
*PIONEERING STUDIES
IN SOCIONOMICS*

**Socionomics — The Science of Social Prediction
Volume 2**

by

Robert R. Prechter, Jr.

***Pioneering Studies
in Socionomics***

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Prechter

The Elliott Wave Theorist

August 1985

Popular Culture and the Stock Market

Most people believe that stock market movement is caused by fundamental economic and political conditions and events. Experienced stock market watchers have recognized that such events “cast their shadow before,” on the stock exchange. However, the assumption even among veteran market students is that the stock market foreshadows events because “smart money” is correctly guessing future events. This report is an attempt to lend some justification[†] to an alternate explanation. The reasoning is as follows:

1) Popular art, fashion and mores are a reflection of the dominant public mood.

2) Because the stock market changes direction in step with these expressions of mood, it is another coincident register of the dominant public mood and changes in it.

3) Because a substantial change in mood in a positive or negative direction foreshadows the character of what are generally considered to be historically important events, mood changes must be considered as possibly, if not probably, being the basic cause of ensuing events.

Both a study of the stock market and a study of trends in popular attitudes support the conclusion that the movement of aggregate stock prices is a direct recording of mood and mood change within the investment community, and by extension, within the society at large. It is

[†] *This report is designed as a rough introduction to an idea, not a final statement. My intention is to indicate a field of study that others may wish to pursue. All facts presented herein were checked, most with first-hand sources but some with second-hand sources (particularly in the pre-1950s data), which may have produced errors. I would appreciate notice of any errors, which will be corrected in any future printing(s).*

clear that extremes in popular cultural trends coincide with extremes in stock prices, since they peak and trough coincidentally in their reflection of the popular mood. The stock market is the best place to study mood change because it is the only field of mass behavior where specific, detailed and voluminous numerical data exists. It was only with such data that R.N. Elliott was able to discover the Wave Principle, which reveals that mass mood changes are natural, rhythmic and precise. The stock market is literally a drawing of how the scales of mass mood are tipping. A decline indicates an increasing “negative” mood on balance, and an advance indicates an increasing “positive” mood on balance.

Major historic events which are often considered important to the future (i.e., economic activity, lawmaking, war) are not causes of change; they are the result of mass mood changes that have already occurred. The reason that such events are lagging indicators of mood change is that it takes a good deal of time and an extensive swing in mood throughout the populace for the shared mood change to result in such events. For instance, to motivate a society or a body which represents the society to undertake a collective action such as creating a sweeping new law, electing a new regime or starting a war, the new mood must have taken root throughout much of the society and reached extreme proportions.

In some cases, extremes in mood permit actions that impose a structural (usually political) rigidity on the society. The effects of this institutionalization may continue to be felt for a long period because it takes time to mobilize machinery and play out the consequences of the actions initially taken at the extreme point of mass mood. As an example, the collective mood in Germany in 1933 was so negative that its expression resulted in the granting of power to Adolf Hitler. Although the underlying public mood was changing toward the less negative from that date forward, the consequences of that popular action took twelve years to play out because the representatives of the negative popular mood at the low gained such great political power. The collective mood in the United States also reached a negative extreme in 1933, the year the depression hit its depths. As one manifestation, enrollment in and disruptive activity by the Communist Party in the United States peaked in the 1930s. In contrast to the German experience, however, those forces never achieved political control, so the improving mood was allowed to express itself in the years that followed.

Any activity that by its nature quickly reflects a change in how people in general feel is a coincident indicator of mood change and thus an advance indicator of important social events. A person communicates his mood when he puts on a record, chooses a movie, decides what sporting event to see or chooses a book to read. Many people, as is obvious from the swings in elections, base their votes on their then-current mood rather than on rational thought. The availability in a free society of numerous books, records, styles, entertainment events and candidates to choose from is a requisite for the attainment of reliable, detailed data. The relative popularity of the styles available then reflects the dominant mood. It should be stressed that the record of these overall societal changes says nothing necessarily about how an individual or a specific group might feel or act, but it is an indication of the “net” mood of the society at large (and apparently at times of humanity at large). For the overall change in mood to express itself, all that is required is for *some* particularly susceptible people to undergo a *substantial* change in mood and/or for *most* people to undergo *some* change in mood. The latter explanation is more convincing to this writer, after ten years of watching individuals’ behavior as the stock market ebbs and flows. In this case, those individuals whose state of mind placed them closest to taking action in the direction of the changing trend can be stirred to action as a result of just a slight change in mood, which pushes them past the threshold. The further the swing in public mood carries, the larger will be the number of people stirred to action.

If mass mood change is indeed the cause, and its manifestation a visible indicator, of coming social events, then evidence of mood change is the single most important area of discovery for those who wish to peek into the future of social events. In the world of popular culture, “trendsetters” and the avant-garde must be carefully observed since their ideas are often an expression of the leading edge of public mood.

Trends in music, movies, fashion, literature, television, popular philosophy, sports, dance, automobile styling, mores, sexual identity,¹ family life, campus activities, politics and poetry all reflect the prevailing mood, sometimes in subtle ways. Noticeable changes in slower-moving mediums such as the movie industry more readily reveal changes in larger degrees of trend, such as the Cycle. More sensitive mediums such as television change quickly enough to reflect changes in the Primary trends of popular mood. Intermediate and Minor trends are likely paralleled by current song hits, which can rush up and down

Direction of Mood Trend

AREA OF CULTURE	RIISING TRANSITION	PEAK POSITIVE MOOD	FALLING TRANSITION	PEAK NEGATIVE MOOD
CAMPUS TRENDS	Work hard, have fun	Positive-minded save-the-world social concern	Rebellious, angry social concern	From riots to sudden quiet
CREATIVITY	Positive mood creativity	Positive mood creative trend fully realized	Negative mood creativity; lack of creativity	Negative mood creative trend fully realized; destruction
DANCE	Partners together, tempo speeds up, partners separate	Partners apart, fast tempo	Partners come back together; tempos slow down	Partners together
FAMILY LIFE	Babies popular, family orientation, marriage	Trend reaches extreme	Children a negative value, divorce, "single" life preferred	Trend reaches extreme
FASHION (color)	Colors emerge	Bright colors dominate	Drabness emerges	Drab colors dominate
FASHION (covering)	Men's ties narrow	Bodies exposed, short skirts, bikinis for women, tight pants for men	Men's ties widen	Bodies covered; floor-length dresses, baggy pants
FASHION (style)	"Correctness" stressed	Flamboyant individuality for men and women	Anti-fashion fashions	Conservative dress returns
FITNESS/HEALTH	Healthy lifestyle, physical fitness practiced, encouraged	Body admired. Body-building peaks. Smoking, "junk" foods taboo	Fitness fanaticism wanes rapidly. Social concern replaces concern with self	"Working out" is out of fashion.
GOOD vs. EVIL	Bad guys vs. good guys (movies, pro wrestling). Heroes celebrated	Everybody's a good guy	There are no bad guys and no good guys. Heroes trashed	Everybody's a bad guy
JUDGMENTS	Answers are black and white	There is good in all	Who's to judge?	There is evil in all
MOVIES/TV/LITERATURE	"G" rated themes, adventure	Celebrate life; upbeat, entertaining themes	Social concern, symbolism, heaviness, anti-heroes	Horror, dead-end themes
NOSTALGIA	Nostalgia for black-and-white values	Focus on now	Nostalgia for mythical simpler times (back to the earth)	Focus on now
POETRY	Structured	Lyrical	Anarchic	Ugly

Cultural Manifestation

Excerpted from *Pioneering Studies in Socionomics*. For the latest research in socionomics, take a peek at the most recent issue of *The Socionomist*: <http://www.elliottwave.com/wave/Meet-The-Socionomist>

AREA OF CULTURE	RIISING TRANSITION	PEAK POSITIVE MOOD	FALLING TRANSITION	PEAK NEGATIVE MOOD
POLITICIANS (perceptions of)	Strengths magnified, weaknesses overlooked, forgiven	Politicians revered (Camelot, "Teflon")	Weaknesses magnified, strengths overlooked or denied	Politicians hated or deified
POLITICS	Relative stability	Desire to maintain status quo	Old styles fail	Radical parties and solutions
POP ART	Structured, traditional	Colorful, wild, "alive"	Anarchic —anything goes	Deliberately ugly, heavy, sedate
POP MUSIC (Arrangement)	Simplicity peaks, complexity returns		Complexity peaks, simplicity returns	
POP MUSIC (Image)	Dirty, happy	Clean, happy	Clean, angry	Dirty, angry
POP MUSIC (Lyrics)	Any non-negative theme OK	Joyous celebration and love songs	Anxious, socially conscious themes emerge	Songs of despair, hate, violence; also happy denial
POP MUSIC (Melody)	Melody emerges as a key ingredient	Litling, complex, inventive melodies and harmony	Melody is eclipsed by various elements: rhythm, arrangement	Little melody or chord structure
POP MUSIC (Mood)	Upbeat, major keys	Upbeat, major and minor keys	Minor keys, downbeat, arty	Distorted sounds, atonality, dissonance
POP PHILOSOPHY	Achievement is possible and desirable	Love will save the world	Achievement is a waste of time	Hate and destruction will give the world what it deserves
RELIGION	Conservative religion but increasingly subdominant	Religious tolerance and inclusiveness	Religion is openly questioned and passionately reintroduced	Powerful fundamentalist religions and cults
SEXUAL IMAGES	"Masculine" men and "feminine" women	Heterosexual images peak	"Feminine" caring men; "masculine", liberated women	Focus on alternative sexual styles
SPORTS	Clean "good guy" sports		Rough "bad guy" sports	
STOCK MARKET (popular valuation of productive enterprise)	Rising	Topping	Falling or correcting	Bottoming
WAR	Old wars fought and concluded	Little conflict	More conflict: new wars begin	New wars begin or intensify

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the sales charts as people change moods. Of course, *all* of these media of expression are influenced by mood changes of all degrees (i.e. extents and time spans). The net impression communicated is a result of the *mix and dominance* of the forces in all these areas at any given moment.

Forecasting the mood changes themselves can best be accomplished through a knowledge of the Wave Principle² and a study of the record of the relative strength of “positive mood” and “negative mood”³ manifestations at all degrees of trend. Although the stock market would probably remain the single best indicator because of its reliably precise measurement of mood and mood change, other social phenomena *could* be detailed, numericized and studied, and used to forecast social events and even changes in the mood trends themselves when extremes are achieved. If reliable data on social activities other than stock valuation were available, we could undoubtedly graph and interpret them with a similar degree of reliability. The main difficulty in assessing indicators of mood other than stock prices is the woeful lack of precise numerical data produced by social “scientists.” A precise, measurable detailing of sporting event attendance figures, the number of notes and note changes in popular melodies, the lyrical content of popular songs, story content in popular books, hemline lengths, tie widths, heel heights, the prominence of various fashion and pop art colors, the angularity vs. roundness of automobile styling, the construction of various architectural styles and a host of other reflections of the popular mood, all weighted according to volume of sales, would allow us to read graphs of the public mood in the same way we read graphs of aggregate stock prices now. By comparing the evidence to stock price movement, their implications could be assessed and the general hypothesis presented here could be tested. It is highly likely that plots of the net existence and dominance of these various popular cultural elements on a daily basis would parallel those of aggregate stock prices and reflect the Wave Principle. It would take a multi-year research project to gather such data, so for now some general observations will have to suffice.

Fashion

Stock broker Ralph Rotnem observed, rather casually, that the long-term trends of stock prices and of the hemlines on women’s skirts appear to be in concert. Skirt heights rose to mini-skirt brevity in the 1920s and in the 1960s, peaking with stock prices both times. Floor-length

fashions appeared in the 1930s and 1970s (the Maxi), bottoming with stock prices. This is not likely a frivolous observation. In my judgment, it is not unreasonable to hypothesize that a rise in both hemlines and stock prices reflects a general increase in friskiness and daring among the population, and a decline in both, a decrease. Because skirt lengths have limits (the floor and the upper thigh, respectively), the reaching of a limit would imply that a maximum of positive or negative mood had been achieved.

Similar changes appear in fashion *colors*. Bright colors are associated with market tops and dull, dark colors with bottoms. It is not coincidence, then, that, generally speaking, the smaller the skirt or swimsuit, the brighter the color(s). Floor-length fashions, in turn, are more often associated with dull, dark colors such as brown, black and gray. These fashion elements reflect the same general mood. Tie width, heel height, pants leg style, and flamboyance or conservatism in men's fashions (remember London's Carnaby Street, which peaked in influence when the Value Line topped in 1968?) also fit the trends in the stock market.

The idea that outside events could cause a rising trend in skirt heights would appear ridiculous on the surface of it. Skirts' hemlines didn't suddenly jump to above the knee because Lyndon Johnson created ebullience by announcing the formation of the Great Society. Skirt heights had been rising for years and merely continued along the established trend, as did the trends toward brightly colored clothes and bikinis. The announcement of the Great Society programs was merely an expression of how far the ebullient mood had carried in the previous 20 years, so far that the public representatives wanted it institutionalized. In the same way, isn't it ridiculous to assume that outside events would cause a rise in the stock market? It appears more sensible to recognize that the mood reflected by rising stock prices is the impetus for later grand-scale events.

Popular Art

The late 1960s produced Peter Max, who specialized in adorning objects for public consumption with bright primary colors. The brightness of color peaked with Day-Glo poster art, which sported shimmering alive colors when showered with ultraviolet light. The irony of Day-Glo art was that it was intended to be viewed in pitch darkness, a curious mixture of experience (the brightest possible colors in the darkest

possible surroundings). Fittingly, it occurred during the transition phase from peak positive mood to bear market that took place from 1966 to 1969. 1970s' pop art, produced during the long bear market from 1969-1982, generally consisted of massive hunks of dark or heavy sculpture, much of which was detested for its ugliness and later removed. In both cases, a common question was, "Is it really art?" The avant-garde is always questioned (properly so), but our concern is not whether it is art, but whether it expresses a light, bright, positive mood or a heavy, dark, negative one. The former is found in bull markets and in extremes at market tops; the latter is found in bear markets and in extremes at market bottoms. (Perhaps an upcoming peak will be accompanied by brightly colored laser art.)

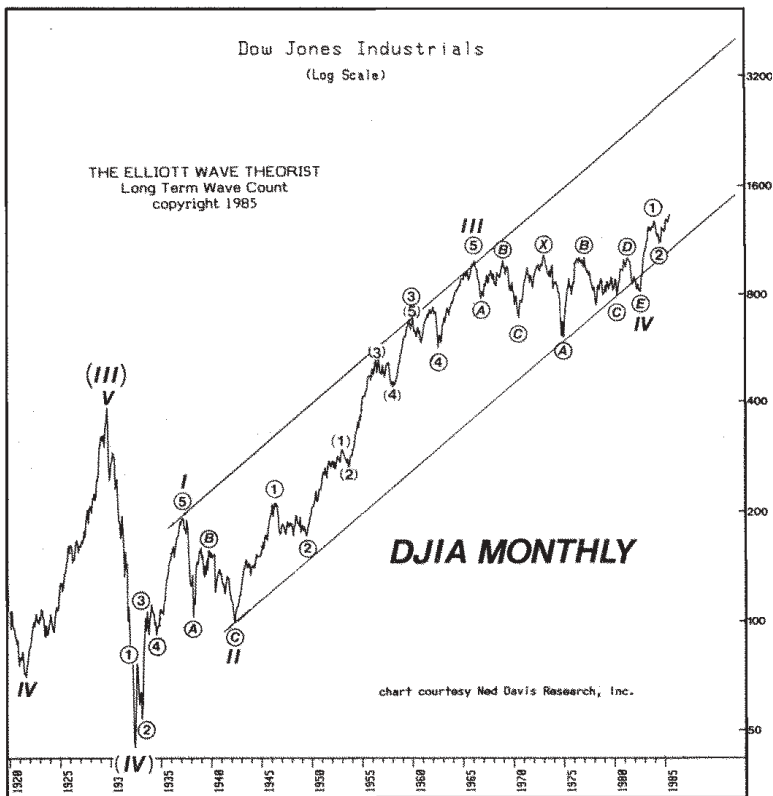
Movies

While musicals, adventures, and comedies weave into the pattern, one particularly clear example of correlation with the stock market is provided by horror movies. Horror movies descended upon the American scene in 1930-1933, the years the Dow Jones Industrials collapsed. Five classic horror films were all produced in less than three short years. *Frankenstein* and *Dracula* premiered in 1931, in the middle of the great bear market. *Dr. Jekyll and Mr. Hyde* played in 1932, the bear market bottom year and the only year that a horror film actor was ever granted an Oscar. *The Mummy* and *King Kong* hit the screen in 1933, on the double bottom. These are *the* classic horror films of all time, along with the new breed in the 1970s, and they all sold big. The message appeared to be that people had an inhuman, horrible side to them. Just to prove the vision correct, Hitler was placed in power in 1933 (an expression of the darkest public mood in decades) and fulfilled it. For thirteen years, lasting only slightly past the stock market bottom of 1942, films continued to feature Frankenstein monsters, vampires, werewolves and undead mummies. Ironically, Hollywood tried to introduce a new monster in 1935 during a bull market, but *Werewolf of London* was a flop. When film makers tried again in 1941, in the depths of a bear market, *The Wolf Man* was a smash hit.

Shortly after the bull market in stocks resumed in 1942, films abandoned dark, foreboding horror in the most sure-fire way: by laughing at it. When Abbott and Costello met Frankenstein, horror had no power. That decade treated moviegoers to patriotic war films and love themes. The 1950s gave us sci-fi adventures in a celebration of man's abilities;

all the while, the bull market in stocks raged on. The early 1960s introduced exciting James Bond adventures and happy musicals. The milder horror styles of the bull market years and the limited extent of their popularity stand in stark contrast to those of the bear market years.

Then a change hit. Just about the time the stock market was peaking, film makers became introspective, doubting and cynical. How far the change in cinematic mood had carried didn't become fully clear until 1969-1970, when *Night of the Living Dead* and *The Texas Chainsaw Massacre* debuted. Just look at the chart of the Dow and you'll see the crash in mood that inspired those movies. The trend was set for the 1970s, as slice-and-dice horror hit the screen. There also appeared a rash of re-makes of the old Dracula and Frankenstein stories, but as a dominant theme, Frankenstein couldn't cut it; we weren't afraid of him any more. Hollywood had to horrify us to satisfy us, and



it did. The bloody slasher-on-the-loose movies were shocking versions of the '30s' monster shows, while the equally gory zombie films had a modern twist. In the 1930s, Dracula was a fitting allegory for the perceived fear of the day, that the aristocrat was sucking the blood of the common people. In the 1970s, horror was perpetrated by a *group* eating people alive, not an individual monster. An army of dead-but-moving flesh-eating zombies devouring every living person in sight was a fitting allegory for the new horror of the day, voracious government and the welfare state, and the pressures that most people felt as a result. The nature of late '70s'

warfare ultimately reflected the mass-devouring visions, with the destruction of internal populations in Cambodia and China.

Popular Music

Pop music has been virtually in lock step with the Dow Jones Industrial Average as well. The remainder of this report will focus on details of this phenomenon in order to clarify the extent to which the relationship (and, by extension, the others discussed above) exists.

The Cult Classic!



NIGHT OF THE LIVING DEAD

This George Romero cult classic about flesh-hungry zombies put true horror back in horror movies. Not for children or the squeamish! (1970). 96 min.

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462729. SPLATTER MOVIES: Breaking the Last Taboo of the Screen. By J. McCarty. Over 200 Photos, 8 Full Color Pages. From *Night of the Living Dead* and *The Texas Chainsaw Massacre* to *Friday the 13th* and *Polytergeist*, a perceptive review of the modern horror movie and its celebration of explicit gore. For Sale to Adults Over 21 Only. 8 1/4 x 10 3/4. Hardbound Ed. Pub. at \$24.95.
This Softbound Ed. Only \$12.95

As a 78-rpm record collector put it in a recent *Wall Street Journal* article, music reflects “every fiber of life” in the U.S. The timing of the careers of dominant youth-oriented (since the young are quickest to adopt new fashions) pop musicians has been perfectly in line with the peaks and troughs in the stock market. At turns in prices (and therefore mood), the dominant popular singers and groups of the time have faded quickly into obscurity and were replaced by styles that reflected the newly emerging mood.

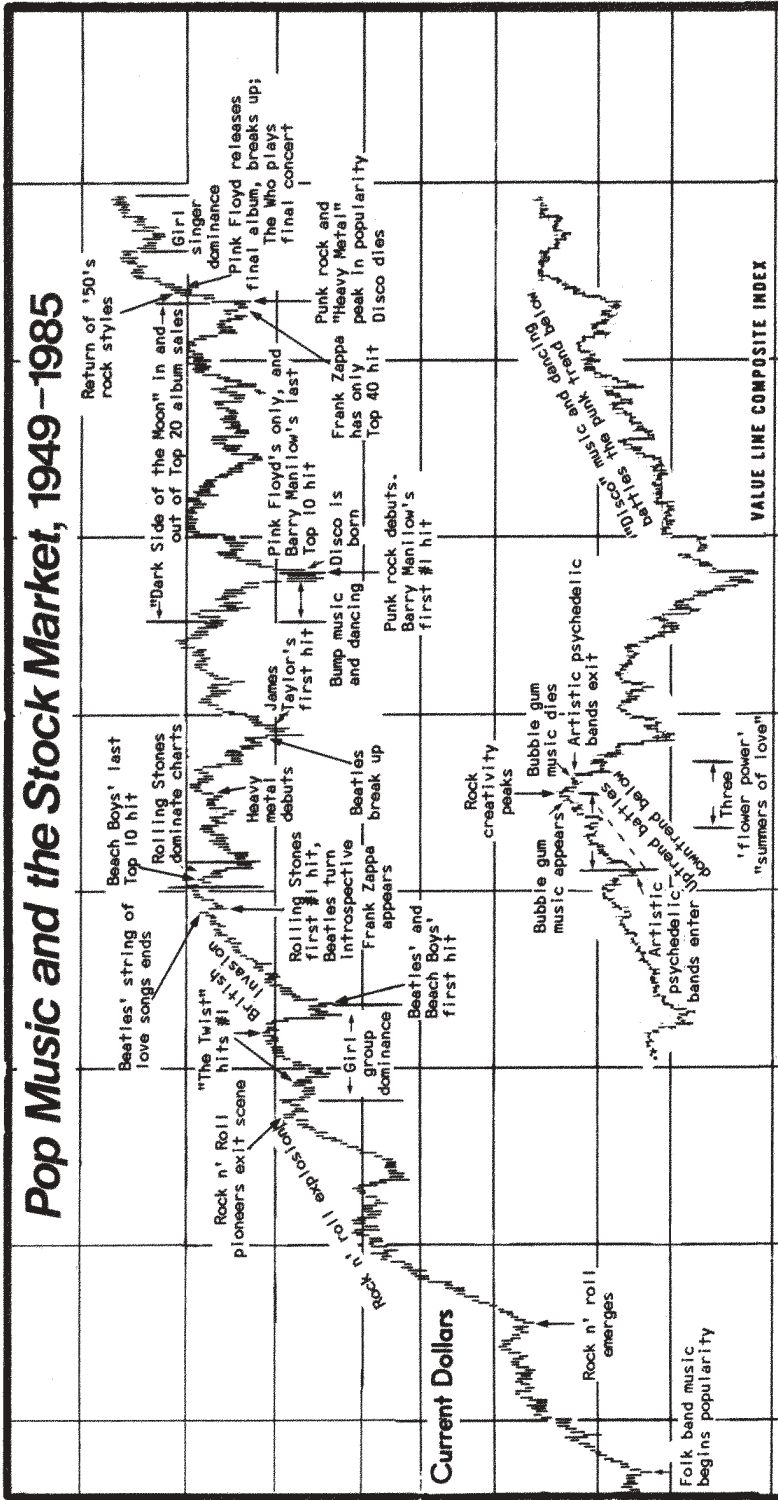
The 1920s’ bull market gave us hyper-fast dance music and jazz. The 1930s’ bear years brought folk music laments (“Buddy, Can You Spare a Dime?”), and mellow ballroom dance music. The 1932-1937 bull market brought lively “swing” music. 1937 ushered in the Andrews Sisters, who enjoyed their greatest success during the corrective years of 1937-1942 (“girl groups” may be a corrective wave phenomenon; more on that later). The 1940s featured uptempo big band music, which dominated until the market peaked in 1945-46. The ensuing late-1940s’ stock market correction featured “cool jazz” and mellow love ballad crooners, both male and female, whose styles reflected the dampened public mood.

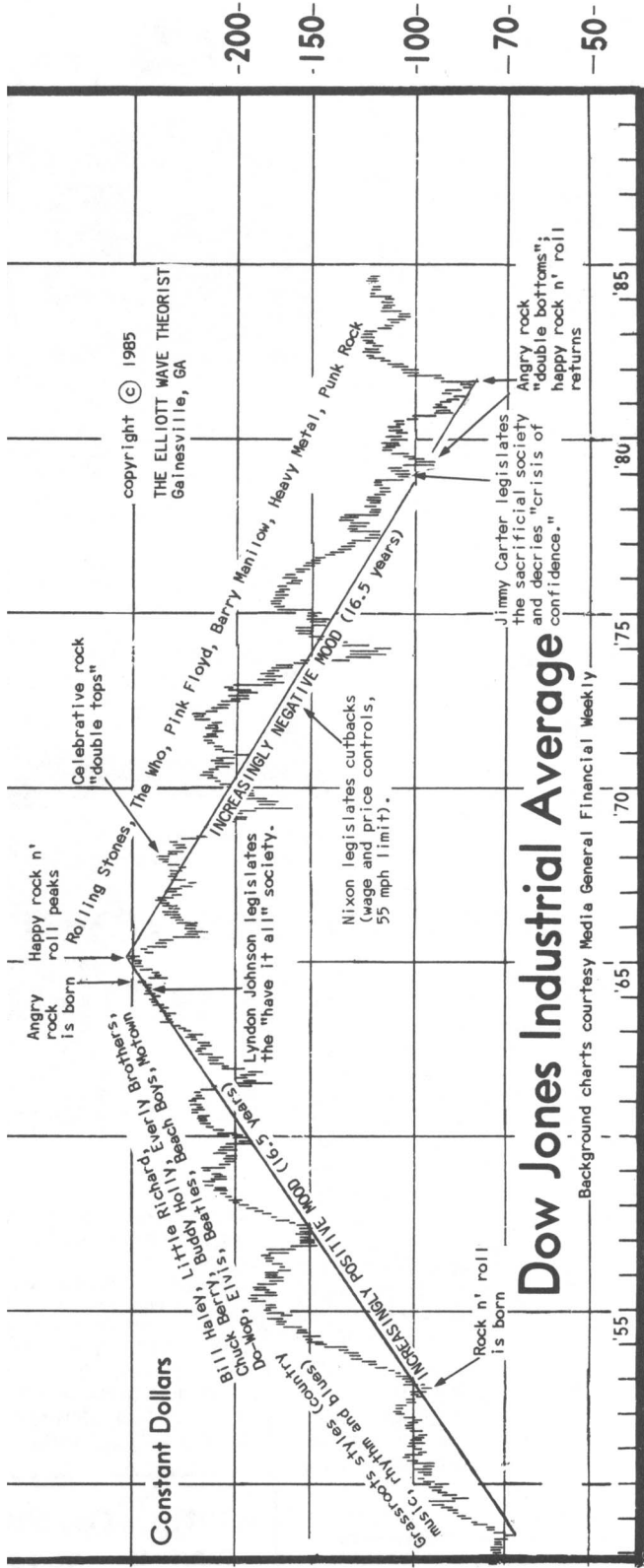
The post-war bull market’s initial advancing wave, wave (1) from 1949 through 1953, brought a flood of new grassroots-style music to the charts. During that period, 49 Country or Western music titles suddenly sold over a million copies each, and “race” music sold strongly enough to require its own sales charts in the industry’s trade magazines. Interest in the more powerful black music by whites grew so strong during the early years of the bull market that Cleveland disc jockey Alan Freed arranged a “Rock and Roll Party” show in March 1953. Ironically, the show was canceled due to the chaos resulting from 30,000 people (two-thirds of whom were white) demanding to sit in a 10,000-seat arena. It was not re-staged until the exact month in the fall that kicked off wave (3) of ③, an upside acceleration, in the stock market’s wave structure.

From that point on, the emerging excitement of an improving public mood could no longer be contained. The grassroots styles of music began to merge, and high energy rock ‘n’ roll exploded on the scene. Within a few years, the trendsetters were jitterbugging like crazy to work off their collective emotional high. By the late ‘50s, some of the doo-wop song tempos were so fast that the singers and musicians could

Pop Music and the Stock Market, 1949-1985

1500
1000
700
500
400
300
200
150





Dow Jones Industrial Average

Constant Dollars

Copyright © 1985
THE ELLIOTT WAVE THEORIST
Gainesville, GA

Angry rock n' roll peaks
Happy rock n' roll is born
Rolling Stones, The Who, Pink Floyd, Barry Manilow, Heavy Metal, Punk Rock
Celebrative rock "double tops"

Rock n' roll is born

INCREASINGLY POSITIVE MOOD (16.5 Years)

INCREASINGLY NEGATIVE MOOD (16.5 Years)

Jimmy Carter legislates the sacrificial society and declares "crisis of happy rock n' roll returns"

Background charts courtesy Media General Financial Weekly

barely keep up with the pace. 1959 was the year that wave ③ peaked and the year that all the joyous, celebrative rock 'n' rollers' careers came to a sudden stop. They either died (Buddy Holly, Eddie Cochran, Ritchie Valens, and J.P. Richardson), were drafted (Elvis Presley), quit the scene (Little Richard, Chuck Berry) or faded quickly from popularity (Bo Diddley, Jerry Lee Lewis and a hundred Northeast doo-wop groups).

Popular music went into what rock 'n' roll historians consider somewhat of a stagnancy (producing many great songs, but little innovation) between 1959 and 1962, which just happens to be the period of the wave ④ stock market correction.⁴ The correction in stock prices and the "correction" in popular musical innovation coincided precisely. This phase was marked by three phenomena in the realm of pop music and dance: phony made-by-the-record-company "stars," who were marketed on the basis of a handsome face or TV popularity and who copycatted rather than innovated, the emergence of "girl groups" on the charts and a basic change in social dance with the advent of the Twist (more on that later). Twist king Chubby Checker (a record-company-created star whose name was borrowed from Fats Domino and whose hit was stolen from Hank Ballard) and other copycats topped the charts from 1960 through 1962, then abruptly lost their dominance.⁵ During these years, Chubby Checker's popularity was so strong that his hit, "The Twist," reached the #1 position on Billboard's list *twice*, once in August 1960 and again in November 1961, a feat not achieved by any record before or since. If you study the Dow Jones Industrials, you'll see that each of these months was the exact month of the peak of a "B" wave within the Primary wave ④ correction. As readers of *Elliott Wave Principle* know, "B" waves reflect excitability, and the Twist let people express it. Checker's last Top 10 hit peaked on the charts in September 1962, one month prior to the orthodox bottom of the 3-year stock market correction.

The energetic, positive emotions that Primary wave ③ exhibited up to 1959 turned out to be only a warm-up for the euphoric joy expressed by the Beatles and the melodic, harmonic music of the "British Invasion" and American bands that dominated the charts during Primary wave ⑤ from 1962 to 1966. The Beach Boys' first hit made the charts in September 1962. The Beatles' first hit was released almost simultaneously in October 1962, the month of the orthodox bottom in stocks. It wasn't until the Beatles' next release in January 1963 that

they zoomed to #1 status in Britain and began moving toward their dominance of the pop-music world. That same month, Chubby Checker's final Top Ten hit began dropping from the charts. (Try as he did over the ensuing years, his message was "out," and the public would no longer buy it.) Three months later, the Beach Boys scored their first Top Ten hit and soared in popularity in the States. During the acceleration phase, wave (3) (not shown on the chart) of ⑤, the "fun music" phenomenon exploded as had rock 'n' roll's itself in wave (3) of ③. In January 1964, Britain's happy music flooded into the U.S. In February, the Beatles accounted for 60% of U.S. record sales and in March, *Meet the Beatles* became the biggest selling album in history. During the entirety of Primary wave ⑤, the public wanted upbeat, joyous high-energy songs about love and fun, and for three years, they got them, from the Beatles (12 of their 16 hits of 1964 had the word "love" in the lyrics), the Beach Boys (whose hit songs included "Dance, Dance, Dance" and "Fun, Fun, Fun"), various "British Invasion" bands, Motown artists, Frat Party bands and others. That mood ended promptly with the bull market.

The first #1 hit by the Rolling Stones appeared in June 1965, the exact month of the correction low that preceded the final run to new highs in stocks. After trying for more than a year, the Stones finally began gaining the upper hand as avant-garde expressors of the popular mood. Their message was one initially of dissatisfaction and impatience, about the most strongly negative attitudes the public was willing to experience. The same month marked a dramatic style change for the Beatles, separating their three-year "innocent love song" period from their introspective period, introduced by "Help" and "Yesterday" in August and October 1965 respectively.⁶ Precisely these same months ushered in three years of hard-edged "soul" music by blacks⁷ and turned even Bob Dylan's electrified taunts into hit material. These events foreshadowed the bull market top just months later in January 1966. In 1966, the Rolling Stones suddenly outdid the Beatles in the number of Top Ten hits, with themes of drugs, mental breakdown, crying and death, with their final hit of the year coming in October. Look at the crash in stock prices from January to October 1966 and see how precisely it reflected the new mass mood. By mid-1966, says Philip Norman in *Shout*, "The latter-day Mersey groups had all gone home to settle down as pork butchers and damp-course engineers." The same thing happened to other happy-music bands who did not change musical direction, such

as the Beach Boys, Herman's Hermits, Gary Lewis & the Playboys, etc., whose strings of Top Ten hits ended abruptly in 1966.⁸ The public was now looking for something else and found it in the Stones, Bob Dylan (who had sung prophetically, "The Times, They Are A-Changin'"), soul music, the more worldly British and San Francisco bands and others. Coincidentally, the name for rhythmic popular music changed, from "rock and roll" to just plain "rock," a name that correctly suggested the hardness of the new musical style.

The Beatles, who remained innovators, did not yet retire, but changed precisely in line with the times. In August 1966, two months before that year's crash bottom in stocks, they announced their retirement from live performing and released an album cover featuring dismembered toy dolls and bloody joints of meat. The public's mood had changed so dramatically that the Beatles as a group suffered a worldwide hate campaign (the stated reasons are irrelevant) even as they adapted to the new mood. Not coincidentally, as a bull market returned in late 1966, the "butcher" album cover (now a collector's item) was quickly recalled and replaced with a bland photo. In June 1967, the Beatles "committed suicide," announcing their reincarnation as a new band (Sargent Pepper's Lonely Hearts Club Band) with a complex identity reflecting both the peace/love sentiments of the emerging psychedelic "flower power" era and the more worldly style that had been expressed on their previous two albums. This mood mixture precisely reflected the bull market/bear market battle that was raging on Wall Street, with the secondary indexes heading for new highs against the Dow Industrials, which had made their orthodox top in January 1966 and were already declining, particularly in real-dollar terms. In a reflection of the rich sea change in mood that was taking place in those years, rock music became consciously artistic and flowered in terms of innovation, creativity, subtlety and complexity, as exemplified by the compositions and arrangements of Jimi Hendrix, Chicago, Santana, Quicksilver, Jefferson Airplane, Big Brother, Cream, The Who, Spirit, The Grateful Dead, Blood Sweat & Tears and a host of other bands.

Then in the fall of 1968, as the secondary stock bull market was preparing to enter its top, "heavy metal" music entered the scene, as hits by Iron Butterfly, Deep Purple and Steppenwolf all entered the charts concurrently. The sudden popularity of this new style at the bottom of the correction preceding the final peak foreshadowed the stock market top in December 1968 just as the Rolling Stones' two #1 hits in the second half of 1965 had foreshadowed the peak of January 1966.

The peace-love sentiments of the psychedelic era coincided with the last hurrah in the stock market, which peaked in a speculative frenzy with new all-time highs in the Value Line index (representing the dominance of secondary stocks). The good intentions found generally in bull market music peaked at the same time, with a string of studio-manufactured “Bubble Gum” hits, a sickly-sweet extreme in trend. Despite their agility in navigating the newest change in mood, the Beatles were apparently still a “bull market” band.⁹ In January 1969, just as stock prices turned down and the bear market began to take firm hold, George Harrison walked out of the tension-filled *Let It Be* sessions, foreshadowing the final breakup of the band. Their final recordings, which had already been in the making, were released later that year.

Innovation, musical creativity and complexity in rock peaked at the same time, as the flood of ground-breaking bands came to an abrupt halt. Releases of the new music continued into the new year, and the momentum carried just long enough to produce the Woodstock festival that summer, the general disarray of which came off like the celebration of a bear market rally. As a New York ABC radio personality flatly said later in a front page *Wall Street Journal* article, “Rock peaked in 1969.”

The Beatles themselves fought throughout the following year, with the final split coming in April 1970, as the stock market crashed toward its multi-year low. *Let It Be*,¹⁰ a movie that chronicled the group’s frictions (in dramatic contrast to their good-natured 1964 and 1965 movies), premiered on May 20, 1970, days from the crash bottom in stocks and the shootings of students at Kent State University. During the same period, the pop-music groups and stars that had shaped the topping phase abruptly fell from popularity, quit, broke up, or died in droves (Jimi Hendrix, Cass Elliot, Janis Joplin, Jim Morrison, Duane Allman).

A distinct change in rhythm occurred in the 1970s; it was as if someone had thrown a bucket of sludge into the pop music machine. Many songs were presented in a half-speed tempo (i.e., a backbeat every four beats instead of every two, “The Night They Drove Old Dixie Down,” “I Shot the Sheriff,” “Lonely People,” for example). Some former hits were re-recorded at dramatically slower tempos (“Breaking Up Is Hard to Do,” “Handy Man,” “Higher and Higher,” for example). Ballads were sung an octave lower than the previous average or pounded out at an agonizingly plodding pace as if the musicians were exhausted (James Taylor and Barry Manilow, for example). The timing of these

artists' appearances followed immediately upon the exit of the "topping phase" bands. James Taylor (who, ironically, was discovered by the Beatles and recorded by Apple) had his first hit, "Fire and Rain," on the heels of the 1970 crash bottom in stocks, just a few months after the Beatles' breakup. (As with so many of the "negative mood" artists, his last hit was in 1981, near the end of the negative-mood period.) Barry Manilow's first dirge-like hit soared to #1 on the exact week of the major stock market bottom in December 1974, ending a crash in mood that expressed itself partly in a general blinding hatred of Richard Nixon, who had been forced from office in a sea of scandal. (Manilow's last Top Ten hit fell from the charts in late March, 1980 as the last of the stock market "massacres" bottomed; he remained in the lower areas of the charts into 1983.) Dance music also suddenly became slower in 1974, the year of the crash bottom. That year, a phenomenon known as "bump" music performed the function of bringing dance couples back together again. It was with only a tentative fanny-bump, but it paved the way for the later emergence of "disco" dance, which required fully cooperating partners, a typical occurrence near the end of corrective waves.

While the ballad buyers and dancers felt depressed, the kids felt angry. The bear market dating from 1966 that accelerated in 1969 supported bands whose accent was on the negative. The Rolling Stones thrived on themes of war, sex and the devil. Heavy metal bands, which had originally been satisfied to present merely a noisy, foreboding sound, adopted a calculated theatrical approach to their recordings and performances and sported names such as Black Sabbath, Blue Oyster Cult, Queen, AC/DC, The Scorpions and Kiss, suggesting darkness, sexual ambiguity and general nastiness. In a related development, early psychedelic "garage bands" gave way to groups that specialized in long, hypnotic compositions with negative-mood themes. The most accomplished and successful of these was Pink Floyd, which formed shortly after the onset of the wave IV bear market and which eventually became the strongest selling group in "downer theme" history, singing songs about self-destruction, axe murderers, money grubbing, war and alienation, all to a comfortably numbing or gratingly distorted soundtrack. Their classic album *Dark Side of the Moon* floated continually into the Top 20 album sales charts during the years from 1973 to 1982 (the final bear market year in real terms), when the group's popularity began to wane.

The most extreme musical development of the mid-1970s was the emergence of punk rock. The lyrics of these bands' compositions, as pointed out by Tom Landess, associate editor of *The Southern Partisan*, resemble T.S. Eliot's classic poem "The Waste Land," which was written during the 'teens, when the *last* Cycle wave IV correction was in force (a time when the worldwide negative mood allowed the communists to take power in Russia). The attendant music was as anti-"musical" (i.e., non-melodic, relying on one or two chords and two or three melody notes, screaming vocals, no vocal harmony, dissonance and noise), as were Bartok's compositions from the 1930s. It wasn't just that the performers of punk rock would suffer a heart attack if called upon to change chords or sing more than two notes on the musical scale, it was that they made it a *point* to be non-musical minimalists and to create ugliness, as artists. The early punk rockers from England and Canada conveyed an even more threatening image than did the heavy metal bands because they abandoned all the trappings of theatre and presented their message as reality, preaching violence and anarchy while brandishing swastikas. Their names — Johnny Rotten, Sid Vicious, Nazi Dog, The Damned, The Viletones, etc. — and their song titles and lyrics — "Anarchy in the U.K.," "Auschwitz Jerk," "The Blitzkrieg Bop," "You say you've solved all our problems? You're the problem! You're the problem!" and "There's no future! no future! no future!" — were reactionary lashings out at the stultifying welfare statism of England and their doom to life on the dole, similar to the Nazis' backlash answer to a situation of unrest in 1920s and 1930s Germany. Actually, of course, it didn't matter what conditions were attacked. The most negative mood since the 1930s (as implied by stock market action) required release, period. These bands took bad-natured sentiment to the same extreme that the pop groups of the mid-1960s had taken good-natured sentiment.¹¹ The public at that time felt joy, benevolence, fearlessness and love, and they demanded it on the airwaves. The public in the late 1970s felt misery, anger, fear and hate, and they got exactly what they wanted to hear. (Luckily, the hate that punk rockers' reflected was not institutionalized, but then, this was only a Cycle wave low, not a Supercycle wave low as in 1932.) The speed of the songs was usually breakneck, as the negative mood fell into its depths, just as the breakneck speed of doo-wop music from the late 1950s marked the peak of the energetic mood of wave ③. Ironically, even the punk rock audience had its way of re-introducing a

“partners touching” style of dance in a unique frenzied frontal ramming-together of each other’s bodies called “slam dancing.” (One way or another, bear market bottoms bring couples back together!) These bands’ domination of the airwaves lasted until the early 1980s, when Cycle wave IV, the great bear market that began in 1966, ended.¹²

In summary, an “I feel good and I love you” sentiment in music paralleled a bull market in stocks, while an amorphous, euphoric “Oh, wow, I feel great and I love *everybody*” sentiment (such as in the late ’60s) was a major sell signal for mood and therefore for stocks. Conversely, an “I’m depressed and I hate you” sentiment in music reflected a bear market, while an amorphous tortured “Argh! I’m in agony and I hate *everybody*” sentiment (such as in the late ’70s) was a major buy signal.¹³

Leading Up to Today

Just as the beginning of Cycle wave IV was a sloppy process with two peaks (January 1966 and December 1968), its end was as well, with two bottoms (December 1974 and August 1982¹⁴). The music scene between the two *tops* resembled a complex battle between good and evil, which, in a sense, it was. The music scene between the two bottoms was schizophrenic as well, with disco music doing its best to affirm the happy positive and punk rock and heavy metal asserting the dominance of the angry negative. In the early 1980s, the negative mood manifestations reached extremes that signaled a major bottom, while truly positive forces (excluding disco itself, which, like the Twist, was only a transition-phase phenomenon), one by one, began claiming major victories in turning the tide.

The first big victory for the positive-mood forces in general was the public adoption of “bootstrap” psychology. It was as if people had tired of the negative and were determined to pull themselves, each as an individual, out of that mood. The first hint was the jogging fad, which turned into a full-blown craze for physical self-improvement. The 1980 method for spreading the craze was through video. Guess what was popular in that very analogous year (more on that later), 1920: workout *audio*. The new-fangled technology of *that* period gave us phonograph records to do exercises by. There was a new energy building in the early 1980s, and humans had to express it by running, lifting and jumping up and down. This was a coincident indicator of an *emerging*

bull market for stocks. (Few embraced exercise in 1970.) This same “I’m sick of hearing the negative!” psychology was reflected in the blockbusting popularity of the film, *Rocky*, which expressed the new mood that “you can succeed (or at least avoid the natural state of failure) if you try like hell and push yourself to the limit.” Four years later, a “bootstrap” president was elected.

The next big hint of change was the emergence of the nostalgia craze. All of a sudden, the social scene changed, and 1950s styles in just about everything were adopted. The country witnessed the return of family values, Disney movies, Ray-Ban sunglasses, campus rest, Boy Scout popularity, baseball popularity, etiquette, macho men, westerns, marriage and babies. Even nerds became “cool,” and science began replacing sociology as the study of preference. ’50s’ pop music performers began touring again for “oldie” concerts and showing up, dead or alive, on TV programs (Jerry Lee Lewis, Elvis, Chuck Berry, Carl Perkins, etc.). New bands which flatly copied the styles of the 1950s became popular (Stray Cats), and performers who powerfully resembled stylists of the 1950s (always with an ’80s’ twist) became stars (Michael Jackson echoed Elvis Presley’s breathy vocals and girl-melting physical movement; Prince echoed Little Richard’s combination of wildness and overt sexual lyrics). 1983 in particular witnessed a flood of articles on fashion, art and culture that reflected “conservative” times reminiscent of the 1950s or early 1920s, when bull markets were young.

At the same time, Christian rock music (Amy Grant, etc.) burst upon the scene and rose quickly in popularity. Sound tracks by “techno-pop” bands reflected the herky-jerky computer age while greatly mellowing the jagged edges of the still-remaining punk influence. Even the heavy metal band Kiss removed its horror-theatre makeup in the early 1980s. Melody hadn’t yet returned to a dominant role in pop music, but the hate element was dissipating.

There was also a discernible shift in the sentiment of popular song lyrics in the early ’80s. With “All we are is dust in the wind...” still echoing from Kansas’ hit of February 1978, the month of an intermediate stock market bottom,¹⁵ John Lennon¹⁶ in late 1980 remained on the cutting edge of the newest mood by releasing an immensely popular album of sweet love songs to his family. October 1982 actually brought a social-commentary style hit that was upbeat, optimistic, and celebrated the computer and transportation revolution, concluding, “What a beautiful world this will be; What a glorious time to be free,” with a favorable

mention of the “Stars and Stripes” thrown in for good measure. The love song returned as an acceptable, if not dominant, theme for pop hits as the bull market of 1982-1983 took off. Even Lou Reed, an early leader in ’70s’ “downer theme” music, emerged from obscurity singing, “I Love You, Suzanne”! In 1983, Pink Floyd, after ten years of popularity, released its last album and broke up as a band. The Who, an aggressively toned and relatively anarchic rock group whose music remained a strong seller from the exact start of the negative-mood trend (having achieved notice originally with an auto-destructive stage act that included smashing guitars, amps and drums and releasing smoke bombs), played its last concert and disbanded. [They both reunited briefly for tours and live albums in subsequent years. —Ed.] Both of these groups, as well as numerous punk bands, exhausted themselves under the pressure of the new trend, as happened to the “fun” bands in 1966 and the Beatles in 1970.

After Primary wave ① peaked in 1983, the ’50s’ craze in music began to wane. The 1950s’ styles, while still very much in evidence, yielded dominance to those of the early 1960s, specifically the years 1960-1962, which were transition years prior to the next big bull market advance in stocks. In the dance and music fields, the main trends that took over in 1984 were break dancing, girl groups and cutesy copy-cat rockers.

After ten years of “partners touching” disco dancing,¹⁷ the new style, once again having taken hold despite the warnings of doctors and the dismay of parents, was “break dancing,” the new “Twist.” In 1960, the Twist was a major event, a basic change in dance style from a partners-touching style of dance to a partners-separate style. It was as if each dancer had so much energy that to stay together was just too dangerous. The Twist was denounced by doctors as potentially damaging to the sacroiliac, but the dancers loved it anyway. In the recent transition, it was “break dancing” that pushed partners apart from the partners-touching disco dancing convention and turned each into a whirling dervish impervious to his doctor’s warnings. Again, everybody “on the scene” loved it, to the extent that several break dancing movies became box office hits. The dancing seen on prime time TV programs today is almost all partners-separate again, as opposed to the myriad partners-touching disco programs of the late 1970s. The girl-group phenomenon hardly needs elaboration. Female pop singers have returned in droves, successfully invading the traditionally male idiom

WANT SOMETHING FULL OF PEP THAT COMES IN A FIVE-PACK AND MAKES YOU SMILE? TRY NEW EDITION

Chief, I think I've found someone for the new bubble-gum campaign. I know you wanted the Jacksons, but let's face it, they're going to be pricey. So how about New Edition? It's a five-kid group from Boston's Roxbury ghetto, and their music is known as—**get this**—bubble-gum soul. Perfecto, no?

The kids sign, sing, and poppl zoom to No. 1 on the black-singles chart. Sure, the lyrics are kind of drippy—*You look so sweet/You're a special treat*—but they might be just the thing for the TV spots, eh, chief? But here's the capper: These kids

'Silly Love Songs' -Sweep the Country

If you turn your radio dial carelessly these days, you may well come across a station that promises you, "Love Songs—Nothing but Love Songs." Like fast food and other forms of mush, the "love song" format that has emerged recently is a uniquely American invention. Although it is aimed at the age 25-49 market, the explosion of love-song programming suggests some interesting trends in popular music. At the very moment when West European rock music is becoming more and more political, American pop has become dominated by love songs that are increasingly banal.

In the Silicon Valley, L'Enfant Terrible Is

Life in fast lane: USA ignores 55 mph

More motorists are ignoring the 55-mph speed limit. U.S. Department of Transportation surveys show an average of 42 percent of us drove faster than 55 last year. On rural interstates, 3 of 4 sped. "People are driving faster.

There's no doubt about it," said DOT spokesman Bob Beasley. "Interstates are designed for 70 miles an hour. People get on 'em and go like hell," said Bob Sherman, aide to Vermont Gov. Madeleine Kunin.

Deregulating Stock Credit

For more than 50 years Federal regulators have told stockbrokers how much credit they can extend to their customers to purchase stock, a practice known as buying on margin. Under the rules in effect since the Depression, investors had to post at least 40 percent, using the stock as collateral for the balance. The Federal Reserve Board suggested last week that changes in the market had rendered those rules obsolete. The board wants to turn over responsibility for regulating credit to the stock exchanges, and Treasury Secretary Donald T. Regan suggested they should consider abolishing requirements completely. Congress restricted the purchase of stock on margin in 1934 partly in an effort to control dramatic fluctua-

SEC Approves Increased Limits On Option Positions

WASHINGTON—The Securities and Exchange Commission gave four exchange approval to increase their limits on option positions, enabling investors to hold more options contracts.

The new position limits will —8,000 contracts on stocks with a 3 month trading volume of 40 million shares or a 30 million-share volume and a put float of 120 million shares outstanding —5,500 contracts on stocks with a 3 month volume of 20 million shares or a million-share volume and 40 million shares outstanding. —3,000 contracts on less active etc.

Sweaters set



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Also L'Enfant Riche

SCOTTS VALLEY, Calif.—The spotlight shivers on a flaming wall of dry ice. A drum roll sounds, the crowded ballroom falls silent. Even the guests ripping slabs of meat from the whole roast pig on the buffet turn to watch.

Eventually, the night's host glides into center stage, his considerable girth draped in a purple and gold tent—er, toga—and a wreath of grape leaves on his head. "All hail Bacchus," someone bellows. He hoists his saxophone in salute and begins to play.

The saxophonist and host is Philippe Kaim, the founder and owner of Bortland International and the self-appointed court jester of Silicon Valley. Even here, where extravagant indulgence and eccentricity are commonplace, the expansive software publisher has become a legend within two years of his arrival from his native France.

His toga party is costing him \$45,000, with a glutinous mob of 600 on hand, including an ersatz saffyr wearing little more than a shepshin loincloth and a pair of horns. A trapeze artist performs, and merry-makers pelt one another with balloons filled with shaving cream.

A local newspaper subsequently calls the affair "a drunken orgy." Mr. Kaim replies, with a melodramatic sigh, "I can't quarrel with the drunken part. I only wish I remembered the orgy."

"I have all the money I need," he says. "Now, I dedicate myself to fun."

When Inflation Rate Is 116,000%, Prices

Change by the Hour

Bolivians aren't yet laughing their money about in wheelbarrows, as the Germans did during the legendary hyperinflation of the Weimar Republic in the 1920s, when prices increased 10 billionfold. But Bolivia seems headed in that direction.

"This isn't even good as toilet paper," says pharmacist Ruth Aranda, holding up a 100-peso bill. Indeed, she points out, admission to a public toilet costs 300 pesos. Three years ago, she says, she bought a new luxury Toyota auto for what she now sells three boxes of aspirin for.

"We're headed for the garbage can."

tions in the market. The sale of stock on credit with a fraction of the price paid in advance was widely blamed for having inflated prices during the unregulated days of the 1920's. A slight decline in value could wipe out a customer's investment, with his collateral for the balance (the stock) declining as well. A crash, as occurred in 1929, could break thousands of investors and leave the creditors to collect only a few cents on the dollar.

In a study of margin requirements released last week, the board argued that the market had largely outgrown the dangers of these leveraged purchases.

"My concern is that the exchanges might compete on margins," said Nicholas Giordano, president of the Philadelphia Stock Exchange. "Traders would like to have no margin at all, and it puts us in a difficult position. The stock exchanges are competing with the options and financial futures markets, so they could be pressured to go to the lowest common denominator so they can compete."

Pop rockers Wham!

Wham! Just like that, they've got the No. 1 record in the USA.

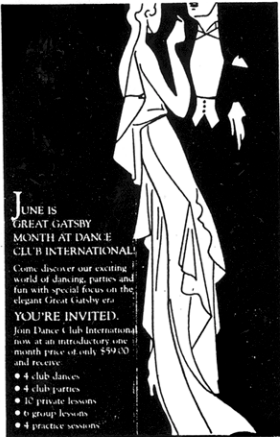
How did an obscure British dance band manage to push past such heavyweights as Prince and Stevie Wonder? It's simple, says the band's lead singer, "We're cute."

Plains George Michael, who, along with guitarist Andrew Ridgeley, turned *Wake Me Up Before You Go-Go* into one of the most lightweight, but infectious, pop hits of the year.

"You have to have a strong rhythm track to make a hit pop record. *Wake Me Up* has a lightweight, sing-along melody but it also has an intense rhythm track....

Michael, who produces, arranges and writes the music, feels Wham! has a formula for success. "Our songs may seem familiar because we've used as our foundation some of the great commercial artists especially the Motown sound. The melodies we have are very simple and easy to hum."

A RETURN TO ELEGANCE



JUNE IS GREAT GATSBY MONTH AT DANCE CLUB INTERNATIONAL. Come, discover our exciting world of dancing, parties and fun with social favors on the elegant Great Gatsby era. YOU'RE INVITED. Join Dance Club International now at an introductory one month price of only \$39.95 and receive:

- 4 club dances
- 4 club parties
- 12 private lessons
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USA TODAY • THURSDAY, APRIL 4, 1985

Twilight Zone

cept two remakes:
 ■ "Night of the Week." A 1960 Rod Serling teleplay featuring Art Carney as a drunken department store Santa Claus who "enters a strange kind of North Pole ... part of the magic that can only be found in the Twilight Zone."
 ■ "Dead Man's Shoes." In 1962, Warren Stevens played a bum who steals shoes from a dead gangster, puts them on and becomes the gangster. In the new version, the bum will have his gender changed to a burnette.

HOLLYWOOD — This fall, the mystery anthology format is back big. Out of favor since the glory days of Alfred Hitchcock Presents and The Twilight Zone and off the tube entirely since ABC's Darkroom in 1982, the style will enjoy a rebirth with CBS' Twilight Zone and Steven Spielberg's Amazing Stories on NBC. Compared to the old series, "some things have changed and some haven't," he says.

Of the first shows, all the segments are new stories ex-

Boot lovers go gaga Over go-go — again

By Elizabeth Sporkin
USA TODAY

on Broadway in March. DeMora snapped up eight pairs for the opening number; dancers will wear them with miniskirts and midriff tops.

"They should never have gone away," says deMora of

NEW YORK — With miniskirts and lace stockings reviving 1960s style, can go-go boots be far behind?

fall fashion scene Thursday, August 1, 1985 designs and color

YORK, N.Y. — black and white add to the vivid appeal of this year's sweater set. One clear winner, Seventeen's fashion editors predict, will be an updated Aztec graphic in the attention-getting color combination of black, white and grey zapped with bright yellow. Worn with a white and yellow striped cotton shirt and stop-light yellow mini skirt, the look is sure to end up in the fashion spotlight.

Guys get familiar with fashion

Much to the surprise of the store — which expected the avant-garde look to have limited appeal — the \$125 sweater was immediately sold out.

Other USA stores — such as Marshall Field's in Chicago and Macy's in New York — also report that the most fashion-forward men's looks are selling faster than traditional ones. Men, it seems, are beginning to cotton to clothes like never before.

"Anything dabbled in by women is now dabbled in by men. Men are much more experimental with fabrics, silhouettes and color," says Howard Sussman, Macy's men's fashion coordinator. "There's never been a time like this in men's fashion."

1985?
1982...1962

ing 1960s style, can go-go boots be far behind?

"There's definitely an upswing" in interest in white boots, says Lois Kopf of Courreges, the Paris design house that first introduced the mid-calf-high go-go boot in 1964.

This year, Courreges has brought back restyled versions in white and silver, with cut-outs at the tops — to some of its 15 USA boutiques. "They're selling like crazy in Beverly Hills and there has been growing interest in New York," Kopf reports.

One customer was Bob deMora, costume designer for *Leader of the Pack*, a musical set in the 1960s that will open

"They should never have gone away," says deMora of the boots.

Shoe manufacturer Two City Kids also will bring out updated go-go boots with a punch-out design that allows stockings to show through.

"Fashion is cyclical and things do repeat themselves," says avant-garde shoe designer Kenneth Cole, who late this spring will bring out a new version of the go-go boot: short white boots that are tight around the ankle. Some have high heels; some are flat.

"I think miniskirts call for something that comes up the foot," he says. "It just feels right again."



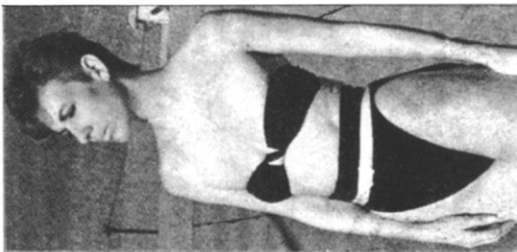
Women's Wear Daily

has ushered in the new spring season with "The Short Age." The fashion mag places the "in" hems about four inches above the knee.

"Anything dabbled in by women is now dabbled in by men. Men are much more experimental with fabrics, silhouettes and color," says Howard Sussman, Macy's men's fashion coordinator. "There's never been a time like this in men's fashion."

Two-piece swimsuits resurface on beaches

By Elizabeth Sportnik
USA TODAY



NEW YORK — 1985's most stylish swimmers will shun the long-popular mail-lot for a splash from the past: the two-piece.

Not a teeny bikini, mind you, but a suit that covers a little more hip, thigh and stomach.

"There's a whole generation who have never seen these suits before," says Doug Arbetman, spokesman for Cole of California, which offers a style that can be rolled up or down for more or less coverage. "They really have a fun fashion look."

After three years of one-piece predominance, "This is a natural evolution," says designer Norma Kamali.



Funicello at 41: Back to basics with Disney

Some things never change. The sun rises in the East. April showers bring May flowers. And Annette Funicello exudes as much exuberance about life at 41 as she did in her Mouseketeer years. "When I heard the name Disney, I jumped at the chance," says Funicello. Her last Disney film was *Mother's Uncle* nearly 20 years ago.

"I have the kids that watched the Mickey Mouse Club that are now my age. The kids that watched the

Family life is 'in' Parents renew an emphasis on etiquette

FRIDAY, FEBRUARY 8, 1985 • USA TODAY

For some children, learning to say "please" and "thank you" is as difficult as learning to eat with a knife and fork — and about as much fun. When parents nag them to do or say things "correctly," they are hard pressed to understand what all the fuss is about.

Today, parents are making more of a fuss over manners — than they did during the free-for-all 1960s.

Respect for age, wisdom and the establishment are back, and an emphasis on good manners is part of this return to more traditional values.

Casual sex on campus declines

PALM SPRINGS, Calif.

1950's
Return

Scouting is 75 yrs. today and growing

From a peak of 4.9 million in 1972, BSA's youth membership fell by more than a third to a low of just 3.3 million in 1979. The number of adult volunteers also dropped dramatically. "It was the tenor of the times," Chief Scout Executive Ben H. Love said. "There was rebellion against anything that had traditional values. Some of the things we believe in — patriotism, duty to God — were being challenged."

In the past five years, the organization has managed to reverse its slide. Preliminary 1984 figures show youth membership at nearly 3.7 million, a 2.5 percent increase over 1983. Scouting is benefiting, Love said, from what he sees as a national return to "basic values and basic beliefs." (Scouts, after all, still take an oath to be "physically strong, mentally awake and morally straight.")

By MICHAEL POLLOCK
Press Staff Writer

OCEAN CITY — They were a product of the late 1950s and 1960s, a time of prosperity and two-car garages. The stock market appeared to be a bull market that would ride forever and small investors wanted to ride the bull in their own tiny herds. Investment clubs were chic and novel, as popular as outdoor barbecues and "The Donna Reed Show."

There may not be as many investment clubs around today as there were in the 1960s, but there are still a reported 25,000 such clubs active in the United States.

Investment clubs are gatherings of people with a common interest: investing in the stock market.

The National Association of Investment Clubs, based in Royal Oak, Mich., reports that the average member invests \$43 a month. The entire association, representing 115,000 investors in 5,900 clubs, invests \$1.4 million a month.

"It's not a get-rich-quick program," warned Thomas O'Hara, association chairman and co-founder. "It's an accumulation program."

O'Hara credited the bull market which began in August 1982 with renewing much of the interest in investment clubs. The NAIC, which had nearly 14,000 members in 1969, was down to fewer than 4,000 in 1980.

THE BUSY MAN WATCHED THE BEACH PICTURES THAT ARE NOW YOUNG ADULTS, AND THE LITTLE KIDS WHO ARE NOW WATCHING THE SKIPPY (PEANUT BUTTER) COMMERCIALS.

Jane Pauley: 'new father' is a myth

College students today are less likely to engage in casual sex than they were a decade ago and they feel more guilty about their sexual behavior, suggests a new study to be released here Saturday.

In 1974 and 1984, researchers surveyed 100 students at Colgate University in Hamilton, N.Y., on their sexual attitudes and practices. The study will be presented at the annual meeting of the Society for the Scientific Study of Sex.

"The changes in sexual behavior just go along with the conservative shift in our society's values over the past 10 years," says Marilyn Story, a family studies professor at Southern Illinois. "Sexual activity, for example, correlates with being religious and a more conservative political orientation. That's what we're seeing on campuses and in society at large."

THE REAL ESTATE AGENT HERE, STARTED HIS CLUB FIVE YEARS AGO. "JUST TO BE SOCIABLE, TO HAVE FUN. WE'RE NOT TRYING TO MAKE A KILLING."

The club, which began in June 1983 with five members, "just looks for anything that looks half-decent," Kirchoff said. "We're down, to be honest with you."



Explode

With the rebirth of Westerns

May 19, 1985

12 states move to cut taxes

Dear Ann: Hugs beat sex



By Richard Goodwin

USA TODAY (continued) ... available in 17 states this year ... according to USA Today's PEIS ... with it, more coming today ...

DICK'S HAMBURGERS, is a startup outfit (with experienced management) that plans to open drive-in fast-food restaurants that resemble those that were popular in the 1950s. **JUNE 4, 1985**

"Phil Donahue is an endangered species," says Arthur Cooper, editor of *Gentleman's Quarterly* magazine. "For a while, men were defining themselves in terms of their reactions to the feminist movement. Now, they've said, 'Enough happening.'"

"Our reports show everybody likes it," says an ecstatic Jerry Esbin, *TriStar* vice president. "What this film really is doing is saying we're coming out of the closet as far as Vietnam is concerned."

"I see it as a healthy antidote to *Strawberry Fields Forever* and all the peace-love junk of the '60s," says Art Murphy, an industry analyst for *Variety* and University of Southern California film professor.

RAMBO

Dollar, Wall St. hit highs

5-19-85

I may be wrong, but there seems to be a mood in America at the moment which is reflected in the kind of television that America produces. And something of the spirit of that is reflected in this mini-series.

And what mood is that? "A sort of patriotism," he said. "A feeling that there is hope, that one can press forward and achieve. Above anything else, Christopher Columbus was a great achiever. And there's great respect, I think, in America for the achiever, for the man who brooks no obstacle and is determined to achieve his end. And I think that's something that American audiences will relate to."

Fashions a-go-go for '60s look

AUGUST 18, 1985

By Beisa Marsh
USA TODAY

Skirts are short, pants are pegged and shoes are pointed. The time is now, but the look is unmistakably 1960s.

Twenty years and one generation after fishnet stockings, miniskirts and turtleneck dick-eyes blasted onto the fashion scene, they're back — thanks to the sons and daughters of the men and women who wore them the first time around.

Teens and college students are scouring the secondhand shops for '60s garb and completing the look with dramatic eye makeup, teased hair and flashy sunglasses.

"Most of the kids are 16 to 18," says Jon Bok of Cowboys and Poodles' boutique in Los Angeles, where the '60s fashion fad seems to be hottest.

For several months, he says, \$20 paisley shirts and \$20 miniskirts — unused clothing from manufacturers' and retailers' overstocked warehouses — have been selling out.

"The kids are into '60s music, like the Monkees and the Shangri-Las," Bok says, "and that sort of led them into the clothes."



By Barb Kinney, USA TODAY
PAST IS PRESENT: A dickey, pegged pants for him; a minidress, fishnet stockings for her. Classic Clothing, Washington, D.C.

Unless you have been sequestered in a cave for the past few months you must know that stirrup pants are the latest trousers for young fashionables to sport on the streets. Slim and narrow, they bring the legs into focus, with an emphasis on fit. Stirrups first sauntered onto the fashion scene for skiving in the early '20s, boasting Johnny-type legs. Originally the hip-slit slimmer and sleeker pants to innovations in fabrics, especially of the stretch variety.

During the '40s, noted Italian fashion designer Emilio Pucci brought out sleek-looking stirrup pants, according to Sol Kent, Rich's fashion director, who to this day doesn't have much use for them. "At that time, everyone looked like hookers in these pants," he said, "wearing them with high-heeled mules." Ellen Melinkoff quoted several women who wore stretch stirrups during the '60s. One said, "I remember hating ski pants or stretch pants even though I wore them."

However, women clung to these pants and by 1961, they made their first general appearance in the stores for street wear. Called stretch pants —



Break dancing fever hits Germany London goes prim in the age of punk

West Germany (AP) — Break dancing, the street sensation of the South Bronx, has boogied across the Atlantic to Germany.

West German youngsters are doing the supple falls, gyrations and gymnastics of break dancing for tips in shopping malls, and some department stores are luring customers with break dance exhibitions. Cinemas, television and magazines also are featuring the acrobatic steps.

Dancers dazzle onlookers with their spins and struts in Frankfurt's main shopping district, and earn about \$78 a day in small change.

A local disco called the No Name holds weekly break dance competitions. The winner gets a prize of \$196.

"It's like a fever right now," said Peter Boehm, 32, who works at the City Music store in downtown Frankfurt.

Break dancing is the latest fad in a country where successive generations of teen-agers since World War II have been quick to adopt American styles in music, dance and clothes.

The West German Dance Teachers' Association estimates that 360,000 young Germans are caught up in the craze.

LONDON—Punk is passé. Prim is in. That's the message London's young, trendy women are sending out these days.

Outrageous outfits are giving way to grown-up gowns. Suddenly young women have taken to looking like their moms: Elbow-length gloves, black cocktail dresses, high heels, severe hairdos, lots of costume jewelry, bright lipstick, heavy mascara.

Nowhere is the new look more evident than at Hyper Hyper, the market-stall designer hall opened a year ago as a showcase for young English designers.

Some 70 of these stalls are found in Hyper Hyper, which is much larger and more sophisticated than the Kensington Market, another designer market across the street. Kensington, which got its start in the 1960s, faded in the 1970s and is currently undergoing a revival.

Short skirts, shorts reign at Paris show

PARIS (AP) — Short skirts got the nod at Karl Lagerfeld's summer ready-to-wear show Saturday, and designer Claude Montana unveiled hot pants and micro-skirts from beneath long duster coats.

There were even white cuffed shorts in Lagerfeld's bridal wear. Lagerfeld also showed some long pleated skirts, but his clear preference was for leg-revealing minis and micros.



Spring thing: Short skirts

When it comes to skirts for spring, the thigh's the limit.

After a winter of sidewalk-sweeping hemlines, "It's time to see a little bit of leg," says designer Perry Ellis. His spring 1985 collection features above-the-knee skirts after four years of predominantly long styles. "Suddenly, the short skirts and soft shapes look refreshingly feminine."

Other USA designers shortening skirts (and showing leg-revealing shorts): Calvin Klein, Ralph Lauren, Willi Smith and Norma Kamali, who unveil their collections Oct. 29-Nov. 9 in New York.

Will they sell? "I think they're real cute as long as they're not too short, and as long as they look good on you," says Edwina Richard, 21, a model from Tucson, Ariz.

■ Europe also goes short. 3D

once again. Some of the biggest sensations of the pop-music world recently have been women, including the Go-Go's, the Pointer Sisters, Madonna, Cyndi Lauper, Tina Turner, Pat Benatar and others. They own the airwaves, as they did in the early 1960s. As a final parallel with the early '60s, lightweight copycat rockers Wham! (like Bobby Vee and others in 1960-1962) sold records and cavorted on video wearing "Choose Life" T-shirts. Can it be just coincidence that after all these years, the Everly Brothers staged a packed-house "reunion" concert and Chubby Checker is touring again?

Where Are We Now?

What may be important for signaling another mood change is that the dominance of women in pop music appears to have reached an extreme this year. Cyndi Lauper graced the March 4 cover of *Newsweek*, which featured the lead article, "Rock and Roll: Woman Power." In January, *USA Today* quoted Patti LaBelle (who had her first "girl group" hit herself in 1962) as saying "We (women) are taking over." On May 27, Madonna made the cover of *Time*. As Paul Montgomery's studies of magazine covers would indicate, this year must mark the peak of girl-group popularity.

Now let's move up to the present. *Playboy* and *Penthouse* magazines, trying to cash in on the girl-singer craze, hoped to sell out their August issues with nude pictures of Madonna. An interesting thing happened. Sales were brisk, but not as good as hoped. Remember those headlines about the one-day crash in Utility stocks on July 29th? "Worst Day For Utilities in 23 Years," they read, referring to May 28, 1962, one month before the price low in the wave ④ correction in stocks and five months before the orthodox bottom. And as if to seal the fate of the "available female" as a pop image, Madonna got married last Friday night (August 16). Meanwhile, the upbeat love-song trend that began in 1980 and has been flashing in and out of style is again picking up steam. Even the Beach Boys have been touring again.¹⁸ From late 1982 to the present, there has been an undercurrent of happy pop music that, according to this model, should be about to explode on the scene as the dominant style, featuring melody, harmony and relative creativity. The message from the state of today's popular music is that the uncertain, corrective phase is nearing its end and that a full-fledged speculative bull market in mood is preparing to emerge.

Rarely have so many women performing rock had so many hit records on the charts. Never have so many women with such strong images so dominated the music videos shown on MTV, the rock-and-roll cable network (page 54). Madonna's new album, "Like a Virgin" (Sire), recently No. 1 for three weeks, is already "triple platinum." In 14 weeks it's sold some 3.5 million copies—a staggering amount, particularly since her first tour doesn't start until April. Turner, the Pointer Sisters, Pat Benatar and Chaka Khan all have current albums that have topped the million mark. And after 63 weeks, Cyndi Lauper's album, "She's So Unusual" (Portrait), is still charred in the Top 30, with nearly 4 million copies sold. Lauper's recordings have earned five Grammy nominations and her album has produced four Top Five singles—a new record for female singers.

The first big break for women in rock came in the early '60s, with girl groups like the Shirelles, the Ronettes and the Crystals. The songs the girls sang, like "Be My Baby" and "(Today I Met) The Boy I'm Gonna Marry," may have given marriage a false glow of paradise. But their bee-hive hairdos and stiletto heels gave the game away. The boy they wanted to marry was probably a biker. Some insiders point to Madonna's steamy image and argue that little has really changed for women in rock and roll since the days of "girl groups" like the Ronettes.

"I get so much bad press for being overtly sexual," sighs Madonna. "When someone like Prince, Elvis or Jagger does the same thing, they are being honest, sensual human beings. But when I do it: 'Oh, please. Madonna, you're setting the women's movement back a million years.'" Lauper agrees: "How can you criticize a woman for having a sexuality when men for years and years have been singing about nothing else? She's just doing her thing. My thing happens to be different. Women have a sexuality that shouldn't be suppressed."

Rodgers, her current producer, concocted a relentless rhythm track for "Like a Virgin" that suggests a bright, major-key version of Michael Jackson's "Billie Jean." The lyrics—all about how true love makes a girl feel "shiny and new, just like a virgin"—fit like a glove. So does Madonna's vocal. Her singing evokes the pie-eyed kid in "Bobby's Girl," the pert Marcie Blane hit of 1962. But when Madonna summons a nervous, fey hiccup on the chorus, she sounds more like the giddy vixen of the video version. It's a perfect pop epiphany—pure erotic fluff.

Even Madonna's staunchest fans would not claim that their idol is a radical ground-breaker: Indeed, the most beguiling aspect of Madonna is the way in which she is a throwback to interesting "girl" vocalists of years past.

LaBelle started singing in a more innocent era. In the early '60s, she led Patti LaBelle and the Bluebells in her native Philadelphia. The combo, which included former Supreme Cindy Birdsong, scored its first hit in 1962 with *I Sold My Heart to the Junkman*.

In the '70s, Patti and Bluebells Nona Hendryx and Sarah Dash transformed themselves into LaBelle. A blazing fusion of sexy space-funk, raw rock power and provocative social commentary, LaBelle was ahead of its time — and paid the price for it.

"It was something too different; something nobody was willing to accept," says LaBelle. "There was no category for three outrageous women at the time... We were saying things that women were afraid to say — sexual, political, whatever we felt."

When the group split up in 1977, LaBelle's solo career was launched. She's pleased with the changes that have come for women over the years: "We're takin' over the charts," she jokes. And she's still carrying the hot stuff — right onto Broadway.

courtesy Newsweek, USA Today

A “fundamental” (i.e., outside of the market itself, but seemingly related) event that is akin to a bad earnings report after the stock has declined is the sudden new insistence that popular music albums utilize a rating system. If lyrics have gotten so disgusting that people are finally reacting, the peak in negative lyrics has passed. This fundamental event is not unlike Congress’s move during the 1973-1974 bear market to institutionalize the nation’s depressed pace by mandating a 55-mph speed limit nationwide. Laws like this merely signal that an extreme has been reached and therefore that the trend is about to change. They certainly can’t, short of iron military enforcement (which *is* an option), stop a trend that is aching to express itself.

This month, another fascinating event occurred, the release of a movie entitled, *Return of the Living Dead*, billed as a *spoof* of the zombie horror movies. In other words, it’s Abbott & Costello meet the Zombies. The power of horror is dying right now, strongly suggesting that *Halloween, Part 17* and *Friday the 13th, Part 32* will never be made.¹⁹ The newest trend in movie themes is that science and brains are not nerdy but cool. Films such as *Weird Science*, *My Science Project*, *Real Genius* and computer-oriented adventure stories are coinciding with kids’ new desire to run computers and manipulate technology, in stark contrast to the values of the late 1960s and 1970s. These are all hints that better times lie ahead.

As with music and movies, it is still too early to characterize the fashion trends as typical of a major top. Fashion designers keep trying to re-introduce mini-skirts, but as yet, the public hasn’t rushed to buy them. On the longer-term trend, women have been slowly raising hemlines, but as one article puts it, “Will they [shorter skirts] sell? ‘I think they’re real cute as long as they’re *not too short*,’ says a model from Tucson.” No, it’s not the *late* ’20s or ’60s yet! Two-piece bathing suits are making a comeback, but skimpy bikinis are still worn only by a minority at the beaches. “Daring colors” are being introduced by some fashion designers, while reactionaries are trying to re-introduce the Maxi-skirt as the stock market corrects. The bright colors and shorter hemlines should win this battle, but while it is still a battle, and until the newly introduced styles make the covers of *Time* and *Newsweek* and are seen everywhere at the shopping malls, the bull market should have more to go.

The years 1921 through 1929 experienced a *fifth* Cycle-degree wave in stocks, the same wave label and degree of the current bull

market, which dates from August 1982 in the Dow Industrials. The parallels today with the mid-1920s (a period similar to the early 1960s) are becoming more and more obvious. There have been a number of parallel economic phenomena occurring in recent years, including the end of inflation in 1980, which corresponds to the inflationary peak of 1920, the end of the constant-dollar Dow's bear market in 1982, which corresponds to the same event in 1921, the current runaway inflation in South America, which corresponds to the same phenomenon in 1923 Germany, and the proposal to eliminate legal margin requirements for stock purchases, a widely recognized prerequisite for the speculative heights achieved in the bull market of the 1920s. More to the point, however, is that the *social* scene of today is beginning to resemble that of the mid-1920s, with advertisements for "Great Gatsby" parties and articles about computer business multi-millionaires whose new-found goal is to party all night long. As yet, however, evidence that the party-crazed mini-skirted *late* '20s have arrived is not to be found. By the time Cycle wave V is over, the trendsetters should have reached that point, living life in a new version of the late '20s and mid-to-late '60s.

There are many indications that Cycle wave V is a nostalgia wave that is doing its best to re-create the glories of the past. (I don't know whether the 1920s exhibited a similar tendency.) In stocks, it should end with the old-line Dow Industrials providing the final run. In politics, the longing to return to "old-time values" elected a president. In fashion, nostalgia has its hand on the helm, and the speeded-up replay of the fashions of Cycle wave III should continue right into a re-creation of the mini-skirted, foppish, frenzied peak of the late 1960s. "There's definitely a '60s' inspiration in today's hair fashions," says a representative of Vidal Sassoon on TV, "not a copying, but a creative inspiration...." The pop-music world is rushing through a re-creation of the trends in the 1940s (Linda Ronstadt's prom-queen music revival), 1950s and 1960s. In fact, re-formations of groups from the 1960s and small-scale tours and TV appearances are beginning already.

What is the implication of nostalgia as a driving cultural force? One of the observations revealed by a study of the Wave Principle is that third waves are accompanied by increasingly favorable "fundamental" news events, while fifth waves' fundamentals are less impressive by comparison. In a similar way, '50s' & '60s' music, produced during a third wave, was a strong step forward because it was

innovative, while '80s' music is less impressive because it's *derivative*. (The great symphonic music was undoubtedly produced during the latter stages of a third wave of Supercycle and/or Grand Supercycle degree.) For those who lived through the 1950s and 1960s, the modern echo has been hollow, in the same way that the bull market in stocks has lacked the solid breadth (percentage of stocks advancing) of the bull market of 1942-1966. In other words, all indications are that the advance in mood which began in 1982 *is* a fifth (Cycle wave V), and that ultimately, this wave, in all its manifestations, is doomed to usher in another collapse in stocks and in mood. In the meantime, enjoy it, profit from it, and don't sell it short too soon.

NOTES

¹ Men are more “masculine” during bull markets, and women more “feminine.” “Feminism” gains power during corrections, as it did in the 1850s during Supercycle wave (II), around World War I during Cycle wave IV of (III), and again in the 1970s, during Cycle wave IV of (V).

² History suggests that creativity in all fields (entrepreneurial, philosophic, literary, scientific, musical, etc.) peaks with third waves.

³ Evidence of these directional forces lends support to the idea of Yin and Yang in Eastern philosophy. It will take the approach of a Western frame of mind, however, to gather and interpret the specific data to substantiate the concept.

⁴ Artists such as Ricky Nelson, Bobby Vee and the Everly Brothers took over. Their sweet melodies and harmonies kept them popular through the 1959-1962 correction. Their consecutive string of hits ended in 1962 in both cases.

⁵ “Girl groups” continued to produce hits into 1964 until the Beatles took over, and on a lesser scale right into the orthodox top in January 1966; after that time, the only women who could make it in rock music were the ones who could act rougher than men, such as Grace Slick and Janis Joplin.

⁶ In “Help!”, John Lennon sang, “Help me if you can, I’m feeling down; Help me get my feet back on the ground; Won’t you please, please help me?” In “Yesterday”, Paul McCartney sang, “Yesterday all my troubles seemed so far away; Now it looks as though they’re here to stay....”

⁷ Soul music singers went out of style in 1969, so their reign covered the period of the double top in stocks.

⁸ These bands’ appearance at lower levels on the charts continued until late 1968-early 1969, ending abruptly with the second top in the bull market. Brian Wilson, leader of the Beach Boys, went into seclusion and suffered psychological problems.

⁹ Paul McCartney, particularly, kept in tune with the last gasp of the bull market that had carried to new highs in the secondary stock indexes. John Lennon, on the other hand, switched immediately and powerfully into the new mood. His post-1965 song contributions became darker and darker until his input on the White Album in 1968 prompted these (admiring) liner notes:

The harshness of the imagery is, if anything, even harsher;
‘The eagle picks my eye/The worm he locks my bone.’ Black

birds, black clouds, broken wings, lizards, destruction. And, most grotesque of all, there is a terrifying track just called ‘Revolution 9,’ which comprises sound effects, overheard gossip, backwards-tapes, janglings from the subconscious memories of a floundering civilisation. Cruel, paranoiac, burning, agonised, hopeless, it is given shape by an anonymous bingo voice which just goes on repeating ‘Number nine, number nine, number nine’—until you want to scream.

As a trend setter, Lennon, whose popular career began in 1962 with (effectively) the simple emphatic announcement, “the bull market is on!” was saying simply and increasingly emphatically, “the bear market is on,” a statement that began with “Help!” in August 1965.

¹⁰ The Beatles’ last album, of the same title, was labeled not with a green apple symbol but with a red one. This simple statement not only indicated that they knew, unlike many groups who self-destructed, exactly “where they were” but that they understood on some level the importance of their band’s demise.

¹¹ A number of socially conscious people have attacked negative-sentiment movies, rock music, literature and art as *causing* a pervasive negative psychology, an inversion of the relationship. One wonders if they give the same styles of artistic expression the credit for causing *good* feelings in the 1950s and early 1960s. The only reason the underlying sentiments are manifested is that Western culture enjoys freedom of expression. To remove that would remove the manifestation but not the reality behind it, which would merely be vented via other avenues. A case could be made that musical, artistic, literary and sports expression of negative sentiments is a healthy release, as opposed to some possible alternatives. Negative-mood music and sports, for instance, do not exist to make the listener or watcher feel bad. If that were so, it wouldn’t sell. On the contrary, it makes people feel good because it mirrors their feelings. Hearing a happy song when you feel angry is an annoyance. It can actually make you feel worse. An angry song says, “Go ahead and feel your anger,” which probably helps dissipate it. Imagine how you would feel in a rigid society which only allowed elevator music. Would you really walk around all day with a bland smile on your face, or would you eventually want to lash out, screaming?

¹² One of the last gasp punk (renamed “new wave” in the U.S., whose music buyers didn’t feel as angry as their British cousins) groups managed to put out this record two years ago, apparently misspelling its own name:

Fibonnaccis, *Fibonnaccis* (Enigma): The country's most obscure cult band releases a three-song, 12-inch 45 rpm record.

¹³ The sexual progression in pop music from 1954 to 1974 which appears to be beginning again as of the early 1980s, is, Men: "I'm a man!"; Women: "I'm cute and available — come and get me!" (speeding up the dance); Men: "I love you!" Men: "Enough happiness; I need thrills!" Men and Women: "Let's get D-I-V-O-R-C-E-D." Men and Women: "Let's kiss, make up, and have a slow dance."

¹⁴ A climax of sorts also seems to have occurred in early 1980, coinciding with the last of three yearly stock market "massacres," the lowest recorded value for the Dow Jones Industrials since early in the rise off the 1974 low, and the lowest value for stocks in terms of gold since 1932.

¹⁵ Intermediate highs and lows also correlate with hit songs. Paul McCartney's "Silly Love Songs" (which implored, "Some people want to fill the world with silly love songs — what's wrong with that?") was the biggest hit of 1976, the year of an important intermediate-term top in the Dow.

¹⁶ Lennon's early '70s' music fit into the hard-edged sound with *grating protest songs* and long recordings of his wife's distinctive caterwauling. After a five-year hibernation in the late '70s, he again burst on the scene in 1980 with "(Just Like) Starting Over," effectively announcing, earlier than the crowd, the start of another bull market. He was murdered a month later by someone who was still caught in the grip of the slowly dying bear, which didn't breathe its last until a year and a half later.

¹⁷ Linda Ronstadt engineered a brief revival among older people of crooning ballads and partners-touching ballroom dancing in 1984, around the Primary wave ② low.

¹⁸ Remember James Watt's embarrassment when he canceled the Beach Boys concert in Washington, D.C. in 1983 to keep out "undesirable elements"? Everyone laughed because the Beach Boys don't attract undesirable elements — they're a bull market band.

¹⁹ An even more horrible slew of movies and songs will undoubtedly be released at the bottom of the next Supercycle (and perhaps Grand Supercycle) crash, due in the 1990s. [2000s. — Ed.] There are many straws in the wind of very bad things to come. The appearance of AIDS, for instance, is the most serious plague-like threat since the Dark Ages.

A Few Examples of Applied Social Observation

(Reprinted from Robert Prechter's *Elliott Wave Theorist*)

February 7, 1983

What's the social scene like these days? Roaring '20s' parties, '30s' style gangland "hits," tramp camps for the unemployed, falling prices, conservative values, increasing religion, a move to "clean up 42nd Street" and fashion from the '20s and '50s. All are part of the typical social background in the early stages of a long bull market.

Get out circle skirts, pedal pushers; '50s come sashaying back into style

And what is the venerable Hemline Theory saying? The split skirt, a perfect symbol for the split market of the late '70s, is "out." Conservative dress is "in," and minis are still nowhere to be seen. Remember, rising hemlines, not high hemlines, coincide with healthy bull markets. If the mini-skirt returns, it may signal the approaching peak of a bull market (the last mini came out in 1967 in England and hit the U.S. in 1968). In other words, the social and mass psychological extremes occur together. So be happy if the move back to minis takes awhile.

August 18, 1983

The position of the market under the Wave Principle is a direct reflection of how people feel about the future. Wave positions analogous to those that have occurred in the past are often accompanied by similar attitudes among the public and therefore similar phenomena in the art and fashion worlds, which are highly responsive to the shifting winds of public sentiment. The current wave position has some things in common with the early 1920s, since that was also the beginning stage of a fifth wave of Cycle degree, with the mid-1930s, since wave V should be similar in time, extent and construction to wave I, and with the 1940s and 1950s since that was the early stage of the most recent wave of Cycle degree. The social scene should reflect those similarities, and I think it does (see collage, next page). By the top, however, the nostalgic conservatism of the current social scene should give way to a wild abandon characteristic of the late 1920s and late 1960s.

Rockability: It's all the rage

more structured uniforms. In that respect, the new fashions are similar to those worn by Delta's first attendants in 1940 (above). Although the new uniforms will be all-season clothes, they are the same color as the winter version of the '40 style, navy blue. Both men and

Old and new
Delta's 6,000 flight attendants will be wearing new jet-age uniforms — with a touch of propeller-age styling — starting March 1. After a decade during which attendants of major airlines were attired in what mostly looked like sportswear, Delta has decided to return to

1950s rock '83 teen fashions

Clothes for today's young Gidgets are rolling out of the 1950s to rock around the 1980s — at least around spring '83.

Teenyboppers can choose from all the former groovy favorites: Bobby sox, pedal pushers, cropped tops,

shorts, bowling skirts, bandstand skirts, sorority sweater sets and more.

Some trends stores have even set up special departments to house these 1950s fashion reincarnations. And don't be surprised to see Marilyn Monroe shops featuring adaptations of the sexy lady's clothes — Bloomingdale's in New York has one.

Ronstadt swings into an older era

Linda Ronstadt is kicking off her rock 'n' roll shoes come summer's end.

Ronstadt, rock's leading female vocalist for the past decade, will release an album of Sinatra-style pop standards next month and will follow it up with September performances on both coasts in which she will be backed by a full orchestra.

"It's a period that's really fascinated me ever since I was a kid," says Ronstadt of the 1930s, '40s and '50s tunes she features on the new album.



CROONER: Linda Ronstadt is releasing Sinatra-style album.

Gain! All the Way
A single-judge line, aimed at those who giggle at "Rocky," is senior to get his girlfriend into bed. The '80s are standing more like the '50s every day, Oms.

Old is new!

Update '80s styles back to '50s chic

By PATRICIA WEISS
Times/Gannett News Service

Maybe it's just a fad, this obsession with Marilyn Monroe, pedal pushers, poodle skirts and fabulous '50s chic.

Long-lived or not, the latest fashion craze is a revival, not something new. That means economical dressing — turning outstays from your closet or the thrift shop into high-fashion finds.

Perhaps you don't still fit into your red tulle and taffeta prom dress from 1955. But surely you have a cardigan sweater to wear buttoned up the back. The problem is not finding the basic necessities, but knowing how to put them together.

To this end, Susan McGraw is traveling around the nation to promote the "deja vu" concept of dressing.

Teens cut drug use

In Pop, a 1960's Revival Has Already Begun

NEWSWEEK/JUNE 27, 1983

If some influential high-fashion designers—led by Karl Lagerfeld of Chanel and Chloé—have revived the long-line, tailored silhouettes of the '20s, complete with luxurious accessories like gloves and brimmed hats, some designers are also bringing back the look of the '50s: returning to her-ringbone patterns, circle skirts, nipped-in waists, wide belts and strapless cocktail dresses.

At the heart of this revival, of both the '20s and the '50s, is an inventive, freewheeling geometry inspired by the original modern movement.

The Elliott Wave Theory, says Prechter, holds that mass psychology creates waves of optimism and pessimism in the economy, which determine — rather than result from — prevailing economic indicators. Gold prices, stock market averages and hemlines all are measures of that confidence.

"When people are feeling more optimistic, friskier and more energetic, men wear louder ties and women let their hemlines rise," Prechter pointed out.

"Gold is very reflective of how human beings feel about the future; it's virtually a barometer. I don't know the mechanism for it, why people change, but they do.

Neil Young's latest rock rolls back the clock to '50s

EAST TROY, Wis. — Like a magician possessed, Neil Young continues to pull rabbits out of his amazing career. The latest surprising phase for the veteran rocker is mid-'50s rock 'n' roll, as represented by Bobby Freeman's *Betty Lou's Got a New Pair of Shoes* and *Do You Want to Dance?* and such early Elvis Presley hits as *It's All Right, Mama*.

The SEC proposes to temporarily limit exchanges to trading only two new stock-index option instruments. The limit is designed to prevent the new instruments from multiplying more quickly than they can be handled by brokers.

From Elvis to the Stray Cats

Pop music periodically recycles itself, drawing on the styles of earlier periods for musical as well as sartorial inspiration. Until recently, the latest stratum to be excavated in detail was the 1950's, which provided the original models for pop phenomena as disparate as the current rockability revival and the ascension to television-erun valhalla of the Fonzy and "Happy Days." But the 1960's are next on the agenda. In fact, though it may seem a bit premature, a 1960's revival is already upon us.

August 6, 1984

The social scene still reflects the assumed position of the market within the overall wave structure. If the January high were a 1929 or 1968 type of top with a monstrous bear market having just begun, then social behavior would probably be similar to that of the wild and happy late 1920s or late 1960s. Those were great times, and judging from personal experiences (at least as far as '60s go!), we're not there yet. Today's fun and fashion is still typical of conservative times (see collage, next page).

November 4, 1985

Unfortunately, there isn't room in *The Elliott Wave Theorist* each month to point out the continually revealing evidence that trends in popular culture parallel the trends in the stock market. However, I would like to take the space to clear up a misconception among many who wrote in August and September worrying about the appearance of various expressions of negative mood. The point made in my Special Report was not that cultural fads precede changes in psychology, but that they are a direct reflection of it, as is the position and trend of the market. Expressions of popular mood are not a leading indicator of stock trends but a *coincident* one. In other words, the widespread popularity of mini-skirts doesn't forecast a top, it *is* the top. Therefore, this summer's appearance of dark fashion colors (notably offset by pink tennis shoes among the trendsetters, just to show they're not that serious about sporting black), long skirts, negative-theme books on the *New York Times* book review, etc., *is not bearish*. It is merely a cultural reflection of the mood correction that also showed up on Wall Street with falling prices and record put buying. The only forecasting value in these phenomena currently is that observations of popular cultural trends clearly indicate that the public mood, and therefore the market, is not at a major top of historic proportion. Thus, although a decline is possible on that evidence, a 1929-style collapse is highly improbable. It's the only implication about the future one can draw, but it is knowledge of some value.

I can't resist making one observation. While the public at large reflects a cautious mood, some possible trendsetters may be seeing through the curtain. Mick Jagger of the Rolling Stones at the 1968 top shouted angrily, "The time is right for fighting in the street." His current

Tradition registers high Oldies but goodies revived on newlyweds' wish lists as ad execs remember when

By Elizabeth Sporkin
USA TODAY

Never mind the age of back-to-back formal dinners at home, Tober says, and brides come to sewing shops to buy the dress. "I want to host men in style," says Tober. "Everybody wants pieces, tableware and linens.

more elegance."

The pot-luck suppers of the 1960s and '70s have given way to more formal dinners at home, Tober says, and brides come to sewing shops to buy the dress. "I want to host men in style," says Tober. "Everybody wants pieces, tableware and linens.

Hats Are Back

aster may be the celebration of everlasting life, but one thing associated with it, the Easter bonnet, almost expired permanently. Almost, that is. But fitting to the season, it is a style that is being resurrected.

"That's especially true in California. Even little women there wear hats out to their shoulders. They look sometimes like teardroppers," he chuckles. Californians also go to lunch sporting huge cabbage roses and ornate plumes, like in the good old hat days of the 1950s.

According to fashion, the market ain't crashin'!

After years of selling Comet cleaner on TV, Josephine the cleaner is back. If you picked it up in 1972, it may have faded, but he heard from again, you were sadly mistaken. Bert and Harry, the beer-selling Pele brothers, were a popular success — and a marketing flop — in the mid-60s. They were retired — but not Speedy Altschuler left the advertising scene in 1963. Was he all fizzed out? Hardly. Ad-

ADVERTISING & MARKETING
BY ROBERT GARFIELD

The qualifications for resurvation are modest. A parallel case: the famous Hatheway man. After serving as the persona of C.F. Hatheway & Co. dress suits for 19 years, the man's eye patch vanished in the mid-1970s. After two aborted revivals, he seems to be back.

Ray Bans: We've got it made in '50s shades

By Richard David Story
USA TODAY

Ray Ban Wayfarers — popularized by Buddy Holly in the '50s and by the singer Muddy Waters, and named by Jimmy Tom Cruise in the summer smash *Risky Business* — are once again in the rage. The dark glasses, designed by Bausch & Lomb in the '50s, have seen waves of popularity. "(John) Bausch and (Dan) Aivoyed wore them in their Blues Brothers stunts," says Lee Hill of Bausch & Lomb.

18,000 Wayfarers were sold in 1981, so far in 1983, more than 250,000. Next spring, a wagon for the Next spring, a wagon for the Wayfarer, "only, times" of the '50s, wood-paneled station wagon.

COVER STORY

Fine points of etiquette aren't passe

Once again, boys and girls are learning the right way to walk, talk, eat and dress

By Ellen Brown
USA TODAY

OCONOMOWOC, Wis. — This classroom is a luncheon table. And served with the soup is a lesson on the proper way to eat it: From the center of the bowl, lift the spoon up and away from you, then bring it to the lips. Never, ever lean toward the bowl.

Jenny Hepp, 14, from Plymouth, Wis., and 15-year-old Julie Pekar of Cudahy, Wis., listen while Janet Sherkow, an instructor for Menars Studios at the Olympia Spa here, details tried-and-true table manners at the four-day, \$600 Teen Finishing course — a 4-month-old program born from a rising interest across the USA in teaching manners to the young.

"For a few decades people dropped what they thought wasn't important at the time," says Sherkow. "You can always eat a hamburger at McDonald's, but you'll feel more confident if you know which is the fish fork, and the proper way to gracefully eat a Napoleon."

- Last month, 14 young gentlemen in the making and six budding young ladies, ages 8 to 14, attended the first Emily Post Summer Camp at the posh Breakers Hotel in Palm Beach, Fla. They learned telephone and thank-you-note manners, "dressing for the occasion," and ballroom dancing.

Fraternities back — and in trouble



By Barbara Palmer and Richard Price
USA TODAY

Social fraternities and sororities, which faded from campus life in the early 1970s, are enjoying a big comeback — and stirring controversy again, too.

The latest battleground: Amherst, Mass., where G. Armond Craig, acting president of Amherst College, was booted Monday during a chapel assembly as he tried to explain why the board of trustees has voted to abolish the school's coeducational frats.

By Rick Friedman
AMHERST MAN: Keith Dawson devastated.

hit, in un-Jagger-like fashion, proclaims, “The time is right for dancing in the street!” As Peter Kendall of the *OTC Stock Journal* asks, could Mick be talking about Wall Street?

August 10, 1987

The most important popular cultural event is occurring not in the U.S. but in Russia. The USSR is typically about 30 years behind the West in popular culture (wasn't it about 30 years ago that they officially accepted jazz?). Now glasnost may have bitten off more than it can chew. Allowing private taxis and tailors is one thing. But now that the Soviets have let rock 'n' roll get a foot in the door, there will be no easy turning back from the desire for greater knowledge of the tempting joys of the freedom-loving West. This terrifically written article by Edna Gundersen of *USA Today*, reproduced on the next page, says it all. It sounds like a scene from 1957 in the U.S....

Joel rocks 'em back in the U.S.S.R.

MOSCOW — The man at the piano spoke in broken Russian: "Hi, my name is Billy Joel. I'm nervous."

He had reason to be. Sunday night's 2½-hour concert at the Olympic Sports Complex began sluggishly. About 20,000 Soviets sat politely in silence as the first USA rock star to tour the U.S.S.R. energetically belted out one hit after another.

But an hour into the show, Joel pointedly invited the audience to join him at the stage, and the night was transformed. Thousands streamed from the stands to stomp and cheer and whistle and — flouting house rules — dance with abandon.

The performance grew more dramatic and surprising with each slyly performed tune. During *Angry Young Man*, a Soviet boy in Adidas high-top sneakers raised a USA flag. Others quickly joined him. Joel prompted roars of approval when he dedicated *Honesty* to the late Vladimir Vyssotsky — the Soviet Bob Dylan — a balladeer revered for his brazen social commentary.

(Saturday, Joel visited Vyssotsky's gravesite, along with 4,000 Muscovites. "It touched me deeply that a man that suc-

cessful could find the time to see my son's grave," said Maximava Vyssotsky after Sunday's concert.)

But most of the show's notes were joyous. The barbershop harmonies of *For the Longest Time* set the crowd clapping, and the hard-rocking treatment of *A Matter of Trust* brought even stern-faced parents to their feet.

Joel was a tornado of vitality. He introduced songs with earnest jokes and bitter-sweet speeches, explaining the inspiration behind the distinctly back-home *Allentown* and *Goodnight Saigon*.

Sweat streaming down his neck, he twirled and strutted, at one point leaping into the throng to grasp the hands of startled onlookers.

Gradually, the shell-shocked Soviets answered the call to rock 'n' roll. Girls shimmed; boys stood on their feet and shouted.

And when the band let loose with a full-throated *Still Rock and Roll to Me*, starch-collared crowd-control soldiers clapped and danced, throwing caution to the sudden wind of change.

Even the military guards who had first attempted to blockade the stampede surrendered to

Magic in Moscow

Roll over Beethoven, tell Tchaikovsky the news: Billy Joel has Moscow rockin'.

■ Vladimir Bassin, 20, a soldier assigned to crowd control, was quaking. "It was so energetic. This rock 'n' roll — it's beautiful."

■ Sergei, 24, another soldier, was afraid to give his last name, but said: "I'm not bothered they (Soviet fans) are waving the American flag. I like the spirit, the freedom and, most of all, the possibilities to dance."

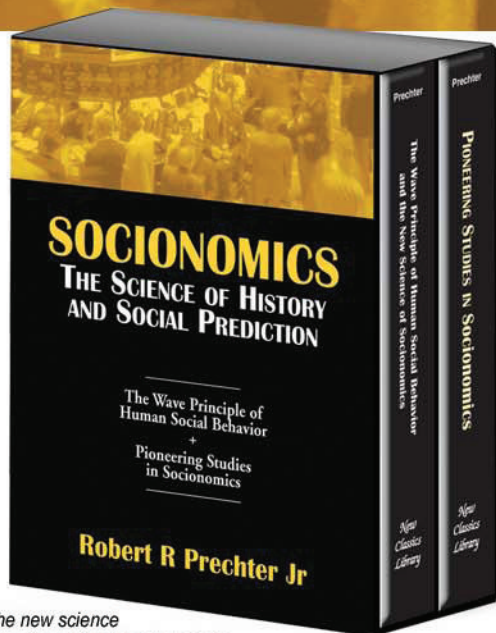
■ Student Dina Pavlovna, 18, was overwhelmed. "We're not allowed to dance at rock concerts, but when Billy invited us, that made it easier. I've never seen such dancing in my life!"

■ Moscow rock journalist Andrei Orlov said the rush to the stage was "instantaneous. And the volume! People have never heard anything this loud."

■ Moscow rock critic Artyom Troitsky called the concert "a big achievement. Musically, it is exactly what Soviet cultural authorities can accept and appreciate: smooth and safe."

By Edna Gundersen
USA TODAY

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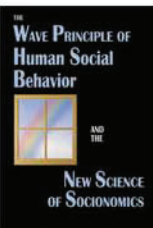
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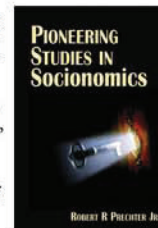


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