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What Is the Story of Frankenstein?

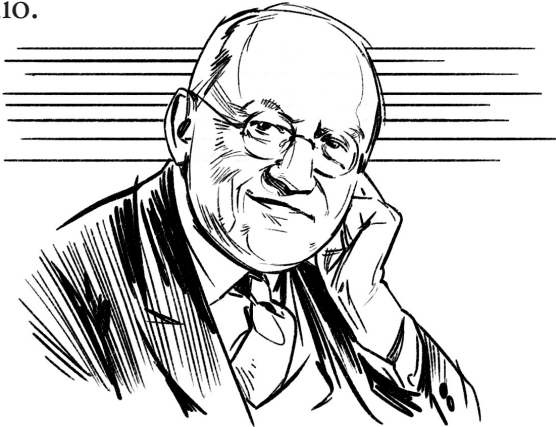


by
Sheila Keenan

Chapter 6

Horror Goes to Hollywood

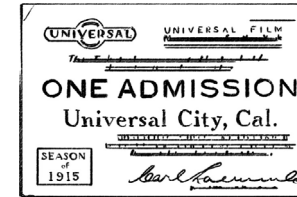
Early motion pictures were black and white, and they did not have sound. When filming a silent movie, it wasn't a problem if people made noise in the studio.



CARL LAEMMLE

Therefore, Carl Laemmle could invite the public to come visit Universal City Studios, his huge movie studio ranch in North Hollywood, California. The 230-acre studio included a

mountain range, a river, an artificial lake, and six enormous film stages. People could picnic or sit in the bleachers and watch movies being filmed—if they were willing to pay a quarter admission fee. (For a nickel more, they got a lunch!)



Laemmle was a German immigrant who opened one of the first motion picture theaters in Chicago, Illinois. He went on to become a movie producer. And in 1912, he joined forces with eight other producers to create the Universal Film Manufacturing Company. Usually just called Universal, it was the first “big” studio in Hollywood. Laemmle became president of this new movie studio. Eventually, he bought out his other partners.

When Universal City Studios opened in 1915, it was the world's largest movie-production

studio. Laemmle insisted Universal pay for and distribute all of its movies. They did not ask for loans or outside investors. They also did not own movie theaters.

At this time, movies were changing from silent films to “talkies.” Adding sound to movies

meant that studios had to be equipped for all kinds of sound recording. It became difficult for Universal to compete with other movie studios that had better equipment, and that owned their own movie theaters.

By the 1920s, Laemmle’s son, Carl Jr., was an executive at his father’s company. He had bold



ideas about how to make Universal Studios rise above the competition. Carl Jr. invested in new sound equipment. He bought movie theaters in which to screen Universal's films. But most importantly: He produced horror movies.

In the 1930s, nearly 65 percent of all Americans went to the movies every week. That's more than eighty million people! They showed up to see the short film newsreels about current events, followed by the movies that entertained—and sometimes *scared*—them.

And when it came to scary movies, Universal was king.

Universal had already made a few successful silent movies with a touch of horror. In the 1920s, *The Hunchback of Notre Dame* and *The Phantom of the Opera* were big hits for the studio. But the elder Laemmle thought horror movies were “distasteful.” He left that side of the business to his son. However, Carl Laemmle Jr.



CARL LAEMMLE JR.



thought there could be something profitable in the business of horror movies.

The first sound horror film made at Universal was *Dracula*. It was based on a stage play of the popular book by Bram Stoker. Bela Lugosi, a Hungarian actor who was also the star of the play, was cast as the “undead” Count Dracula who can mysteriously turn into a bat. The film was produced by Carl Jr.

Dracula opened in New York City on February 12, 1931. More than fifty thousand

people saw it there in just the first few days! Thousands more flocked to movie theaters across the country when it opened nationwide soon after.

This was good news for Carl Jr. and his company. Business had been down for Universal by several million dollars.

The younger Laemmle realized the earning potential of horror movies. Nine months after *Dracula's* sensational opening, Universal brought another



classic novel to life on the big screen. The movie studio and Mary Shelley’s monster were about to make headlines.

MOVIES GET COOL

THE FIRST MOTION PICTURES WERE SILENT- AND THE FIRST MOVIE THEATERS WERE HOT! THE SCREENING ROOMS WERE DARK AND WINDOW- LESS. IT WAS DIFFICULT TO SELL MOVIE TICK- ETS IN THE SUMMER, ESPECIALLY IN THE WARMER PARTS OF THE COUNTRY.

IN 1925, A YOUNG ENGINEER CONVINCED THE PARAMOUNT MOVIE COMPANY TO LET HIM INSTALL HIS NEW INVENTION IN A MOVIE THEATER

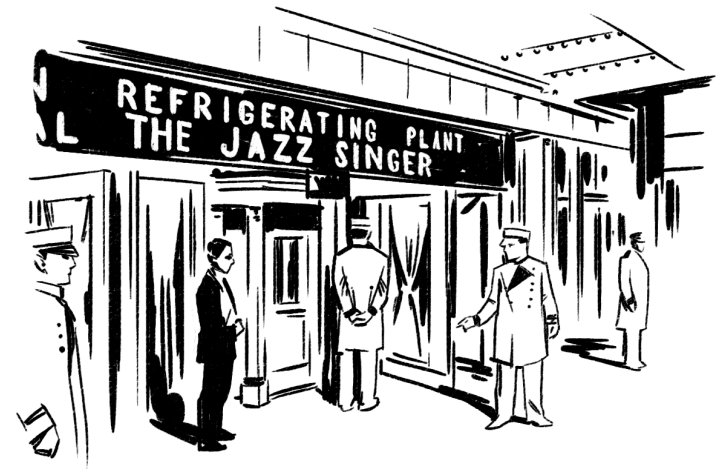
THEY WERE BUILDING IN TIMES SQUARE, NEW YORK CITY.

HIS NAME WAS WILLIS CARRIER. HIS INVENTION WAS AN AIR-CONDITION- ING SYSTEM.

OVER THE NEXT FIVE YEARS, CARRIER HAD AIR CONDITIONING INSTALLED IN THREE HUNDRED MOVIE THEATERS ACROSS THE COUNTRY THAT



ADVERTISED "COOLED BY REFRIGERATION" OR "SCIENTIFICALLY AIR-CONDITIONED" BUILDINGS.



AIR CONDITIONING ALSO BECAME IMPORTANT TO THE MOVIE MAKING PROCESS. STUDIOS REAL- LY DID NEED "QUIET ON THE SET." FILM STAGES HAD TO BE KEPT CLOSED OFF FROM UNWANT- ED NOISE. BUT MOVIE MAKING ALSO REQUIRED BIG, HOT LIGHTS. AIR CONDITIONING KEPT THE MOVIE SETS-AND THE ACTORS-COOL DURING SHOOTING.

What Is Nintendo?

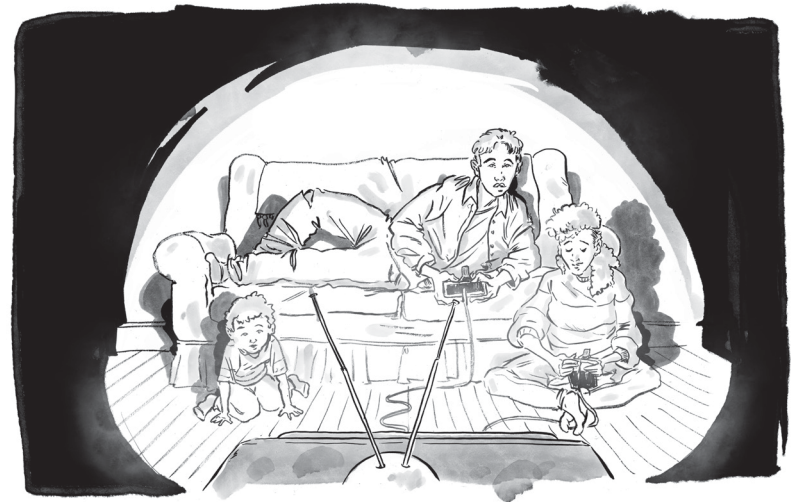


by Gina Shaw

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Chapter 5 Crash!

Things were certainly looking up for Nintendo. In the early 1980s, the home video game industry was booming in North America. Everyone wanted to play the games, and now people could do that right on their TV screens. Also, the price of home consoles had dropped, so more people could afford them.



And then, suddenly, it all came crashing down. There were three main reasons why.

First, gamers had dozens of different home consoles to choose from. Each console came with its own set of games. But games from other companies could also be played on all consoles. The North American market was flooded with dozens of consoles, giving consumers way too many choices.

Second, because of the high demand for more video games, many were rushed out. They weren't fun to play and ended up being huge flops. For example, the movie *E.T.—The Extra-*

Terrestrial was a megahit. Yet Atari's video game version

of the movie is considered by many to be the worst video game of all time. By the time Atari made a deal to create a video game based on the popular alien, the designer only had *five weeks* to develop it. Video games usually take months or even years to make. Gamers disliked the graphics and found the game extremely difficult



E.T.—THE EXTRA-TERRESTRIAL

to play. It hardly sold during the 1982 holiday season.

And a third reason for the crash was that by 1983, the price of home computers had dropped. More and more people could afford to own one. A home computer was now about the same price as a gaming console. A computer could do much more than just play video games. But a video console could *only* play games, nothing more.



So, many people bought a home computer instead of a home console.

After a while, toy stores decided that video gaming was over. They stopped selling the games. For the next three years, sales of video games were at an all-time low. Atari, the leader

WHERE HAVE ALL THE CARTRIDGES GONE?

THE CRASH LEFT MANY COMPANIES WITH TONS OF GAME CARTRIDGES AND CONSOLES THAT COULD NOT BE SOLD. TO GET RID OF ALL THEIR UNSOLD MERCHANDISE, ATARI ENDED UP BURYING IT IN A LANDFILL IN ALAMOGORDO, NEW MEXICO.

MANY PEOPLE NEVER BELIEVED ANY BURIAL HAD TAKEN PLACE. THEY THOUGHT IT WAS A TALL TALE.

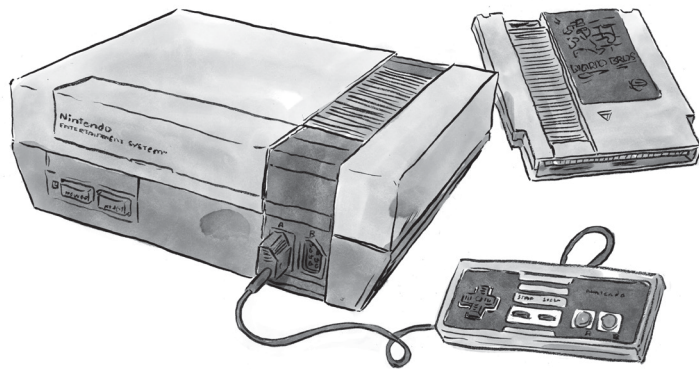
THEN, IN 2014, A DOCUMENTARY FILM WAS MADE CALLED *ATARI: GAME OVER*. PART OF IT SHOWS DISCARDED GAMES AND HARDWARE BEING UNCOVERED.

ATARI OFFICIALS SAID NEARLY 800,000 CARTRIDGES OF VARIOUS GAMES HAD BEEN BURIED, INCLUDING *E.T.* BUT A MUCH SMALLER NUMBER, 1,178 GAMES FOR THE ATARI 2600 CONSOLE, WERE DUG UP.



of the gaming industry at the time, nearly went out of business.

Nintendo was more fortunate than Atari. Hiroshi had already created a home console system. In 1985, he released the Nintendo Entertainment System (NES) in the United



NINTENDO ENTERTAINMENT SYSTEM

States and advertised it as a control deck instead of a video game console.

Why was that important?

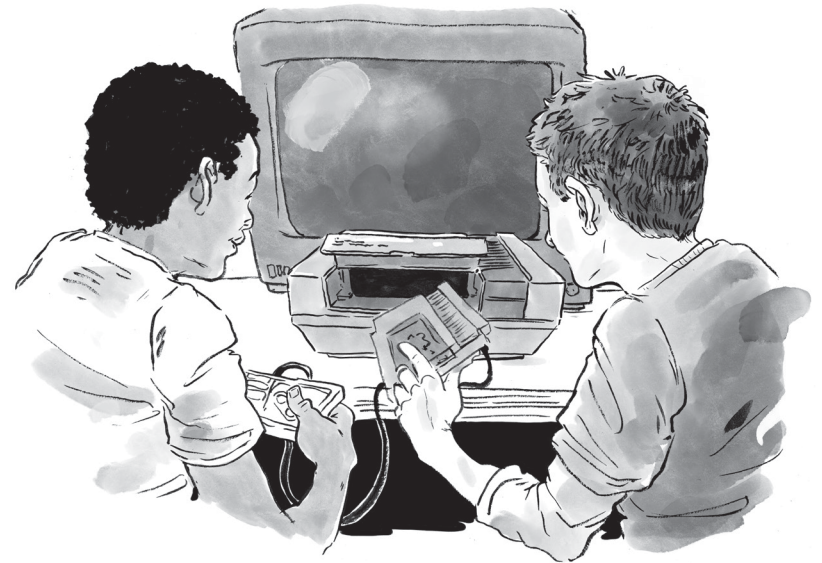
Nintendo realized that the gaming industry was moving away from game consoles and toward home computers. The NES is thought to have been based on the style of a modern VCR

(the cartridge was loaded into a door at the front of the NES) instead of a top-loaded video game console. Nintendo also added a lockout chip in the NES. This made sure that low-quality games from other companies wouldn't work on it.

Were sales great in the beginning?

No.

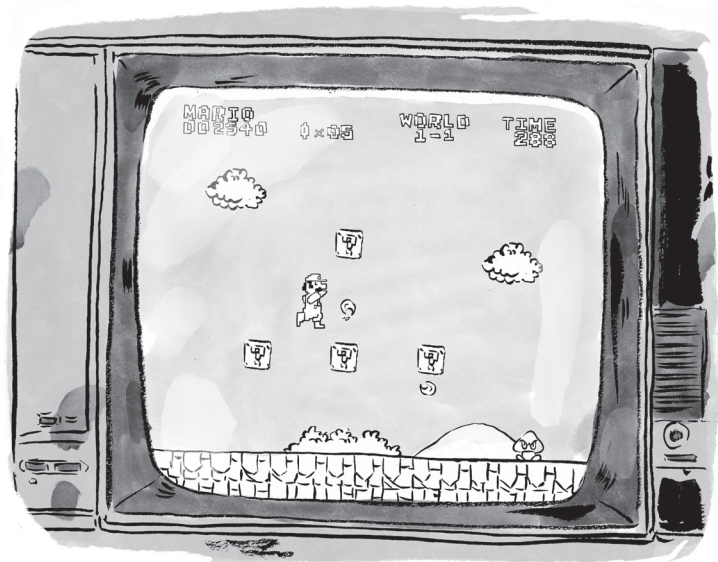
But that all changed in 1986 when Shigeru produced a multi-level adventure game called *Super Mario Bros.* Nintendo included it with the NES in the United States. *Super Mario Bros.*



became the best-selling video game of its time.

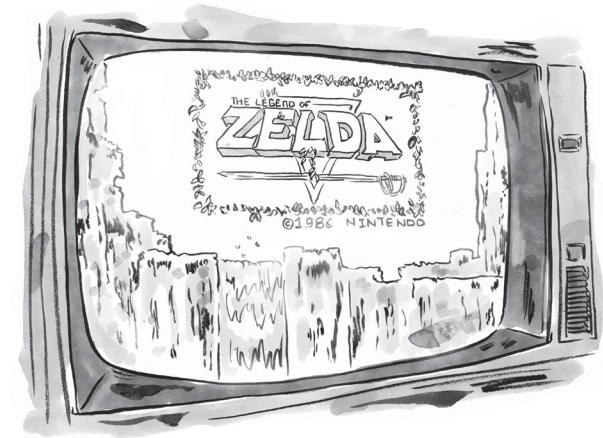
What made it so popular?

It was so different and so much fun to play! Players could make Mario stomp on mushrooms, flip fireballs, and save the princess no matter where she was—and she was always in a different castle throughout the game. *Super Mario Bros.* allowed gamers to take part in an adventure in a whole new world and to unlock new stages as they played. And, *Super Mario Bros.* could be played again and again, and it



would be different for players each time.

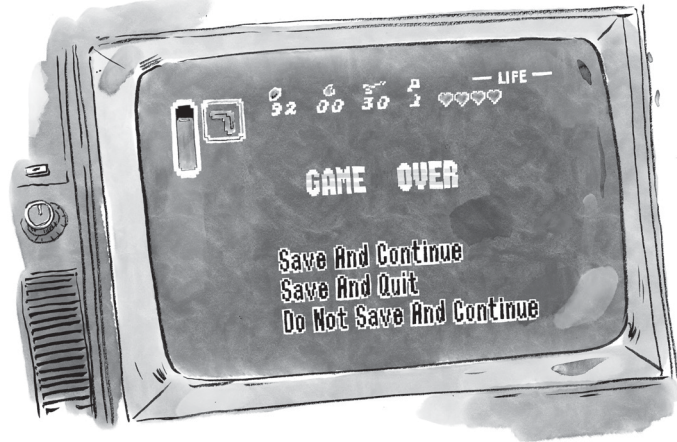
The NES was a huge hit in the United States, and as of 1986, in Europe, too. Between 1985 and 1988, Shigeru created some of the most popular games of all time for the NES. One



example was the fantasy action-adventure *The Legend of Zelda*. Much of the game centers on exploring various caves around Death Mountain. The dungeon in the game is a series of chambers connected by different paths, just like the cave system Shigeru explored as a young boy.

The Legend of Zelda also introduced a new type of gameplay that would eventually become

a standard in video games. Instead of scoring points and winning a game based on a high score, the goal of *The Legend of Zelda* was to interact with the characters and reach the end of an epic story. It was about the thrill of discovery! *The Legend of Zelda* also came with a new feature: Players could now save their place in a game.



In 1988 alone, Nintendo released sixty-five titles for its NES game library, and Nintendo was *the* number one company in the video game industry around the world. Nintendo helped breathe new life into video game playing!

NINTENDO POWER MAGAZINE

IN JULY 1988, THE FIRST ISSUE OF NINTENDO POWER MAGAZINE CAME OUT. THE COVER SHOWED MARIO FROM SUPER MARIO BROS. 2. MORE THAN 3.5 MILLION FANS GOT THE MAGAZINE, WHICH WAS PUBLISHED EVERY OTHER MONTH. IT HAD ARTICLES ABOUT UPCOMING NEW GAMES AND WHEN THEY WOULD BE RELEASED. IT GAVE TIPS AND SECRETS FOR PLAYING CURRENT GAMES, AND FAN LETTERS WERE SHARED IN EACH ISSUE. IN 1991, IT BECAME A MONTHLY MAGAZINE. AFTER TWENTY-FOUR YEARS AND 285 ISSUES, NINTENDO POWER ENDED IN DECEMBER 2012.



What Is the Story of Wonder Woman™?



by
Steve Korté

Chapter 8 Wonder Woman Triumphant

By the 1960s, super hero comics were making a comeback. Wonder Woman became a founding member of a new super hero team called the Justice League of America. Some of DC's top heroes, including Superman, Batman, Green Lantern, and Aquaman, formed a new team, and Wonder Woman took her place as a full-fledged—and *active*—member.

At this same time, a new movement for women's rights started gaining strength. A group called the National Organization for Women was founded in 1966. With a focus on fighting for equal pay and equal rights, the movement came to be known as women's liberation.

Just as this was happening, though, Wonder Woman took a step backward and lost her



superpowers. Although Wonder Woman was now part of the Justice League, her own comic books were not selling very well. DC decided that drastic changes were in order. The company decided to change everything about Wonder Woman except her name.

The “new” Wonder Woman made her debut in 1968. She was still named Diana, but she

no longer had superpowers or her famous red, white, and blue uniform. Instead, she owned a dress shop, wore stylish fashions, and worked as an international spy. The Amazons, Paradise Island, and even Steve Trevor were all written out of the story.

Dennis O’Neil, the writer of the new stories, explained, “I saw it as taking a woman and



THE FIRST ISSUE OF THE “NEW” *WONDER WOMAN*,

1968

making her independent, and not dependent on superpowers. I saw it as making her thoroughly human and then an achiever on top of that, which, according to my mind, was very much in keeping with the feminist agenda.”

The goal—sometimes called their *agenda*—of *people who are feminists* is to establish equality between men and women. They work to make sure that educational and professional opportunities for women are equal to those for men.

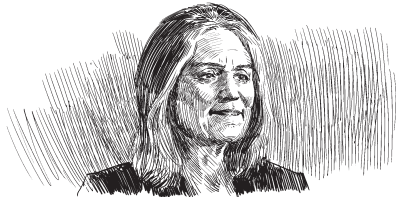
One world-famous feminist named Gloria Steinem had grown up reading Wonder Woman comics in the 1940s and had fallen in love with the character as Bill Marston had written her. She did *not* approve of the “new” Wonder Woman.

Gloria said, “By 1968 she had given up her magic lasso, her bracelets, her invisible plane, and all her superhuman Amazonian powers. She had become Diana Prince, a mere mortal who

walked about in boutique clothes. It was in this sad state that I first rediscovered my Amazon super hero in 1972.”



GLORIA STEINEM

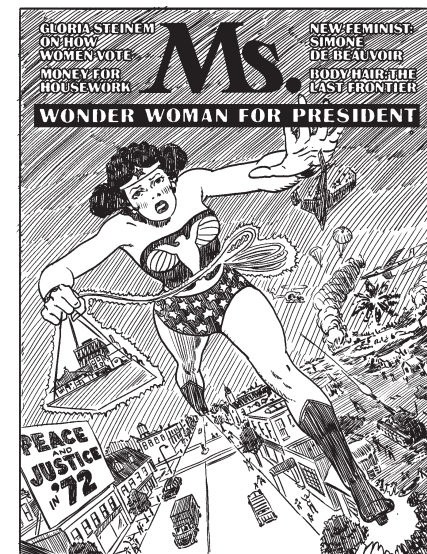


GLORIA STEINEM IS AN AMERICAN JOURNALIST, POLITICAL ACTIVIST, AND FEMINIST ORGANIZER. SHE COFOUNDED *Ms.* MAGAZINE IN 1972. INSTEAD OF THE RECIPES AND DECORATING TIPS FOUND IN MOST WOMEN'S MAGAZINES OF THE TIME, *Ms.* FEATURED STORIES ON THE FIGHT FOR WOMEN'S RIGHTS.

"I REALIZED AS A JOURNALIST THAT THERE REALLY WAS NOTHING FOR WOMEN TO READ THAT WAS CONTROLLED BY MEN, AND THIS CAUSED ME, ALONG WITH A NUMBER OF OTHER WOMEN, TO START *Ms.* MAGAZINE," SAID GLORIA.

TODAY, GLORIA TRAVELS THE WORLD AS A SPOKESWOMAN ON ISSUES OF EQUALITY. AND *Ms.* MAGAZINE IS STILL GOING STRONG MORE THAN FORTY-FIVE YEARS AFTER ITS FIRST ISSUE.

Gloria decided to rescue Wonder Woman and convinced DC Comics to allow her to put Wonder Woman—wearing her original costume—on the cover of the first regular issue of *Ms.* magazine in 1972. A story in the magazine called upon DC to restore Wonder Woman's former superpowers.



Soon after that, DC announced that the original Wonder Woman would return.

Gloria reported that she “got a call from one of Wonder Woman’s tougher male editors. ‘Okay,’ he said. ‘She’s got all her Amazon powers

back. She talks to the Amazons on Paradise Island. Now will you leave me alone?’”

“I said I would” was Gloria’s reply.

With the return of her costume and her superpowers, Wonder Woman was ready to make her biggest move yet, conquering the world of television.

In 1973, she joined forces with the DC heroes Superman, Batman and Robin, and Aquaman in the *Super Friends* animated television series.

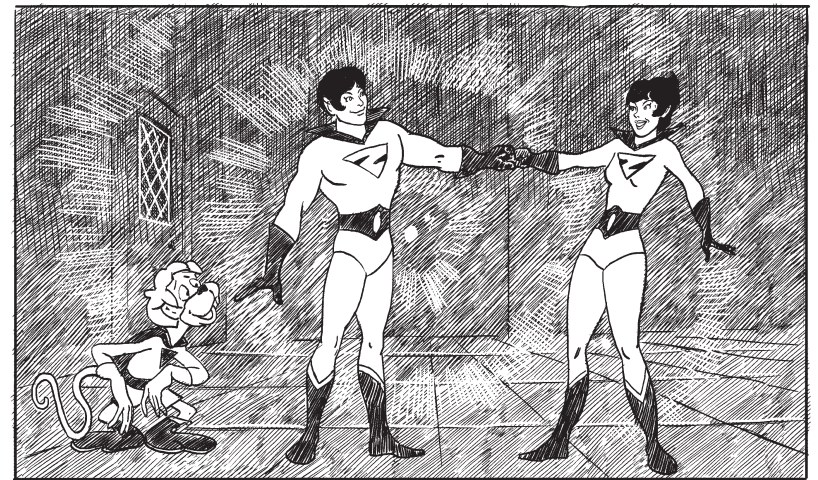
Three new characters were also created for the



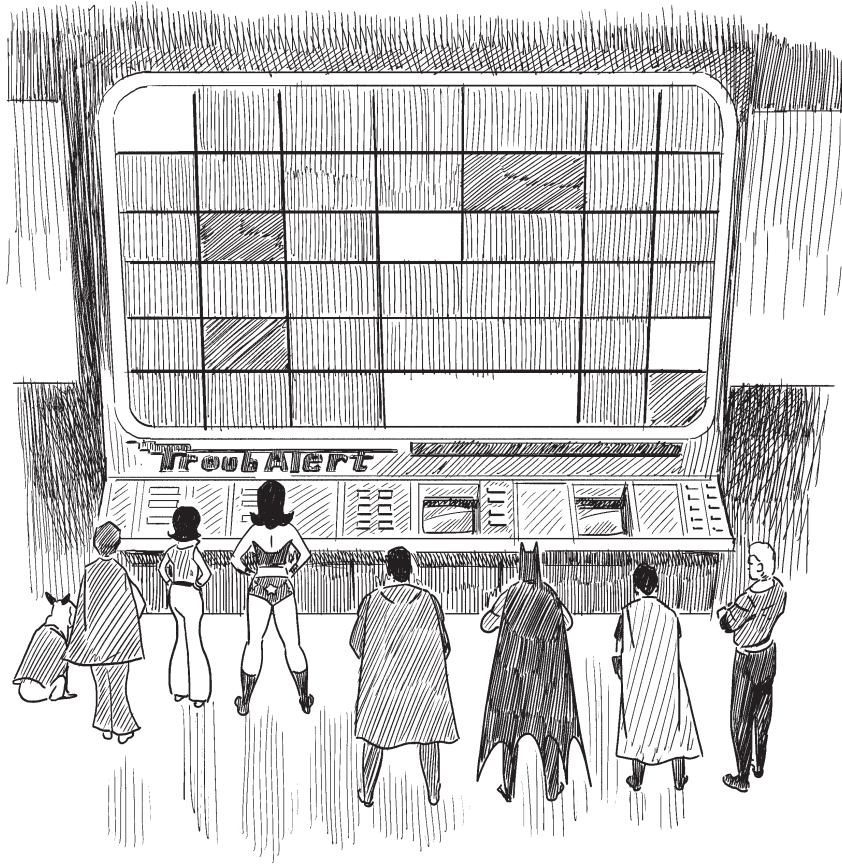
show: Wonder Dog and a girl and boy named Wendy and Marvin.

Super Friends made its debut as part of ABC’s Saturday morning cartoon lineup, and it was a big hit with kids. New episodes were produced until 1986 and then rerun for decades after that. Along the way, Wendy and Marvin and Wonder Dog were dropped from the show. They were replaced by the Wonder Twins: Zan and Jayna, and their blue monkey from outer space, Gleek.

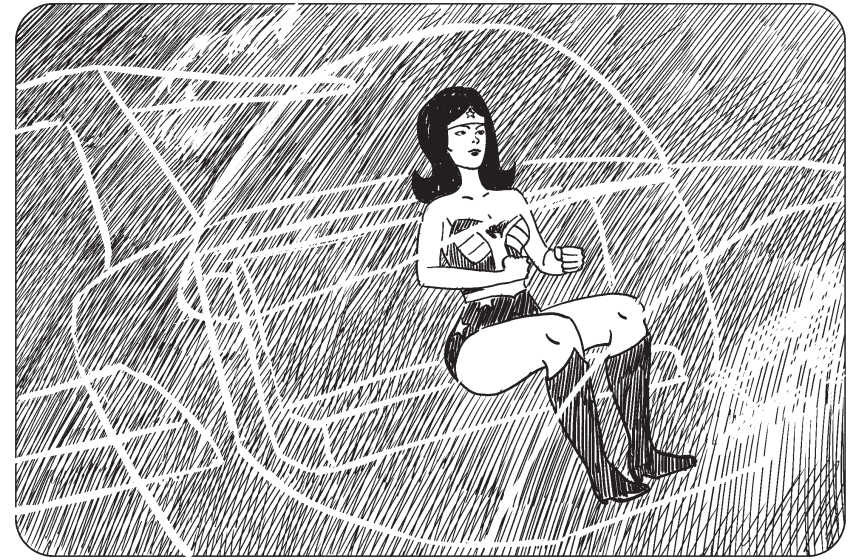
Many episodes of the show began with



the heroes gathered together in their official headquarters, known as the Hall of Justice. The giant TroubAlert computer would reveal a problem somewhere on Earth or in outer space. The heroes would work together to save the day



and find time to protect Wendy, Marvin, and the Wonder Twins from harm.

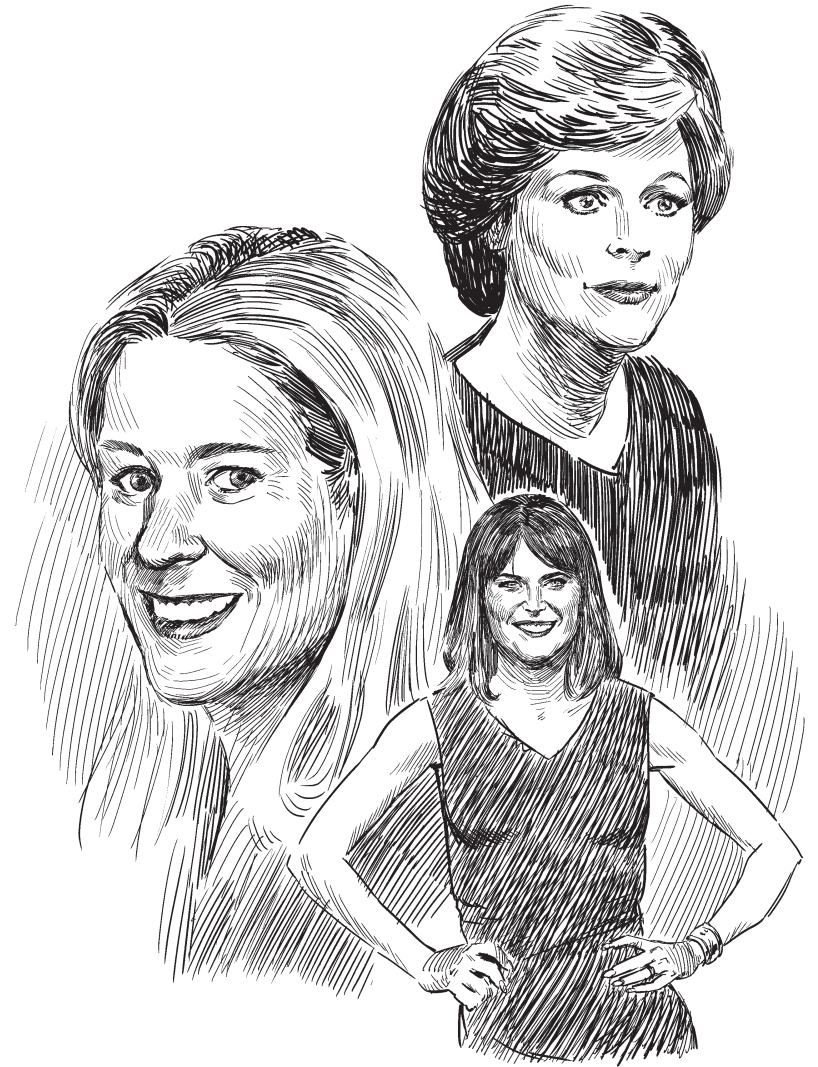


Even a few of Wonder Woman's most famous opponents appeared on the show, including the Cheetah and Giganta. And although Wonder Woman had the power to fly, she usually chose to pilot her Invisible Jet.

VOICES OF WONDER WOMAN

OVER THE YEARS, MANY WOMEN HAVE PROVIDED A VOICE FOR THE CHARACTER OF WONDER WOMAN. ACTRESS SHANNON FARNON WAS THE VOICE OF THE AMAZING AMAZON ON THE *SUPER FRIENDS* CARTOONS FOR OVER A DECADE. SUSAN EISENBERG VOICED WONDER WOMAN EVEN LONGER, PERFORMING FOR OVER SEVENTEEN YEARS IN DOZENS OF VIDEO GAMES AND ANIMATED CARTOONS.

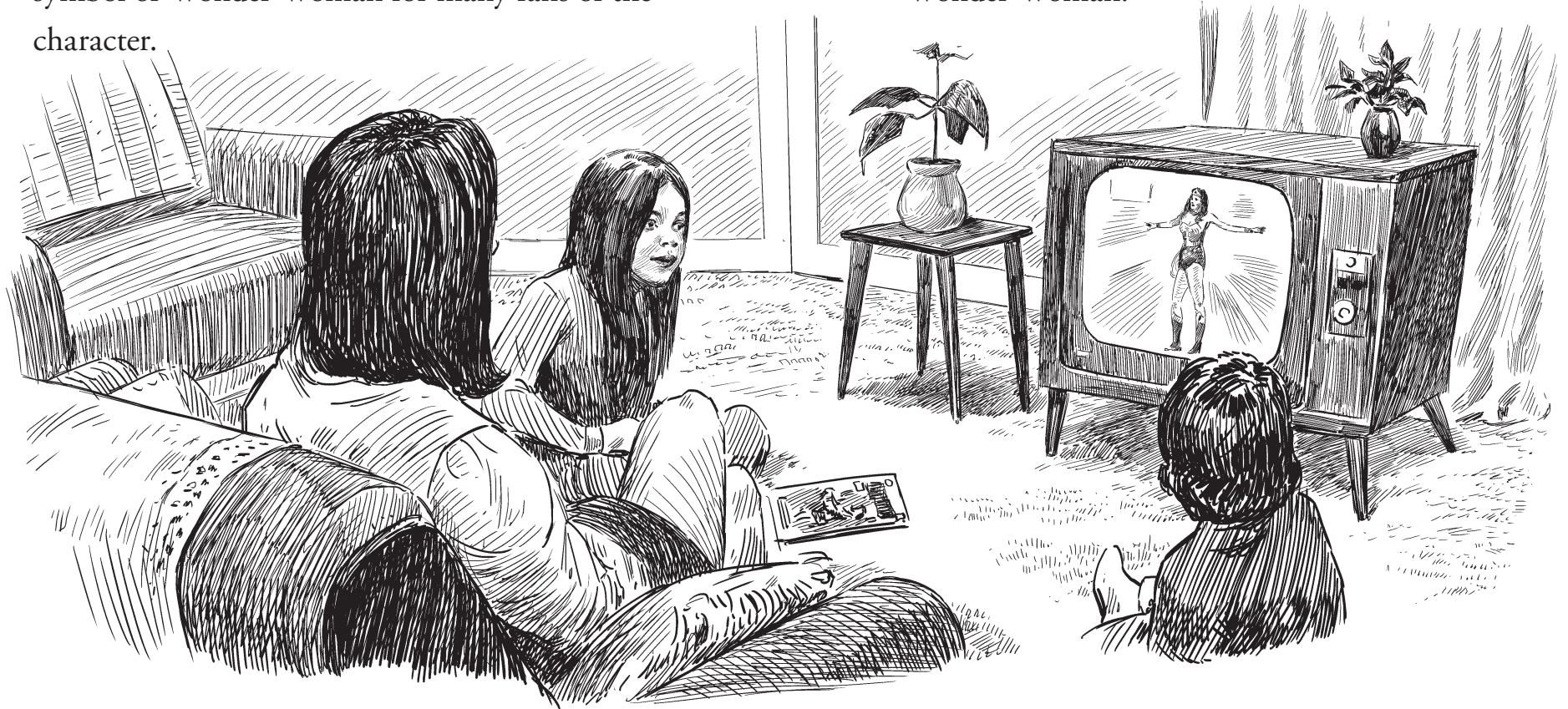
LUCY LAWLESS, WHO BECAME FAMOUS ON TV AS AN AMAZONIAN WARRIOR ON *XENA: WARRIOR PRINCESS*, WAS THE VOICE ACTRESS FOR THE 2008 CARTOON *JUSTICE LEAGUE: THE NEW FRONTIER*.



SUSAN EISENBERG, SHANNON FARNON, AND LUCY LAWLESS (FRONT)

In 1976, a new Wonder Woman television show was introduced. Actress Lynda Carter brought the character to life, and for the next three years she helped transform Wonder Woman from a comic book super hero to a worldwide superstar. For decades after the show went off the air, Lynda Carter remained the ideal symbol of Wonder Woman for many fans of the character.

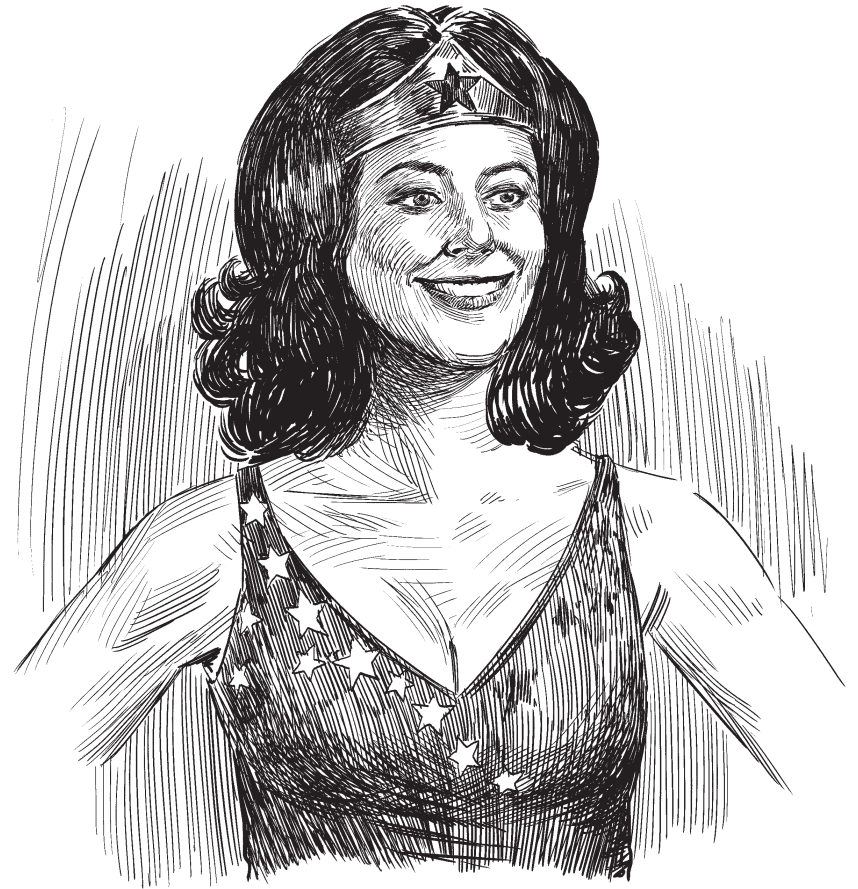
The first season of the *Wonder Woman* TV series was set during World War II, and it closely followed Bill Marston's original stories. Steve Trevor was a pilot, and Diana Prince was his secretary. Whenever there was danger, Diana Prince would start spinning around, faster and faster, until she magically transformed into Wonder Woman.



According to Lynda, the spin was her idea. “In the comic book, Diana Prince just left and came back,” she said. “But for the show, they couldn’t figure out how to make the change.” Because Lynda was a trained dancer, she knew that she could do an impressive spin to make the transformation.

One character on the TV series did not appear in Marston’s stories but was instead introduced in a 1969 comic book. That was Wonder Woman’s younger sister Drusilla, also known as Wonder Girl. She was played on the show by actress Debra Winger, and she could spin almost as fast as Lynda Carter.

Seasons two and three of the show featured some major changes, including a different network and a title change to *The New Adventures of Wonder Woman*. The setting was changed from the 1940s to the 1970s. Lynda Carter continued as Wonder Woman, but she was now partnered with Steve Trevor’s son.



DEBRA WINGER AS WONDER GIRL

Instead of fighting Nazis, Wonder Woman now worked as an agent for a government organization battling criminals on Earth and aliens from outer space.

LYNDA CARTER

LYNDA CARTER WAS BORN IN PHOENIX, ARIZONA, IN 1951. SHE WAS VOTED "MOST TALENTED" AT ARIZONA STATE UNIVERSITY, AND SHE WENT ON TO BE CROWNED MISS WORLD USA IN 1972.

SHE IS MOST FAMOUS FOR PLAYING DIANA PRINCE AND THE TITLE CHARACTER IN THE *WONDER WOMAN* TELEVISION SERIES, WHICH AIRED ON ABC AND LATER ON CBS FROM 1976 TO 1979.

LYNDA CARTER FIRST PLAYED THE ROLE IN THE 1975 TV PILOT MOVIE *THE NEW, ORIGINAL WONDER WOMAN*, AND SHE FOLLOWED THAT WITH TWO MORE *WONDER WOMAN* TV MOVIES BEFORE ABC DECIDED TO LAUNCH THE WEEKLY SERIES.



Trying to explain Wonder Woman's appeal, Lynda said, "The magic tools she brings to the fight—the bracelets, the lasso, the invisible plane—are only as good as her own ability, confidence, and courage to wield them. In that regard, perhaps she is not so different from you and me. We all share one part of ourselves to the world, while we hold close the ultimate power within us. Only when we trust in ourselves do we reach our fullest potential."

After the success of the live-action TV series, a flood of Wonder Woman merchandise hit the stores, including dolls, lunch boxes, cookie jars, and even Halloween costumes.

"There were those who refused to leave their TV sets on Wonder Woman night," said Gloria Steinem. "A few young boys even began to dress up as Wonder Woman on Halloween—a true revolution."



THE
Who
Was?
YEAR 2!
HISTORY
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at whowashistorybee.com