

EPISODE # 14

## **BECOMING VISIBLE**

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Time Code

Audio

01.00.00.00

A/CPB ANNOUNCER

01.00.23.07

**NARRATOR:**  
**IN THE DECADES AFTER WORLD WAR II, THE UNITED STATES BECAME A NATION OF PROSPERITY AND COLD WAR, A COUNTRY OF MASS PRODUCED CONFORMITY AND INDIVIDUAL REBELLION.**

**A NEW GENERATION OF WRITERS EMERGED, WRITERS LIKE RALPH ELLISON...PHILIP ROTH...AND SCOTT MOMADAY, MEN WHO WRESTLED WITH ISSUES OF ETHNICITY AND RACE. IN THAT STRUGGLE THEY REDEFINED WHAT IT MEANT TO BE AN AMERICAN, AND EXPANDED FOREVER THE CANON OF AMERICAN LITERATURE.**

01.00.54.00

JOY HARJO:  
There's a cry...in the middle of all of these books...I am a human being. I have dignity. I have a story to tell. It's not just my story. I am one of many.

01.1.28.00

1950's FILM CLIP:  
*A quiet residential street in an average American town. There's nothing unusual about that you'll say. No, no, there isn't. As a matter of fact this is the sort of thing most of us expect to have sooner or later. We expect pleasure, we like it.*

01.01.47.11

**NARRATOR:**  
**WITH WORLD WAR II OVER, AMERICAN FACTORIES BEGAN TURNING OUT CARS AND TV SETS INSTEAD OF TANKS AND**

**GUNS. THE NEW MASS MEDIUM OF TELEVISION TOUTED THE WONDERFUL WORLD OF MASS CONSUMPTION. AMERICANS MOVED TO THE SUBURBS AND A NEW LEVEL OF AFFLUENCE. MEANWHILE, BENEATH THE SURFACE, THERE EMERGED A NEW SET OF FEARS AND FRUSTRATIONS. THE FEAR OF COMMUNISM STIFLED DISSENT . . .**

**CONFORMITY WAS THE NORM. AND FOR THOSE WHO COULDN'T MOVE TO THE SUBURBS OR TAKE PART IN THE NEW AMERICAN AFFLUENCE, THERE WAS A DEEPLY FELT ANGER.**

01.02.32.18

**PANCHO SAVERY:**

Some people were really into it and thought the 50s was a great period of time and other people felt left out or felt the need to revolt against what they saw as the national sense of conformity.

01.02.44.07

**NARRATOR:**

**OUT OF 1950'S AMERICA, A GENERATION OF WRITERS EMERGED TO GIVE VOICE TO THE DISAFFECTED AND CHALLENGE AMERICA'S ASSUMPTIONS. THE CHARACTERISTIC WORK OF THIS ERA IS THE NOVEL OF IDENTITY, IN WHICH AN EXISTENTIAL HERO, ADRIFT IN AN ALIEN WORLD, UNDERTAKES A JOURNEY OF SELF-DISCOVERY.**

01.03.05.19

**PANCHO SAVERY:**

For existentialists . . . they no longer accept meaning as coming from outside of the individual. There's no longer a sense of God or family or state even that creates meaning for someone. You are essentially alone as an individual, adrift in the world, and because there is no large social religious structure to create meaning for you, you have to create meaning for yourself.

01.03.38.07

**NARRATOR:**

**FOR THE FIRST TIME, ETHNIC AMERICAN WRITERS, SEARCHING FOR THEIR PLACE IN 1950'S AMERICA, CAME TO BE RECOGNIZED AS PART OF THE MAINSTREAM OF AMERICAN LITERATURE. AUTHORS LIKE PAULE MARSHALL, GRACE PALEY, AND ARTHUR MILLER, WERE NOT**

**ONLY BEING PUBLISHED BY MAJOR PUBLISHING HOUSES, THEY WERE WINNING AWARDS AND GAINING PUBLIC RECOGNITION.**

**AMONG THE MOST BRILLIANT OF THESE WRITERS WAS A YOUNG AFRICAN AMERICAN NOVELIST NAMED RALPH ELLISON. HIS NOVEL *THE INVISIBLE MAN* WOULD COME TO BE REGARDED AS ONE OF THE GREAT BOOKS OF THE 20TH CENTURY.**

01.04.14.27

**ELLISON READER:**

*I am a man of substance, of flesh and bone, fiber and liquids—and I might even be said to possess a mind. I am invisible, understand, because people refuse to see me.*

01.04.31.13

**NARRATOR:**

**RALPH ELLISON PUBLISHED *INVISIBLE MAN* IN 1952 JUST AS THE CIVIL RIGHTS MOVEMENT WAS GETTING UNDERWAY. ELLISON'S PROTAGONIST, THE INVISIBLE MAN, HAS FLED HIS HOME IN THE SOUTH DURING THE GREAT DEPRESSION TO FORGE A NEW LIFE IN NEW YORK'S HARLEM. THE INVISIBLE MAN MUST STRUGGLE TO SURVIVE, AND AS HE WALKS THE STREETS, HE COMES TO REALIZE THAT NO ONE CARES. TO THE PEOPLE HE PASSES, HE IS INVISIBLE.**

01.04.58.18

**ELLISON READER:**

*Like the bodiless heads you see sometimes in circus sideshows, it is as if I am surrounded by mirrors of hard, distorting glass. When they approach me they see only my surroundings, themselves, or figments of their imagination--indeed, everything and anything except me.*

01.05.22.21

**NARRATOR:**

**ELLISON TOLD HIS STORY IN THE FORM OF A COMING OF AGE NOVEL IN WHICH A MAN WITH NO NAME UNDERTAKES A STRANGE, COMIC AND HARROWING JOURNEY. THE INVISIBLE MAN'S DESIRE TO BE RECOGNIZED AND ACCEPTED FORECASTS THE MOVEMENT FOR RACIAL EQUALITY THAT WOULD CHANGE AMERICA FOREVER IN THE DECADES THAT FOLLOWED.**

01.05.44.00

ELLISON READER:

*You ache to try to convince yourself that you do exist in the real world, that you are a part of all the sound and anguish, and you strike out with your fists, you curse and you swear to make them recognize you.*

01.06.00.09

**NARRATOR:**

**BATTERED AND BETRAYED, THE INVISIBLE MAN FALLS DOWN A MANHOLE, TAKES UP RESIDENCE UNDERGROUND AND COMES TO UNDERSTAND HIMSELF BY TELLING US HIS STORY.**

01.06.11.16

ELLISON READER:

*Being invisible and without substance, a disembodied voice, as it were, what else could I do? What else but try to tell you what was happening when your eyes were looking through? And it is this which frightens me: Who knows but that on the lower frequencies, I speak for you?*

01.06.35.13

**NARRATOR:**

**IN THAT FAMOUS LAST SENTENCE, ELLISON DEMANDS THAT WE RECOGNIZE THIS IS NOT JUST A NOVEL WRITTEN FOR A BLACK AUDIENCE, BUT FOR ALL READERS – THE AFRICAN AMERICAN STORY IS A PROFOUND, INSEPARABLE PART OF THE AMERICAN IDENTITY.**

01.06.50.26

JOHN CALLAHAN:

Ellison was very fond of saying and believed very deeply that whatever else he is, the true American is also somehow Black, that every last one of us is Black. Now he's not talking about genetics, he's not talking about biology, but he's talking about culture and he's talking about the kind of social and cultural reality that we imbibe from the environment we live in, from the country we live in.

01.07.22.13

**NARRATOR:**

**FOR ELLISON, JAZZ WAS THE PERFECT EXAMPLE OF THE IMPACT OF BLACKNESS ON AMERICAN CULTURE. ELLISON APPRECIATED THE AESTHETICS OF JAZZ – THE ABILITY TO IMPROVISE, THE ART OF SOLOING. *INVISIBLE MAN* WAS A POST-MODERN NOVEL MIMICKING THE**

**RHYTHMS, THE VERNACULAR, AND ABOVE ALL, THE IMPROVISATION OF JAZZ. ELLISON WROTE THE WAY LOUIS ARMSTRONG PLAYED, TURNING THE PAIN OF LIFE INTO ART.**

01.07.55.12

ELLISON READER:

*...when I have music I want to feel its vibration, not only with my ear but with my whole body. I'd like to hear five recordings of Louis Armstrong playing and singing "What Did I Do to Be so Black and Blue" – all at the same time...*

*Perhaps I like Louis Armstrong because he's made poetry out of being invisible. Once when I asked for a cigarette, some jokers gave me a reefer which I lighted when I got home and sat listening to my phonograph. It was a strange evening.*

*That night I found myself hearing not only in time, but in space as well. I not only entered the music but descended, like Dante, into its depths.*

01.08.52.00

**NARRATOR:**

**THE SONG ENDS WITH THE LYRICS: "HOW WILL IT END? AIN'T GOT A FRIEND. MY ONLY SIN IS IN MY SKIN. WHAT DID I DO TO BE SO BLACK AND BLUE."**

01.09.16.28

PANCHO SAVERY:

For Ellison what is significant about the song is that it is connected to the blues. And For Ellison the blues is a form of philosophy, a way to conduct yourself in the world. What the blues is really about is taking that negativity and making something beautiful and lyrical out of that negative experience and through taking your troubles and transforming it into art, you are able to overcome and transcend.

01.09.54.23

**NARRATOR:**

**INSPIRED BY THE BLUES AND DOWN-HOME BLACK CULTURE, ELLISON WAS ALSO AN ARTIST WHO ADMIRERED T.S. ELIOT, MARK TWAIN AND DOSTOEVSKY. HE WAS DETERMINED TO WRITE A NOVEL THAT WAS ELOQUENT AND INTELLECTUAL, A NOVEL THAT WOULD MAKE THE BLACK EXPERIENCE VISIBLE AND CENTRAL TO OUR NATIONAL STORY.**

01.10.14.03

PANCHO SAVERY:

*Invisible Man* is one of the great, if not the great American novel of the 20th century because it

has all these layers to it and it has real intellectual depth, and it shows that Black people have intellectual depth.

01.10.30.24

**NARRATOR:**  
***INVISIBLE MAN* WAS IMMEDIATELY HAILED AS A LITERARY CLASSIC. BUT NOT EVERYONE ACCEPTED ELLISON'S INCLUSIVE, UNIVERSAL MESSAGE. SOME THOUGHT HE SHOULD BE WRITING PROTEST NOVELS, AND IN THE 60S, BLACK NATIONALISTS ATTACKED HIM FOR BELIEVING IN INTEGRATION. THEY CLAIMED HE WASN'T "BLACK ENOUGH".**

01.10.50.07

PANCHO SAVERY:  
It's important to remember that this novel came out before Brown vs. the Board of Education and that for the generation of black people that Ellison was a part of, integration was really, really important.

01.11.05.25

**NARRATOR:**  
**RALPH ELLISON WAS NOT ALONE. OTHER ETHNIC AMERICAN WRITERS BEGAN TO INSIST THAT THEY, TOO, BE RECOGNIZED. MIXING COMEDY AND PAIN, WRITER PHILIP ROTH PERSONIFIED THE ANXIETIES AND ASPIRATIONS OF JEWISH AMERICANS AS THEY MOVED TO THE SUBURBS AND ADAPTED TO LIFE AMONG THE GENTILES. IN ROTH'S NOVEL *PORTNOY'S COMPLAINT*, THE COMIC ANTI-HERO LEAVES HIS OLD ETHNIC NEIGHBORHOOD AND TRIES TO ABANDON TRADITIONAL JEWISH CULTURE.**

01.11.37.21

ROTH READER:  
*Look, I don't believe in God and I don't believe in the Jewish religion—or in any religion. They're all lies. The hysteria and the superstition! The watch-its and the be-carefuls! The "you musn't do this" and "you can't do that." ""Don't, you're breaking a very important law!" What law? Whose law? All those meshuggeneh rules and regulations on top of their own personal craziness!*

01.12.01.23

**NARRATOR:**  
**IN HIS DESIRE TO CREATE HIS OWN INDIVIDUAL IDENTITY ROTH'S SATIRIC AND BLASPHEMOUS CHARACTER,**

**ALEXANDER PORTNOY, EXPRESSED THE DREAMS AND THE INSECURITIES OF A GENERATION OF JEWISH AMERICANS WHO WERE RAPIDLY ASSIMILATING.**

01.12.16.27

ROTH READER:

*O America! America! It may have been gold in the streets to my grandparents, it may have been a chicken in every pot to my father and mother, but to me, a child whose earliest movie memories are of Ann Rutherford and Alice Faye, America is a shikse nestling under your arm whispering love love love love love!*

01.12.45.00

ERIC SUNDQUIST:

In *Portnoy's Complaint* he has the long riff on the fact that America is a shikse. America is the blonde goddess. That's what every Jew wants. This is something that was bound to make him appear the bad boy of American-Jewish literature.

01.13.01.25

**NARRATOR:**

**ROTH WAS ROUNDLY ATTACKED FOR SEEMING TO FORSAKE A JEWISH CULTURE THAT HAD ONLY RECENTLY BEEN THE VICTIM OF THE HOLOCAUST.**

01.13.10.17

ERIC SUNDQUIST:

And the price of being accepted as Americans required that Jews conform to a certain model of American social behavior, that they not appear too Jewish, that they do everything they could to erase that aspect of their personalities, their social lives, their culture. A great price to pay in order to be assimilated as an American.

01.13.33.14

**NARRATOR:**

**WHILE RALPH ELLISON WROTE LIKE A JAZZ MUSICIAN, ROTH'S CHARACTERS RIFFED AND RANTED LIKE A STAND-UP COMEDIAN – BUILDING ON A LONG TRADITION OF JEWISH HUMOR. IN *PORTNOY'S COMPLAINT*, THIS COMES IN THE FORM OF PORTNOY COMPLAINING TO HIS PSYCHIATRIST.**

01.13.50.10

ROTH READER:

*Doctor, my parents are incredible! These two are the outstanding producers and packagers of guilt in our time! They render it from me like fat from a chicken! Doctor, Spielvogel, this is my life, my*

*only life, and I'm living it in the middle of a Jewish joke! I am the son in the Jewish joke—only it ain't no joke! Please, who crippled us like this? Who made us so morbid so hysterical so weak?*

01.14.24.00

PANCHO SAVERY:

A lot of people called Roth anti-Semitic, similar to people saying about Ellison that he wasn't Black enough.

01.14.34.00

**NARRATOR:**

**PORTNOY'S COMPLAINT GENERATED INTENSE CONTROVERSY WITH MANY DENOUNCING IT AS A DIRTY BOOK. YET EVEN AT HIS MOST PROVOCATIVE ROTH REMAINED AN AUTHOR WHO EXPLORED SERIOUS MORAL ISSUES. AT THE TIME HE WAS DEALING NOT ONLY WITH QUESTIONS OF JEWISH IDENTITY BUT ALSO WITH THE SEXUAL REVOLUTION OF THE 1960'S.**

01.14.56.28

ROTH READER:

*You could travel the length and breadth of my body over a superhighway of shame and inhibition and fear. Oh doctor, my doctor, what do you say? Let's put the id back in yid. Liberate this nice Jewish boy's libido, willya please?*

01.15.12.08

PANCHO SAVERY:

Sex is connected to his sense of identify because he spends all this time having sex, whether he's in the bathroom masturbating or whether he's, you know, off with this young woman and that young woman. He's trying to figure out who he is and he thinks that sex is a means for him to figure out who he is.

01.15.35.15

**NARRATOR:**

**IN ALL OF ROTH'S BOOKS HIS CHARACTERS USE JEWISH IDIOMS AND HUMOR EVEN AS THEY REBEL AGAINST TRADITIONAL JEWISH CULTURE.**

01.15.43.08

JUDITH BASKIN:

In critiquing Jewish society of his time, he's building on a tradition of critique that was already built into the monologues and the presentations of Jewish comics.

01.15.56.12

PANCHO SAVERY:

The difficult parent/child relationships, the eternally suffering Jewish mother and as Roth uses those images and sort of makes fun of them all the time and he will use Yiddish expressions in his text. And again people didn't like that because they felt he's aiding the enemy.

01.16.20.01

**NARRATOR:**

**ROTH STARTED YOUNG, PUBLISHING HIS FIRST COLLECTION OF STORIES AT THE AGE OF 26, A VIRTUOSO FROM THE BEGINNING. SINCE THEN HE HAS WRITTEN MORE THAN TWO DOZEN NOVELS – STILL DEALING WITH SEX, ETHNICITY AND HYPOCRISY. HE REMAINS ONE OF AMERICA'S MOST CELEBRATED AND CONTROVERSIAL AUTHORS. IN JANUARY 2001, ROTH RECEIVED THE PENN-FAULKNER AWARD FOR HIS BOOK *THE HUMAN STAIN*. IN ACCEPTING THE AWARD, ROTH READ A PASSAGE FROM THE BOOK.**

01.16.54.08

PHILIP ROTH:

*It was the summer when for the billionth time the jumble, the mayhem, the mess proved itself more subtle than this one's ideology and that one's morality. It was the summer when a President's penis was on everyone's mind and life in all its shameless impurity once again confounded America.*

01.17.24.26

**NARRATOR:**

**RALPH ELLISON AND PHILIP ROTH BOTH WROTE NOVELS OF IDENTITY WHERE THE HERO UNDERTAKES A JOURNEY OF SELF-DISCOVERY. IN THE MID 1960'S ANOTHER YOUNG WRITER USED THE SAME TECHNIQUE TO EXPLORE THE WORLD OF THE NATIVE AMERICAN. HIS NAME WAS N. SCOTT MOMADAY.**

**NO ONE READS MOMADAY'S WRITING BETTER THAN MOMADAY HIMSELF.**

01.17.48.11

N. SCOTT MOMADAY:

*In New Mexico the land is made of many colors. When I was a boy I rode out over the red and yellow and purple earth to the west of the Jemez Pueblo...I rode among the dunes, along the bases of mesas and cliffs, into canyons and arroyos.*

*I came to know that country, not in the way a traveler knows the landmarks he sees in the distance, but more truly and intimately, in every season from a thousand points of view. I know the living motion of a horse and the sound of hooves. I know what it is, on a hot day in August or September, to ride into a bank of cold, fresh rain.*

01.18.30.26

**NARRATOR:  
IN HIS NOVEL *HOUSE MADE OF DAWN*,  
MOMADAY'S HERO MUST LEAVE HIS HOME  
IN NEW MEXICO TO FIGHT IN THE SECOND  
WORLD WAR. HE RETURNS TO LOS  
ANGELES, WHERE HE REMAINS AN  
OUTSIDER, ALIENATED AND LOST.**

01.18.45.16

MOMADAY READER:  
*...they wouldn't let him alone. The parole officer,  
and welfare, and the Relocation people kept  
coming around, you know, and they were always  
after him about something. ...They have a lot of  
words, and you know they mean something, but  
you don't know what, and your own words are  
no good because they're not the same; they're  
different, and they're the only words you've got.  
Everything is different, and you don't know how  
to get used to it.*

01.19.11.25

GREG SARRIS:  
You get a novel that at once is beautifully  
written, evocative in many ways of Faulkner. But  
at the same time, catalogs, or introduces, and  
introduces us to the experience of a  
contemporary American Indian.

01.19.29.15

**NARRATOR:  
IN THE 60S, MOMADAY EMERGED AS A  
WRITER DETERMINED TO TELL THE  
STORIES OF THE PEOPLE AMERICA HAD  
VANQUISHED AND THEN FORGOTTEN;  
DETERMINED TO PRESERVE A RICH ORAL  
TRADITION. FOR MOMADAY, THE ORAL  
TRADITION FUNCTIONS AS A CULTURAL  
MEMORY, REMINDING NATIVE  
AMERICANS OF WHO THEY ARE AND  
WHERE THEY'VE COME FROM.**

01.19.52.08

N. SCOTT MOMADAY  
The oral tradition, its . . . everything is just one  
generation removed from extinction, so you have  
a much more immediate sense of language and a  
much greater belief in its power.

01.20.03.23

**NARRATOR:**

**IN HOUSE MADE OF DAWN, MOMADAY SETS THE STORY AMONG THE PUEBLO INDIANS OF NEW MEXICO, WHERE MOMADAY'S PARENTS WERE TEACHERS ON THE RESERVATION.**

01.20.13.03

N. SCOTT MOMADAY:

I had come to Jemez Pueblo in 1946, the year after the war, and so I knew, I got to know a good many young men who had been in the war and were coming home, and they were coming home disoriented, psychically disoriented, and terrible things happened to them. And so the novel came out of that experience. Abel, the main character in *House Made of Dawn*, is a composite of such people.

01.20.41.22

**NARRATOR:**

**TRAUMATIZED BY WAR, AND NO LONGER AT PEACE ON HIS RESERVATION, MOMADAY'S EXISTENTIAL HERO WANDERS INTO AN URBAN NIGHTMARE OF VIOLENCE AND RACISM.**

01.20.52.00

N. SCOTT MOMADAY:

*He was unlucky. You could see that right away. You could see that he wasn't going to get along around here...He was a longhair...You know when you have to change. That's the only way you can live in a place like this. You have to forget about the way it was, how you grew up and all. Sometimes it's hard but you have to do it. Well, he didn't want to change, I guess, or he didn't know how...He was too damn dumb to be civilized.*

01.21.19.21

GREG SARRIS:

So it's the first time, much like African Americans, that huge numbers of us were taken from rural areas where we lived and moved to the large urban areas, primarily Los Angeles and San Francisco.

01.21.23.03

JOY HARJO:

The time that the character Abel was born and his generation was a time of a lot of shaming for Native people. You know to go out. . . you would subject yourself. . . to go into town to go into, you know, the big city, Los Angeles, you're subjecting yourself to all sorts of tests of walking . . . tests of grace or gracelessness.

01.21.58.26

**NARRATOR:**

**ABEL TURNS TO ALCOHOL. A SADISTIC COP NEARLY BEATS HIM TO DEATH. IN A FINAL EFFORT TO SAVE HIMSELF, ABEL RETURNS TO THE RESERVATION TO CARE FOR HIS GRANDFATHER. HE ALSO TAKES UP LONG DISTANCE RUNNING. IN THE CARING FOR HIS GRANDFATHER, AND IN THE RUNNING, ABEL FINDS HOPE FOR REDEMPTION.**

01.22.20.11

N. SCOTT MOMADAY:

*Abel was running. He was alone and running, hard at first, heavily but then easily and well. The road curved out in front of him and rose away in the distance. It was dawn. He was running and his body cracked open with pain, and he was running on. He was running and there was no reason to run but the running itself and the land and the dawn appearing....All of his being was concentrated in the sheer motion of running and he was past caring about the pain. He could see the canyon and the mountains and the sky...He was running, and under his breath he began to sing. There was no sound, and he had no voice; he had only the words of a song. And he went running on the rise of the song.*

01.23.20.21	<p>GREG SARRIS:  <i>House Made of Dawn</i> wins a Pulitzer Prize. For the first time and in a major way it puts an American Indian writer on the map. For those of us who followed he carved a place called American Indian Literature and what has come to be called by critic Ken Lincoln, the American Indian Renaissance.</p>
01.23.43.01	<p><b>NARRATOR:</b>  <b>MOMADAY SECURED HIS REPUTATION WITH THE NEXT BOOK <i>THE WAY TO RAINY MOUNTAIN</i>, WHICH WAS MORE EXPERIMENTAL AND IMPRESSIONISTIC. LIKE ELLISON'S JAZZ IMPROVISATIONS AND ROTH'S COMIC TIRADES, MOMADAY'S STYLE WAS POST-MODERN BUT EVEN MORE INNOVATIVE WITH THE NARRATIVE CONSTRUCTED IN THREE DIFFERENT VOICES.</b></p>
01.24.04.08	<p>N. SCOTT MOMADAY:  The voices are all around us, the three voices. You have the mythic and the historical and the personal and they become a wheel, they revolve, they alternate.</p>
01.24.15.07	<p>GREG SARRIS:  He braids myth, history, and personal experience as a way to understand the history of his people, his culture and his own experience as a contemporary American Indian.</p>
01.24.29.24	<p>MOMADAY READER:  <i>Once in his life a man ought to concentrate his mind upon the remembered earth, I believe. He ought to give himself up to a particular landscape in his experience, to look at it from as many angles as he can, to wonder about it, to dwell upon it. He ought to imagine that he touches it with his hands at every season and listens to the sounds that are made upon it. He ought to imagine the creatures there and all the faintest motions of the wind. He ought to recollect the glare of noon and all the colors of the dawn and dusk.</i></p>
01.25.19.07	<p>N. SCOTT MOMADAY  The main part of it, the Kiowa myths, you know, have been there for many generations. . . all at the level of the voice. What I did was to collect these things, many of them I had heard from my father when I was just a very young boy. I just</p>

. . transcribed them.

01.25.37.18	<b>NARRATOR:</b> <b>MOMADAY'S NOVELS LIKE THOSE OF MANY OTHER WRITERS OF THE 1950'S AND 60S, OFTEN ENDED ON A NOTE OF UNCERTAINTY -- THE HEROES' FUTURE WAS UNCLEAR, THE OUTSIDER HAD NOT YET FOUND A PLACE IN THE WORLD. STILL, MOMADAY, ROTH AND ELLISON HAD ESTABLISHED THROUGH THEIR WRITING THAT THE LIVES OF MINORITIES WERE NO LONGER PERIPHERAL TO THE AMERICAN EXPERIENCE.</b>
01.26.03.09	PANCHO SAVERY: America had a new sense of itself, and it sort of widened its vision of who counted as an American.
01.26.17.23	<b>NARRATOR:</b> <b>AS WRITERS, ELLISON, ROTH AND MOMADAY HAD BROKEN THROUGH. <i>INVISIBLE MAN</i> WON THE NATIONAL BOOK AWARD, SO DID ROTH'S <i>GOODBYE, COLUMBUS</i>. AND <i>HOUSE MADE OF DAWN</i> WON THE PULITZER PRIZE.</b>
01.27.00.00	PANCHO SAVERY: These three writers, I think, were very influential in getting White Americans to understand that the notion of American that had previously existed was much too limited.  ...And America will never be able to live up to the words of the Constitution and the Declaration of Independence, unless it goes through that process of opening up and spreading its arms and bringing everybody in.
01.27.01.27	Credits
01.27.50.19	OPB
01.27.55.00	A/CPB
01.28.10.00	800
01.28.25.00	End