

## Notes

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<sup>1</sup> For a good example of *bricoleur* as applied to rhetoric, see Maurice Charland, "Finding A Horizon and Telos: the Challenge to Critical Rhetoric," *Quarterly Journal of Speech* 77 (1991): 74. Charland describes a *bricoleur* as "a kind of cultural tinkerer whose art consists of disassembling (deconstructing?) certain formations in order to try out new constructions. In this to and fro of assembly and disassembly, the critics ear would remain alert to the responses of audiences that are only becoming." For an extended discussion of bricolage as a methodology, see Sherry Turkle and Seymour Papert, "Epistemological Pluralism and the Reevaluation of the Concrete," *Journal of Mathematical Behavior* 11, no.1 (1992): 3-33. Also available online at <http://www.papert.org/articles/EpistemologicalPluralism.html>. Also see Sherry Turkle, *Life on the Screen* (New York: Simon & Schuster, 1995), 50-73.

<sup>2</sup> Hughes, Dorothy, *Erle Stanley Gardner: The Case of the Real Perry Mason* (New York: William Morrow, 1978), 14. Hughes points out that Gardner dictated his novels, but not his early short stories.

<sup>3</sup> Roland Barthes, *Camera Lucida: Reflections on Photography* trans. Richard Howard (New York: Hill and Wang, 1981), 51.

<sup>4</sup> Gardner did not think of himself as literary, or even a competent writer. In fact, he wrote in his notes "I want it understood that I have no natural aptitude as a writer. In fact, I don't consider myself a very good writer." Quoted in Hughes, 73.

<sup>5</sup> Brian Kelleher and Diana Merrill, *The Perry Mason TV Show Book* (New York: St. Martin's Press, 1987), 2. This image is copyrighted 1981 and is used in the book courtesy of The University of Texas at Austin.

<sup>6</sup> *Ibid.*, 2.

<sup>7</sup> Hughes, 13. Hughes states that "In the first year of writing, 1921, he earned only \$974, less than he made in a month as a lawyer. In his fifth year, his earnings had risen to \$6,627. By the early thirties, his sales from writing had mounted to more than \$20,000 yearly, a sizable income any day and particularly so in those depression times. At the pulp payment of a few cents a word, this meant a tremendous number of words pounded out on his typewriter night after night. He was prodigiously productive. The quota he set for himself was 1,200,000 words a year, or a 10,000-word novelette every three days, 365 days a year." These figures are at odds with Gardner's 66,000 word per week goal mentioned elsewhere.

<sup>8</sup> Hughes, 73.

<sup>9</sup> Barthes, 157.

<sup>10</sup> Hughes, 14.

<sup>11</sup> Kelleher and Merrill, 15.

<sup>12</sup> This Web site is currently an unpublished collection of electronic files on DVD-ROM.

<sup>13</sup> Erle Stanley Gardner, dictation from *The Case of the Spurious Spinster*. The Harry Ransom Center (compact disc).

<sup>14</sup> *Ibid.*, Audible in the dictation is the following: "I'm just a little it... Well, if you want to know the truth, I'm just a little bit frightened." This does not appear in the original manuscript or book.

<sup>15</sup> Erle Stanley Gardner, letter to writer, January 4, 1962. Erle Stanley Gardner Papers, Manuscripts Division, Harry Ransom Center, Austin. We know this is an early manuscript because it is titled *The Case of the Mystified Miner* rather than *The Case of the Spurious Spinster*.

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Although Gardner changed it by the time it reached the book, the original title was reinstated for the TV version as documented in a letter from Gardner.

<sup>16</sup> Erle Stanley Gardner, manuscript for *The Case of the Mystified Miner*. Erle Stanley Gardner Papers, Manuscripts Division, Harry Ransom Center, Austin.

<sup>17</sup> Erle Stanley Gardner, *The Case of the Spurious Spinster* (New York: Pocket Books, 1963), 76.

<sup>18</sup> Hughes, 14.

<sup>19</sup> Erle Stanley Gardner, teleplay for *The Case of the Mystified Miner*, Erle Stanley Gardner Papers, Manuscripts Division, Harry Ransom Center, Austin.

<sup>20</sup> Ibid.

<sup>21</sup> Gardner, *The Case of the Spurious Spinster*, 72.

<sup>22</sup> Ibid., 73.

<sup>23</sup> “The Case of the Mystified Miner,” *Perry Mason*, Season 5, Episode 21, first broadcast 24 February 1962. VHS. Directed by Francis D. Lyon. Terre Haute, IN: Columbia House Video Library, 1996.

<sup>24</sup> Ibid.

<sup>25</sup> Gardner, *The Case of the Spurious Spinster*, 83.

<sup>26</sup> Kelleher and Merrill, 8-9.

<sup>27</sup> Hughes, 226.

<sup>28</sup> Kelleher and Merrill, 9-10.

<sup>29</sup> Ibid.

<sup>30</sup> Quoted in Kelleher and Merrill, 9.

<sup>31</sup> Hughes, 226.

<sup>32</sup> Hughes, 226

<sup>33</sup> Gardner’s contentment with the adaptation suggest that there are multiple authoritative versions of this single story. For a discussion of the authority of different versions of Gardner’s work, see Dennis J. Bounds, *Perry Mason: The Authorship and Reproduction of a Popular Hero* (Westport, Connecticut and London: Greenwood, 1996), 160. Bounds suggests that the TV version of Mason is, in fact, the most authoritative version. But he also suggests that Raymond Burr was as responsible for the “writing” of that character as Erle Stanley Gardner.

<sup>34</sup> Gardner, letter to writer.

<sup>35</sup> Oxford English Dictionary Online, “dictation,” <http://www.oed.com/> (accessed December 7, 2008).

<sup>36</sup> Hughes, 16-17.

<sup>37</sup> Hughes, 15.

<sup>38</sup> Hughes, 15-16

<sup>39</sup> Bounds, 33.

<sup>40</sup> Bounds, 33.

<sup>41</sup> Hughes, 16.

<sup>42</sup> Hughes, 16.

<sup>43</sup> Thomas Hughes and Megan Magers, “The Perceived Impact of Crime Scene Investigation Shows on the Administration of Justice,” *Journal of Criminal Justice and Popular Culture* 14 no. 3, (2007): 260.

<sup>44</sup> Amy Lennard Goehner; Lina Lofaro; Kate Novack “Ripple Effect: Where CSI Meets Real Law and Order” *Time*. November 1, 2004. Also available online at <http://www.time.com/time/magazine/article/0,9171,749437,00.html>.