

Philological Papers

Volumes 42-43

Special Issues
Devoted to
The Fantastic
and
Culture and Pop Culture

West Virginia University

WEST VIRGINIA UNIVERSITY

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Special Issues
Devoted to
The Fantastic and Related Genres
and
Revising the Canon: Culture and Pop Culture

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INTRODUCTION

The present issue of the *West Virginia University Philological Papers*, in this, our sixty-second year, consists of refereed selections from papers delivered at the University's nineteenth and twentieth annual Colloquiums on Modern Literature and Film, September 9-11, 1993 and September 29 - October 1, 1994, both directed by Daniel Ferreras. Because of delays in finalizing contributions from the 1993 conference (partly the fault of your editor, who begs absolution) and given certain similarities of approach employed by the then Director, it seemed meet to bring out the offerings from the two colloquiums as one volume. The theme for his first colloquium bore the title, "The Fantastic and Related Genres"; the second, "Revising the Canon: Culture and Pop Culture."

Papers resulting from the following colloquium, "The Uses of History in Fiction and Film," October 17-19, 1996, are due at the end of this year; those from the most recent, number 22, "Twentieth-Century Retrospective: Critical Theory Examines a Hundred Years of Literature and Film," October 16-18, 1997, should appear early in the year 1999. Next fall's theme, "Biography and Autobiography," scheduled for October 15-17, we hope will result in papers to appear in vol. 46, early in the pseudo-millennial year 2000. Yes, we are attempting to publish less belatedly.

The lecture by Professor Porter was 1993's keynote address, as was Professor Williams's the following year, both before the assembled participants, faculty, students, and guests.

The Bibliography on Don Juan that rounds out this issue is to be considered entirely apart from the other entries. It continues (and, as far as I am concerned, I trust concludes) the University's practice begun in 1954 of printing the three volumes and eight previous supplements of my ongoing efforts to chronicle versions of and research on this great literary legend.

The present issue retails, like its immediate predecessors, vols. 39-41 at \$12.00; vol. 38, the double-sized volume on "Race, Gender, and Marginality," is available at \$15.00. Vol. 37, "Man and the Environment," is \$8.00; other back issues, most of which are still in stock, are purchasable for \$5.00. Special offer: any 30 volumes still in stock for \$20.00 plus postage and insurance. Other than the special offer, postage is included.

Requests to The Editor, Department of Foreign Languages, Chitwood Hall, PO Box 6298, West Virginia University, Morgantown, WV 26506-6298. Please make checks payable to The West Virginia University Foundation (*not* to our department). My usual thanks to Marsha Bissett and Penny Thompson, wizards of the Word Processor.

A.E.S.

**SUPPLEMENT No. ONE TO THE DON JUAN THEME: AN ANNOTATED
BIBLIOGRAPHY OF VERSIONS, ANALOGUES, USES, AND ADAPTATIONS**

The following entries are keyed to my 1993 Don Juan bibliography (Morgantown: West Virginia UP) and represent corrections, additions, and versions appearing after my previous compilations. Also, reentered are the 26 entries from the two-page "Addenda" inserted in my 1993 volume, almost all of which were sent me by Dr. D.G. van der Steen of Arnhem, Netherlands, found by him in *De Tweede Ronde: Tijdschrift voor Literatuur* (Amsterdam) 13.3 (1992). As I already noted in the addenda, the thickets of Dutch syntax were untangled for me by my colleague, Professor Johan Seynnaeve.

I should but cannot apologize for adding to a work I once made bold to consider for all practical purposes definitive. Additions have a will of their own. However, more and more comprehensive are the electronic data bases that any competent scholar can tap at will; obviously, the newer versions of Don Juan's theme are no longer difficult to find. Henceforth, donjuanophiles must have recourse to the likes of "First Search," among others, as far as the present bibliographer is concerned.

Especial thanks to Dr. Beatrix Müller-Kampel of the Karl-Franzens-Universität in Graz, Austria for help with more than a few items in this final list. As well, I must acknowledge my gratitude to Professor Charles C. Russell of the University of Maryland, who has done such meticulous research into eighteenth-century operatic Don Juan versions. Other debts are, I fear, too numerous to mention. Suffiseth to admit: no bibliographer walks alone.

One obvious conclusion may be drawn from this modest supplement. Interest in what may well be the world's most popular cultural theme remains unabated.

A.E.S., January 1998

N.B. An asterisk before an author's name denotes an item not seen or insufficiently verified, but not suspected of being incorrect.

I. ORIGINS, ETC.

THE DON JUAN-LIKE FIGURE IN LITERATURE

- 100b. BAKIN, KYOKUTEI. *Nansō Satomi Hakkenden*. Historical romance. Japanese. 1814-42. (Trans.: "The Eight Retainers of Satomi" or "Satomi and the Eight 'Dogs.'") Erotica.
- 118a. LI, YÜ. 1611-1680(?). *Jou-p'u-t'uan*. Novel. Chinese. 1634, probably. (Trans. into English by Richard Martin as *The Prayer Mat of the Flesh* [NY: Grove, 1963]). Graphic sex depiction.
- 133a. SAIKAKU, IHARA (sometimes seen with names reversed), 1642-1693. Original name probably Tōgo Hirayama (or reversed). *Kōshoku gonin onna*. Novel. Japanese. 1686. (Trans. by William DeBarry as *Five Women Who Loved Love*, 1956.) His masterpiece. Famous for his realistic depiction of amorous passion, Saikaku wrote other, similar works, including *Danshoku ōkagami* ("The Great Mirror of Manly Love") on pederasty.
- 133b. _____. *Kōshoku ichidai otoko*. Novel. 1682. (Ed. and trans. by Ivan Morris as *The Life of an Amorous Man*, 1964.)

THE DON JUAN TYPE IN REAL LIFE AND MYTHOLOGY

- 188a. Heracles/Hercules. Deflowered all fifty of the daughters of King Thespius in one night, while his guest (Apolodorus of Athens, 2.66).
- 190a. Iglesias, Julio, 1943-. Spanish pop singer, who once bragged that he had "bedded a thousand women," enjoys a reputation as a womanizer.
- 192a. Johnson, Don. American movie star, who has been called by newspaper writers "Don Juanson."
- 195a. Liszt, Franz, 1811-1886. Hungarian pianist and composer. Not only frequently considered a Don Juan, but also composed variations on a theme from Mozart's *D.G.* See No. 1794.
- 195b. Mastroianni, Marcello, 1924-1996. Italian motion picture star. Though married to his wife Flora for 46 years, he had many notorious extra-marital affairs.
- 215a. Renay, Liz. "Mafia moll, movie star, burlesque queen." American. Describes her incredible love affairs in her autobiography, *My First 2000 Men* (Barricade, 1994?).

II. VERSIONS

- 267a. ABBOTT, WILLIAM A. ("BUD"), 1896-1974, and LOUIS ("LOU") COSTELLO, 1906-1959. *Don Juan Costello Opera*. Radio skit. Colgate Comedy Hour. Originally aired in

the 1950s. Reissued on a video cassette, 1996.

- _____. (ADAMS, BRYAN. See No. 2064b.)
- 296a. ALLEYNE, JOHN. *Don Juan Variations*. Ballet. At the Queen Elizabeth Theatre, 6-8 April 1995; Vancouver, British Columbia. Choreography by Alleyne and Roy Surette, 1957-. The name William Forsythe, 1949-, also mentioned. He seemingly runs the ballet company.
- ANONYMOUS.
- 359a. *Don Juan*. "Volksschauspiel aus Tirol." No year, but one act and eight scenes reproduced in the *Volks-Kalender des Kladderadatsch für 1869* (20 July), Berlin. D.J. and Hans Wurst.
- 367a. *Don Juan cowboy songs are said to circulate in the U.S. Southwest. I have reference to a *Juan Carrasqueado*. Data still fragmentary. Cf. No. 2227a.
- 419a. *Duett aus dem "neuen Don Juan"*. 17-line song. *Kladderadatsch* (Berlin) 5 (4 Feb. 1849). See No. 359a.
- _____. *Le Festin de Pierre*. Comédie en cinq actes. Vienne en Autriche: Jean Pierre van Ghelen . . ., 1752. This is Thomas Corneille's version, though it bears no author's name. See No. 990.
- 453a. *Nachtwachen von Bonaventura*. Ger. 1804. Story No. 5 concerns D. J. He falls in love with an unknown woman who turns out to be his brother's wife. Various ascribed to Clemens Brentano, August Klingemann (most recent and plausible candidate), Friedrich Wilhelm Joseph von Schilling, and K. F. G. Wetzel.
- 457a. *Der politische Don Juan*. Ein Zwischenspiel. 1869. One act, one scene. Characters: Peace, War, Revolution, Morality, Public Opinion, etc. In *Volksschauspiele aus Tirol*, ed. E. Schmidt (Braunschweig, 1897).
458. *La pravità castigata*. See No. 864a.
- _____. PUPPET SHOWS, etc. Cecilia Barbieri, *Don Giovanni nelle prime burattinate di lingua tedesca* (Parma: Zara, 1996). Contains puppet play texts in German.
- _____. *Sang Po*. See No. 2534a.
- 490a. ANONE [Martin Šimek]. *Wachten op Don Juan*. Essay on his concept of Don Juan intertwined with a narrative. Dutch. (Trans.: "Waiting on D.J.")
- 495a. *ANTONIO, JOSÉ, and JOSÉ NIELO. *Don Juan*. Ballet. 1989. See No. 2063a.

497. APOLLINAIRE. See No. 2308a.

THE DON JUAN THEME IN ART

- 523a. _____. A set of six cartoon-like drawings, untitled. Shows crude pornographic details. See *De Tweede Ronde* 13.3 (Autumn, 1992).
- 532a. CASANOVA de SEINGALT, GIACOMO GIROLAMO, 1725-1798. Sketches of the Prague production of Mozart's *Don Giovanni*, published in facsimile by Paul Nettel, *Musik und Tanz bei Casanova* (Prague: Gesellschaft Deutscher Bücherfreunde in Böhmen, 1924). Thanks to Herr H.E. Weidinger of the Univ. of Vienna for calling this entry to my attention.
- 553a. GRIESE, RAINER. Pornographic photo on the cover of Günter Helmes and Petra Hennecke, eds., *Don Juan: Fünfzig deutschsprachige Variationen eines europäischen Mythos* (Paderborn: Igel, 1994).
- 569a. *La Passion selon Don Juan*. An exhibition at the Musée Granet-Musée des Tapisseries, Pavillon de Vendôme, Ville d'Aix-en-Provence, 12 July-30 Sep. 1991.
- _____. (ASTAN, PABLO. See No. 2178a.)
- _____. (BAMBINI, E. See No. 864a.)
- 676a. BEETHOVEN, LUDWIG van. *Variations on a Waltz by A. Diabelli*. Of B.'s 33 variations on Diabelli's melody, No. 22 is based on Leporello's "Notte e giorno faticar," act I, scene 1, of Mozart's *Don Giovanni*. Thanks to James Benner, Professor Emeritus of Music in the College of Creative Arts, West Virginia Univ. for this entry.
- 733b. BLEI, FRANZ, 1871-1942. *Der Don Juan*. Biog. sketch about an incident in the life of Mme de Sévigné and La Rochefoucauld. Austrian. 1916.
- _____. (BRENTANO, C. See No. 453a.)
- 813c. BRONNEN, BARBARA. *Donna Giovanna*. Novel. Hamburg: Hoffmann and Campe, 1992; Frankfurt a/M: Fischer, Taschenbuch No. 11831, 1994.
- _____. (BROŽEK, KAREL. See No. 1180a.)
- 838a. BUTLER, ROBERT OLEN. *They Whisper*. Novel. U.S. NY: Holt, 1994.
- _____. (BYRON. *Don Juan*. See No. 2064b.)
- 864a. CALDARA, ANTONIO, and ANTONIO DENZIO. *La pravità castigata*. This opera, traditionally ascribed to Eustacchio Bambini, among others (see my 1993 book, No. 458),

premiering in Brunn and dated 1734, really premiered in Prague, 1730, with text probably by Denzio and music possibly by Caldara. See Daniel E. Freeman, "Newly Found Roots of the Don Juan Tradition in Opera," *Studi Musicali* 21.1 (1992): 115-57. The Brunn manuscript differs in places, adding music attributed to Bambini.

- _____. (CALZABIGI, RANIERO. See 1993 book, Nos. 1371-73.)
- _____. (CASANOVA de SEINGALT. See No. 532a.)
- 935-938. CHEKHOV, ANTON. *Platonov*. See No. 2116c.
- _____. (COLLINS, MAUREEN. See No. 1140a.)
- 975a. COMPAÑIA DIVAS. *Donna Giovanni*. A mock Mozart opera, 1984. See No. 2065a.
- 979a. CONSTANTINESCU, IOAN. *Don Juan, sau, Întoarcerea la dragoste*. Play. Iasi, România: Junimea, 1994.)
990. CORNEILLE, THOMAS. *Le Festin de Pierre*. Play. French. See my 1993 book entry. In a way Corneille's version of the Molière play is more than just "versified and sanitized," though it *is* that as well. The scene with "le pauvre" is omitted (Act. III, sc. 2). Corneille adds scenes 2-3 with Léonor, Act. III, and Act. V, scene 3. Sganarelle's last words, in the last scene in the play, now become three lines of verse in which he deploras anyone who has witnessed his master's end and fails "to profit from it." There are lesser changes, as well. Sganarelle, as is well known, no longer cries "mes gages." The newer version qualifies as what the Spanish calls a "refundición."
- _____. (COSTELLO, "LOU." See No. 267a.)
- 1011a. DAHL, ROALD. *The Visitor*. Story, first published in *Playboy* magazine, ca 1965, reprinted with other stories in *Switch Bitch* (NY: Knopf/London: Michael Joseph, 1974). Welsh. (The twentieth-century Casanova/Don Juan hero is named Oswald Hendryks Cornelius.)
- 1011b. **Dance your a . . . off* (NY: Polygram Records, 1995). One CD. Various artists, various pop pieces, including *D.J. Laz* and *D.J. Don Juan*.
- 1013a. DANGERS, FRANÇOIS. *D.G.M., Don Giovanni Monaco, ou, Le bal des statues: Don Juan au ciel*. Novel. Paris: Scanéditions, 1993. Maybe as early as 1991.
- 1029a. *DeMARCO Brothers, FREDDY and JOHNNY. *Shipwrecked*. Rock music. Cleveland, Ohio, 1996. One CD. Includes *Don Juan* (by?).

DON JUAN USED AS A PLACE NAME, LITERARY ALLUSION, PRODUCT, OR BUSINESS NAME, ETC.

- 1102a. John Wayne Bobbitt's wife cut off her husband's penis while he was in a drunken sleep, 23 June 1993, the occasion for much ribald humor in magazines and newspapers. The organ was later reattached by U.S. surgeons. The late Chicago columnist, Mike Royko, in his syndicated newspaper column Nov. (?) 1993 reproduced a set of Bobbitt limericks he said were contributed by several of his coworkers; included were Don Juan references.
- 1102b. "Don Juan." NBC's television program, "Date Line," 27 Dec. 1995, so termed the man who two-timed Tracy Lippert, Miss Virginia (in a national beauty contest). She tried to kill his new girlfriend, for whom he had jilted her.
- 1102c. Florence Arrigo raises miniature horses on a Connecticut farm. Her main breeding stallion Cognac is described by Jim Wolfe in his account of her business (*Greenwich [CT] Time* 4 Jan. 1998) as "that sawed-off stud, that compact Casanova, that dwarfish Don Juan."
- 1103a. The Savannah, Georgia Black Cotillion Ball, held annually at Christmas, wanting to lend a superior note to the activity, hired a string quartet to play the minuet from Mozart's *Don Giovanni*, to which the young ladies then danced. See John Berendt, *Midnight in the Garden of Good and Evil* (NY: Random House, 1994) 315 and 320.
- 1110a. *Leporello (buch)*. Set of picture cards joined together, accordion style, usually contained in a cardboard holder. Often salacious. The first card might show a fully clothed female, each successive card depicting her with one less garment. From Mozart's servant Leporello in his *Don Giovanni*, of course. The name Leporello is usually explained as the diminutive of *lepus* ("rabbit"): "(scared) little rabbit," as he is so depicted in the final scene of the opera, but it may be the Italianized version of "Lipperl" (=Kasperl, the German Harlequin).
- 1123a. Bistro Don Giovanni, 4110 St. Helena Highway (Route 29), Napa, California. 24 Dec. 1995 newspaper notice.
- 1136 a-d. Don Juan. Cigars sold by Thompson and Co., Tampa, Florida, a well-known vendor of fine cigars since 1915. Four varieties: "Matador," "Cetros," "Robusto," and "Churchill." Cost between \$50.00 and \$70.00 a box of 25. The cigar band is herewith reproduced:



- 1139 a-b. Don Juan. A classic dildo made of soft rubber, offered by an upscale San Francisco pornographic firm, in their fall 1995 catalog. Enticingly described and offered in two models, one battery powered.

- 1142a. Don Juan. "A Family Mexican Restaurant," along the coast, Florence, Oregon, July 1995.
- 1144a. Don Juanadon. Name of a badge provided with a safety pin back. © Maureen Collins. Russ Bearie and Company, Inc., Oakland, New Jersey. "Made in USA/EUA" [that is, "Estados Unidos de América"]. Thus, doubtless made to sell in Latin America. Discovered in a flea market, Feb.-March 1996, but not at all new at the time. Not patented (if at all) as far back as the last 50 years. 2.25" in diameter. Enamel. Pictures a childlike dinosaur playing a ukelele or guitar, smiling broadly, straw hat on head. Three red "love" hearts float over his hat. An iguanadon was a very large herbivorous, early Cretaceous dinosaur, found in present-day Belgium and England, some hundred and fifty million years ago. The badge doubtless caters to the recent fascination with dinosaurs characteristic of all walks of U.S. life.
- 1144b. Grand Hotel Don Juan. Giulianova, Lido, Italy, along the seashore, summer 1996.
- 1154a. DR., P. *Don Juan*. Light verse in four 4-line stanzas. Dutch. Formerly listed as No. 2229a in my 1993 book.
- 1180a. DVOŘAK, DANIEL, and JIRI NEKVASIL. *Don Giovanni*. Marionette opera for adults, in the style of Mozart's era. Prague, 1993, still playing 19 Aug. 1994. Original Italian language version. Directed by Karel Brožek. Scenario by Dvořak and Nekvasil. Put on by the National Marionette Theatre/ Národní Divadlo Marionet. See No. 2065a.
- _____. (DWORSKY, RICHARD. See No. 1650a.)
- 1191a. EERD, KAREL van. *Don Gorbanni*. Light verse in three 8-line stanzas. Dutch.
- 1197b. ELLINGTON, EDWARD KENNEDY ("Duke"), 1899-1974. *Don Juan*. Jazz record, recorded either 18 July 1966 or 7 Jan. 1970. U.S. See *Duke Ellington, the Pianist* (Berkeley, California: Fantasy, 1974), recorded with his trio (his piano plus double bass and percussion). Reissued in 1992 as a CD.
- 1198a. EMBARRASSMENT. *Heyday*. 2 CDs. Hoboken, New Jersey: Bar None, 1995). Disc one includes (*I'm a*) *Don Juan*, a rock tune. The group name stands for the quartet: Brent Giessmann, Bill Goffrier, Ron Klaus, and John Nichols. The group may not have written the tune in question, but no other composer listed.
- 1217a. ESTERHÁZY, PÉTER. *A Little Hungarian Pornography*. Trans. Judith Sollosy (Evanston, Illinois: Northwestern UP/ U of Chicago P, 1995). Sex cum politics under a Communistic regime: diary, reminiscences, observations by a postmodern European Don Juan type.
- 1236b. FEIGL, ERNST, 1887-1957. *Don Juan*. "Drei Szenen aus einer Tragödie." German? *Der Mensch: Monatsschrift für Kultur*, Feb. 1918.

_____. (FORSYTHE, WILLIAM. See No. 296a.)

- 1295a. FRERIKS, KESTER. *Vreemd en eenzaam*. Story in the form of a confession. Dutch. (Trans.: "Outside and Alone.")
- 1296a. FRIED, ERICH, 1921-1988. *Don Juan holt sich selbst*. Poem in five stanzas of 4 ll. each. Austrian. 1981.
- 1304-05. (FRISCH, MAX. See Nos. 2065a and 2071a.)
- 1308a. FROST, CAROL. *Venus and Don Juan*. Poetry. Evanston, Illinois: Tri Quarterly Books/Northwestern UP, 1996.
- 1309b. FUENTES, CARLOS. *Diana, O, La cazadora solitaria*. Novel. Mexican. 1994. The narrator, a renowned writer and self-proclaimed Don Juan, meets a beautiful actress, Diana Soren, but is spurned. She flees into an intrigue of paranoia, the FBI, sexual jealousy, and the Black Panthers; he is forced to rethink the foundations of his life as a writer. As well he might!
- 1321a. GARCIA LORCA, FEDERICO, 1898-1936. *El Burlador de Sevilla*. Play. Spanish. Premiered at the International Summer University, Santander, August 1934. This drama amounts to a *refundición* of the original Tirso de Molina *Burlador*, done with Lorca's La Barraca group. A highly stylized performance, in the manner of Velásquez, wrote María del Carmen de Prados, but modern, using only a black curtain as a backdrop. The many innovations in Lorca's adaptation included the adding of music to Aminta and Patricio's [sic] wedding scene—violins, dancers doing an Andalusian folk ballet (Lorca, let us remember, was enamored of the force and use of music). The chorus sang a picaresque ballad interpolated by Lorca. (See Suzanne Wade Byrd, *García Lorca: "La Barraca" and the Spanish National Theater* [NY: Abra Editions, n.d.]. It was only performed twice, the famous philosopher Unamuno attending one of the performances. José Caballero designed the sets. Lorca added at least one act, as I find reference to an Act IV.
- 1321b. _____. *Libro de poemas*. 1921. See *El macho cabrío* (dated 1919). Lines 13-19 of this ten-stanza, 64-line poem refer to Don Juan.
- 1321c. _____. *Retablillo de Don Cristóbal*. "Farsa para Guiñol." Pantomime-puppet show. Cristóbal is a typical lecherous old D.J. In a kind of burlesque of a famous Don Juan speech, Little Rose says she "wants to play," on the divan with Juan, on the canape with José, on the floor with him I adore," etc.
- 1321d. _____. *Los Titeres de Cachiporra*. Another guignolesque farce. Cristobita (The lecherous Don Cristóbal's nickname in this version) promises to tell Rosita the story of "Don Juan Tenorio, my cousin." 1922-25.

- 1321e. _____. *Yerma*. Play. 1934. For Yerma, the sexact is designed to procreate. For Juan (read "Don Juan?") in this drama, it is to provide men with pleasure.
- _____. (GIESSMANN, BRENT. See No. 1198a.)
- _____. (GOFFRIER, BILL. See No. 1198a.)
- _____. (GOMIS, SOLEDAD. See No. 2064a.)
- _____. (GUIRAU, ANTONIO. See No. 2080a.)
- _____. (HART, CHARLES. See No. 1800a.)
- 1457a. HARTLING, PETER, 1933-. *Don Ottavio*. Irregular 26-line poem, very short lines. German. 1990.
- 1494a. *HEERING, KURT JÜRGEN. *Don Juan: Ein Lesebuch*. "Heyne Allgemeine Reihe 01/8061." 1990.
- 1526a. *HIEBLER, HEINZ, 1967-. *don juan*. Six-stanza poem. Austrian? Both words in title lower case.
- _____. (HILLENUS, B. See No. 2116d.)
- 1543a. HONIGMANN, BARBARA, 1949-. *Don Juan*. Twelve short scenes involving D.J., Leporello, and Doña Anna. German. No date.
- 1552a. HORVÁTH, ÖDÖN von, 1901-1938. *Ein Kind unserer Zeit*. German. Novel. 1938. Does not deal with Don Juan, but a similar character who also is returning from a war.
- _____. (IVERSON, ETHAN. See No. 2178a.)
- 1592a. IVES, DAVID. *Don Juan in Chicago*. Play. NY: Dramatists Play Service, 1995. This drama covers D.J.'s activities during more than four hundred years; D.J. seals a compact with the devil allowing him to live forever, but only if he sleeps with a different woman every night. Includes character Doña Elvira. Premiered in New York late March and closed 9 April 1995.
- 1592b. _____. *Long Ago and Far Away* (NY: Dramatists Play Service, n.d.). No. 2, *Foreplay or: The Art of the Fugue* (27-45), has three characters named Chuck, Chuck II, and Chuck III. Each in turn is called a Don Juan by his female partner as they play a game of miniature golf, a game made to parallel (in very suggestive language) the act of making love. First presented in New York, Feb. 1991.
- _____. (JAURENA, RAÚL. See No. 2178a.)

- _____. (JULIAN, RUPERT. See No. 2116b-c.)
- _____. (KAMEN, MICHAEL. See No. 2064b.)
- 1649a. KAZAKOV, VLADIMIR, 1938-. *Don Zhuan*. Play in five acts. Moscow: Gil'ia, 1993.
- 1650a. KEILLOR, GARRISON, 1942-. *Don Giovanni*. Short story. U.S. In the collection, *The Book of Guys* (NY: Viking Penguin, 1993). Also available as an audio cassette, Penguin High Bridge, 1993 (tape 2, side A). D.J. is a nightclub pianist in Fargo, North Dakota. He argues with his friend, the monogamous Figaro about the joys of bachelorhood. His boss tells him he is paid to play, not philosophize. He is fired, flames appear, a hole opens up, and his boss (the Devil) carries him (cheerfully and willingly) to hell. Beats matrimony, as he argues. On the cassette, there is a piano accompaniment, original music composed by Richard Dworsky.
- _____. (KLAUS, RON. See No. 1198a.)
- _____. (KLINGEMANN, A. See No. 453a.)
- 1671a. KLOKKENIST, NELIS. *Vuige versjes: Niente Commendatore!, Kassian, and Rokokokomplot*. Three light-verse poems, each in two 4-line stanzas. Dutch. (Trans.: "Bawdy Verses"; "Rococo Plot.")
- _____. KOPIT, ARTHUR. *The Phantom of the Opera*. TV drama and play. Unlike usual versions of G. Leroux's novel, does not bring in Don Juan material. Kopit's book; music and lyrics by Maury Yeston.
- 1702a. *LACERDA, GABRIEL. *A redenção de Don Juan, ou O dissoluto premiado*. Novel. Rio de Janeiro: Xenon, 1996.
- _____. (LANGE, R.J. See No. 2064b.)
- 1722a. LAURIA, NANDO. *Novo Brasil*. CD (Milwaukee, Wisconsin: Narada Equinox, 1996). Includes a jazz song, *Don Juan* (6 min., 40 sec.)
- 1741a. LEEFLANG, ED. *Brieven aan Leporello*. Poem in three 16-line stanzas. Dutch. (Trans.: "Letters to L.")
1743. LEIBER, JERRY, and MIKE STOLLER. Add to 1993 book: a rock group's song.
- 1759a. LEROUX, GASTON, 1868-1927. *Le Fantôme de l'Opéra*. Novel. 1910. See chs. 13 and 14. Erik, the Phantom, has composed an opera, *Don Juan triomphant*, which, as he says, does not follow the Mozart-DaPonte version. His Don Juan burns with genuine passion, but is not struck down by heaven's fire. Cf. Nos. 1800a and 2116b-c.

- (LEVEN, JEREMY. See No. 2064b.)
- 1800a. LLOYD WEBBER, Sir ANDREW, 1948-. *The Phantom of the Opera*. A musical spectacle in opera form. 1986. Eng. Music by L.W. Lyrics by Charles Hart. Additional lyrics by Richard Stilgoe. Book by Richard Stilgoe and L.W. Utilizes the play-within-a-play technique: the opera cast is putting on a work by the Phantom himself intitled *Don Juan Triumphant*. L.W.'s music was described by a critic friend as pseudo Handelesque. Let me thank a colleague in our English Department, Professor John Stasny, for bringing the musical to my attention. The story is ultimately derived from Leroux's novel, *Le Fantôme de l'Opéra*, No. 1759a. There are some half a dozen other musical versions of Leroux's novel, not all of which I have been able to check.
- (LÓPEZ ARANDA, RICARDO. See No. 2034a.)
- (LOWE, CHRIS. See No. 2299a.)
- 1818a. LUCERNA, CAMILLA, 1868-? *Don Juans letzter Nachmittag*. Short story. Austrian. 1924.
- 1873b. MARAINI, DACIA. *Il treno per Helsinki*. Novel. Italian. 1984. Character Miele ("Honey"), a D.J. type. Third chapter from the novel's end, pp. 256-58, actually brings in Mozart's *Don Giovanni*, if indirectly. Maraini has also done two D.J. plays: Nos. 1873-73a.
- 1926a. MEDINA, DANTE. *Yo soy Don Juan, para servir a usted*. "Tramodia en tres actos." Guadalajara, Mexico: Agata, 1996.
- 1937a. MERCERO, ANTONIO. *Don Juan, mi querido fantasma*. Video available from Instituto Cervantes, NY. Flamenco ballet. 1996? See Nos. 2065a and 2070a.
- 1947a. MICKEL, KARL, 1935-. *Don-Giovanni-Aufriss*. Essay, poem, and a description. Connected with Mozart. German. 1987.
1980. MOLIÈRE. *Dom Juan*. See Nos. 990 and 2043a.
- 1980a. MOLINA-FOIX, VICENTE, 1946-. *Don Juan último*. Drama. Madrid: Centro Dramático Nacional, 1992. See Nos. 2065a and 2080c.
- 2021a. MORTON, CARLOS. *Johnny Tenorio*. Drama. Studio City, California: Players P, 1993.

MOTION PICTURES, ETC.

- 2034a. *El Burlador de Sevilla*. Tirso's play, done by Radio Televisión Española. Original music by Alberto M. Peyrou. Released in 1987. Gonzalo is not a stone statue and does not drag D.J. down to hell; he merely gives him a drink that D.J. says "burns," as he dies. Available as a two-hour video from Films for the Humanities. Javier

- Escrivá as D.J. Directed by Gustavo Pérez Puig. Scenario by Ricardo López Aranda. Produced by Alberto Espada.
2043. *Dom Juan*. Add to 1993 book. The Bluwal version was directed by Manuel Robert. See No. 2065a.
- 2051c. *Don Giovanni*. Video of the Mozart version starring Thomas Allen. Riccardo Muti, conductor. La Scala performance.
- 2058d. *Don Juan*. Sophisticated cartoon movie by Jerry Zitzman. 1962. See No. 2065a.
- 2063a. *Don Juan*. Motion picture made of the José Antonio, José Nielo ballet, 1989. See No. 495a.
- 2064a. *Don Juan: Biografía de un mito documental*, directed by Soledad Gómis and Jaume Serra. Clips from numerous stage, screen, and ballet D.J.s. See No. 2065a.
- 2064b. *Don Juan de Marco*. Story by Jeremy Leven. Music by Michael Kamen, including the hit tune, *Have You Ever Really Loved a Woman?* Produced by Francis Ford Coppola, etc. Johnny Depp as Don Juan, Marlon Brando as his psychiatrist. The late Selena Quintanilla did a mariachi song, *Tu solo tu* and a duet with David Byrne, *God's Child*, both eventually dropped. Music collaborators R.J. Lange and Bryan Adams on the hit tune. Among other Kamen songs in the film are *Don Juan*, *Doña Ana*, and *Don Octavio Del Flores*. Leven claims his rather literate script is partly based on Byron's *Don Juan*. See Nos. 2465a and 3015a.
- 2065a. *Don Juan: El Burlador sin edad*. A two-hour VCR. 1995 or later. Contains: *Don Juan en las memorias*, part of which is No. 2064a, given its own separate number. Among various bits shown are scenes from Nos. 495a, 1180a, 1980a, 2043, etc. *Don Juan en los infiernos*, dir. Gonzalo Suárez, 1991 (see No. 2065b). *Burlador de Sevilla*, dir. Gustavo Pérez Puig, 1976. The Prague marionette show, 1995. *Don Juan, mi querido fantasma*, 1990, flamenco ballet, dir. Antonio Mercero. *Don Juan Tenorio*, the surrealist Dalí version of Zorrilla's drama (see No. 2080b). *Don Juan Tenorio*, the old 1908 (my 1993 book No. 2077, dated by me 1906) movie, dir. Ricardo Baños, redone in 1921. The 1965 Bluwal version of Molière's *Dom Juan*. In short, these plays, ballets, etc. now exist on film. A filmed version of Frisch's "geometry" Don Juan play (Nos. 1304-05 in my 1993 book). Zitzman's cartoon *Don Juan*. See No. 2058d. *Donna Giovanni*, a mock Mozart *Don Giovanni* done by the Compañía Divas. 1984. See No. 975a.
- 2065b. *Don Juan en los infiernos*. Film written and directed by Gonzalo Suárez, Madrid, 1991. Loosely based on Molière's *Dom Juan*.
- 2070a. *Don Juan, mi querido fantasma*, flamenco ballet by Antonio Mercero, made into a motion picture.

- 2071a. **Don Juan o el amor de la geometría*. The Max Frisch play become a motion picture.
- 2080a. *Don Juan Tenorio*. The Zorrilla drama, dir. Antonio Guirau, produced by Jesús González and Gonzalo de Esquiroz in 1994 from a 1988 stage production in Alcalá de Henares. You the viewer are actually watching the staging of the 1988 play. Available as a video from Films for the Humanities, Princeton, New Jersey.
- 2080b. *Don Juan Tenorio*, feature length picture by Talia Films, from the Compañía del Teatro Nacional staging of Zorrilla's drama, dir. Luis Escobar, décor by Salvador Dalí. Original Dalí version of the play was 1949.
- 2080c. *Don Juan último*. Film version dir. Robert Wilson (1992) of No. 1980a.
- 2086a. *ER*. Ross (George Clooney) is called upon in the Thurs. 9 Nov. 1995 episode of the NBC television show to attend a costume ball as Don Giovanni, his date as Carmen. Episode entitled "Hell and High Water."
- 2093c. *Grumpy Old Men*. Dec. 1993 motion picture. The Walter Matthau character (Mr. Goldman) says of the Ossie Davis character (Chuck), "You Casanova Don Juan. No wonder women 'don't wanna' because they think [you've] been at Ariel" (the actress Ann Margret).
- 2098a. *In the Heat of the Night*. Wed. 16 March 1994 episode of the TV series. Sheriff Gillespie (Carroll O'Connor) hopes that by showing appreciation for rap music he may be able to get his young Black house guest to listen to Mozart's *Don Giovanni*. We hear strains of an aria Gillespie is humming from the opera.
- ____. *The Phantom of the Opera*. This version of the G. Leroux novel by Arthur Kopit, music and lyrics by Maury Yeston, dir. Tony Richardson, made into a TV movie, 18-19 March 1990, does not bring in Don Juan. Cf. below 1671a.
- 2116b-c. *The Phantom of the Opera*. The 1925 silent version (remade with sound, 1930: same director and lead actor) with Lon Cheney as the Phantom, dir. Rupert Julian, supplemental dir. Edward Sedgwick, Universal Pictures. The 1943 version with Claude Rains as the Phantom does not involve the Don Juan theme. I have not seen the 1962 British version, dir. Terence Fisher, adapted by John Elder, with Herbert Lom in the lead role. In Cheney's classic version, the Phantom plays a piece entitled *Don Juan Triumphant* on the organ, in the climactic if short scene in which his protégée Christine unmasks him, with such dire results. All based on No. 1759a.
- 2116d. *Platonov*. Documentary about an Amsterdam theater group, "De Trust," touring Latvia and Estonia in Chekhov's play. Parallels C.'s characters with modern Estonians and Latvians. Dir. and prod. by Paula van der Oest and Brigit Hillenius.

- Utrecht, Sep. 1992. The other characters disapprove of Platonov's view of life.
- 2126a. *Sisters*. In the final, 4 May 1996 episode of the NBC evening soap opera, "Don Juan" is the name the mother (who loved roses, and who has died from a stroke) gave to a rose. There is a Don Juan rose, as it happens: See my 1993 book, No.
- 2132a. *3rd Rock from the Sun*. The 7 Jan. 1998 episode of the NBC sitcom advertises, "Has Officer Don become Officer Don Juan?" Episode entitled "Dick on a Roll." A meretricious teaser; the plot has little to do with Don Juan.
2143. MOZART, WOLFGANG AMADEUS. *Don Giovanni*. See Nos. 532a, 813c, 975a, 1013a, 1103a, 1110a, 1123a, 1180a, 1191a(?), 1457a, 1543a, 1650a, 1671a(?), 1741a, 1947a, 2051c, 2064b, 2065a, 2086a, 2098a, 2147a, 2203a, 2243b, 2693a, 2734, 3034c.
- Herr Weidinger (see No. 532a), who supplied me with much of the following data, is readying for publication under the title, *Il Disoluto punito: Studien zur ausseren und inneren Entstehungsgeschichte von Lorenzo da Pontes & Wolfgang Amadeus Mozarts Don Giovanni* (Stroemfeld, scheduled for 1999), a volume which will include facsimile texts of the librettos of the four premieres of the famous opera, each differing to some degree in additions, omissions, and changes (as well as the aborted October 14 production):
- 1) A special performance of *Don Giovanni* was prepared "per l'arrivo della Ser [enissima] Arciduchessa Maria Teresa d'Austria, sposa del Ser [enissimo] Principe Antonio di Sassonia." This presentation would have represented the planned date for the premiere, Sunday, 14 October 1787, in the Prague Theater, done in honor of her visit, at the time of her journey from Florence to Dresden as the bride of Prince Anton Clemens. Time proved too short; so, at the order of the Emperor, *Figaro* (of all possible choices!), conducted by Mozart himself, was substituted. A contemporary text of the libretto of the aborted performance does exist, however, showing differences from the true premiere, two weeks later, on 29 October. There are differences as well in the score. Were scenes from *D.G.* as well privately performed for Maria Teresa? Thanks again to Professor Benner (see No. 676a) for some of these details.
 - 2) The famed premiere in Prague, 29 October 1787, at the National Theater.
 - 3) The Vienna premiere, the first after Prague, 7 May 1788, at the Theater nächst der Burg, involving more changes and additions. A low-comedy scene was added (usually dropped today). To compensate for the added length, Mozart omitted the epilogue.
 - 4) The Warsaw premiere, 14 October 1789 (exactly two years after the aborted premiere).
 - 5) The New York City premiere 23 May 1826, considerably modified to accommodate the needs of the Manuel Garcia Opera Company, by Lorenzo da Ponte himself, then residing in that city.
- 2143a. _____. Like most masterpieces, Mozart's *Don Giovanni* from time to time seemingly must undergo productions mirroring contemporary tastes. A case in point: the Glimmerglass Opera festival in Cooperstown, New York mounted a production directed by the Swedish Peter Stormare (a protégé of Ingmar Bergman) in which the aging Don Giovanni is so worn

- down by his sexual exploits that he has to be "pushed around [in a wheelchair] like a paraplegic" (see *Time*, 7 Aug. 1995: 75).
- _____. (NEKVASIL, JIRI. See No. 1180a)
- 2178a. NEW YORK TANGO TRIO (Raúl Jaurena, Pablo Astan, Ethan Iverson). *Cabarute*. "An Episode in Sensuality." NY: Lyrachord, 1995. One CD. Includes the tango *Don Juan*.
- _____. (NICHOLS, JOHN. See No. 1198a.)
- _____. (NIELO, JOSÉ. See Nos 495a and 2063a.)
- 2185a. NIETZSCHE, FRIEDRICH, 1844-1900. *Morgenröte*. A book of short philosophical observations. Ger. 1881. No. 327, "Eine Fabel," is about "Der Don Juan der Erkenntnis," who (cf. Max Frisch's intellectual hero) seeks mental rather than erotic stimulation.
- 2185b. *_____. In his *Nachgelassene Fragmente*, D. J. figures among ". . . die großen Virtuosen des Lebens." See N.'s *Sämtliche Werke, Kritische Studienausgabe*, ed Giorgio Colli and Mazzino Montinari (Berlin/New York: Gruyter, 1980)13:73.
- 2203a. *NYMAN, MICHAEL, 1944-. *In Re Don Giovanni*. Minimalist style music piece. English. 1976.
- _____. (OEST, P. van der. See No. 2116d.)
- 2220a. OORT, DORINDE van. *Het nut van Don Juan in het leven van de oudere wordende vrouw*. Essay on D. J. seen through a woman's eyes. She calls him "rotten to the core." Dutch. (Trans.: "D.J.'s Use in the Life of the Aging Woman.")
- 2227a. *OTEO, ALFONSO ESPARZA. *Juan Colorado*. In *Canciones de México: 200 Joyas de la canción Mexicana* (Guadalajara, n.d.). Said to be about a Don Juan-like character.
- _____. (P. DR. See No. 1154a.)
- 2243a. PALMEN, CONNIE. *Monoloog*. Dutch. A male relates the prose monologue about a Don Juan. D.J. is excoriated.
- 2243b. PALMER, WILLIAM. *Leporello*. Novel. English. London: Secker & Warburg, 1992. Historical fiction laid in the eighteenth century.
- 2269a. PEEREBOOM, J. J. *Een eigen Juan*. Story. Dutch. D.J., on a motorcycle, is carelessly watching a girl in a car, hits a truck, and is killed. (Trans.: "One's Own Juan.")
- 2269b. PEGLIASCO, RENE. *Don Juan*. He did the choreography for this 1996 ballet, staged in

- the Mainz, Germany Staatstheater.
- _____. (PÉREZ PUIG, GUSTAVO. See No. 2034a.)
- 2299a. THE PET SHOP BOYS (Chris Lowe and Neil Tennant). *Don Juan*. 1995. Song written and performed by them. CD includes selections previously released.
- _____. (PEYROU, ALBERTO. See No. 2034a.)
- 2308a. *PICHARD, G. *Exploits d'un Don Juan*. Trans. Gunde Rot into Swedish as *En Don Juan ungdomssynder* (Stockholm: Topas, 1993). "Erotiska serier." One vol., unpagged, chiefly illustrations. A Swedish comic strip. This sounds to me like a possible reworking of Apollinaire's famous salacious volume (see my 1993 book, No. 497).
- 2322a. POINTL, FRANS. *Don Juan tussen droom en daad*. Pornographic story. Dutch. (Trans.: "D.J. between Dream and Death.")
- 2371a. *RADZINSKII, EDVARD. *The Last Return of Don Juan*. Play. Slavic. Late twentieth century. Described as "a terrifically funny and tragic play," by a writer who has studied the whole history of the legend.
- 2454a. RIVAS CHERIF, CIPRIANO. *La legenda de Don Juan*. Spanish. 1934. His young Theater School of Art troupe (he and his group worked with García Lorca's La Barraca) performed this mixture of bits and pieces from Tirso's play, but newly titled.
- _____. (ROBERT, MANUEL. See No. 2043.)
- 2465a. ROED, TOM. Arrangement as a piano solo of *Have You Ever Really Loved a Woman* (Miami, FL: Warren, 1996). See No. 2064b.
- _____. (RUMBEL, NANCY. See No. 2757b)
- 2525b. SALGUES, YVES. *Don Juan 40*. Novel. Paris: A. Michel, 1995.
- 2533a. SANDERS, GEORGINE. *De vrouwen van Don Juan*. Poem in five stanzas of 5-5-5-4-4 lines. Dutch. Dated "Brooklyn 15 Aug., 1992." (Trans.: "D.J.'s Women.")
- 2534a. **Sang Po*. Chinese opera featuring a Don Juan type character. I cannot locate it.
- 2542a. SAUWER, MONIKA. *Eenzaam kijken*. Story. Dutch. (Trans.: "Looking Lonely.")
- _____. (SCHILLING, W. J. von. See No. 453a.)
- 2557a. SCHMITT, ERIC-EMMANUEL. *Nuit de Valognes*. Trans. Jeremy Sams as *Don Juan on Trial* (Woodstock, Illinois: Dramatic Pub., 1991). Play. French.

- (SEDGWICK, EDWARD. See Nos. 2116b-c.)
- (SERRA, JAUME. See No. 2064a.)
- 2589c. SERRANO, CARLOS. *Carnival en noviembre*. "Parodias teatrales españolas de *Don Juan Tenorio*." Alicante: Instituto de Cultura Juan Gil-Albert, 1996. Parody of Zorrilla's drama.
2605. SHAW, GEORGE BERNARD, *The Philanderer*. The play was finally produced in Canada, 1995(?).
- (ŠIMEK, MARTIN. See No. 490a.)
- 2630a. SINGER, ARMAND E. *How the Iditarod Trail Sled Dog Race Began*. Short-short story. U.S. Delivered by Norman Vaughan in Anchorage, Alaska, Feb. 1994 at the annual banquet celebrating the start of the Iditarod sled race. The tale involves a Don Juan character named "Handsome" McGee.
- 2632a. _____. *Three in Dishonor of D.J.T.* Unpublished three-stanza set of double dactyls, Jan.-Feb. 1995.
- 2653a. SOLIS, OCTAVIO. *Man of the Flesh*. Drama. In English with some Spanish. NY: Dramatists Play Service, 1991. Solis refigures D.J. into a "contemporary Chicano lured to his doom in the Day of the Dead."
- (STILGOE, RICHARD. See No. 1800a.)
- 2693a. STIP, KEES. *Met name*. Light verse: three stanzas in 4-4-6 lines. Dutch. Just a list of the names of his conquests: 37 names, to which he adds 12 more names of 158 women, plus 2 more of those whose sexual favors he enjoyed 90 times. But, he writes in the last line, "all together, far from [Mozart's] 1003." (Trans.: "For Example.")
- (STORMARE, PETER. See No. 2143c.)
- SUPPÉ, FRANZ von, 1819-1895. *Donna Juanita*. Operetta. Austrian. 1880. Not connected with the Don Juan theme, beyond the matter of the suggestive title.
- 2718a. *SUTHERLAND, DAVID. *A Hobbled Don Juan*. Ballet. 1996. Sutherland produced the ballet. The German title, from which his ballet derives, is given as *Don Juan oder Der Himmel zerschmetterte den Frevler*. East German Tanztheater, Cottbus.
2734. TCHAIKOVSKY, PETR I. "His musical experiences were supplemented by the family's orchestron [a mechanical device imitating various instruments], which played excerpts from Mozart's *Don Giovanni* (a work that always retained a special aura for Tchaikovsky) [and other composers' selections]," David Brown, *The New Grove Dictionary of Music and Musicians* (London: Macmillan, 1980) 18:607. The family was not musical, the father being

- a mining engineer. Lawrence Christianson, Prof. of Music at West Virginia University, who apprised me of this fascinating bit of data, notes that T. heard no other music around the house, and added that Mozart's works in general were dear to T.
2735. TELLEZ, GABRIEL. See Nos 1321a, 2034a, and 2454a.
- (TENNANT, NEIL. See No. 2299a.)
- 2757b. *TINGSTAD, ERIC, and NANCY RUMBEL. *Don Juan*. Song in the Narada Collection.
- 2769b. TOPOR, ROLAND, 1938-. *L'Ambigu*. A Don Juan drama. Creil: Dumerchez, 1996.
- 2887a. VISDEI, ANCA. *Atroce fin d'un séducteur: Divertissement misogyne*. Drama. Carnières (Morlamwelz): Lansman, [1994]. D.J. theme.
- 2990f. VROMAN, LEO. *Ik ruik Don Juan*. Poem in eight stanzas of 4-6-4-3-7-10-9-5 lines. Dutch. Dated "Brooklyn 9 Aug. 1992." (Trans.: "I smell D.J.")
- 2998a. WALSER, ROBERT, 1878-1956. *Brief Don Juan*. Swiss. Ca. 1924. Narrative letter.
- (WEBBER. See under Andrew Lloyd Webber, No. 1800a.)
- 3002a. WEBER, NICO. *De nadagan van Don Juan*. Poem in four stanzas of 4-4-3-3 lines. Dutch. (Trans.: "The Aftermath of D.J.")
- 3007a. *WEINMANN, HEINZ, 1940-. *Don Juan 2003*. Montreal, Quebec 1993. About the AIDS disease.
- (WETZEL, K. F. G. See No. 453a.)
- 3015a. WHITE, JEAN BLAKE. *Don Juan de Marco*. Novel. London: Signet, 1995. Also trans. into Spanish, Barcelona: Ediciones B, 1995. Jeremy Leven's motion picture script novelized. See No. 2064b.
- 3023a. *WILLIAMS, HANK, Jr., 1949-. *Don Juan D' Bubba*. Country-Western song. U.S. 1996 CD, Nashville, Tennessee: MCG Curb. Record title is *A.K.A. Wham Bam Sam*. Williams sings the song; he may not have composed it.
- WILLIAMS, TENNESSEE, 1911-1983, *Camino real*. Experimental play. U.S. 1953. Benet's *Readers Encyclopedia* notes that the characters include Don Juan and Casanova, Benet is in error. The character is Don Quijote (along with Sancho Panza). Byron comes into the play, but not in connection with his *Don Juan*.
- 3034a. WISSEN, DRIEK van. *Don Juan de oudere*. Light verse in four stanzas of 4-4-4-2 lines. Dutch. (Trans.: "The Older D.J.")

- 3034b. _____. *Don Juan bekennt*. Light verse in three stanzas of 4-4-6 lines. (Trans.: "D.J. Confesses.")
- 3034c. WIT, KLAAS de. *Doña Anna's Lament*. Dutch. Light verse in seven 3-line stanzas plus a 1-line coda in Latin and English. Dutch. Despite the title, the poem is in Dutch.
- _____. (WOLFE, JIM. See No. 1102c.)
- _____. (YESTON, MAURY. See below No. 1671a.)
- _____. (ZITZMAN, JERRY. See No. 2058d.)
- 3068- ZORRILLA y MORAL, JOSÉ. See Nos. 2065a, 2080a-b, and 2589c.
3069.

SPECIAL ADDENDUM

THE DON JUAN TYPE IN REAL LIFE AND MYTHOLOGY

- 177c. Clinton, William J., 1946-, President of the United States. "[Our] tradition tends to admire Don Juan presidents [and] such guerrillas of love as Pancho Villa and Che Guevara" (Carlos Fuentes [in *Reforma*], cited in *Time* [9 Feb. 1998]: 21, in re the current alleged Clinton-Monica Lewinsky affaire). In addition to Latin American candidates, Fuentes could well have had in mind Cleveland, Harding, F. Roosevelt, Kennedy, or Johnson, *entre otros*. Fuentes himself has previously commented on the Don Juan character and written *Terra nostra*, a novel involving Don Juan (see my 1993 bibliography, Nos. 1309a-1310).

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