen-Age Tyranny by Grace and Fred M. Hechinger lamented "the abdication of the rights and privileges of adults for the convenience of the immature," stating that "the teens" should be made once again "a transition period to full man- or womanhood rather than a tribal 'subculture.'"²⁰ The Hechingers related that the death of James Dean was the best illustration of the "Hollywood way of teen-age life." The teenagers "with the help of the mass media" turned the Dean funeral "into an orgy of mourning, and the star's fame rose to greater heights after his death." "At least three television programs modeled after his life," "numerous cover stories in mass circulation magazines," and the movie magazines--all contributed their share.²¹ Dean's film roles contributed too. The typical Dean hero acted "alternately out of weakness and truculence":

To conform to the 'happy end' formula he stressed reform. If not basic, deep-down goodness at the end, but the real impact glorifies the anti-social behavior of rudderless adolescents in a chaotic or ridiculous adult world.²²

Hedda Hopper's article²³ in the Chicago Tribune Magazine on April 7 hailed Stathis Giallelis, star of Kazan's latest film, as "another Jimmy Dean," saying Kazan himself inspired the idea.

A special exhibit of the photographs of Dennis Stock opened in April for a month at The Art Institute in Chicago.²⁴ The exhibit featured an entire wall of Dean photographs. The exhibition dates were extended a full two weeks.

Liza Wilson²⁵ claimed in The American Weekly that Horst Buchholz was trying to live down his 1956 "Teutonic Jimmy Dean" label, though it was admitted that "he does have the same brooding intensity, the tousled hair, the sex appeal, the same high Slavic cheekbones, and he did wrap a car around a tree." The spring months brought a host of other attempts at linkage. Earl Leaf's Teen gossip column²⁶ contained the item: "Warners Studio is planning an hour long Rebels Without Cause [sic.] TV series as soon as they can find a look-alike to play Jimmy Dean's role. Any suggestions?" Time's coverage²⁷ of jazzman Chet Baker, once soloist in the jazz version of The James Dean Story score, ignored that fact but commented that "he looks and acts enough like the late James Dean to have inherited a vast following of movie-house rebels."

Baker was serving a narcotics sentence in Europe. Dorothy Kilgallen²⁸ warned producers of the British film Loneliness of the Long Distance Runner who had changed the title to Rebel With Cause "to get smart and change it again," since "the new title sounds old" and moviegoers were likely to think the picture to be "a re-run of the old James Dean picture."

The announcement²⁹ of the re-release of Giant on May 26 carried no mention of Dean's name, but it did credit George Stevens' Academy Award, adding that the picture had earned "over 25 million dollars to date, placing it in the first rank of the world's top money making films."

Leo Lerman's "The Pashes"³⁰ in the June Mademoiselle included Dean with Gable, Valentino, et al. as the "heart throbs" of the twentieth century.

John Rechy's scabrous novel City of Night received publication, incorporating many passages previously published in the Evergreen Review. Touring bars, looking for pick-ups, the leading character comes across "a young tramp, drunk--the mark of premature doom stamped on his face which resembles James Dean's."³¹ Jack Douglas' A Funny Thing Happened to Me on My Way to the Grave achieved paperback publication.³²

Gene Ringgold's "Elizabeth Taylor," the basis for an entire edition of Film Careers and probably the result of

and a contribution to the Taylor Cleopatra publicity, described Dean as "a young man destined for tragedy."

Ringgold further said:

James Dean displayed an individualism unlike that of any young actor and the attitude of an angry young man. His ability to be newsworthy through his independent philosophy of life was discovered after his perceptive acting catapulted him to fame quickly and firmly with his sensational East of Eden performance. Elizabeth became his soulmate, his champion, his friend.³³

A later section revealed that Giant had already been "successfully reissued . . . twice . . . intact, with no footage deleted," though "a new trailer was created for the summer '63 playdates."³⁴ Illustrations from Giant featured Dean with Taylor in several of the pictures.

Movie Life's July coverage of actor Jack Lord devoted a special picture section to Lord as "Worthy Keeper of the Flame,"³⁵ an illustrated commentary on British critic Clayton Cole's remark that "Montgomery Clift, Marlon Brando and James Dean have lighted the way with a blazing torch . . . the fire of truth has burned brightly." The Dean photograph used as an illustration was the portrait featured in The James Dean Story advertisements.

The July issues of the scandal magazines began to catch up with the death of Marilyn Monroe. Two spoke of a "Marilyn Monroe Death Cult" on their covers. The terms "death" and "cult" provided an easy access to "James Dean" as a thematic source. Kevin Flaherty³⁶ utilized the name for just that purpose in his article for Inside Story.

His first sentence read: "James Dean was the only Hollywood star who was more popular dead than alive." Flaherty claimed that Dean didn't even become a "full-fledged star" until "after he was killed," and only then, "suddenly," was he "hailed throughout the world as the male symbol of the Beat Generation" with "millions of teenagers and young adults engaged in an orgy of mourning." Flaherty spoke of "thousands of pilgrims" flocking to Dean's grave, "hundreds of fan clubs springing up," and "at least fifty suicides, here and abroad, . . . attributed to his death." Also detailed was the "stage seance" held in a New Jersey movie theatre, as well as the beatnik "'funeral services' that wound up as a [sic.] sex and dope debaucheries." "The craze . . . continued for three years before James Dean finally was allowed to rest in peace," said Flaherty, and "today, there is a new international death cult" for Marilyn Monroe. Gloria Landis'³⁷ article in Lowdown spoke of Dean as "the most recent of those dead that refuse to die" and remarked over Dean's "strange hold" over his fans in recounting the commercial evidences of articles, books, records, etc. of Dean's continued popularity after death.

August publications continued this theme. Alan Levy's "Requiem for a Sex Goddess"³⁸ in the August Cavalier told of the "two members of the same James Dean Death Club [who] . . . died in separate auto wrecks by ramming their cars into trees."

TV and Movie Album's "The Morbid Monroe Madness"³⁹

tried to get a ball rolling using the same ploy as was used after the Dean death, deploring "the tasteless and unhealthy exploitation of a lovely blonde" which outdoes the Valentino hysteria and the Jimmy Dean Death Cults." With so much talk about death, it seemed about time for another try at resurrection of the Dean image. Movieland⁴⁰ hailed Elvis Presley and at the same time employed a bit of linkage à la mode in "Elvis Hears from James Dean!":

Nobody but Elvis could fill his shoes say the fans . . .

James Dean was a one-and-only say others.

Which side are you on?

Elvis was claimed to have inherited Dean's spirit "of youthful freedom and independence." "A force, a way of life cannot die if one person remembers," and it was claimed that "Elvis Is Keeping Jimmy's Spirit Alive." Elvis was quoted as saying: "The strength of Jimmy Dean was that ability to hold on to what he believed in and fight for it. . . . Jimmy meant the freedom to rebel from everything." Like Dean, Elvis was depicted as "lonely" and trying to be a good actor, "dedicated to his work, faithful to his fans." For the fans who can see Dean's spirit alive in Elvis--"for all those people--and Elvis--James Dean still lives."

On Steve Allen's network variety show, in conversation with a guest about the requisites of good acting, Steve

cited "the utter simplicity" evident in the performances of "the great actors like James Dean, Marlon Brando and Laurence Olivier." ⁴¹

Leo Brady's "The Man Behind the Method"⁴² in Critic said "The aim of the Method is to produce actors who exploit their own personalities to achieve unique characterizations," though in practice, "method actors tend to repeat the same character over and over." A prototype which Brady called "the Goon," the growling, lumbering, "tornshirt male with the adenoidal voice and the miniscule brain," was established by Marlon Brando and repeated in various versions since. Said Brady, "The late James Dean contributed a wiry version for the films. . . ." The words were different, but the ideas were not new. Even the words were not new when James Baldwin's remarks about Scandinavian streetcorner James Deans found their way into the collection Nobody Knows My Name⁴³ in paperback publication. Some old ideas cropped up also in Gary Jennings' popular history of the films, The Movie Book,⁴⁴ in which it was claimed that "rumors persist" that Dean is not really dead but "in hiding." Like Valentino, Dean was said to be "more famous in death than in life."

Aljean Meltsir's "Life After Death"⁴⁵ in the September Photoplay jumped on the Monroe-Dean parallel bandwagon:

They were killed, but they lived on.
They were buried, but they were reborn.

They died. The man in his anger; the woman in her grief.

It was said that Dean's body--"so intense a symbol of 20th century passions"--lies in a hundred-year-old cemetery, "lies where it must hurt a man the least": "Yet for eight years James Dean's death has been denied." The article claimed that Marilyn Monroe's passing also "seems now to become a myth of our time."

Miss Meltsir quoted Dr. Martin Grotjahn, Clinical Professor of Psychiatry at the University of Southern California, as calling the Dean-Monroe phenomenon a "spontaneous creation of fairy tales": "We need a myth. . . . We live in an age of science and technique. It is no longer an age of poetry or religion, and we have lost our fairy tales."

Meltsir stated that "in death, James Dean received the love that had--before--eluded him," noting that "in the past eight years, over 1,000,000 letters to him have been stacked in the hallways of movie studios and magazine offices." The many stars who died since Dean--Power, Cooper, Gable, Bogart, Coleman, Flynn--"are forgotten." Again Dr. Grotjahn was called in for an explanation:

Marilyn Monroe and James Dean teach us something that we don't want to know--that no one is too young to die. And it is possible our young people are more frightened of the sudden death of all of us than my generation was. So they try to prove that death can be overcome.

Meltsir described Dean as the "eternal adolescent":

James Dean is caught forever on film as a half-wild animal--wounded, driven, relentlessly searching. Leather jacketed and speed crazy in real as well as reel life, he is the eternal adolescent. Mumbling, inarticulate, he talks with his sleek, mobile body. His rebellion against authority is all-encompassing. His anger is an endless roar. . . . Dean was hated and his anger was directed to the world until--in the end--it, too, turned on himself and he died in an accident that was as much a suicide as Marilyn Monroe's gentle death.

Dr. Lawrence Greenleigh, a "practicing psychoanalyst," was also consulted. Dr. Greenleigh said that Dean died "young and dissatisfied":

He was the man who was incapable of getting the love he deserved and there is a little of that in lots of people. He appealed most to young people: he was misunderstood and they wanted to mother and give to him. As these people grow up and find satisfaction in their own lives, I think they'll drop him.

Meltsir pointed out that "James Dean has already lived after his death three times as long as his public life before death" and mused whether perhaps both he and Monroe "by their early embracing of death" might be "embedded forever in the mythology of our time."

Earl Leaf⁴⁶ complained that Dean fans "blasted" him for writing about the Warner Brothers search for a Dean look-alike for their TV series. Leaf relayed the information that the plans for the series were dropped after the studio got "the same kind of sick mail." With no more said about such plans, the column item may have been a "feeler" deliberately designed to test fan reaction to a possible projected series. Warner Brothers had become very active in

the television field, using various series as showcases for their new young talent. The column items could also have been designed to hold the Dean name in the public eye, the mentions coinciding with the release of Giant to the drive-in circuits.

Time added the name of Yujiro Ishihara to a growing list as "Honshu's Jimmy Dean,"⁴⁷ noting that "to some degree he is almost a religious figure" to his fans and followers. The twenty-eight year old Japanese motion picture actor may have been buck-toothed, with "eyes like two razor slits," but "he always plays a contemporary youth, romantically flaming, challenging established authority, and winning the girls against brutal odds." In one picture inspired by Steinbeck's East of Eden "he had the same kind of rebel role played in the American movie by James Dean."

Time seemed devoted to the cause of Jimmy Dean. Edna Ferber's latest volume of autobiography, A Kind of Magic, contained only a brief section on Dean, but Time felt impelled to repeat a Dean incident described in their review of the book:

During the filming of Giant, the picture's co-producer appeared on the set one day, ashen-faced after a terrifying drive through the studio back lot with James Dean. 'Shoot those extra Jimmy Dean scenes quick,' he told director George Stevens. 'He's going to kill himself in that car.'⁴⁸

Ferber further revealed in her book that Dean would "absent himself for days, no one knew where," which she called "the unforgivable crime in the process of filming a picture."⁴⁹ But she found him not without his charm:

Spectacularly talented, handsome in a fragile sort of way and absolutely outrageous . . . he was an original. Impish, compelling, magnetic, utterly winning one moment, obnoxious the next. Definitely gifted. Frequently maddening. He was James Dean.⁵⁰

Dean was also for Ferber one of those rare encounters, "a dazzling human being who is obviously marked for destruction"--perhaps, as she said, because of the "complete absence of the sense of caution" in his attitude. Ferber thought Dean "miscast" in Giant, "cast against type," yet she found his acting "enthraling."⁵¹

East of Eden⁵² received yet another re-run on Chicago television, and CBS chose "The Unlighted Road"⁵³ as the first of two "fillers" to be used in a prime time slot until the network season began.

Earl Leaf's Teen gossip column⁵⁴ reviewed some of Hollywood's past and noted the decline and fall of actors Dick Davalos and Scott Marlowe, who had hoped "to become big movie stars like James Dean by aping him." A Teen Anniversary Special photo-montage of the "Big Moments of the Past Six Years"⁵⁵ featured a photo of Dean. A readership of some 20,000,000 readers a year was claimed.

Fall of 1963 saw a growing list of items which repeated Dean material previously released in some other form. Hedda Hopper's The Truth and Nothing But received paperback circulation.⁵⁶ At the end of October viewers in the New York City area were able to see the last of the Dean films available to television: The James Dean Story.⁵⁷ The Dean segment of Edna Ferber's A Kind of Magic was printed in the November issue of McCall's,⁵⁸ which had been running a condensation of the book. November also brought the paperback publication of Clancy Segal's novel Going Away.⁵⁹

A November interview⁶⁰ with Elia Kazan quoted him as saying:

Talent is a delicate thing and either it grows or it fades. What so often happens is that an actor in New York does one hit and is pronounced great, then goes to Hollywood and he's a 'great actor' and he tends to repeat and repeat and be in things that he doesn't believe in, until finally he becomes demoralized and narcissistic. Flattery does its job and before you know it, he has not realized his potential. I saw it with James Dean and with Marlon Brando.

Paul Gardner's article "Finney: Man in Motion"⁶¹ in The New York Times related that "a few years ago the magic word was James Dean, who expressed adolescent individuality" in the films and created a formula for success. Dean was said to have come from "the New Frontier acting school," as did Marlon Brando. Now, said Gardner, from Britain comes actor Albert Finney, who "has the Dean-Brando ruggedness that men respect and women admire, but he neither twitches, fidgets, scratches, nor stutters."

Penelope Houston's study The Contemporary Cinema called the Dean cult "essentially and lugubriously a post-humous one,"⁶² though a Dean influence was still to be seen in the performances of Britain's Albert Finney⁶³ and Poland's Zbigniew Cybulski.⁶⁴ They were cited as film stars who matched their times, as was Dean:

Dean starred in only three films, in one of which (George Stevens' Giant) he was unsympathetically cast. But East of Eden and to a still greater extent Nicholas Ray's Rebel Without a Cause with its feelings for adolescence as a conspiracy, its air of special pleading for a generation, set up an electric current between the actor and the audience. Dean suggested infinite vulnerability: he wore his leather jacket not with defiance but in a fearful protest. . . . Dean kept the world warily at a distance, used, repeatedly, a nervous gesture like that of a shying horse, sat huddled as if against the cold.⁶⁵

Dean portrayed "the star as victim," "the star as misfit." As Miss Houston commented, "Society finds, unfailingly, the particular symbol it needs."⁶⁶

Roger Elwood's December, 1963 Screen Parade article linked Dean's "devil" with "The Devil Inside Terence Stamp."⁶⁷ The young British actor was said to bear a "rough likeness" to Dean, and there had been other "earlier comparisons," but the article stated that "if becoming a legend means an early death, this Britisher's all for letting someone else have the honor." The article centered around a near-accident in which Stamp was once involved: "In a flash he remembered one name--James Dean! This was how he had died, crushed to a bloody pulp on the eve of greatness . . . on

the verge of a brilliant film career." Contemplation led Stamp to realize "how really unlike Dean he was":

Terry is strong and independent . . . he's fully adjusted to the basic problems of everyday living. He found himself a long time ago. . . . He's all for living. If there is any devil inside him, it was born of his rebellion, his desire to make good . . . used right, that kind of devil is more good than evil . . . certainly nothing to fear.

In the same issue of Screen Parade Steve McQueen, rough-hewn motorcyclist-actor, also rejected a parallel to Dean: "Jimmy had a desire for death. I haven't . . . I have too much to live for."⁶⁸

Life⁶⁹ reiterated sister-publication Time's claim that Yujiro Ishihara was "Japan's own James Dean" and added that "with his brusque, devil-may-care manner he is a symbol for Japan's rebellious youth." Life related that in some sixty films "he challenged authority, moved fast with his fists and with girls and showed his good heart," adding that by "playing himself, he has become extremely wealthy."

That same week Time,⁷⁰ not to be outdone, brought in a new comparison, likening the Dean image to the hero of Vladimir Maximov's novel A Man Survives in that both spout "familiar teen age protests," though Maximov's hero does it with a difference:

'I hate the world,' he shouts at one part. 'I hate everybody who has the right to bang his fist on the table, to give marks.' But the reader is mistaken who thinks he is listening in on James Dean complaining to Dad because he can't have the family car for a double date. Seryosha's father has been taken away by the NKVD and the boy has encountered in Joseph Stalin and

the local commissioner a pair of father images worthy of hate.

A week later Time⁷¹ said that in the Franco Zeffirelli production of Shakespeare's play that "Hamlet looks strikingly like the late James Dean. He wears tight slacks and a turtle-neck sweater." Time saw such a conception changing Hamlet's plaint into a whine: "Nobody loves me or wants me to make a career in this lousy court."

Lloyd Shearer's "Kazan and His Rebels"⁷² in the December 29 Parade linked Marlon Brando, James Dean, and Warren Beatty with Kazan's latest discovery, Stathis Giallelis in that all "are or were rebels of society, non-conformists, T-shirt or method actors, strong minded individuals, seemingly contemptuous of moral behavior." Shearer's description of Dean matched the general conclusion:

Jimmy Dean was a reckless, cultureless, physically dirty young actor, rude, disrespectful, snarling, a chip-on-the-shoulder rebel, notoriously selfish and taciturn, who fought with all his directors but was nevertheless an immensely talented actor. He rode motorcycles at breakneck speed, disregarded the law and the advice of elders, and killed himself in a meaningless car accident, defiant to the last.

Such statements were backed up by direct quotations from Kazan:

I worked with Jimmy Dean only once. Yet they keep saying Jimmy Dean is my fault. . . . The truth is . . . that I never liked Dean. He was crude, dirty, unco-operative, snide, very bad mannered. . . . I don't care whether Jimmy Dean liked his father or didn't like his father, whether he was surly or impolite, which he was, it makes no difference to me.

Kazan admitted that as a director he performed some sort of function as a "father image" to Dean: "Dean did do that."

One of the leading characters in Paul Goodman's novel Making Do is a James Dean-type Beat. The character, Terry, is, in fact, called "Jimmy Dean" by the narrator for some ten pages until his "real" name is revealed.⁷³ The cue for the nickname came from Terry's "flaming scarlet windbreaker, in the style of a juvenile actor of the time named Jimmy Dean."⁷⁴ There were other similarities. When Terry makes a reappearance later in the story, Goodman describes him:

He had reverted to the red Jimmy Dean and black levis. He was pretty in the doorway, though not so pretty and striking as he seemed to imagine. I could see he was in a panic. . . . His green eyes burned out at me from the shadow, beseeching in despair. His way of coping with this was to leer at me insolently, his posture slouchy, and flaunting his pelvis in my face.⁷⁵

Terry was an extreme representative of the Beat "impossible youth," who

had the courage to launch on their own . . . but simply didn't have enough feel of themselves to sail by dead reckoning. They went by abstractions, stereotypes out of their authors. And maybe, in terms of practical consequences, those authors were also right: that during the Cold War it was best to be a little hip or crazy.⁷⁶

For Terry being hip was not enough, and eventually he "began to split up six ways like a psychiatric classic."⁷⁷

Dove Jay's Raising Hell was "a contemporary novel of modern juvenile delinquency told from the standpoint of the delinquents themselves."⁷⁸ Part of the "theme song" of the gang ran:

In our
Dungarees and T-Shirts
Just like Jimmy Dean
Standing on the corner
Looking mighty mean.⁷⁹

One member of the gang said, "I'm a Jimmy Dean--the heart man--myself."⁸⁰ This member declared his admiration for Dean and his own insecurity, since he was also bothered "wit" th' worries and problems and insecurities we feel deep inside, but don't wanna admit to nobody. He had 'em too."⁸¹

This same character admitted to seeing Rebel Without a Cause nine times. He particularly "loved" the scene where Jimmy was "fightin' like hell to be understood, to make 'em understand him." Dean was explained as trying "to make the world see him as he saw himself."⁸² Hollywood was "screwing" Dean in not granting him an Oscar: "Jimmy was dead so they stampeded over his corpse to dish out the Oscars to people who was still alive and could cash in on 'em."⁸³

Louise Tanner's Here Today . . . reached paperback publication,⁸⁴ and the Arthur Schlessinger and Morton White collection Paths of American Thought included Daniel Bell's essay "Modernity and Mass Society: On the Varieties of Cultural Experience," which, in turn, repeated the thesis of Edgar Morin:

Contemporary mass culture, the French sociologist Edgar Morin has argued, goes beyond the age-old purpose of social control. Its essential function is 'mythic'--to provide, since religion can no longer do so, a giant

stage on which the new heroes and gods can be deployed. The authentic mythological hero, M. Morin claims, is the movie actor James Dean. In his brief explosive life, Dean fulfilled the classic requirements.⁸⁵

Bell repeated Morin's claims of a vast Dean following, their visits to his grave and the total fan mail received in his name. Bell repeated also Morin's argument that "the distinctive feature of modern society . . . is that it has invented a new age of man--adolescence . . . which refuses to be absorbed, and seeks either through nihilism, delinquency, or beatnikism to drop out of society":

In contemporary society adolescents form their own world--elect their own heroes. With its 'insatiable demand for personalities, mass culture today feeds upon this youth culture, . . . and in doing so it has made heroes out of adolescent stars.⁸⁶

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CHAPTER XII

1964--HISTORY AND BIOGRAPHY REVISITED--"JAMES DEANS I HAVE KNOWN . . ."

The Dean image was becoming less and less particularized. The majority of mentions in 1964 concentrated on explaining the phenomenon of Dean adulation or explaining and noting its influences. After a decade of activity there was little that could be added to the image.

The January Confidential article "Those Hollywood High Speed Nuts"¹ linked Dean to the whole crew of sports car and motorcycle driving Hollywoodites, claiming that "speed came to Hollywood when James Dean sped to overnight stardom." Dick Clark,² a teenage idol in his own right, backed up on his radio commentary program the previous Time and Life claims that Yujiro Ishihara was "Japan's James Dean." There was both linkage and commentary in the television broadcast of "Hollywood and the Stars"³ which promised to reveal "the story of the bizarre and bewildering world of the teenagers and its idols." Dean was naturally included and his name was mentioned in the newspaper advertisements for the program. The program narration approached teen life as "a world all its own . . . a strange and exotic culture with

its own private language and rituals." The illustrative accompanying film clips showed rock and roll riots at home and abroad. Their teen age idols were said to "reflect and influence" this "generation of the future." Narration further claimed that the "years of war and prosperity" encouraged youthful self-expression and that the young people formed "a conspiracy," a revolt, demanding "tailor-made stars" since they could no longer identify with "bigger than life heroes like Gary Cooper and Clark Gable." One such tailor made star was James Dean:

Then an extraordinary actor, James Dean, gives voice to and becomes a symbol of the loneliness and confusion of the modern adolescent. He seems to share their anxieties and in him they see themselves.

The narration was broken by a filmed sequence from an early Dean television show showing his death at the hands of the police, laughing and crying: "Go on, you're just like all the rest of 'em--all against me!"

The narration continued:

A tormented youth, Dean seems to live the kind of roles he plays--sportscar racing, outbursts against discipline and authority--and at twenty-four he drives to his death in a car crash. Then something extraordinary happens. A cult forms around James Dean. Teenagers all over the world begin to write letters to him, refusing to believe that he is dead. It is revealing of this generation that it identifies with a boy whose unhappy life comes to a meaningless end.

The narration went on to discuss Marlon Brando, described as "James Dean's idol," and followed with a run down on all the other young stars who hoped to cash in on the

eleven billion dollars annually spent by teens: "The movies have all but surrendered to the teenage onslaught. Since they comprise the majority of today's audiences, they virtually dictate Hollywood's artistic standards." It was claimed that the present generation has not rallied behind the new stars as they did behind Dean and Brando, though they seemed "to be searching for new leaders." The present generation was described as "drifting, complacent, cynical, apathetic, eager for kicks," and with such a description, the narration could well ask, "Will the modern world survive the teenager?"

In its review of Dylan, Newsweek⁴ regarded the play as a reflection of the DylanThomas cult--an adult enterprise, as opposed to the James Dean cult which "was kid's stuff--that was its excuse and its explanation." More "kid's stuff" was revealed in the Life⁵ coverage of the advent of "Beatlemania." Beatle-worship was described as a fad, one of "those goofy, extravagant, uninhibited crazes which suddenly take over . . . remember Elvis Presley and James Dean?"

In February on a local Chicago promotional television appearance Kazan⁶ continued his plugs for his new star, Stathis Giallelis, and continued his personal battle against the memory of Dean, who, he said, "got mean and destructive and difficult to work with--especially just before he died."

Kazan said that "Dean couldn't stand his old man" and implied that Dean turned his hatred of his father against society.

Television's "Hollywood and the Stars" again featured Dean as one of "The Great Lovers"⁷ who "have mesmerized women audiences from the time of the silents" and were "reflections of their times." It was said that Dean's "on-screen and off-screen roles" mirrored each other. Dean was also said to be "more intense than Montgomery Clift," who was described as a Dean stylistic predecessor.

Newsweek's⁸ coverage of the Beatles quoted a fourteen-year-old Chicago Beatle fan:

They're tough . . . tough is like when you don't conform. It's not hoodlum. A leather jacket that's tailored--that's tough. Jimmy Dean was in the same class as the Beatles because he was tough. You're tumultuous when you're young and each generation has to have its idols.

Britain had already been exposed to the Beatles and Films and Filming's Robin Bean⁹ noted reactions in the British audiences that would seem to parallel reactions on the American scene. Bean said "finding out and following up what will attract younger audiences has always been somewhat of a blind spot," citing the successes of The Wild One and Blackboard Jungle, "which were not quite intended for the way in which they were received" by young audiences. Bean also noted the more important and late-flowering British success of East of Eden, success which came only after Rebel Without a Cause and Dean's death. All of these films tended to

reflect and popularize moods of the times:

. . . The cinema reflection of violence and insecurity in the mid-fifties only tended to popularize both moods--those terrible parents who allowed the second world war to begin took all the blame--life has now settled down to forget all about the past and follow up the pursuit of exploiting those with the most money to spend, invariably the teenagers.

Bean saw the recently reawakened "genuine trust and belief in the integrity of the power class, whether politician, employer or parent . . . all but smashed" with the tragedy of President Kennedy's death. Bean said that only after Kennedy's death did people come to "realize what he was trying to achieve."

Chicago television viewers saw Rebel Without a Cause¹⁰ again early in March, and later in the month the network "Hollywood and the Stars" feature on Natalie Wood¹¹ used the romantic scene from that film in its resumé of Miss Wood's career.

A special issue of Cinema Today, a British film publication, was devoted to "Living and Loving"¹² and discussed a change in society mirrored in films "from 1956 to the present day":

This change, discernable particularly in the attitude of young people to living and loving, may, to some extent, be seen as a youth-authority conflict, but, in fact, it goes deeper than this, for, for the first time a teenage generation has become economically powerful as well as strong in its criticism of political and social life.

The awakening of youth was said to have come after the second world war when "neither the discipline of a tranquil education and upbringing nor the cushions of parental and

established moral authority" could bulwark the fears and insecurities of the young and they turned to "symbolic heroes" like Dean who "indeed was a symbol of the beat generation, but a romanticized legend in the real Hollywood manner." Part of Dean's appeal was said to be his physical appearance: "Faces are important--they express immediately the current social preoccupations." "The Dean Look" became an important part of world cinema, enabling look-alike actors "to rise to unique prominence by playing rebel-type roles and being labeled "the James Dean of so-and-so."

Ernest Callenbach's review of Kazan's America, America¹³ in Film Quarterly cited Kazan's ability as an actor's director "who gets powerful performances from his actors, and in Brando and James Dean he has worked with two of the most striking postwar talents." Callenbach called East of Eden "under-rated" because "the strong effects are a little too obviously worked for." Kazan was said to be at his best when "he had a good story and good actors to push against."

Robin Bean reassessed East of Eden¹⁴ in the May, 1964 Films and Filming because he felt "it said more for the mood of the fifties than any other film of its time." Bean noted the contradictions among reports of Dean's acting. The criticisms and evaluations "were mixed with sentimentality or antagonism." Even reports of Dean's preparational

techniques were at odds with each other: Bean noted George Stevens' comments that Dean had every detail of his performance figured in advance and could do a scene "in exactly the same manner time after time" and put these remarks in juxtaposition to Carroll Baker's report that "we did the nightclub scene [in Giant] about thirty times, but he never did it the same."

Bean repeated the "skipper and his friends" tale in his biographical account of Dean's early career and re-explored Dean's Hamlet criticisms from Hedda Hopper's book. Bean's assessment of Dean's appeal in Britain certainly reflected American attitudes:

One must remember that he did very much reflect the mood of youth at the time . . . when growing up and accepting responsibility had to appeal to youngsters: authority, whether parental or civil, was weak and uncertain in the fluctuating post-war years--and Dean more than anything else resembled a permanent embodiment and symbol of their frustrations and uncertainties in life, and like Peter Pan, never grew old. He also stood for the rejection of psychiatric and technical forces that were slowly putting a strangle hold on the adult world. Basically, too, it was a search for simple love that had ceased to exist between generations; there was a barrier between that both wanted to penetrate, but which society had made impregnable.

Bean's reassessment of Dean's acting led him to conclude that "James Dean's performance is the most astonishing ever drawn from an actor in his first film." Bean tempered such remarks with the further observation that Dean's performance came "more out of an affinity of Dean with the character, and out of his personal questioning on life, than out of acting technique itself." Dean's

performance was beyond direction: "He didn't represent, but rather lived the feeling of youth. . . ."

Hedda Hopper's daily newspaper column¹⁵ quoted Julie Newmar as saying that her Actors Studio find, John Robert Crawford, "was the most exciting actor since Jimmy Dean."

The summer season brought a repeat of the "Teen Age Idols" segments on "Hollywood and the Stars"¹⁶ and warm weather interest in travel brought to light a previously unknown "quotation" from James Dean in Gent concerning "Cities That Swing."¹⁷ Dean was quoted as an authority and as "the patron saint of hipsterism." Dean was supposed to have said that New York "doesn't really make it as a swinging town."

The July Cosmopolitan spoke of "Teens Italian Style,"¹⁸ who, in the new Italian film Crazy Desire, were depicted "skipping out on checks, jumping from car to car in mid-road, riding go-carts, twisting and cha-cha-ing, cataloging their sins, strumming guitars, making a sexy home movie, talking of Sinatra and James Dean. . . ."

Robin Bean's "Will There Be Film Stars in 1974?"¹⁹ in the July Films and Filming noted that among current favorites Alain Delon had become "the top young actor in France," once he had "shaken off the 'French James Dean' tag"; Warren Beatty "was a star before he was ever seen on

the screen" because of publicity relationships drawn between him and Kazan, Brando and Dean.

Peter Laurie spoke of the fashionable British "Mods and Rockers"²⁰ in Vogue the beginning of August. "The whole 'Mod' thing" was described as "socially imposed self-restraint" and "a reaction from the fifties when teen-agers just became noticeable." Laurie credited the "teddy boys" in England, the "halbstarken" in Germany, and "the James Dean and Brando generation" in America with establishing "a dark, self-destroying romance of blood-letting and violent death" in their "menacing leather" and their worship of speed. The "Rockers" reflect this mood. The "Mods" are a reaction to it--an overgentility. The separation of both groups from the rest of society and their calling attention to themselves by their dress and their actions are deliberate actions, said Laurie. Even their recent rioting called attention to the fact that adult society does not allow them "to participate in the power, sophistication and vigour that is the twentieth century technological culture":

They have to make do with the fringe things--music, clothes, style. We piped for them and did not even ask them to dance. It is not to be wondered at if they go away and sing their own songs, dance their own dances, make themselves a culture that brings the excitement of the civilization that we deny them. Their success makes me wonder what couldn't we do if they were with us.

A similar thesis was expressed using examples closer to home in Jeremy Larner's "What Do They Get from Rock 'n' Roll?"²¹ In the August Atlantic Larner spoke of the

"ill-named 'teen age rebellion'" as a desire, a "crying need," for teenagers "to play their own role in the consumption process." Larner said that "rock'n'roll is the music of young people who are alternately sullen rebels and organization men; or perhaps sullen rebels on their way to becoming organization men, for one may be the other turned inside out--either Jimmy Dean or Pat Boone or, if possible, both at the same time."

Polish literary critic Jan Kott in "Hamlet of the Mid-Century"²² echoed some of Dean's own ideas about the role when in the August Encounter Kott defined his ideal Hamlet:

I prefer the youth, deeply involved in politics, rid of illusions, sarcastic, passionate and brutal, a young rebel who has about him something of the charm of James Dean. His passion sometimes seems childish. No doubt he is more primitive than all previous Hamlets. Action not reflection is his forte. He is wild and drunk with indignation.

Rona Barret's gossip column in the August Movie Mirror²³ chose to link Michael Parks, "the young actor everyone in town has been clamoring about," with Dean, because others did it "often." Parks "absolutely refutes" such comparisons, but Miss Barret said "the only difference I've been able to find between the two is that Parks likes to make the rounds of the Sunset nightspots while Jimmy liked staying at home."

A full page advertisement²⁴ in The New York Times Book Review for The Encyclopedia of Sexual Behavior claimed, among other things, to reveal the explanation behind "the cult of James Dean." It was said that "the intelligent citizen is entitled to this information and may actually need it." There was no Dean reference in the books. The Dean name, as so often before, had evidently been used as a commercial come-on.

William Lee Jackson wrote "Bye-Bye-Beatty,"²⁵ for the inaugural issue of Players Showcase. In his article he called Dean Warren Beatty's "idol and pattern for his career":

Surly and rebellious he may be . . . as Dean was. Nevertheless, the comparison is a joke. Beatty and Dean, on the surface apparently kindred spirits, are really quite different. Dean was an authentic.

Dean was passionately involved with life. He was willing to take risks, to put his neck on the line. And that quality--that vital zest for living, that devil-may-care manner--that quality which was so genuine it came alive on the screen, is the thing that, ironically, killed him.

Frank Kermode reviewed Jan Kott's Shakespeare, Our Contemporary for The New York Review of Books.²⁶ The Kott essay on Hamlet was included in the collection and received special mention from Kermode, who found that Kott's thesis concerning a Hamlet who was "a bit like James Dean" was "a harmless fancy, if not involved in some pretentious philosophical generalization."

Hedda Hopper repeated her Julie Newmar-John Robert Crawford-James Dean plug in her Photoplay column²⁷ in September. What Hedda tried to identify for Americans, the French also still sought, finding the latest example of "le James Dean français" in the pop singer "Ricardo."²⁸ English writer Colin Wilson, now a regular contributor to the American magazine Cavalier, had no new candidates for the James Dean title, but he did rule out a source.²⁹ Wilson felt that "TV doesn't seem to stir the same deep enthusiasms as the cinema." He could not imagine, and he asked if anyone could "imagine television spawning idols like Valentino, Garbo, James Dean."

Laurence J. Quirk's article on Steve McQueen, "The Wild Heart,"³⁰ in the November Movie World quoted an unnamed "academician" who stated:

He's the logical successor to Jimmy Dean. . . . The clique that worshipped Dean's flounderings and self-searchings and hostility-sublimations, the crowd that identified with all that nonsense, has a new Messiah in McQueen. Luckily, he is living longer than Dean did, so the cult will have a long, long time to thrive.

Jacques Bartels' See article was called "Let's Get Tough with Teenagers,"³¹ but the pictures that "sold" the article concerned Dean. A matched set showed Dean and Charles Starkweather, called Dean Starkweather's "idol."

In the same issue, a picture of Dean's headstone illustrated George Burke's article "Death on the Highways."³²

Clement Haney's "The Cult of the B's"³³ in the November Gent said that a Brando cult was strong at one time, but that Brando was "pretty well displaced by the late James Dean."

Helen Lawrenson's article on Leslie Caron's unhappy marital situation, "A Song of Love Is a Sad Song,"³⁴ saw at the root of the situation Warren Beatty, whom she described as "an ambitious and somewhat moody young man whose actions, both on screen and off, sometimes give the impression that he views himself as a reincarnation of James Dean, with a touch of early Brando thrown in."

A guest on "The Mike Douglas Show"³⁵ on television said that teenagers were so shaken by the accident-death of James Dean, feeling almost that they had lost "a member of the family," that several attempted suicide, and "a dozen or so succeeded."

Life's article "The Man Who Plays Adam"³⁶ was an involved attempt at linkage between Dean and Michael Parks, who had not yet appeared as a star in any films, though he had been called, already, "the new James Dean." Parks was claimed to have a "built-in intensity," was socially "a loner." Said he, "I'm not planted anywhere--in anything." His soon-to-be-released film roles would seem to reinforce the image projected in print. Life said that in Bus Riley's Back in Town Parks plays "a confused and complex Navy

veteran who doesn't know what to do with himself": in Fargo [title was later changed to The Wild Seed] he's "a drifter": in The Bible he plays Adam, "the innocent." For one of the illustrations the caption read: "Alone in a lettuce field in Salinas, California, Michael Parks is an almost ghostly reminder of James Dean as he recalls his own days as an itinerant crop picker." Further copy noted Parks' life till now: "always poor, often hungry."

In its December issue Photoplay³⁷ lamented the fact that Natalie Wood had lost Warren Beatty to Leslie Caron. Photoplay wondered "from the string of dates Nat had run through before him--from Elvis through Raymond Burr, Jimmy Dean, Tab Hunter and a score of others" that she would not have known how to hold on to Warren.

The article supplied its own answer: "Check back on them and you will see that it was to her publicity advantage, at the time, to be seen with every one of them."

Joel Meltz's "The Non-Hero--Society's S.O.B."³⁸ in the December issue of Jaguar commented on Dean as "the object of passionate adulation":

James Dean, the early personification of the rebel without a cause, departed these mortal coils via a smashed sports car in the mid-fifties. His popularity, strange to say, increased wildly after his death, and today the cult of Dean worshippers is on the increase still. The hero, non- or otherwise, as dessicated corpse is nothing new in the annals of religion, but then again, nothing made by Hollywood ever is new.

Time³⁹ blamed the French for the "le James Dean polonnais" tag on Zbigniew Cybulski when the career of that actor was covered in the December 18 issue.

Paul Brodeur's December Show article "The Teen Scene: A Hard Year's End"⁴⁰ saw the generation once removed from the present as "those who were of the James Dean-Marlon Brando era." An illustration of Steve McQueen on his motorcycle was labeled as "the rugged but sensitive successor to idol James Dean."

Gene Ringgold's "James Dean."⁴¹ was almost half the the issue of Screen Facts and it spoke of "a cinema legend unsurpassed in the history of Hollywood since the death of Rudolph Valentino" whose name "ten years after his death . . . retains its original magic." The name was still magical enough to preserve some of the legend and though Ringgold still spoke of Dean as a "straight A honor student," generally the article utilized most of the recognizable facts hitherto recorded. Little was glossed over--from mention of "Dean's counsellors . . . a street corner clan of homosexual would-be actors" to Dean's "continual interruptions" of his directors.

The listing as an appendix⁴² of Dean's various film and television appearances, incomplete, incorrect and vague though it sometimes was, was still the most complete ever published, and a "Special Acknowledgement" credited

Mrs. Beatrice Johnson, President of "The James Dean Memory Ring" with "helping research this index."

Leslie Fiedler in Waiting for the End⁴³ credited "good publicity for building Jack Kerouac into a "fantasy figure capable of moving the imagination of rebellious kids with education and literary aspirations, as his more lumpen opposite members, Elvis Presley, Marlon Brando and James Dean, were moving their less literate, less ambitious contemporaries."

Orrin Klapp's Symbolic Leaders spoke of Dean as crystallizing a social type in "depicting the rebellious adolescent in Rebel Without a Cause." Klapp added that "one of the prime functions of popular favorites is to make types visible, which in turn makes new life styles and new tastes visible."⁴⁴ According to Klapp, Dean performed this function also in Mexico, rebelde sin cause coming to stand for "Juvenile delinquent."⁴⁵

On the cinema literary scene Ruth Waterbury's biography Elizabeth Taylor⁴⁶ mentioned Dean as the "new sensation in the movie business" when he was signed for Giant. Miss Taylor was said to have been "so hysterical" after Dean's death that "for two days . . . Stevens had to shoot the scenes around her."⁴⁷

Another book on Hollywood, Richard Schickel's Movies, The History of an Art and an Institution, found Dean less unique. Schickel spoke of Dean as one of the "new heroes" of the screen, "brooding, inwardly troubled, seemingly inarticulate, absolutely incapable of that sunny openness of character, that simplicity of motivation and response which we like to think of as most characteristic and most virtuous--of the American personality."⁴⁸ Schickel saw Brando and Clift as the innovators of the currently popular style, with Dean only "in the Brando tradition."⁴⁹

Probably the most unusual item in the Dean annals is the inclusion of Dean and comment about him in the children's book James--A Famous First Name Book.⁵⁰ Surrounded by names like Madison, Watt, Thurber, Whistler, Dean was approached as an historically unique figure. Intended for very young readers (probably eight to ten years old) the copy read:

James Dean was a fine young actor. He did not live very long--but even in his short life, James Dean became a sort of a legend.

James had something fiery about him. He could act out all the hot, angry feelings that everyone has inside. It was all very exciting! Watching James' movies was almost like living them yourself.

Lots of other actors tried to imitate James. James wasn't always neat--so they tried to be like him by dressing sloppily. James wasn't always polite--so they tried to be like him by being rude. But it didn't work. Because it wasn't sloppy clothes and bad manners that made James important. It was talent and hard work and a deep love for acting. The rest didn't matter. And that's why there has never been another James Dean.

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CHAPTER XIII

1965--THE END--AND A BEGINNING OF SORTS

1965 is to prove to be a mirror for all that has gone before. There will be a re-working of all of the previously used strands of linkage and repetition utilized in keeping the Dean name alive in the popular imagination. Biography, social analysis, artistic analysis, scatological comment--all make their contribution to and partake in the James Dean image. The end, if there is one, is not yet in sight.

Pauline Kael's 1965 critical collection I Lost It at the Movies included an unidentified 1955 essay-review concerning the Brando-Dean image. Miss Kael said that "when the delinquent becomes the hero in our films, it is because the image of instinctive rebellion expresses something in many people that they don't dare express."¹ According to Miss Kael, only the young seemed to be angry enough, or were "irresponsible enough to act out a NO to the whole system of authority, morality, and prosperity."²

For Miss Kael "Dean's acting suggests Montgomery Clift as much as it does Brando, while his facial qualities suggest

Gregory Peck."³ The "extraordinary resentments" expressed over Dean's supposed imitation of Brando's acting style indicated, said Miss Kael, "the depth of Brando's contact with some sections of the public."⁴ She found Dean's acting style exploited to the fullest by clever camera work, his depiction of "alienation . . . exploited for erotic gratification":⁵

The alienated hero acquires a new dimension in East of Eden. James Dean's Cal . . . inarticulate and animalistic . . . is a romantic figure, decorated with all sorts of charming gaucheries. . . . At one level he's the All-American boy . . . he's not too good at school, he's sexually active, he's not interested in politics, but has a childlike responsiveness to parades, he doesn't care about words or ideas.

Yet this lack of intellectual tendencies is projected as evidence of sensitivity and purity of feeling; the strangled speech, the confused efforts at gesture as poetry. This is a new image in American films: the young boy as beautiful, disturbed animal, so full of love he's defenseless.⁶

A January Saturday Review travel article⁷ spotlighted the Movieland Wax Museum, noting, especially, the "romanticized shrine . . . dedicated to Jimmy Dean playing the dream sequence in the 1955 picture Rebel Without a Cause."

In the January issue of Borderline, an occult publication, Maila Nurmi, "Vampira," wrote her own report on "The Ghost of James Dean,"⁸ which related that she "last heard from him seven years ago."

Time⁹ reported on a changing relationship between the generations. The Time report said that "the classic conflict between parents and children is letting up" with

the "archetype of the James Dean-style cool youth" giving way to an even cooler model exemplified in the young hero of James Leigh's novel What Can You Do? who says:

I've never been able to see the big rebellion scene in order to prove you're an individual. . . . Much less friction if you just go with it. . . .

A gossip item¹⁰ in February's Sound Stage read, in part:

From Paris comes a report that Elia Kazan will star a French singer in the biography of James Dean. The true story of Dean will never be revealed--too explosive.

British critic Robin Bean¹¹ in the February Films and Filming said that he thought Dean Stockwell to be "the finest young actor that the American cinema possesses," and that he therefore deplored the studio biography which described Stockwell as bearing "a striking resemblance to James Dean, but a more distant, cynical, enigmatic James Dean!" Said Bean: "A fine description, but I've never met anyone it could be applied to, certainly not Stockwell."

Elsewhere in the same issue in a detailed study of the career of French actor Alain Delon,¹² Bean said that after Delon's first film, in which he played a "teenage Don Juan," publicity tried to make him into a "symbol of modern youth." This publicity activity and his interest in cars soon brought him the label "the French James Dean." According to Bean, Delon "hates" the linkage "for there has never been any similarity between the two either on or off

screen." Delon's "natural freshness" in his playing soon brought him his own fame, "especially as it was at a time when directors were doing their best to stereotype young actors in the Jimmy Dean-type self-conscious role."

X Lloyd Shearer¹³ wrote a similar piece on Delon for the American publication Parade, and he said that Delon earned his Jimmy Dean title in Japan, where his film Purple Noon had won a Japanese award as "Best Film of the Year." About all that seems certain is that someone, somewhere, called Delon "the French James Dean." Delon, as others before him, gained even more publicity yardage in denying any similarities.

Phyllis Lee Levin's "The Sound of Music?"¹⁴ in The New York Times Magazine claimed there were even some parents who felt that teenagers were bored, and that teens' interest in fast cars, motorcycles, and surfing reflected "the need to heighten life by courting death." One parent was quoted as saying: "When teenagers reach the age to be radical, they find there is not much to be radical about. This is why the hot rod set, Jimmy Dean, Marlon Brando, James Bond, are heroes."

In a similar mood was Stephen Birmingham's featured article in the March Holiday, "American Youth: A Generation Under the Gun."¹⁵ Birmingham quoted an unnamed "prominent sociologist" as blaming "the disaffection of much of today's

youth on . . . 'the great vacuum of the Eisenhower years'" when "there was no one they could look up to . . . no great wars . . . no causes or crusades that seemed important to them." Birmingham noted that " it was during the Eisenhower era, too, that the James Dean film, Rebel Without a Cause, appeared and struck home so truly to teen agers. Its very title said it all: they wanted to rebel, but there was nothing to rebel against."

X Charles Nuetzel's Whodunit? Hollywood Style did little to enlarge on or reflect the Dean legend. Dean was mentioned as a member of the Actors Studio¹⁶ and the rumor of Dean's escape from death was repeated--as a rumor,¹⁷ but an interesting related item told of Marilyn Monroe "flapping her arms again and again like a crazy duck in a so-called attempt to relax her nerves and increase her blood flow, hopping about the set, claiming it was an exercise which she's learned at the Actors Studio."¹⁸ One is reminded of those hard-to-believe stories of over a decade ago--of Jimmy Dean jumping up and down next to the camera.

In "The Night Natalie Wood Stole the Show from Liz"¹⁹ in the April issue of Motion Picture a linkage established between Natalie Wood and Elizabeth Taylor when they spent an evening at a party together also imparted the information that "both girls had suffered major crushes over the same man, James Dean." Natalie Wood now had a new beau, actor

Tom Courtenay, and she felt impelled to tell him all, or so the story went in "Let's Go to My Place"²⁰ in the April Modern Screen. Tom was told about the "gentle, shy and introspective" Jimmy because Tom reminded Natalie "of what Jimmy might have been had he grown up." The article then proceeded to draw relationships between the realtionships.

An advertisement²¹ in Screenplay in April, 1965 offered the September, 1957 edition of Hear with the James Dean recording as a "collector's item." The same issue presented Alan Webster's "The Story Screenplay Waited Ten Years to Print."²²

Webster stated that Dean first appeared as a hero of a social revolution, the "teenage revolution," when teenagers were just beginning "to assert their individuality and independence," and were being "permitted to asset their 'rights.'" As a symbolic hero of this teenage revolution, Dean "illustrated their defiance of convention and authority":

His movies were immersed in teenage conflict and rebellion. They portrayed the adult world as either senseless or uncaring. They portrayed the teenagers as innocent victims of adult stupidity and disinterest. They made the teenager feel he was somebody.

Webster said that when Dean died, the teenage world "needed" the James Dean cult, that "sociologists say it was a healthy thing." According to Webster or the sociologists (he isn't clear) Dean as an idol was harmless "because he no longer existed" and teenagers were, through using him,

able to let off steam, "which might otherwise have been directed in terribly destructive ways." The Dean image was then analyzed as a cult figure:

James Dean was eulogized as a super-god, just as he had been a super-star. But along with the cult came the James Dean myth. The James Dean who was idolized had to fit a pattern, had to conform to the image teenagers wanted him to be. Thus he was called a rebel. Thus he was called a genius. Thus he was called many things which strayed far from the truth, but created the myth.

The truth was known, even in those days--but, according to Webster, "it was obviously not appropriate to tell the truth in an atmosphere of extreme emotionalism, where the truth could have led to terrifying insecurities and psychological disasters." Dean was described as an idol "suddenly . . . created by publicity and emotional fervor"-- "all bits and pieces of an incredible fraud."

Webster described Dean as "an ordinary young man with an extraordinary number of complexes and problems." As an actor, he had a "knack," but "that talent never had a chance to grow, to prove itself." Personally, "he was terribly timid, terribly uncertain, terribly unsure, terribly tormented about his own worth and qualities." Dean was not a rebel since "he had never learned even the basic meaning of social behavior":

Jimmy had the obnoxious habit of 'relieving' himself whenever he felt like it and no matter where he was. . . . His behavior in this was anti-social, but he was unaware that people were repulsed by it.

Nick Adams was quoted as saying that Dean was "buddy-buddy" with nobody. Natalie Wood said she was fond of Dean

as a person but couldn't stand him as a co-worker because of "his complete lack of professional ethics," distracting her, making noises, etc. Her report on what Dean did to Sal Mineo covered about the same territory:

Jimmy would go through rehearsals with Sal letter-perfect, but when the scene was actually shot, Jimmy would suddenly change his lines just enough to throw Sal off-cue and disorient him, thus discrediting him with the director.

Dean was described as "an ordinary young man" who, "by some mystic alchemy, projected a stunningly extraordinary image on the screen." Dean was described as having had "star quality," and "it had nothing to do with talent." (Once again the Hollywood mystique has been saved.) Other implications revolved around speaking of Dean's death as "a form of suicide" and mentioning that Dean once told a fraternity brother he "had a way of getting out of the draft." In sum, Webster said, "James Dean does not deserve the adulation that is being showered on his 'memory' nor would he have wanted it."

✓ The James Dean Story²³ finally reached Chicago television screens on April 11, 1965. Its showing served to welcome young Michael Parks, making his starring debut in films and at that time on a personal appearance tour. Local newspaper columnists²⁴ gave him a big play as "the new James Dean" and the national magazine reviews followed suit. Time said that as Bus Riley, Parks "will inevitably be compared to James Dean."²⁵ Arthur Knight said:

Parks plays the kind of young man that Jack Kerouac liked to write about--unwanted, unattached, uncommitted, and unwilling to surrender his independence to a society in which he feels himself alien; and he plays him with a sensitivity and sureness that wins sympathy for what is essentially an unsympathetic type. With proper roles, Parks can become the embodiment of today's 'beat generation' just as thoroughly as, a decade ago, James Dean epitomized the 'hot rod' set.²⁶

A longer way of saying the same thing.

Probably no performance since Dean's has been so highly evocative of the Dean style as that of Michael Parks in Bus Riley's Back in Town. His speech, his posture, his facial expressions have been mannered and stylized so as to become an almost exact modern counterpart of the approach Dean employed a decade ago. The role, too, is a Dean type. The only concession to the modern idiom is the fact that Parks's Bus is more overtly sexual than any of Dean's roles ever were.

Parks can complain, the studios can remonstrate, but the style, the story, the very physical resemblance (down to the reconstruction of Dean's hair style), lead one to believe Parks has been set up as a definite and preconceived "latest Jimmy Dean." He is also the most complete copy--in almost all respects.

The May 21 issue of Time printed a letter²⁷ from Michael Parks which commented on the difficulty of "an actor today to bring in any kind of contemporary feeling and not be compared with either Marlon Brando or James Dean."

Parks thanked Time for the April review of Bus Riley's Back in Town and for "pointing out that I may have some entity of my own."

Mr. Parks would seem to be battling against a strong tide. His visit to Chicago was commemorated with a full page cover portrait and an article²⁸ in the Chicago Sun-Times: Midwest. Writer Virginia Kay quoted Parks: "I'll never do another piece with Life magazine. They've got no imagination. They compared me to James Dean." Meanwhile, the article noted, "Studio heads stage whisper to their press agents, who stage whisper to the movie critics: 'This kid is the new James Dean. I'm telling you--the NEW JAMES DEAN!'" A "professional viewer of movies" was called upon for an analysis, and he pointed out what was considered to be Mr. Parks's greatest problem:

Universal's putting Parks into a series of out-of-date beatnik movies, the kind Dean did so beautifully ten years ago. But they're overlooking one thing: Parks hasn't got the talent to carry Dean's leather jacket.

Elaine Dundy's May Esquire article²⁹ on the Actors Studio revealed that the Studio still maintained a James Dean Memorial Fund, which Miss Bundy described as Dean's loyalty to the Studio "continuing beyond the grave."

The lengthy Gene Ringgold biography and analysis³⁰ originally printed at the end of 1964 was reprinted as half of Screen Legends in the initial issue. Certainly the

article was more attractive now than it was in its original form. There were drawings and more photographs, some of them in color, and a comely popular star to share the issue. The repetition reminds one, however, of the full issue study Ringgold did of Taylor just before Cleopatra was released. The rest of Screen Legends concerned Carroll Baker as a sex symbol. Her most recent film, Harlow, was soon to be released. A rumored fortune had been spent and was to be spent on publicity. The Baker quotation about Dean which introduced the article about him was not in the original; there had been no previously known publication of the Dean quotation introducing the Baker section. Was this just an artistic "tying together" or was the entire issue an involved and magnificent bit of linkage, using Dean to sell Baker?

A survey in Sight and Sound on "The Tone of Time: Notes on Nostalgia"³¹ did not include Marilyn Monroe or James Dean because, as John Russell Taylor stated it, they are "not nostalgic . . . because the pathos is too easy and built in." Moreover, said Taylor, their stories have none of the "mystique" of true nostalgia--"the feeling is not so strong when we know precisely what happened."

The Players Showcase summer, 1965 edition contained a letter from Beatrice Johnson³² thanking the publishers for honoring her favorite actor by announcing a forthcoming

article. The article was in the same issue. As President of "The James Dean Memory Ring," Mrs. Johnson may not have been too pleased with Robert Allen's "James Dean: Is the Legend Fading?"³³

Allen stated that "many now wonder if his talent was really worth all the tears" and that the "end could very well be in sight." Allen said that Dean's death was "cheap, insignificant and--peculiarly--adolescent," but it assured his two unreleased films "big box office, though neither matched Dean's individual performance nor the overall film experience of his debut in East of Eden." The furor after his death was added to by the various commercial enterprises centering around his name, including his three filmed television shows, which, according to Allen, were "frequently re-run." After Giant, the fans grew less and less interested, and when The James Dean Story was released, it had an "unexpectedly poor box office." Now, Dean's grave was said to lie alone, seldom visited, only a "passive recollection of him remains." Allen's article justified such reaction, stating that "Dean was not an actor, he was a type," and that "all he ever brought to the screen was himself--a self-pitying adolescent." As "the demands on him as an actor increased, his ability and desire to meet them sharply declined." According to Allen, Dean had had "no career as an actor," and as a man, "living the way he did, he was pitiful . . . and out of touch with the reality, the importance and the hard work of this world."

In June of 1965 Kenneth Anger's Hollywood Babylon received its first publication in English. Anger's scabrous account of Dean's being called "the human ashtray"³⁴ was ready to be absorbed by the vast paperback reading public.

The June publication of The Popular Arts spoke of the Dean influence in Britain as embodying, projecting and giving "style" to the image of misunderstood youth.³⁵ The authors saw the success of Rebel Without a Cause in "a compulsive and hidden quality, due largely to Dean's true dramatic gifts."³⁶ In all of Dean's films he was said to portray "the ideal of blue-jean innocence, tough and vulnerable in the same moment, a scowl of disbelief struggling with frankness for mastery in his face and eyes, continual changes of mood and expression on his features. . . ."³⁷

The authors further noted that in Britain "the Dean films have never left the circuit, playing continuously since his death to teenage audiences at the local cinema."³⁸ One result of the continual exposure in Britain was a "singing James Dean," Adam Faith.³⁹

A June review of Michael Parks's second film The Wild Seed, saw in Parks "a little bit of James Dean, a little bit of Marlon Brando, and a whole lot of actor."⁴⁰ A July Movie Mirror double-page spread on Parks⁴¹ blamed the painful experiences of his personal life for his reported "brooding silence," his "untouchability." Parks's

personal life would seem to have colored his film portrayals which were said to have "much of the same brooding quality that marked the late James Dean's performances."

The end of this study rounds off rather nicely with a look back to the beginning. Dixie Dean Harris' article "And This, Dear God, Is What They Read"⁴² was a survey of teen and fan magazines and part of the July Esquire issue-long look at "How the Teen-Agers Are Taking Over." The Harris article spoke of "two of the biggest events ever to hit the publishing world: the advent of Elvis Presley and the demise of Jimmy Dean":

An executive of Kable News Company, a major distributor, said, 'Presley and Dean started the march to the news-stands. Kids absolutely flocked to the stands, and they'd buy anything they saw on Presley and Dean. While they were there, they saw other magazines and bought them. In short, they became conscious of magazines and we became conscious of a market.'

1965 carries on the tradition. There may be many new "James Deans," with and without talent, trying to pick up where he left off. The Dean successors in the pop-music field, for instance, are taking full advantage of the discoveries made with the adoption of the Dean image by the teenage public. Last year twenty one shot magazines on the Beatles were published, selling an average of a million copies apiece, at prices ranging from thirty-five cents to a dollar.⁴³ The Beatles are also active in films and

on television; they make records and have a hand in the distribution of the many commercial items bearing their trademark. James Dean is not dead. He is still alive in the many teenage heroes of today.

✓ The final chapter will examine some of the effects of a teenage hero, with a particular look at the claims that James Dean was a symbol of the youthful rebellion of his generation.

CHAPTER XIII--NOTES

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CHAPTER XIV

CONJECTURE AND CONCLUSION--A NEW BEGINNING

The preceding chapters have tried to show how, and to some extent why, the Dean image has been kept alive. With the construction of a viable set of personality traits and mannerisms, reinforced through linkage with the public image of Marlon Brando, a James Dean public image was established. This image was maintained and further reinforced in films and in presentations in other mass media channels, mostly for commercial reasons, achieving through various linkages and repetitions enough popularity to enable it to be described as an adolescent symbol of rebellion against conventional authority, thereby adding yet another dimension to its appeal. The overall image, including public recognition of Dean as a person, as an actor, as a public symbol, has retained a viable commercial appeal to the present day, and, until another public figure comes along with enough unique appeal to supplant it, it seems the Dean image will survive as the archetypal "young rebel" of our times.

As has been suggested previously, it is difficult to separate the person from the actor, at least as seen through presentation in the mass media. Also, since Dean may be

considered a practitioner of the Actors Studio Method techniques of acting, the separation of man and actor becomes even more difficult. What biographical material is presented makes it especially perplexing to tell whether Dean's private life fed upon and received inspiration from the roles he played, or whether his roles fed upon and received inspiration from his life. That the two retained a unifying and interacting consistency is an unavoidable realization.

Because all of the roles Dean played were so very much alike, it is also difficult to assess Dean as an actor. Even those who knew him and worked closely with him, who have some reputation in their fields, are not completely in agreement regarding Dean's abilities. One should be reminded here that the distribution of assessments of Dean's prowess as an actor which appeared in film magazines and other channels of mass communications shortly after Dean's death must be regarded, in total, as part and parcel of Hollywood's advertising techniques. The enthusiastic public witness to an actor's genius--or lack of it--by a fellow actor, a director, or a columnist, is the testimony of one co-worker concerning another. Nothing is so important as allegiance to the industry.

For a more reliable assessment of Dean as an actor, it is necessary to turn to those analyses made outside the

industry, where publicity has less opportunity to color impressions. Even these unpublicized opinions are almost as vague and as contradictory as the more popular assessments.

Isabelle Draesmer, Dean's agent in the early days, once mused:

One wonders what would have happened to him in ten years. A fizzle? Or, with power, what would he have done with it? In a way it's a pity there was an East of Eden. Rebel was tailor-made. In Giant, he was already downhill. . . .¹

Art Marshall, Dean's Hollywood friend, said that, in general, around Hollywood, Dean was "regarded as a freak . . . a personality . . . NOT an actor."² Actress Geraldine Page said, too, that she was not generally impressed with Dean as an actor: "I don't think he was such a terribly great actor."³ Miss Page was impressed with Dean's concentration and imagination--and with his personality, which tended to color everything he did. She was mightily impressed with the acting job Dean did in Rebel Without a Cause, which came across, for her, as an almost "impossible" feat:

Rebel Without a Cause! I think that, more than East of Eden, caused all the furor, because I keep telling everybody that I think he did something so impossible--not impossible--it's just that people don't do it anymore. It is very hard in the kind of material you have to work on today to create a heroic figure. In the old days when they had plays about kings, people very consciously built heroic images, but I don't know anybody who was able to

do that with the modern naturalistic kind of thing, and he did that in Rebel Without a Cause . . . in spite of all this dreadful exaggeration around it, the character he created in there with the materials that they gave him, was the most astounding achievement. The character loomed to such heroic size. . . .

Julie Harris, Dean's co-star in East of Eden, thought him to be a dedicated actor,⁴ capable of playing different kinds of roles. Miss Harris, though she did not say so, evidently preferred to think of acting, per se, as non-film acting:

The parts that he played in the theatre . . . he played in a play called See the Jaguar and The Immoralist . . . these parts were strange and rather offbeat, and terribly arresting in their very different quality from most other people, and Jimmy was a very different sort of boy and a kind of young rebel. It wasn't demanded of him to give a sort of formal performance, but I think, for instance, that if Jimmy had gone on to do things like Hamlet and The Corn Is Green. . . . He would have been a beautiful Hamlet. He was really a deeply gifted actor.

James Whitmore, a teacher and mentor of Dean's early career, felt the need to be guarded in his remarks about Dean because he "didn't know him that well later on,"⁵ but he felt that Dean "was using himself, was using himself fully," despite the roles he played, role types that have "always been present, always will be." Whitmore said:

Well, I think Jimmy's success was so overwhelming, in its rapidity and in its returns and in its adulation that it would be almost superhuman for any young actor . . . the thing that he had developed in the later years, which was to withdraw from it, and negate it, which is an unhealthy thing to begin with, instead of meeting it for what it is and assessing it and putting it in its proper place. Jimmy made of success a kind of shibboleth, a thing that he was afraid of desperately. Because he wasn't in . . . now this is pure bargain counter psychiatry . . . that he wasn't secure enough in what Jimmy

Dean had decided was Jimmy Dean. He wasn't sure enough of it. And, therefore, Jimmy had great problems as far as development as an actor is concerned. Whether this had been overcome or not, I do not know. . . . you cannot tell, because you don't know what the years would do to Jimmy, or had done to Jimmy. Certainly good tutelage always helped Jimmy.

There is little agreement here except in the matter of potential. What Dean might have been able to do in the future must remain pure conjecture. From these reports, from the knowledge of his work, as an actor Dean may be considered as having had a potential for greatness. What has survived of his work in film and on television kinescopes, though limited in range, is generally regarded as more than competent work, especially for one so young. From what we know of Dean's techniques of work, his general lack of co-operation in working in concert with others, it is difficult to predict how far Dean could have carried this professional potential.

The pattern of interest in youthful rebellion is not exclusively American nor contemporary in its appeal. America has long had a lively artistic and literary tradition revolving around the popular concept of the "young rebel." The writings of Poe, Thoreau, Whitman, Mark Twain, Fitzgerald, Hemingway, Salinger, all present within the configurations of their own times a conception of the "rebel" image. In other countries and in other times there were the writings of men like Villon, Rimbaud, Goethe, Garcia Lorca.

Even in films, there was a John Garfield before there was a Brando or a Dean. James Dean was not the first popular rebel. He will probably not be the last. Whether or not he affected the adolescents of the middle Fifties in such a way as to be legitimately called a symbol of that generation is another matter, however.

There is no known study concerning the effects of the James Dean image on adolescents. The conjectures about Dean's influence on what has been called the youth culture may be questioned, as may the entire concept of the existence of a youth culture or a sub-culture.

The vast campaign to "sell" Dean as a symbol of his generation occurred first in the fan magazines as part of the promotional campaigns for Giant and The James Dean Story. The separation of generations has been pointed out as having a particular merchandizing value. The application of the "symbol" label inviting adolescents to jump on the bandwagon would help to insure a necessary large audience for the expensive pictures. At the same time, the newspaper and magazine articles and books aimed at an adult audience could decry the "bad" influence, and audiences would be further enlarged as adults came to see what the hue and cry was all about. Selling Dean as a symbol of his generation may have been the product of publicity feeding upon adult uncertainty regarding the manner in which their children were to be "properly" raised.

The normal stress and strain of adolescent development as a transitional stage of vast physiological and psychological changes had been greatly increased by the vascillating patterns employed by adults in dealing with these changes. Many teenagers' problems stemmed from the uncertainty of adults regarding the role that young people should be given in the life of the community.⁶

The Purdue Opinion Polls studies of 1957 would seem to bear out the position that adolescents' attitudes "are a reflection . . . of adults' thinking and behavior,"⁷ a position further subscribed to by Robert C. Bealer and Fern K. Willits in their 1961 study⁸ concerning adolescent rebellion. Bealer and Willets take the stand that "individual resistance to specific authority patterns," especially those concerning the adult recognition of adolescent maturing, is "probably responsible for the popular image of rebellious youth": "This type of 'rebellion' is as temporary as is the period of adolescence itself, and rather than a rejection of parental norms, it is perhaps better characterized as acceptance of and eagerness to participate in the larger society."⁹

The vague insinuations that the Dean image may have been responsible for specific acts of delinquency, violence and self destruction have never been fully nor accurately documented and may also have been handy journalistic labeling or exaggeration to promote "newsworthy" copy. This is not to

say that the Dean image was not in some way responsible for specific acts of individual juvenile violence. The possibility of "canalizing" by the media of an individual's pre-dispositional modes of behavior has been pointed out by Klapper.¹⁰ The point here is that there is simply no reliable evidence one way or the other.

If the youngsters cannot be said to be rebellious as a generation, as a distinct sub-culture, where then lay the appeal of the rebellious Dean for the many individuals who were drawn to the image? The answer might be contained in Donald Matza's theory of the existence of what he called "The Subterranean Traditions of Youth."¹¹ Matza's label implies that there is "an ongoing dialectic between conventional and deviant traditions and that, in the process of exchange, both are modified."¹² Matza's theory leaves room for the small percentage of "extremist versions of youthful rebelliousness," while at the same time accepting the premise "that the great majority of American youth behave either in a conventional manner or participate in conventional versions of deviant youth traditions";¹³

To point to the existence of subterranean traditions is to suggest that no one in any society is fully socialized or fully respondent to public expectations; as a consequence, whenever there are available counter-themes, there will be varying degrees of indulgence in these traditions varying from relatively complete immersion to occasional vicarious appreciation.¹⁴

Matza's theory is also based on the premise that "there seems no reason to believe that there have been any long-run increases or decreases in rates of youthful rebelliousness during the modern era."¹⁵

Within the framework of such a theory American teenagers could then individually and even vicariously enjoy the rebellious qualities of the Dean image as something vaguely "bad" but accepted (according to the mass media) by their peer group as an "in" activity. Some might even go so far as to try to imitate Dean's physical mannerisms, his haircut, his costume, while at the same time, to a greater or lesser degree, adhering to the general societal norms of behavior.

Adulation of the James Dean image became a fad, and one of the initial steps in becoming a fad was for the image to be labeled as "the symbol of a generation."¹⁶ Recognition and acceptance of the Dean image was not immediate, but a slow and growing process.

During this process the image was kept alive through controversy in the mass media, pitting one generation against the other, letting the teen audiences believe they had something of their "own" to cherish and hold, something that was, in its own way, a unique reflection of things the greater world of adults possessed (i.e. linkage of the Dean image with Bridey Murphy).

That Dean did not attract the millions upon millions of people, initially, that recognition and acceptance of the

Dean image was an emergent phenomenon, if not slow, not fast, in maturing, is pointed out by an examination of the surveys¹⁷ of the buyers for the independent circuits of film showings in the United States which are printed weekly in the Motion Picture Herald, the exhibitors' journal. East of Eden was rated as only an average audience attraction (if not slightly below average) throughout its initial showings. Rebel Without a Cause was more successful, rating average or above average throughout almost the entire year it was in general distribution. It was Giant that was the real box office block-buster, given a majority of superior ratings throughout most of its initial circulation life. These figures are reflected in the domestic gross-rental figures totaled by these films through the years.¹⁸ Giant rates as one of the top-ten all-time film box office favorites. Rebel Without a Cause and East of Eden figures are closer to a third of the Giant total receipts, with possibly much of their total income derived from re-runs.

These box office figures and surveys directly reflect the degree in scope and depth of the publicity circulated before the release of each picture. The success or failure of the Hollywood star might be said to depend on the success of his overall public image. The survival quality of the image can also be measured by this initial cohesive appeal. If the appeal of the image created is unique enough--as Dean's image was, being aimed directly and distinctly at a

teenage consumer public--its commercial viability can be stretched beyond the limits of memory. General popular acceptance of the celebrity as a type, with the passage of time, de-particularizes the public image, stylizes it, lends to it the qualities of a symbol. As a type, the symbol-image will survive until it is supplanted. The Dean image may not have been a provocateur symbolic figure for adolescents in 1956, but it is accepted as such by adults in 1965, however incorrectly.

To better understand the effects of the Dean image, one must look at the effects on individuals and on groups of individuals. One form of group participation in the adulation of a star is the fan club. Fan clubs are now generally advertised in the fan magazines and in teen magazines. Modern film and recording favorites maintain some sort of hold over their fan clubs through a national headquarters that keeps individual groups supplied with photos, membership cards, and information bulletins concerning the activities of the star, often charging only for the cost of these articles. Variations of this practice have the stars or their managers running the fan clubs as a "business," often with surprisingly high profits. Some fan clubs are a business having no external relationship with the star at all. Their object is financial gain. Photo services selling pictures or other mementos at a profit often use disguised "fan club" advertisements, issuing membership cards, etc., to find a ready outlet for

their products. Other fan clubs are run on the sheer devotion of a single individual or a group of individuals.

Since Dean was dead at the height of his popularity, there was no possibility of his personal participation in fan club activities. Reports of studio fosterage of fan clubs for Dean are too vague for consideration. On the basis of evidence, Dean fan clubs generally fall into the latter two categories.

Obviously, the profit-minded business concerns were active only at the peaks of the star's career, following their publics' tastes. As the star's career or popularity waned, the "official" club interest was shifted to another personality. Shifting public interest is, of course, a problem for any fan club, regardless of its inspirational rationale.

An examination of the less obviously commercial fan clubs proved that the local or distant members of a fan club have, evidently, a single object: togetherness. It would seem that interest in a particular star may only be a cue for meeting or corresponding with others. Face-to-face meetings between members of local groups were a typical feature of local fan club activities. Indeed, one can imagine the interest in a particular star being only an excuse for groups being started on the local level. The local groups may or may not have an affiliation with a larger organization. Some purely local Dean clubs evidently did exist in the hey-day of Dean's popularity, but their existence was ephemeral

and sporadic. Their activities could not be traced. Of the larger groups that could be traced, there is little evidence that membership was as large as the popular press indicated, nor were they so active. They would seem to be merely a channelized set of loosely-organized activities, much on the order of fraternities or sororities, with usually some tokens of membership, a membership card, pictures, etc.

One such group was the "James Dean World Wide Club." Begun in 1958 in London, the group lasted until 1961, expiring, probably, from lack of interest. During its life, a club journal¹⁹ was published almost quarterly. Contrary to what might be expected, the club journal was not a shoddy affair. The material presented was limited, relying mostly on contributions from members, but the overall production was rather handsome. There were many illustrations and the whole was professionally printed on glossy paper. A feature of the journal was a "Pen Pal" list with photos of contributing members. Members were from all over the world, with the United States contributing about fifteen new names each issue. The journal reported several social gatherings between members of the local group, including a reciprocal visit from a Belgian Dean club. The 1960 journals mentioned other Dean organizations, specifically the Belgian club and the "James Dean Memory Club" of New York City.

Even by 1960, the end of the "World Wide Club" was prophesied in the journal, as it began to branch out and

include articles on other popular stars. The club was disbanded, and the club journal deteriorated into "The Star Dust Collector's Journal" (stamps, cards, books, buttons, pen pals, etc.), which is still presided over by the former president of the "James Dean World Wide Club," Mr. Jimmy James.

The New York "James Dean Memory Club" is still functioning. The president, Mrs. Therese J. Brandes, may be remembered as one of the Dean fans quoted for comment shortly before the anniversary of Dean's death in 1956. The secretary, Marie Guisti, was once listed in the "Pen Pal" column of "The James Dean World Wide Club" journal.

Club mail²⁰ comes stamped "James Dean, the Greatest," with the reverse side of the envelope listing the names of Dean's films in Old English type. The form letter the club distributes advised that there were Saturday night "get-togethers," but that those wishing to attend must be personally screened by the president. Activities for those who could not attend the "get-togethers" included writing to fan magazines, television stations, the motion picture studios, and theatres. Beyond distributing Dean material when available, the club letter said "the club is run by giving donations to various diseases, etc." Donations could also be made for "flowers for his resting place" on Dean's birthday and the anniversary of his death. Donations were to be sent directly to the president. The letter advised: "You don't pay dues,

no newsletter. This is a non-profitable organization." The club slogan: "Do everything honest and clean in memory of the late James Dean." Membership was fifty cents, and you received a membership card and pictures. A note from Mrs. Brandes said her group has "lots of members," and, though she's "never counted them," each day she receives new letters. Members were also sent a list of other James Dean organizations in Belgium, Italy, Germany, and Toledo, Ohio. Mrs. Brandes said, "I believe there are others, but don't know the addresses."

"The James Dean Memory Ring Around the World" was started in August, 1960 by Mrs. Beatrice Johnson of Toledo, Ohio. Mrs. Johnson served as American representative of the "James Dean World Wide Club" during the latter part of 1959 and 1960²¹ and no doubt merely took over the American membership when the latter group folded.

Mrs. Johnson uses colored stationery printed with photos of Dean on both the letter paper and the envelope.²² She is very careful not to write on the reverse side of the photo. The fifty cent membership fee brings no requirements, there are no obligations: "It is just a simple lifetime remembrance club in memory of our beloved Jimmy." Various Dean mementos are sent in return for the membership fee: some photos and a wooden disc embossed with Dean's likeness and the name of the club. Mrs. Johnson also has available

other Dean memorabilia at a nominal price. Mrs. Johnson says, "I have three hundred members . . . in my 'James Dean Memory Ring Around the World'. . . at least half of them are adults." A letter²³ about herself and the club further reads:

I will have to write some of my poems down for you (you asked if there were any copies you could see) please bear with me. Well, about my age, I am Mrs. and my age, well I am much older than you think, I have a daughter 28 years old. Age (?) Will that make any difference in you calling me 'Bea'? I hope not. Most of all of Jimmy's fans call me 'Bea.' I am enclosing a photo of me at Jimmy's grave for you. Please don't ever destroy it, Bob, if you don't want it in years to come please send it back to me because so many fans want them and they cost so much money.

How did I go about starting my James Dean club? Well first I had negatives made from photos I had of Jimmy so I could have more photos made. They cost \$1.00 each for negatives. I had the wooden James Dean medallions made, 1000 of them for \$30.00 the fact sheets I added later they cost 5¢ each. I just went ahead and started it. A person usually gets permission from the star I guess, but Jimmy is dead and as I have met his relations I knew that they wouldn't mind. Oh, it costs an awful lot of money and time in writing. I had to have a James Dean plate made for my stationary \$11.00 then I have the stationary printed reasonable because a James Dean fan does it for me. I had an envelope plate made for \$5.00 but have not had any of those envelopes made yet. My biggest expense is coming up yet, if I can get the metal James Dean medallion made. I should hear any day now. I hope it is not too high. I want to buy a James Dean Bust and present it to a museum.

The picture Mrs. Johnson sent was signed and inscribed, "Our Beloved James Dean. He is immortal." Mrs. Johnson is evidently a rarely dedicated person. Another "Memory Ring" member has described her as "a real hard worker for Jimmy's memory."

The existing Dean fan clubs are generally almost completely passive in their activities. The greatest reward they would seem to offer is a sense of "togetherness." The suggestion that a large percentage of the membership was adult leads further to a rejection of any great untoward influence on teen behavior.

What of those who were not members of fan clubs? What of the other individuals who were affected? Two Dean fans, sisters, illustrate some rather interesting and contrasting reactions.²⁴ The elder, Anne, is two years older than her sister, La Verne, and has undoubtedly influenced her. Anne was seventeen when I interviewed her in 1961. She had amassed a collection of perhaps four hundred items of Dean material. She remembered the first spark of interest which prompted the start of her collection when she read in a Dorothy Kilgallen column that Dean might not win an Academy Award because he died. She was twelve. She remembered waiting for Rebel Without a Cause. She had seen East of Eden, but it didn't move her much. She was really affected by those final moments in Rebel Without a Cause when Dean was "lonely" and "because he cried bitterly when his friend died." She connected Dean's film role with his own death and "felt sorry for him." For her, he became "something that represented everybody that you knew."

When the rumors were circulated that Dean, disfigured, might still be alive, she believed them, "down deep," because, as she said, "I didn't want him to die." She still hoped that he might, somewhere, be alive, even though disfigured: "I know it's very selfish, but I don't care."

Anne said she hated people "who try to be like him," because he was "distinct" and "different": "There was only one James Dean. He was alone." Because of the way he looked, the way he acted, "what he really felt, from everything put together . . . nobody will ever be like him."

Even then, some six years after Dean died, Anne said that she would go out of her way to see new Dean material. If it were a new photograph, she'd "want to look at it for ten or fifteen minutes" to look for something she hadn't "seen before."

Anne said that for years after Dean died she had a "select number of pictures" which she used to take out to look at "every night and cry." When she told her feelings to her mother, her mother said, "Two months from now you won't know who he is." Anne said, "I always hoped it would be true. It [her feelings] scared me. It made me moodier."

Probably Anne's feelings about Dean reached a peak the night about a year before our interview when Anne attended a showing of Rebel Without a Cause at the local youth center. She had seen the picture before, three times before, and she had cried. This time was different. At the ending of the

picture when Dean's emotional scene approached and he began to weep, Anne became hysterical and rushed, crying, to the screen. She said, "I couldn't [bear to] see him crying." She was eventually calmed. All her friends were there: "They thought it was funny."

Considering the effects on her feelings Anne was "glad" that she didn't know Dean personally, though she felt there had been a good result of her interest. She felt she had "become closer to God." In praying for Dean, she started "talking to God," and, she said, "It made me feel better."

Anne found my questions "so hard to answer" because she generally resented inquiry into the matter. People didn't "understand." Even Anne herself didn't really understand: "It's silly. Even when I think about it I don't know. What is this fascination for someone who died six years ago?"

Anne's sister, La Verne, was another matter. Anne said La Verne went out every night, was very social (Anne said of herself: "I don't need a million people. . . ."). La Verne said her own Dean interest was almost "forced" on her by her sister: "She talked about it constantly." La Verne helped Anne with her picture collection, but she was not herself interested in collecting Dean photographs. She liked the films because "his motion pictures were more than a still picture." She enjoyed seeing a Dean performance: "He put so much into it . . . he looked and acted real."

La Verne did not consider Dean "handsome." He was "different looking--like everybody else, and yet something special." And in seeing the pictures, La Verne noted "something alike in all of them." Dean played the "same part in everything." Dean "was always the one that was left out. No one accepted him and they all did things to hurt him." La Verne proved her interest by seeing Giant six times and Rebel five times. She was only nine when East of Eden was released, so she saw that one only once. The James Dean Story was, for her, disappointing.

The pattern of reaction exhibited by the fan clubs and the individuals would seem to follow variations of the publicity patterns utilized in setting up and building the Dean image. The various labels applied to the image were accepted and individuals reinforced them with their own experience and emotions, with sometimes deleterious effect. It must be recalled that these reactions were individual reactions, even if they were reflected in other individuals' reactions to a degree.

If one is to reject the label "symbol of a generation" when referring to Dean and the kind of influence he exercised, is there some other label which could be applied? There does not seem to be a single label which would completely serve. The Dean image falls somewhere between Orrin Klapp's

"Symbolic Leader"²⁵ and Daniel Boorstin's conception of the celebrity as a living "pseudo-event."²⁶

Klapp's discussion of symbolic leadership takes into account the timing,²⁷ color,²⁸ and dramatic appeal²⁹ necessary if an image is to affect its audience and a popular figure is to become thereby a "symbolic leader." Klapp also notes the holding power of an image: once the favorite has been established in a "niche" in society, "successors displace him, but do not replace him."³⁰

Klapp does, however, present an ambiguous approach to the mechanics of image building, declaring that the entertainers, for instance, must depend on "breaks," not knowing in advance which will be their lucky role.³¹ Moreover, Klapp declares that symbolic leadership "derives from meaning and meaning is always extrinsic":³²

It is unavoidable that, where drama supervenes, 'reality' is not what the hard headed man would like it to be, nor do events always follow his prediction. For from the moment drama begins, we start to project and interpret roles and there is an important nexus between what a thing 'is' and what the audience sees that is [sic.], at the same time, the reality and the magic of drama.³³

For Klapp "the 'magic' is an outcome that matter of fact analysis could not predict--a 'sentimental,' frivolous, 'romantic' change of status."³⁴ Though Klapp says elsewhere that "a build up can create public images,"³⁵ his curious back-tracking leaves us with a sort of enlarged Hollywood definition of a movie star, which is what we had to begin with.

Daniel Boorstin's conception of the celebrity is much more satisfying. For Boorstin, the celebrity is someone who "can get in the news and stay there":³⁶

For us, freedom of speech and of the press and of broadcasting includes freedom to create pseudo-events. Competing politicians, competing newsmen, and competing news media contest in this creation. They vie with one another in offering attractive 'informative' accounts and images of the world. They are free to speculate on the facts, to bring new facts into being, to demand answers to their own contrived questions. Our 'free market place of ideas' is a place where people are confronted by competing pseudo-events and are allowed to judge among them. When we speak of 'informing' the people, this is what we really mean.³⁷

The celebrity is a human pseudo-event.³⁸ He is created by publicity to serve some end, and is discarded as soon as that purpose has been achieved.³⁹ Like other "news" events presented in the mass media to entertain, his only real claim to fame is that he is known.⁴⁰ Boorstin calls the celebrity the modern replacement for the traditional hero:

The hero was distinguished by his achievement; the celebrity by his image or trade mark. The hero created himself; the celebrity is created by the media. The hero is a big man; the celebrity is a big name.⁴¹

Boorstin notes that "celebrities tend to breed more celebrities,"⁴² and that even when we know the tricks of image building, even when we know "about the calculation, ingenuity, and effort that have gone into a particular image, the more satisfaction we have from the image itself."

A knowledge of the elaborate contrivance utilized "proves to us that we are really justified (and not stupid either) in being taken in."⁴³

Boorstin says that the deterioration of the celebrity's public image is brought about through time: "Yesterday's celebrity . . . is a commonplace man who has been fitted back into his commonplaceness not by any fault of his own, but by time itself."⁴⁴ It is in this one point that the Dean image fails to meet completely Boorstin's specifications for the celebrity as a pseudo-event. Boorstin's vagueness about how much time may be involved probably negates this as a minor point. It may also be indicative, however, of a growing power of the media to sustain celebrity images.

All of the above statements by Klapp and Boorstin bear some meaning in relationship to the Dean image as a product of the modern communication systems. The public admiration of celebrities, the almost religious worship of the commonplace, has been pointed out by Klapp in his earlier work, Heroes, Villains and Fools, as having "a debasing effect on American values," since such estimation is not "based on real merit or achievement."⁴⁵ Klapp felt that with their emphasis on "entertainment and showmanship," the mass media are influencing other areas of American life.⁴⁶ They are failing to hold up higher intellectual, ethical, and moral types as conduct exemplars.⁴⁷

Most notable, perhaps, is the influence of mass media image building in the political arena. The true test of democracy in action is not a battle of personalities and

good looks. Especially important here, also, is the influence on young people. The miscellaneous and imperfect models of the commonplace that are held up for their admiration and emulation cannot but have a deleterious effect. George Gerbner⁴⁸ said that current choices offered to young people by the commercially-minded mass media had but a single message: "Respond totally in concert with others, and you can, at the same time, tell off the world if you like." In accepting this message, Gerbner pointed out, "they are least likely to find the choice of the citizen: 'Reflect upon your world, if you like, and, in concert with others change it.'" A study of the process of image-building in a free society demands a re-examination of the responsibilities of the mass media for maintaining that free democratic state. But that would be another book.

CHAPTER XIV--NOTES

1. Interview with Miss Isabelle Draesmer, July 27, 1959.
2. Interview with Mr. Arthur Marshall, August 1, 1959.
3. Taped interview with Miss Geraldine Page, November 11, 1960.
4. Taped interview with Miss Julie Harris, April 3, 1959.
5. Taped interview with Mr. James Whitmore, August 14, 1959.
6. See Bruno Bettelheim, "The Problem of Generations," Daedalus, Journal of the American Academy of Arts and Sciences: Youth: Change and Challenge, Vol. XCI, No. 1 (Winter, 1962), pp. 68ff.
7. H. H. Remmers and D. H. Radler, The American Teenager, (New York: Charter Books, 1962), p. 38.
8. Robert C. Beales and Fern K. Willits, "Rural Youth: A Case Study in the Rebelliousness of Adolescents," The Annals of the American Academy of Political and Social Science: Teen Age Culture (ed.) Jessie Bernard, Vol. CCCXXXVIII, November, 1961, pp. 63ff.
9. Ibid., p. 69.
10. Joseph T. Klapper, The Effects of Mass Communications (Glencoe, Illinois: The Free Press, 1960), pp. 131ff.
11. Donald Matza, "The Subterranean Traditions of Youth," The Annals of The American Academy of Political and Social Science: Teen Age Culture (ed.) Jessie Bernard, Vol. CCCXXXVIII, November, 1961, pp. 102ff.
12. Ibid., p. 105.
13. Ibid., p. 103.
14. Ibid., p. 105.
15. Ibid., p. 104.
16. See Rolf Meyerson and Elihu Katz, "Notes on a Natural History of Fads," Mass Leisure (ed.) Eric Larrabee and Rolf Meyerson (Glencoe, Illinois: The Free Press, 1958), pp. 311ff for a discussion of labels and their relationship to the inception of fads.
17. See The Motion Picture Herald from May 14, 1955 and consecutive issues.
18. See "Great All Time Rental Earning Pictures in the Domestic Market," Variety, January 9, 1963, p. 18. Also, Peter G. Baker, "In Camera: Twenty Most Successful Films of All Time," Films and Filming, Vol. X, No. 6 (March, 1964), p. 13.
19. Journals of "The James Dean World Wide Club," undated, but stemming from the Summer of 1959 through the Spring of 1960. [Private collection.]

20. Various correspondence with Mrs. Theresa J. Brandes and Miss Marie Guisti, dated October, 1963.
21. Listed as such in journals of "The James Dean World Wide Club."
22. Various correspondence with Mrs. Beatrice Johnson, 1961 and 1962.
23. Mrs. Beatrice Johnson, letter, dated March 28, 1962.
24. Taped interviews with "Anne" and "La Verne," March 23, 1961. Their names have been changed.
25. Orrin E. Klapp, Symbolic Leaders, Public Dramas and and Public Men (Chicago: Aldine Publishing Company, 1964).
26. Daniel Boorstin, The Image or What Happened to the American Dream (New York: Atheneum, 1962).
27. Klapp, op. cit., pp. 236ff.
28. Ibid., pp. 215ff.
29. Ibid., pp. 223ff.
30. Ibid., pp. 58ff.
31. Ibid., pp. 36-37.
32. Ibid., p. 212.
33. Ibid., pp. 250-251.
34. Ibid., p. 251.
35. Ibid., p. 212.
36. Boorstin, op. cit., p. 60.
37. Ibid., p. 35.
38. Ibid., pp. 45ff.
39. Ibid., pp. 61ff.
40. Ibid., p. 60.
41. Ibid., p. 61.
42. Ibid., p. 65.
43. Ibid., p. 195.
44. Ibid., p. 63.
45. Orrin E. Klapp, Heroes, Villains, and Fools, The Changing American Character (Englewood Cliffs, New Jersey: Prentice Hall, 1962), p. 143.
46. Ibid., p. 144.
47. Ibid.
48. George Gerbner, "The Individual in a Mass Culture," Saturday Review, June 18, 1960, p. 36.

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