A Piece of Movie History

An Honors Thesis (ID 499)

by

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An electrical impulse seizes the brain and snaps the eyes wide open in the dark. The adrenaline reaches the heart and no matter what time it is, the hand is wildly groping for something to write with. On the open flap of a book of matches, a shredded paper napkin, the cover of TV Guide, or on the open palm of the hand, an idea is born. An unsuspecting world goes about its business . . . then, a year, three years, five years later the palm print is on everybody's lips in a dozen languages, crossing over a score of cultures, religions, and ideologies. The world has a dashing hero, a magical diversion -- a new movie.

-- Steven Spielberg
One day in May 1987, two of America's top directors were sitting on the beach in Hawaii. While building a sand castle, one director began to tell the other a story -- a story set in the 1930's -- "a period where adventures could happen, a romantic time when it took a little longer to get around the world by air than it does today, a period without advanced technology, where the cleverness of the individual against the enemy was what mattered." It was an old-fashioned story patterned after movie serials and B-movies of that period. Its hero was a daring adventurer/archeologist. The directors? George Lucas and Steven Spielberg. The story became the most popular movie of 1981 -- Raiders of the Lost Ark.

Both of the directors were so intrigued by the story, they wanted to see it immediately. They spent "five days of intensive cooperation" with screenwriter Lawrence Kasdan and three months later they had a working script. It took eighteen months, incredible facilities, and over three hundred people (not including extras) to create the magic of Raiders of the Lost Ark. This is a brief look at their work.
PLOT

The time is 1936. Deep in a Peruvian jungle, archeologist Indiana Jones is searching for a golden idol. He survives hostile natives, tarantulas, cascading boulders and a booby-trapped temple only to lose the idol to Belloq, a French archeologist on the wrong side of the law.

Back in the United States, Army Intelligence visits Indy to ask his help in finding the Lost Ark of the Covenant. According to legends, anyone who possesses the ark is invincible so Hitler had launched an all out effort to find it. Indy was to get the Ark before the Nazis. Forever the adventurer, Indy accepts.

He begins by going to Nepal to meet with an old friend, Professor Abner Ravenwood, to obtain the headpiece to the staff of Ra, the means of pinpointing the location of the Ark. He finds that Ravenwood is dead but his daughter Marion (with whom Indy had had an affair ten years earlier) has the headpiece. Unfortunately, the Nazis have also found her. There is a shoot out which leaves Marion's bar in ashes but the headpiece remains in her possession.
Now partners, Indy and Marion go to Egypt where they meet up with Sallah who will help them in their search. However, they also run across Belloq and the Nazis. After an amusing chase, Indy believes Marion is killed when a truck explodes. Indy is devastated but with Sallah's help he pulls himself together to find the Ark. In the process, he finds that Marion is alive and being held by the Nazis. He finds the Well of Souls where the Ark is hidden but it is ankle deep in snakes. (Indy's one fear.) He brings the Ark to the surface only for it to fall into the hands of Belloq and the Nazis. They seal Indy and a now useless Marion in the Well of Souls.

They fight off snakes and cascading skeletons to find themselves at the plane that will take the Ark to Hitler. They again fight their way out of the situation, destroying the plane in the process. Indy then chases the Ark which has been loaded into a truck. After a harrowing chase, he gets away with the truck holding the Ark.

Indy and Marion, along with the Ark, board a steamer bound for home. All seems well for the couple until they are overtaken by a German submarine. Marion and the Ark are taken but Indy manages to stow away on board. Dressed as a German
soldier, he procures a gun and threatens to blow up the Ark if Marion is not released. The Nazis do not capitulate, though, so he has lost. He cannot destroy history.

In a grand ceremony, the Ark is opened but it should not have been tampered with. It unleashes forces that are deadly. Indy and Marion close their eyes to the visions and survive the destruction.

When they get back to the United States, Indy is concerned that the Ark will not be handled properly, but the government assures him it will all be all right. He is skeptical but it is out of his hands. The final scene shows the Ark packed in a crate and shelved away in a warehouse full of similar crates.

CASTING

Casting began in February 1980. Spielberg's method of casting for Raiders was very different but logical. Many actors were very nervous about meeting the legendary Steven Spielberg, so he tried to put them at ease. The actors were not given scripts. Instead, Spielberg would meet them in a large kitchen where he would talk to them and invite them to bake cookies with him. Usually, Howard Kazanjian, Frank Marshall, or Kathy Kennedy would be there as well. Every so
often, pictures would be taken of the actors. It was not until it came down to the final choices that the actors were actually filmed.

Originally, the producers planned to cast a relatively unknown actor as Indiana Jones. Since they also planned to make sequels if the first film was successful, they needed an actor they could contract for several films. An artist was called in to draw some pictures of Indy, "a rugged individual with a bullwhip, a gun, and a leather jacket and hat." Inspite of his fame as Han Solo, Harrison Ford was chosen to play the dashing hero. According to Howard Kazanjian, George Lucas eventually "realized Harrison was Indiana Jones."

Most of Karen Allen's work before Raiders was on the New York stage playing roles such as Helen Keller in Monday After the Miracle (a sequel to the Miracle Worker). Spielberg and Marshall interviewed her in New York, gave her a scene to read, and then asked her to go to California for a screen test. She got the part and became the only woman in the film.

The part of Sallah was originally described as "a small cheerful energetic fellow in his forties." Imposing, thirty-six year old British actor John Rhys-Davies is far from that
description but his superb acting convinced Spielberg that he was perfect for the part.

PRODUCTION DESIGN

Raiders of the Lost Ark was a triumph of logistics. It was filmed in four countries -- England, Tunisia, France, and Hawaii -- plus seven large soundstages at EMI Elstree Studios.

Production designer, Norman Reynolds, began work on the project in October of 1979. About half of his time was spent scouting locations and travelling from set to set to check on their progress. The finished sets were the result of close cooperation between the designer, construction manager, master plasterer, and stunt coordinator. A good example is the set for the Well of Souls. The design and construction. Special care had to be taken to accommodate the stunts. Hydraulic lifts were put in the bottom of the giant jackal statue to help it fall and a break-away wall was built for the statue to fall through. Since a stuntman had to "ride" the statue as it fell, special handholds were incorporated in the design. An added difficulty was the presence of seven thousand live snakes dressing the set. A snake handler had to be consulted to make sure the design and the snakes were compatible.
South America was brought to life on another soundstage. The Temple of Chachapoyan Warriors had an atmosphere reminiscent of Tarzan including hidden dangers and a valuable idol. The lush exteriors of the temple, which were filmed in the Hawaiian Islands, matched the man made set perfectly.

Reynolds was allowed the most freedom with the set of the Raven Bar. After all, no one knows what a bar in Nepal in the 1930's looked like. Using furniture, cigarettes, and drinks of the period and a rustic building, he created an atmosphere of a hard and rugged mountain life. It was a masterpiece of imagination and imagery.

STORYBOARDS

In order to get a visual image of how the movie would look, before one frame of film was shot, Spielberg along with artists Ed Verreaux, David Negron, Joe Johnston, and Nilo Rodis-Jamero translated the story into a series of pictures called a storyboards. Steven Spielberg described the value of the storyboards best.

Seventy percent of all the shots in the movie were first designed as storyboards. Among the hybrid nationalities of North Africa, those little funny pictures would transcend four languages (English,
French, Arabic, and German) to give everybody working on Raiders something clear and unmistakable to shoot for. Their existence saved us all time, money, and effort and created a vivid library of our goals.7

Spielberg began doing storyboards in his early teens when he was making his own home movies. It was natural for him to use them extensively in his professional work. Spielberg is not an artist, though. He makes very rough sketches of his ideas which then takes to real artists.

My pre-thumbnails are rather crude and I always have to accompany them in meetings with an artist to explain, say, which are the horse's legs which is his head and which is his tail and so on. If I can explain that to the artist and he can somehow learn to interpret the hieroglyphics of my own art, then he's on his way to drawing my minds eye of the entire movie from beginning to end.8

The storyboards give every department a good idea of what is expected of them before the actual work begins. This helps them anticipate problems and give realistic cost and time estimates. Spielberg depended heavily on the storyboards to prepare him for each day's shooting. He called Raiders "an exercise in physics, in science and logistics."9 It was the careful storyboarding of the entire film that made everything run smoothly and allowed Spielberg to bring it in at cost and under schedule.
**DESCRIPTION:**

Hi angle PCV - Master shot of procession. Clouds start to just a little in this shot: no lightning yet.

**ELEMENTS:**

- Plate - Rails
- Clouds
- Horizon & Stars - Matte Painting

**DIALOGUE:**

- "Master sh...:t of procession. Clouds start to just a little in this shot: no lightning yet.

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**DESCRIPTION:**

MLS - Indy & Marion & stake. Very few clouds on left side of frame in BC. A little lightning should show in clouds, but it should look very far away. Stars.

**ELEMENTS:**

- Plate - Indy & Marion & stake - Matte Painting
- Clouds
- Lightning

**DIALOGUE:**

- "Master sh...:t of procession. Clouds start to just a little in this shot: no lightning yet.

---

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- "Master sh...:t of procession. Clouds start to just a little in this shot: no lightning yet.

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**DESCRIPTION:**

**DIALOGUE:**

"M.S. - Bellboy, Wullie & Boet standing behind the bar."
"Faith waps of dry ice are coming out of the ark here, and they would take on very subtle facial-like qualities."

**ELEMENTS:**

Plate - Bellboy & Co.
Ghosts

**ANIMATION:**

Plate - Bellboy & Co.
Ghosts

**PROCESS PLATE NO.**

56

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**DESCRIPTION:**

**DIALOGUE:**

"M.S. - Low ECU amid Bar's, looking toward ark."
"The first real ghost comes out of the ark and moves directly into camera. Its face is nondescript, and it is adorned with hidden eyes."

**ELEMENTS:**

Plate - Boys
Ghosts

**ANIMATION:**

Plate - Boys
Ghosts

**PROCESS PLATE NO.**

59
**DESCRIPTION:**

**DIALOGUE:**

**ELEMENTS:**

<table>
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<th>NOTES</th>
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<td>Ghost</td>
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**DESCRIPTION:**

**DIALOGUE:**

**ELEMENTS:**

<table>
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<tr>
<th>SCENE NO.</th>
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**DESCRIPTION:**

MS - Indy & Marion at stake. Ghouls enter camera left (spinning), make a wide curved-turn behind Indy & Marion and wait closely on camera right. Ghouls are now more active, violent.

**NOTES**

POV Belloq. Ghost comes in next to camera right. Many ghosts are still swirling over the Nazis. This ghost circles, then comes back to face camera (Belloq). Hovering. Her face is here fairly defined, is constantly changing, and is female. At the end of the shot, she moves strongly to the left, toward where Toht is standing.

**ELEMENTS:**

Plate - Nazis
Ghosts
Plate - Matte Painting
Clouds, lightning

**ANIMATION:**

Ghosts
Lightning

**PROC. PLATE NO.**

**PAGE**

70

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**DESCRIPTION:**

PCV Belloq. Ghost comes in next to camera right.

**NOTES**

Many ghosts are still swirling over the Nazis. This ghost circles, then comes back to face camera (Belloq). Hovering. Her face is here fairly defined, is constantly changing, and is female. At the end of the shot, she moves strongly to the left, toward where Toht is standing.

**ELEMENTS:**

Plate - Nazis
Ghosts
Plate - Female ghost

**ANIMATION:**

Ghosts
Female Ghost

**PROC. PLATE NO.**

**PAGE**

74
CU Toht. The back of the ghost's head is visible on the left side of the screen (should look like the same fog we saw in OA32). The ghost does not cut our vision of Toht.

CU Toht. Toht is screaming now at the right of the ghost. The back of the ghost's head is cut out of the scene. By the end of the shot, we can see the ghost moving right.
**DESCRIPTION:**

LS, High angle. Bullets continue shooting out front column of fire. Bullets should be moving very fast.

**DIALOGUE:**

**SHOT NO.** 0A46

**NOTES**

**FRAME COUNT** 29

**ANIMATION:**

**PROC. PLATE NO.**

**PAGE 89**

**DESCRIPTION:**

CS, Tilt. Column of fire is in front of Tilt & out of focus, slightly to the left side of the frame. Just before the end of the shot, the column, originally red, starts to turn to white-blue.

**DIALOGUE:**

**SHOT NO.** 0A51

**NOTES**

**FRAME COUNT**

**ANIMATION:**

**PROC. PLATE NO.**

**PAGE 94**
DESCRIPTION:
OS Toht, with Toht in FG. Column of fire is in front of him, slightly to the right side of frame. Some dead Nazis can be seen in BG. Fire is changing from red to white, and rays are being emitted toward Toht.

DIALOGUE:

ELEMENTS:
FF Plate - Toht
Column of fire - Pyro
BG Plate - Nazis
**DESCRIPTION:**

**DIALOGUE:**

Belloq is silhouetted, melted into the 
FG. Fire is changing from red to white blur. Bolts are shooting toward Belloq.

**ELEMENTS:**

Plate - Belloq

**ANIMATION:**

Plate - Belloq

**PAGE:**

**SHOT NO.**

0A 55

**ANIMATION:**

Bolts

**PROC. PLATE NO.**

**OF**

**PAGE:**

98

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**DESCRIPTION:**

**DIALOGUE:**

CU Belloq (phony head). Belloq's head explodes.

**ELEMENTS:**

Phony head - Belloq

**ANIMATION:**

**PROC. PLATE NO.**

**OF**

**PAGE:**

99
DESCRIPTION:

LS - Indy & Marion at stake. Flames, moving away & under camera, split around Indy & Marion as they go. At the end of the shot, we see the flames slowing down, perhaps curling up slightly.

DIALOGUE:

ANIMATION:

Rushing flames - Pyro Plate - Indy & Marion Clouds - very dark & w/ some lightning

NOTES

ANIMATION:

PAGE 101

SHOTS

18 - 0A 58

OF

PROC. PLATE NO.

RUSHING FLAMES - Pyro Plate - Indy & Marion Clouds - very dark & w/ some lightning

PAGE 104

18 - 0A 61

OF

PROC. PLATE NO.

Plate - Indy Marion

Column of fire - Pyro Starks - Matte painting

PAGE 104
STUNTS

Stuntmen were an integral part of Raiders. They are the ones who make the characters and adventures larger than life. The stuntmen are the ones who do "as much as anyone to insure that the audience would be brought to the edge of their seats." 10

The largest stunt sequence in the movie is the chase in the desert. Five vehicles are involved in the chase: an American GMC truck, a Mercedes truck and staff car, a command care, and a motorcycle. They all had to be specially built since any still existing from that who are not likely to loan them out for stunt work. All of the vehicles were equipped with hidden seat belts and roll bars to protect the stuntmen.

The climax of the scene is when Indy gets thrown out of the truck, travels under it, and climbs back on. It is a throwback to classic Western chases. Terry Leonard was the lucky man who got to double for Harrison Ford in this scene. The action of the scene was really much slower than it appeared. Glenn Randall, stunt coordinator, drove the truck slowly while Leonard moved through a trench dug into the road. Leonard describes the precarious position of each man:

It's tough on Glenn, when he's driving the vehicle. He can't go too fast because that would
start a vacillating action underneath the truck. Once you start swinging back and forth, the more you go to one side, the more you go to the other side, and pretty soon you are totally out of control and those wheels will get you. It puts a lot of pressure on him. If you run over somebody there's no excuse that's going to make you forget that it happened. 

Stunt work involves incredible trust and a love for what you are doing, but there is no denying that it adds so much. A film like Raiders would be lost without it.

CRITIQUE

Raiders of the Lost Ark was a huge financial success. It earned $310 million in its first year. Its success redeemed Spielberg in the eyes of the industry. Some critics, however, criticised the film for not making a strong statement about life and because it lacked the personal touch. I, on the other hand, agree with the critics who praised the film.

Spielberg stated that he had the film because he "always wanted to bring a serial to life that blends Lash LaRue, Syp Smasher, Masked Marvel and Tailspin Tommy with elements from Edgar Rice Burroughs and George's own imagination." He did that in Raiders. The film is a loving salute to the serials and B-movies that were an integral part of
Spielberg's and Lucas's childhoods. It was made to be enjoyed, not to change the world. There is nothing wrong with that. For those who do need a message, though, Raiders had a stronger message than most "summer movies." It advises us to deal with those things which are beyond our human realm with care and respect, whether we believe or not.

The film was also far from lacking the personal touch. While Raiders was a salute to the old movie serials, it also poked gentle fun at some of their idiosyncrasies. For example, when Indy knocked out a German soldier to get a uniform, it did not fit, so he had to try again. The character of Indiana Jones is, itself, a bit of personal warmth. He is a vulnerable hero. He is no longer a young man so his adventures take their toll. He has fears (snakes) and he has emotions. He never forgot the young girl he had cared about. When they come together again and then he believes she is killed, he is crushed. Indy is a lovable hero. The relationship between Indy and Marion is perhaps the most personal touch. The audience cares about them -- not just that they survive, but that they are happy. The characters are "real." They have a past, present, and (we hope) future.
Raiders of the Lost Ark was all that it was meant to be. If part of that was to be a brief reprieve from the problems of today, I think Lucas and Spielberg should be thanked for giving us such an entertaining and high quality escape.

I like the way critic Martin Jackson described Raiders:

The wonderful, relaxing unreality, the kind that sends you from the theatre limp from the marrow escapes and tingling adventure, slightly embarrassed at having enjoyed it all so much . . . It is the superior directing of Spielberg and the magical special effects of the crew that moves this film along like a rocket . . . It is a marvelous piece of entertainment, full of drama, suspense, and daring deeds that simply refuse to let the viewer rest.\(^\text{13}\)

In short, it is a joy.

It would take years and thousands of pages to do justice to the work and genius that went into the making of Raiders of the Lost Ark. There are many people who gave their time (and a part of their lives) to make this film. They deserve our praise and our thanks.

We're making movie history.

-- George Lucas \(^\text{14}\)
CREDITS

Directed by
STEVEN SPIELBERG

Produced by
FRANK MARSHALL

Screenplay by
LAWRENCE KASDAN

Story by
GEORGE LUCAS & PHILIP KAUFMAN

Executive Producers
GEORGE LUCAS & HOWARD KAZANJIAN

Music
JOHN WILLIAMS

Editor
MICHAEL KAHN, A.C.E.

Associate Producer
ROBERT WATTS

Director of Photography
DOUGLAS SLOCOMBE

Production Design
NORMAN REYNOLDS

A Lucasfilm Ltd. Production

Filmed in PANAVISION
Casting MIKE FENTON, JANE FEINBERG, MARY SELWAY
Second Unit Director MICHAEL MOORE
Stunt Co-Ordinator GLENN RANDALL
Costume Design DEBORAH NADOOLMAN
Visual Effects Supervisor RICHARD EDLUND
Mechanical Effects Supervisor KIT WEST
First Assistant Director DAVID TOMBLIN
Production Supervisor DOUGLAS TWIDDY
Assistant Production Manager PATRICIA CARR
Second Asst. Directors ROY BUTTON, PATRICK CADELL
Location Manager BRYAN COATES
Continuity PAMELA MANN
Associate to Mr. Spielberg KATHLEEN KENNEDY
Additional Photography PAUL BEESON, B.S.C.
Operating Camerman CHIC WATERSON
Asst. Camerman ROBIN VIDGEON
Second Asst. Camerman DANNY SHELMERDINE
Dolly Grip COLIN MANNING
Gaffer MARTIN EVANS
Head Rigger RED LAWRENCE
Art Director LESLIE DILLY
Set Decorator MICHAEL FORD
Construction Manager BILL WELCH
Property Master FRANK BRUTON
Asst. Construction Manager GEORGE GUNNING
Asst. Art Directors FRED HOLE, MICHAEL LAMONT,
          JOHN FENNER, KEN COURT
Production Illustrator ED VERREAXX
Production Artists MICHAEL LLOYD & RON COBB
Sketch Artist ANDREW GARNET-LAWSON
Modeller KEITH SHORT
Chief Buyer DAVID LUSBY
Art Department Asst. SHARON CARTWRIGHT
Head Platerer BERT RODWELL
Supervising Plasterer  KENNETH CLARK
Master Painter  ERIC SHIRTLIFFE
Construction Storeman  DAVID MIDDLETON
Property Master (Tunisia)  PETER HANCOCK
Property Supervisor  CHARLES TORBETT
Armorer  SIMON ATHERTON
Wardrobe Supervisor  RITA WAKELY
Wardrobe Assitants  SUE WAIN & IAN HICKINBOTHAM
Chief Make-Up Artist  TOM SMITH
Make-Up Artist  DICKIE MILLS
Chief Hairdresser  PATRICIA McDERMOTT
Hairdresser  MIKE LOCKEY
Stunt Arranger  PETER DIAMOND
Senior Effects Technician  PETER DAWSON
 Effects Technicians  TERRY SHUBERT, RODNEY FULLER,
                    TREVOR NEIGHBOUR
 Effects Engineering  TERRY GLASS
 Special Effects Equipement Supervisor  BILL WARRINGTON
 Special Effects Electrician  CHRIS CONDON
 Special Effects Carpenter  ROY COOMBS
 Special Effects Welder  YVES DE BONO
 Effects Assistants  KEN GITTENS & RAY HANSON
 Animal Handlers  MICHAEL CULLING, STEVE EDGE, JED EDGE
 Sound Design  BEN BURTT
 Supervising Sound Effects Editor  RICHARD L. ANDERSON
 Sound Effects Editors  STEVE H. FLICK, MARK MANGINI
 Supervising Dialogue Editor  CURT SCHULKEY
 Dialogue Editor  ANDY PATTERSON
 Asst. Dialogue Editor  ERIC WHITFIELD
 Production Sound  ROY CHARMAN
 Sound Boom Operator  JOHN SALTER
 Production Maintainance  GEORGE RICE
 Re-Recording  BILL VARNEY, STEVE MASLOW, GREGG LANDAKER
 Music Recording  ERIC TOMLINSON
 Orchestrations  HERBERT W. SPENCER
 Supervising Music Editor  KENNETH WANNBERG
Asst. Film Editors   PHIL SANDERSON, BRUCE GREEN, COLIN WILSON
Apprentice Film Editor JULIE KAHN ZUNDER
Apprentice Sound Editor   PETER GRIVES
Foley Editor   JOHN DUNN
Sound Effects Recording   GARY SUMMERS
Recording Technician   HOWIE HAMMERMAN
Research   DEBORAH FINE
Assistants to Mr. Marshall   PATTY RUMPH & BARBARA HARLEY
Assistant to Mr. Spielberg   MARTY CASELLA
Assistant to Mr. Kazanjian   LAURA KENMORE
Assistant to Mr. Lucas   JANE BAY
Production Assistants   GILL CASE & DANIEL PARKER
Doctor   DR. FELICITY HODDER
Production Accountant   ARTHUR CARROLL
Assistant Accountant   MICHAEL LARKINS
Location Accountant   STEFANO PRIORI
Still Photographer   ALBERT CLARKE
Unit Publicist   DEREK ROBBINS

2ND UNIT
Operating Cameramen   WALLY BYATT, GERRY DUNKLEY, DAVID WPRLEY
Assistant Cameraman   CHRIS TANNER
Second Asst. Cameraman   EAMONN O'KEEFE
Dolly Grip   JIM KANE
First Asst. Director   CARLOS GILL
Second Asst. Director   MICHAEL HOOK
Continuity   MAGGIE JONES
Doctor   DR. HASSAM MOOSSUN

Special Visual Effects Produced at
INDUSTRIAL LIGHT AND MAGIC
ENDNOTES


3 Kasdan, p. i.

4 Taylor, p. 15.

5 Taylor, p. 15.

6 Taylor, p. 9.

7 Kasdan, p. i.


10 Taylor, p. 112.

11 Taylor, p. 115.


15 Taylor, pp. 175-179.
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