

My Favorite World #36



Life brings you moments, events that are pebbles tossed into our little ponds. Most of them pass by, one to the next, leaving little trace. Lots of our moments roll right by without us realizing that there was a moment at all; we may notice ripples later on<fn>Sometimes years later.</fn> and wonder where they came from. Some make more of a splash, are harder to ignore. Either way, the moments accumulate and define what we become, our tastes, our habits, our passions.

And some moments land like a boulder. You see it happening, you know it's happening, and you know that nothing is ever going to be the same again.

So it was one April night in 1979 in Athens, Georgia, when I went to hear some jazz group that was supposed to be good. What did I know? I thought Return to Forever and Jeff Beck played jazz.<fn>Hold your fire! They were/are great. But not jazz. No.</fn>

I walk in and see a stage literally covered with every imaginable gong, drum, saxophone, flute, squeaky duck, penny whistle, plastic tube, bicycle horn, &c. Seriously, there must have been a few dozen gongs and bells, conch shells, and at least 20 saxophones, flutes, and trumpets. These guys had *all* the instruments. The low, pre-show lighting bounced spangles of dancing coins off these gleaming surfaces. I'd never seen anything like it.

The band walked on stage, several of the musicians dressed in

African tribal costumes with full face paint; one musician unadorned save his doctor's lab coat; and the fifth musician dressed in street clothes. As per their custom, they stood silently facing the East for what seemed forever. The lights had come up full by then, and the dancing coins had transformed into a vibrant planetarium show of stars and suns. It was dazzling.

And then all of heaven and hell broke loose, with the thunder of a gong and a blasting cacophony of horns and drums and bells and godknowswhat that literally pushed me back in my chair. I held my breath almost the entire time, and when it was over I went home without talking to anyone because I couldn't handle another piece of information of any kind. It was the strangest, most compelling and frightening and off-putting and enveloping experience of my first twenty years. It was music, it was noise, it was theater and dance and kabucki.<fn>Though I had no idea what *that* was at the time.</fn> It was multitudes.

I had run headlong into what the AEC called Great Black Music: Ancient to the Future, and I knew that nothing was ever going to be the same again. That was the beginning of my lifelong obsession with jazz in general, and especially with what critics have been calling *avant garde* jazz for going on 60 years now.<fn>How old does something need to be before it is *apres*?</fn>

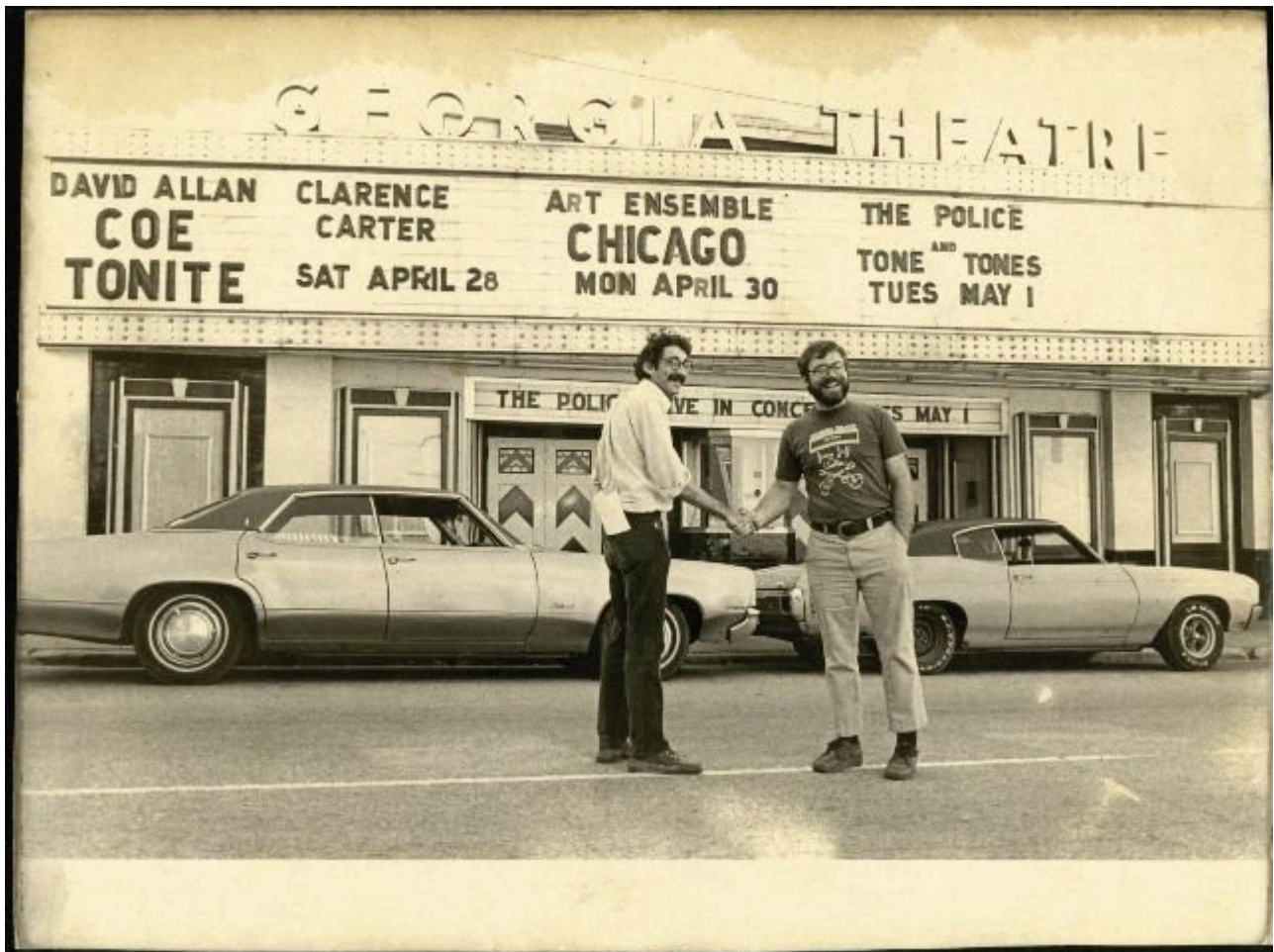
I had no frame of reference. Aside from the drum kit (which represented about 1/20th of the total percussion array on stage), none of the instruments were part of what had been my pretty standard suburban white boy musical diet. I had to learn about these instruments and the people who made them come alive. I would literally buy 10 albums a week, and I was borrowing and taping a dozen more. At this time, you could go to the used record store and buy LPs for 2 buck apiece, 3 bucks for a double album. It made it easy to take a flyer on something you weren't sure about; maybe you recognized a name

of someone from another album, or maybe it was just the record label, or maybe the cover caught your eye, and if a record sucked, you could trade it back in the next week for a buck credit. I couldn't get enough.<fn>Fun fact. I bought most of these LPs from a fledgling guitar player named Pete Buck. I heard he made it kind of big later on in accounting or something.</fn>

That's almost 40 years ago, and I remember that show and its aftermath as clear as a bell. It remains one of the handful of transfiguring experiences of my life. And it opened, in turn, a willingness to seek out different forms of literature, art, theatre, films...you name it. Seeing AEC led me to Coltrane and Miles and Cecil and Ornette and Braxton and the list never ends because I knew there was music out there that could surprise and confound me and disturb me if I just looked hard enough.

Here's a piece from their album *Nice Guys*. It's a pretty good representation of the way they would blend incredible composition and delicate ensemble playing with the wildest free jazz around, and even better, how they manage to move from one realm to the other on a dime, smooth as silk. I still have a framed copy of the cover photo on an ECM promo poster.

So thank you Lester Bowie, Joseph Jarman, Roscoe Mitchell, Malachi Favors, and Famadou Don Moye, for cracking my bean wide open and filling it with such a magnificent array of riddles and sounds and possibilities. I can't begin to imagine what kind of human I would have become without this.



And thanks to Mitchell Feldman (left), the guy who made this show happen in a time and place where such a proposition – a Deep South presentation of Great Black Music – was decidedly unlikely. When Mitchell left Athens, I took over his Wednesday noontime jazz show at WUOG, *Out to Lunch*; this experience was probably the most valuable aspect of my undergraduate education. (Photo taken in front of the Georgia Theater the afternoon of the show.)

The video below is a 20 minute blast of AEC at their best. For a dozen years at least, whenever and wherever they took the stage, they were the greatest band on earth.

Bad. Ass. Mother. Fuckers.

Respect!

My. Favorite. World.

The Atticus of My Life



*In the book of love's own dreams
Where all the print is blood
Where all the pages are my days
And all my lights grow old
– Atticus of My Life, by Robert Hunter*

THIS POST IS FULL OF SPOILERS:

If you hate spoilers and plan to read *Go Set a Watchman*, skip this post for now.

But please, come back when you're done.

A piece of free advice:

If you have not read *To Kill a Mockingbird* recently, read it before you read

Go Set a Watchman. You'll be glad you did.

I'm one of those peculiar people who take literature too seriously. I've never doubted the power of a good writer to create worlds that are as real as our own and, at the same time, to conjure reflections and echoes of a reality we haven't quite earned yet.

Characters in books become as real to me as my friends and family, my banes and enemies. I grant that this is a sign of deficient mental health, but I hope I'm not the only one who, for example, bursts into tears when Gavroche Thénardier dies

on the barricade or when Edgar Derby is executed for pocketing that damned teapot he found in the rubble. I guess most times for most people, characters remain on the page where they belong and don't much interfere in our day to day. Lucky them?

But some characters escape the page and grow larger than life, become icons. Some, like Atticus Finch, become moral exemplars and redeemers of collective wrongdoing. And if there's anything we can't stand, it's for someone to reveal the flawed man behind the myth.<fn>See also, Huxtable, Cliff.</fn>

So let's cut to the chase. Atticus Finch is a standard issue Southern gentleman – a man I recognize well in several of my Deep South forbears – a genteel fellow of manners and decency who also happens to hold racist views that are extreme enough to make the daughter who once idolized her Perfect Father literally throw up when she discovers his true nature.

It's easy to see why so many long-time Harper Lee fans are outraged.

In *To Kill a Mockingbird*, Lee created *the* Great White Father, the man of infinite patience, rectitude, and sense of fairness who could redeem our (White folks, that is) sense of guilt and discomfort over racial injustice. In *Go Set a Watchman*, she pulls the curtain back to reveal that Atticus, the Great and Powerful, is just another worn out, cranky uncle forwarding conspiracy emails and ranting about Those People. Once again, hero worship turns out to be a sucker play.

At the end of *Mockingbird*, we were given permission to tut-tut the horror of Tom Robinson's predicament and to feel joy at the progress we've made, pass the chicken please. The white trash Ewells excelled in the Judas role in this passion play, lowly creatures who took welfare and kept their kids out of school and couldn't be bothered to shift for themselves. Our own hands were never dirtied like the coarse and common Ewells. They were the evil in our midst, and if only

we *better* whites could follow the shining example of Atticus Finch, the world would be our Nirvana, and hallelujah, pass the gravy, if it's not too much trouble.

Watchman's Chapter 17 is one of the most painful reading experiences I've ever suffered. Even knowing ahead of time that Lee was going to reveal a "dark side" of Atticus, I was unprepared for the casual, genteel, typically Southern bigotry coming out of his mouth. And Lee wrote this exchange with no wiggle room: Atticus is basically a disgusting racist. He laughs at Jean Louise's arguments, he taunts her for her naivete.

There's no turning away: the Great White Father is a son of a bitch. The revelation of Atticus's repellent attitudes hits as hard as if a sequel to the gospels revealed that Jesus and Judas were the same character. Everything you know is wrong.

A few days before GSAW hit the stores, I re-read *Mockingbird* for the first time in years. I was surprised at the extent to which the movie depiction replaced the book itself in my memory.<fn>Like I said: re-read TKAM before you read GSAW.</fn> *Mockingbird* the movie revolves around the trial of Tom Robinson; everything else that happens travels in orbit around that event. In the book, the trial is critical, but the book as a whole explores the curve of small-town childhood in the South with fondness and wit. (White children, naturally.) As with so many movies/books/tv shows about race, actual black folks are pretty much in the margins.<fn>With the notable and long overdue exception of the movie *Selma*, though it too has its own issues of Great Father drama and hagiography.</fn> And this gets to one of the key problems with *Mockingbird* – on the one hand, it asks us to empathize with the 'poor, poor Negro', even while bestowing upon us a glimmering savior to make us all feel okay again. That nice (hell, impossibly perfect) Atticus washes our sins away.

While theories abound as to *Watchman's* origin, I readily accept that this was an early shot at Lee's Maycomb chronicle; after reading *Watchman*, Lee's editor told her go back and tell the tale from Young Scout's perspective. It took her two years to re-write, and the result was the structurally and stylistically superior *Mockingbird*. The *Watchman* version is clearly unfinished; it lacks the cohesion that extended editing and re-writing would have instilled.<fn>It is also unmistakably the work of Harper Lee. This is no hoax, and it sure as hell is not Capote.</fn> But I can also see how this might have become, later on, an effective sequel. In fact, it takes great effort to read this as anything other than a sequel or amplification of the original: the same characters, 15 years later on the fictional timeline, in a book published 50+ years later. It's of a piece, and it provides an essential corrective element that turns the saga into something other than a happy fairy tale, albeit one where that poor Tom Robinson &c., pass the black eyed peas.

Mockingbird gave us a feel-good fantasy. *Watchman* fills in the blanks and gives us a truth that does not encourage happy mealtime discussion.

Mockingbird is still a great novel. Lee's depictions of the rhythms and rhymes and smells of Southern life are as good as anybody else, Faulkner, O'Connor, Percy, you name your favorite. But Harper Lee is not a great novelist.<fn> For the same reason the John Kennedy Toole and Joseph Heller are not; the body of work is just not there to justify such a judgement.</fn> She spread a dusting of fiction over the people she knew growing up, the place she knew. She had a story worth telling, and perhaps even recognized that the time had come for white southerners to address race in a different way. But she had one good story, told it, and went silent. Wondering whether she could have become a great novelist is no better than a parlor game along the lines of could Wilt

Chamberlain outplay Michael Jordan and such.

While *Watchman* is not a great novel by any stretch, it's probably not fair to judge it too harshly given that it never even made it to galleys until its rediscovery. But it is an important piece of work for two key reasons. First off, it sheds light on the author's struggle, the process of taking a work from idea to paper to woodshed to completion. This alone would make GSAW a worthy curiosity for literary scholars and a fun what-if exercise for *Mockingbird* devotees. But more important than this: *Watchman* uses the Freudian/Oedipal device of *kill the father* to allow Jean Louise to become an adult in her own right. And in so doing, Lee strips the mask from a false idol that has captivated her fans for several generations. And that shit comes with some heavy dues.

So first: The similarities between TKAM and GSAW are evident and plenty, with several paragraphs that describe Maycomb life appearing in both without so much as a comma's difference. But the divergences are where we get a glimpse at the evolution of a book that has been read by millions of people over the past half century.

Famously, Tom Robinson is convicted and then killed trying to escape prison; everybody knows that. But in *Watchman*, the "trial" is dealt with in a paragraph or two, with the throwaway reference that Tom was acquitted.<fn>And a more disturbing suggestion that Atticus fought hard for Tom only to sustain the fiction of equality under the law. More later.</fn> In the retelling, the "trial" transformed from a mere trifle to the centerpiece of one of the nation's great moral fables.

Then there's the fiancee in GSAW, Henry, who Jean Louise describes as her oldest and dearest friend, a boy who lived across the street at the same time the trial and the adventures with Jem and Dill and Boo played out. This character does not exist in *Mockingbird*. Perhaps even more

revealing, Boo Radley does not exist in the *Watchman* universe, and there is no mention of Bob Ewell's attack on Jem and Scout, the event that provides the bookend beginning/ending of the entire *Mockingbird* narrative.

And of course, there is Jean Louise's discovery and outrage that the Father and her fiance are, if not card carriers, at the very least fellow travellers of the White Citizens Councils who made damned well and sure that Jim Crow remained the law of the land and kept Those People from getting above their station. Not to be outdone, Jean Louise reveals herself to be a states rights fanatic of the first degree, and declared herself angry and outraged that the Supreme Court would force people to do the right thing when they would certainly get around to it in their own good time and why are they rushing things so. Between the two of them, you have the complete package of racial oppression. And they're both so damned reasonable about it.

The heart of *Watchman's* ultimate importance lies in that last disparity between what might be viewed as the canon of TKAM and the heresy of GSA, lies in Harper Lee's forcing us to squarely face the myth of the Great Father, to see the truth of the complexity and the ugliness and duplicity, and to, well basically, grow the fuck up. Look, she says – you worshipped this False Idol, you used him to absolve your sins, and you've been a dupe the whole time. And by the way, your stand-in Scout ain't all that either, what with her love of states rights and eventual acceptance of *the way things are*.<fn>To be sure, the ending of the book feels hurried and undeveloped, something I feel would have been addressed in re-write/editing. But Lee said publish it warts and all, so this is the text we have to unpack, to use a term that I hate but why not at this point, my god, the world is in tatters and the Great Father is dead. Cut me some slack.</fn>

Lee created *the* Perfect Father, the man who could resolve any argument, cure any scratch or scrape. And Gregory Peck made

that character flesh. Go ahead, try to imagine any other actor of the past 100 years in that role. None of them will stick. One stupid internet poll after another has put Atticus near the top of the “perfect father” sweepstakes. People name their children after Atticus. He’s a goddamned monument.

And this is exactly where *Watchman* delivers the blow that makes it an important contribution to this corner of the literary world: Lee shows us that our Savior is a fraud, tells us to wake up and be adults in our own right. Lee shows us the essential error of putting our faith in mythical heroes and asks us to stand on our own. Sure, it’s tough when we discover that the pleasing fairy tales of our childhoods are fictions that cover up a more complex and disappointing set of truths. Step up and deal.

Watchman comes along at a particularly fraught moment in our 400 year struggle with the wages of America’s original sin. Any pretense to having arrived at a post-racial moment withers with the first serious investigation. No matter how “good” we whites think ourselves, no matter how much we congratulate ourselves on how far we’ve come<fn> Guilty as charged. Mea culpa.</fn> – the fact remains that we live in a segregated society, and it is primarily White America’s obligation to ensure that the structural changes necessary to allow this issue to reach resolution are squarely in our own laps. (Like it or not, Blacks have no obligation to *make things better*; we shit this bed and it’s ours to clean.) Unlike TKAM, *Watchman* does not offer any bromides to make that pill any less bitter. In fact, by making Atticus’ noble defense of Tom Robinson an act of expedience rather than principle, Lee drives home a disturbing and cynical point: good deeds may not quite be what they appear. Even your own, so stay awake and question, question, question.

Another heartbreaker in *Watchman*: Jean Louise pays a visit to Calpurnia, the Negro woman who essentially raised her and Jem. In TKAM, Calpurnia was for all intents the only Mother Jem and

Scout knew. Now long since retired and removed from the White world, Calpurnia barely acknowledges Jean Louise, and certainly display no affection. Jean Louise is deeply hurt, but also outraged: how dare she not remember me, how dare she turn her back on how good we were to her, how we treated her *as though* she were just like family, etc. Jean Louise has not found the maturity to accept her own complicity in racial oppression. It's too much for her to take. In this, she is the perfect representation of too many "enlightened" whites on the question of race, with our plaintive whines of "can't they see how much we/I have done for them already?", largely blind to the overwhelming privilege we claim as our birthright without even recognizing it even exists.

In the end, I find myself at this: despite the fact that *Mockingbird* is likely to remain the preferred version of Lee's Maycomb tales, it is dishonest to ignore the details of *Watchman* in our overall view of what Maycomb means in its literary context. Memories are imperfect, and stories told over time shift and morph to reflect new experiences, changed attitudes, or something as simple as wish fulfillment. When Lee wrote *Watchman*, she told a story of a young woman's disillusionment about her once revered father; when she rewrote the story from the young Scout perspective, she transformed Atticus into the perfect father, the perfect man.

This is not necessarily a contradiction. But the fuller portrait that emerges from the combined tellings – even though it is a real heartbreaker – brings us closer to an understanding that is probably more useful and true in the long run: we are none of us perfect – even/especially the people you've placed on a pedestal – and you can bet there's a dark side to your own character that needs serious work, some whining cling to privilege that we mostly don't even see. And there is no Great Father who can fix everything for us; it all depends on our own imperfect efforts. It is surely impossible to bear, to go on without our Great Father; but the

alternative – giving up and throwing in the towel – is even worse.

I'm not sure Harper Lee intended anything of the sort. It may be that she truly felt the story delivered in *Mockingbird* is the "way it is", and I've no doubt many will hold to that reading. But I'll hold to this one: Harper Lee knew what was in the earlier manuscript, and she allowed its publication as a favor to us all. *Watchman* delivers a harsh but necessary message: Give up the fantasy and face the world as it is. Shit's too damned serious for anything else.

My Favorite World #25



The A/C is busted and it's fking hot; the dryer repairman is making his third visit in 2 weeks; I'm working under deadline on a story that just won't gel. This post is a day late, and the grass still needs cutting. I know the rent is in arrears, the dog has not been fed in years. It's even worse than it appears.

But it's alright.



That woman in the middle? That's my girl.

That's my wee baby girl in the middle. She received a Best and Brightest Scholarship award last night, somehow, despite still being 3 years old and fitting on my shoulder like a kitten, despite still being in pigtails and braces and having a broken arm, this wee baby girl has become quite the amazing young woman. I reel, I gape in amazement, I cry. I bust all my buttons.

Here's a note from a good pal this morning upon hearing the news:

I remember when she was five: "what are you thinking about, Anna?" "Oh, I'm trying to figure out what the square root of 20 is, it has to be between 4 and 5 right?"

This kid is one of my heroes.

My Favorite World.

In Defense of Shame



I come here not to bury shame, but to praise it. Sort of.

There has been a surge in the media about the damaging impact of shame on our individual psyches. In general, these are pretty much outstanding discussions about how we internalize shame and allow it to debilitate our lives in ways subtle and not-so. In particular, I recommend this talk by Dr Brene Brown:

Dr Brown's talk, and her fine book *Daring Greatly*, have been very useful in my recent evolution into whatever it is that I am about to be becoming. I'm not a big fan of the self-help genre, but I am glad I read this one. She's funny and she has some humane advice for people who are susceptible to shame. Most of us, really. Just not the ones who should be. See below.

Right along these lines we've seen a recent TedTalk from Monica Lewinsky, and while it is not as essential as Brown's talk, it is a pretty gutsy appearance from a woman who was put into the stocks in the public square on a scale that is still hard to understand. That she was not crushed to dust by that horrific ordeal is really hard to believe. Respect! In *So You've Been Publicly Shamed*, writer Jon Ronson relates episode after episode of gang-shaming to illustrate the ways public shaming via social- and traditional-media has become a

slithering beast that titillates and thrills the pitchforked mob as it consumes and spirits away everything in its path.



what rough beast, its hour come round at last, slouches towards Bethlehem to be born?

And I am in pretty solid agreement with these folks. Shame and shaming are powerful weapons, especially when turned on the basically powerless – children and teens, especially, but human beings generally. And as Lewinsky notes, it has devolved into a sort of blood sport that treats its targets as disposable widgets that exist outside of a human frame. It is random, cruel, and serves no real purpose, unless one considers the development of smug superiority a purpose.

But I have to admit to longing for a time when *shame* was a useful check on more egregious human behaviors. Now surely, I do not accept that a young man exploring his sexuality in the privacy of his dorm room is a worthy target, any more than is the careless Tweeter who is so-to-say *exhibiting his/her ass* through imbecilic tweets deserving ruination for what amounts to minor stupidity. Nor does a child deserve to be humiliated to ensure a change in behavior, an all too prevalent mode of adulating, one that is probably just as damaging as being

quick with the belt.<fn>My first day of school in a new town, we arrived 3 days after classes began. One teacher, when I handed her my forms, snarled, "Class started 3 days ago and you're late. *Aren't you ashamed?*" I literally could not look at that beast for the entire school year. You bet I was ashamed, but I had no idea why. The shame should have belonged to her.</fn>

So true, a lot of the instances of shaming and humiliation amount to nothing better than blood sport, a distillation of the *paparazzi*-hounding that celebrities must endure. And it is a favorite tool of deflection among those who feel shame but wish it to belong to someone else.<fn>Let us consider the careers of the modern-day *Savonarolas* like Swaggart and Haggard and Westwood Baptist.</fn> Surely, we would be better off as a society if we could all just leave each other the fuck alone, or at least mind our own damned business. Most of what we are induced to pay attention to has absolutely nothing to do with us. Look away, fercryinoutloud.

But as rampant as this kind of shaming has become, we have lost shaming as a tool in the realm where it could really make a difference.

Some years back, a pal and I were philosophizing about the havoc St Ronaldus Maximus had wreaked upon our land. At one point, we came upon this damning formulation:

Reagan erased shame from our public vocabulary.

Rick Perlstein's book *The Invisible Bridge: The Fall of Nixon and the Rise of Reagan* presented this idea in a different form:

...all that turbulence in the 1960s and 70s had given the nation a chance to finally reflect critically on its power, to shed its arrogance, to become a more humble and better citizen of the world – to grow up – but Reagn's rise nipped that imperative in the bud...Then along came Ronald Reagan,

encouraging citizens to think like children..."

This was amply demonstrated in the reaction to the movie *Wall Street*; when Gordon Gekko declares that "Greed is good!", too many viewers mistook his character as the hero of the morality play, with Bud Fox seen as the schmuck loser for having some shred of human decency. A similar mis-reading came with the more recent *Wolf of Wall Street*, wherein the lunatic behavior of the main characters was received as some kind of model for emulation. Up until the Reagan raj, greed and excessive consumption were generally agreed to be shameful, poor behavior. No more: *Lifestyles of the Rich and Famous* should have set the tumbrels rolling and the pitchforks aloft. Its impact was the opposite – the repugnant people wallowing in their tacky excess became heroes. Did they deserve shaming for being rich? Hell no. But their tasteless and thoughtless exhibitionism certainly earned them the kind of revulsion one might feel for public masturbators or pet-torturers. Instead, what we saw was the elimination of shame as a response to shame-worthy behavior. Even those rapacious bastards Rockefeller, Carnegie, &c. had the wit to recognize that they had to offer philanthropic gestures to counterbalance their shameful behavior.

Why, asks the frustrated reader, is this worthy of 1000+ words at this particular moment in time? What spurs this unhinged diatribe?

Two words: Judith Fucking Miller. One of those words is a bonus.

Of late, this war cheerleader and proven fabricator has been making the rounds to promote her book, and is being treated on the electric picture radio machine as a reputable person who deserves respect. Yet she offers no apology for her part in the fraudulent sale of a war that claimed over 100,000 lives.

She has no shame. She should. She should wear sack-cloth and

crawl on her knees cleaning bedpans at Walter Reed until her last breath. Instead, she is collecting checks.

Is Bill Kristol (to name yet another keyboard kommando) ashamed of being absolutely wrong on every major question while cheerleading other people's children to war? This mendacious hack isn't even worthy to clean the bedpans.

Are any of the architects of war ashamed? Are the Masters of the Universe, those geniuses of financial innovation who drove the economy into a ditch, ashamed?

Does Henry Kissinger feel shame?

Rumsfeld? Cheney?

Not so much. No matter how wrong or damaging these people have been, they never seem to have to pay for their track record. I mean, Jesus H Christ bearing false witness, what does it take for someone like that to be shunned, to be told firmly to please shut up and go away? I'm not asking for ritual seppaku – though I would not be opposed – but some sense of decency and remorse would be a good start.

Is the inability to feel shame a perfect definition of sociopathy?

OK, wise guy pointy headed liberal writer – who decides whether something or someone is shame-worthy?

Ah, the judgement call. And aye, there's the rub. And it may be that any usefulness that shame once had is now gone, frittered away on our reflexive addiction to piling on whenever a Kardashian or a sportscaster or an athlete acts the public (or semi-private) fool. And our cultural tendency to focus on the trivial<fn>e.g., Jameis Winston's asinine public performance of "fuck her right in the pussy", which remains the only act that has earned him any disciplinary action</fn> renders shame that much less useful in cases where it is

called for. Because if the tool we use to shame Kelly Clarkson for having the gall-durned nerve to appear in public before losing her baby weight is also the best we can do when a monster like John Bolton<fn>Yeah, this miserable fuckwit.



</fn> can't shut his goddam piehole no matter how many times he's proved wrong, well, I'm not sure that opprobrium has any heft anymore.

I'll give this much to Nixon – I believe he knew that his misdeeds were shameful, and knew it so well that it drove him to even more misdeeds to hide the first ones. Reagan and his gang were just the opposite: they replied with a wink and a nod, letting us all know that *shame* was no longer a reasonable response. You take what you want, do what you want, and never, never apologize.

I mean, really...some people just have no shame.



A vicious monster alongside a noble beast that inspires awe, even in death.

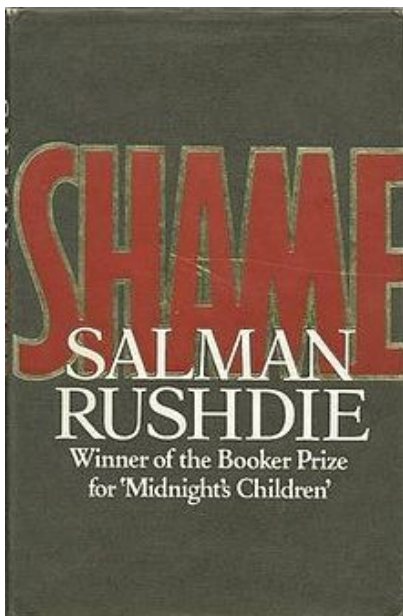
This wretched woman has been subject to a flood of online shaming. Does she deserve it? I say absolutely. Is it making any difference? Probably not. She'll be out gunning down more creatures soon, no doubt, and Ricky Gervais is racking up the hit counts.

Still, I defend the potential utility of shame. Properly recognized, it should serve us all as a guide in our personal decisions and behavior. I agree<fn>Hell, I know too well</fn> that shame can become a distorting force that can cripple a person. But still, the old adage of 'never do anything you

wouldn't want your Mother to see you do' certainly has shame at its core. But that's not necessarily so wrong.<fn>If you grew up under a Mommie Dearest scenario, my apologies. But there must be someone, living or dead, whose admiration you value. Let that person/entity be your invisible observer.</fn>

Maybe shame is just for the little people now? Or maybe it's just another form of entertainment, the precursor to and inevitable outgrowth of reality teevee. If that's it, we're all the lesser for it.

PS – This is a great book that explores the notion of shame far better than I do, but in a different cultural context.



Read this.