American Proper Noun Reference: The Humorous Naming of Persons, Places, and Things

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A traditional definition of a noun is that it is the *name* of a person, place, or thing. As a name, all nouns are within the province of the American Name Society, but those unique "Proper" nouns, are especially within the province of such a society. It is with the humorous naming of proper nouns — proper persons, proper places, and proper things — that this paper deals.

PART I: PERSONS

Part of the play related to people's names is based on the form of the name. Willard Espy, for example, brings to our attention the fact that the name Oliver Wendell Holmes contains exactly the same letters, but arranged in a different order, as does the phrase "He'll do in mellow verse." This anagram has a kind of ironic appropriateness as does the expression "Hated for ill," which is an anagram for Adolf Hitler. Robert Margolin develops a different type of name pun when he tells us that at one time many of the girls in Utah married Young, that Robinson Crusoe is responsible for the forty-hour week because he had all his work done by Friday, and that in fact there was a farmer who named his rooster Robinson, just because he Crusoe.

Why do certain people have certain names? Evan Esar tells of a person whose name is Luke, because "he's not so hot." Such names as Joe Green, John S. Brooks, "Broad Shoulders" and "Swollen Foot," are not especially memorable, but in their original languages, these names are significant for they have become famous as Sydney J. Harris points out in his syndicated column, for the names above are the English versions of Guiseppe Verdi, Johann Sebastian Bach, Plato, and Oedipus Rex. Evan Esar tells that the expression used to refer to Napoleon Bonaparte can also change as the impending danger approaches:

The Corsican monster has landed on the Gulf of Juan.
The cannibal is marching towards Grasse.
The Usurper has entered Grenoble.
Bonaparte has entered Lyons.
Napoleon is marching towards Fontainebleau.
His Imperial Majesty is expected tomorrow in Paris.

There are indeed different ways of referring to people, and many of them are humorous. Someone found out that Mollie Potok was the mother of Chaim, and therefore wanted her to autograph her son's book, *My Name is Asher Lev*. She signed it "Mollie, mother of the author." Later, this same reader found herself in the presence of Chaim, whom she wanted to autograph the same book. He signed it "Chaim, Son of the mother of the author."

In the cases above, the proper noun (i.e. name) needed a descriptive identifying phrase to change it from a "common proper noun" to a "proper noun." Although "Mollie" and "Chaim" are followed by nonrestrective modifiers, these modifiers nevertheless set this "Mollie" and this "Chaim" off from other "Mollies" and other "Chaims" with which they might be confused. Evan Esar gives an example of the opposite process, "Accursed be he that build the house, where dwelt the man, that begat the bishop, that ordered the priest, that married the maid, that bore the son, that sharpened the axe, that cut the wood, that held the pick, that turned the earth, that grew the tree, that the first three-legged stool was made of!" Surely there can be no more than one person to whom all of these qualifiers relate. As a matter of fact, this person is "overrestricted," for details about him are given which cannot possibly be known. Here, therefore, the restriction limits not just to a single unique individual, but probably to no one at all.

In his 1964 master's thesis at the University of Utah (which, by the way, deals with humor), John D. Gibb uses reference modification in a different humorous way. There are two people walking down the street and one says, "Look at that youngster with her short hair, sweat shirt, pedal pushers and gym shoes. You can't tell if she is a girl or a boy." "I can," said the other person, "because she's my daughter." "Oh, I'm sorry," said the first person, "I would never have said that if I had known you were her father." "I'm not her father," said the second, "I'm her mother." It just goes to show that with our changing culture, proper nouns are not as common as they used to be.

Sometimes reference is very specific and appropriate, as when Don Rickles is referred to as "the Merchant of Venom," or Art Buchwald is described as "Will Rogers with chutzpah." At other times the reference is

syntactically deviant, or semantically vague. Paul Postal uses the term "anaphoric island" for a pronoun that doesn't have any specific referent (even though the meaning may be perfectly clear). His example is "John is an orphan and his friend doesn't have any either." Emmon Bach points out another problem of pronoun reference. What are the antecedents of *who, it,* and *he* in the following sentence: "The man who was mixing it fell into the cement he was mixing?" Each antecedent has a restrictive modifier which contains a pronoun whose antecedent has a restrictive modifier which contains a pronoun . . . ad infinitum. This example is known as Bach's paradox. Victor Raskin, a linguist at Purdue University, has an example illustrating a different type of reference problem: "An English bishop received the following note from the vicar of a diocese: 'Mylord, I regret to inform you of my wife's death. Can you possibly send me a substitute for the weekend?' " Substitute what? Here we have a different kind of anaphoric island.

Names have a certain logic to them. In his essay entitled "Name Tag," Gordon Cotler tells of writing a letter to "Mr. George McBundy, president of the Fullbright Commission, but then he notices that the name doesn't look right. "Not George McBundy, but Bundy McGeorge. Something like that. McBund Georgy? McGeorge Bundy" Bund McGeorgy?" Names of groups can also have a certain logic about them. In his *Poor Rowland's Almanack: Proverbs for Two Hundred Years After,* Roland B. Wilson defines "A Rolling Stone" as something which "gathers groupies." Richard Nixon nicknamed the first session of the eighty-ninth congress as the "Xerox Congress," and Hubert Humphrey dubbed the Communist plans for world domination "Operation Nibble."

What is the best name for a particular group? In cartoon-strip fashion, Jules Feiffer draws a picture of a black. In consecutive frames, this black says, "As a matter of racial pride we want to be called "blacks." — which replaced the term "Afro-American" — which replaced "Negroes" — which replaced "colored people" — which replaced "darkies" — which replaced "blacks." The feminists have a similar problem of group designation. Fran Lebowitz, in Stillman and Beatts' *Titters: The First Collection of Humor by Women,* says the following:

> The word *lady* is used correctly only when used as follows:
>
> 1. To refer to certain female members of English aristocracy who have been so designated by Queen Elizabeth or any of her predecessors.
> 2. In reference to girls who stand behind lingerie counters in department stores, but only when preceded by the word *sales*.
> 3. To alert a member of the gentle sex to the fact that she is no longer

playing with a full deck. As in , "Lady, what are you — nuts or something?"

4. To differentiate between girls who put out and girls who don't. Girls who put out are tramps. Girls who don't are ladies. This is, however, a rather archaic usage of the word. Should one of you boys happen upon a girl who doesn't put out, do not jump to the conclusion that you have found a lady. What you have probably found is a lesbian.

When a writer alludes to the name of a person, it is usually because the person being alluded to is very famous. In her *Fear of Flying,* Erica Jong has her heroine, Zelda Wing, allude to some famous people from the *Bible*:

> Somewhere deep inside my head . . . is some glorious image of the ideal woman, a kind of Jewish Griselda. She is Ruth and Esther and Jesus and Mary rolled into one. She always turns the other cheek. She is a vehicle, a vessel, with no needs or desires of her own. When her husband beats her, she understands him. When he is sick, she nurses him. When the children are sick, she nurses them. She cooks, keeps house, runs the store, keeps the books, listens to everyone's problems, visits the cemetery, weeds the graves, plants the garden, scrubs the floor and sits quietly on the upper balcony of the synagogue while the men recite prayers about the inferiority of women. She is capable of everything except self-preservation.

In the *Wizard of Id* cartoon strip, Brant Parker has a jester saying, ". . . Try some of Brother Julio's homemade wine, Brother Ernest!" We as readers are immediately in on the allusion, so that when Brother Ernest responds, "I have more important things to do than sample wine," we can better identify with the Jester's response, "Sounds like sour grapes to me, Ern."

In parody, the allusions are more substantial. In an article entitled "Is There No End to PBS Culture?" which appeared in a 1975 issue of *TV Guide,* Charles McGrath and Daniel Menaker write a parody of a TV Documentary. They first have the cameraman cut to Easter Island and Sir A, wearing Bermuda shorts and flowered sport shirt, standing beside one of the heads. This is one in a series of many scenes in the documentary:

> Sir A (shouting): The meaning of these great stone heads has puzzled generations of archaelogists and telephone repairmen, and theories of their origin are as numerous as wogs in the Punjab. Professor Schliemann, who never saw them at all, held that they were weathercocks. Levi-Strauss has argued that they are early, somewhat oversized examples of dashboard statuary. And Leakey thinks they are all that remain of the South Pacific Professional Bowlers' Hall of Fame. Whatever the case may be, we can say one thing with certainty; they have no arms or legs.

Everyone recognizes the names of Levi-Strauss and Leakey. But not all allusions are to famous people. In 1965 Hubert Humphrey was reporting on some research he had conducted on the contributions of some of his predecessors. "Who can forget those storied Vice-Presidents of the past?" he said. "William A. Wheeler! Daniel D. Thompkins! Garret A. Hobart! and Henry Wilson!"

Indeed, these allusions are made to men who are not quite so famous as Galahad, who Leonard L. Levinson describes as "A man who beat Ivory Soap by 56/100 per cent", or Robert Orben's dialect-disguised "loan arranger." When an Italian customer is told that the loan arranger is out to lunch, he replies, "In data case, I talk to Tonto!" Nor are they as famous as Ibid, described by Leonard Levinson as "A prolific writer of quotations (no relation to Ovid or Avid)." And in fact, Sir Galahad, the Lone Ranger, and Ibid are famous even though none of them existed as real people. Authors frequently create character names that are in some way memorable, like Yma Sumac in Thomas Meehan's short story, "Yma Dream." Yma has a dream in which many famous people arrive. Yma is Thomas Meehan's friend in the story, and she feels that good etiquette dictates that each person who comes to the party must be introduced to every other person as each person arrives. She *does* allow Meehan to intoduce the guests by their first names only however. By the middle of the party, the guests who have arrived and been introduced to all of the other guests are playwright Ugo Betti, novelists Ira Wolfert and Ilya Eherenburg, political dignitaries Abba Eben and Aga Khan, Charlie Chaplin's wife, Oona O'Neil, and a number of famous actresses: Ava Gardner, Ona Munson, Ida Lupino, and Eva Gabor. Then there is a knock on the door and actress Uta Hagen enters. Of course he must go through the introductions again, " 'O.K., O.K.,' I snap crossly. 'Uta, Yma; Uta, Ava: Uta, Oona; Uta, Ona; Uta, Ida; Uta, Ugo; Uta, Abba; Uta, Ilya; Uta, Ira; Uta, Aga; Uta, Eva.' Just then the door bell rang again. The host didn't want to open the door, but when he did he found the Polish concert pianist Mieczyslaw Horszowski. 'Come in, Mieczyslaw!' he cried, 'I've never been so glad to see anyone in my whole life.' " Here the dream ends — which is probably a good thing, because Avid, Ovid, and Ibid were probably on their way over to the party.

Thomas Meehan made famous the name of his character, Yma, by juxtaposing it with Uta, Ava, Oona, Ona, Ida, Ugo, Abba, Ilya, Ira, Aga, and Eva. Other authors have other techniques. Sam Shepard in "La Turista" has two of his characters named Kent and Salem, both names of cigarette brands. Edward Albee in *Who's Afraid of Virginia Woolf?* has his two principle characters named George and Martha, because they're

as different from George and Martha Washington as it's possible to be. Robert Kraus in *Owliver* has his character named Owliver because he's an owl. Mary Rodgers also has some descriptive names in *Freaky Friday,* names like Ape Face, Lemon Lips, Brillo Hair, Twinkle Tongue, and Boris (whose real name was Morris, though he couldn't say it correctly because of his adenoids). In "The Downfall of Facism in Black Ankle County," Joseph Mitchell has a character named "Mr. Catfish Giddy." He was ". . . rather proud of the nickname. He used to say, 'I may not be the richest man in Black Ankle County, but I sure am the ugliest.' " In his "Ladies in Boston *have* Their Hats: Notes on WASP Humor," George Garrett describes R. H. W. Dillard's naming practices. He tells about "Sir Hugh Fitz-Hyffen, the eccentric and defective detective, Pudd, the executioner . . . , Winslow 'Puke' Guffaw, Klansman and cheerful proprietor of the HonkE-Tonk, Rastus Coon, who changes his name to Royal Crown and becomes a militant civil rights leader, Cosmo Cotswaldo, scientist and author of *Darwin's Bassoon,* Sara Band, sexy scientist who looks and acts suspiciously like a praying mantis, and a cheerful group of strippers with memorable names like Holly Cost, Tricia Vixen, Miss Hurry Cane, Ottavia Rima, and Pristine Peeler."

The maid in Louise Fitzhugh's *Harriet the Spy* was named Ole Golly, and Max Shulman coined such names as Yetta Samovar, Asa Hearthrug, Lodestone La Toole, and Elmo Goodhue Pipgrass in his *Barefoot Boy with Cheek.* George, in Edward Albee's *Who's Afraid of Virginia Woolf,* has such nicknames as cluck, dumbbell, simp, pig, blank, cipher, zero, sour-puss, muckmouth, paunchy, a bog, a fen, a swamp, flop, cochon, and liar. Vladimir Nabokov's Lolita (in the book by the same name) is treated much more sympathetically. "Lolita, light of my life, fire of my loins. My sin, my soul. Lo-lee-ta: the tip of the tongue taking a trip of three steps down the palate to tap, at three, on the teeth. Lo. Lee. Ta. She was Lo, plain Lo, in the morning, standing four feet ten in one sock. She was Lola in slacks. She was Dolly at school. She was Dolores on the dotted line. But in my arms she was always Lolita."

Many of the names in children's literature are of personified animals. In "The Wings of Orville," E. B. White parodies the Wright brothers' (and other) historic flight(s), and his bird-character, who says "I want to prove the practicability of a round-trip flight between Madison Square and Hastings-upon-Hudson carrying a bottle cap," is therefore named Orville. In "From the Mouthes of Babes," Mary Rodgers tells of "The Three Silly Kittens." "One kitten (Tom) was building a bridge over a mud puddle. The other kittens (Dick and Harry) said it would be easier to walk around the puddle." Was her use of generic names a clue that her

incident had wider ramifications? In *Milton, the Early Riser,* Robert Kraus has animals named Creeps, Whippersnappers, Nincompoops, etc., and these names have a kind of appropriateness, as does Judy Blume's names in *Tales of a Fourth Grade Nothing,* where the dog is named Turtle, the turtle is named Dribble, and two of the kids have depersonifying names — Fudge and Fang. Ralph, on the other hand, is an imaginary queen lizard that Ramona likes to pretend she is leading by a string in Beverly Cleary's *Beezus and Ramona.*

PART II: PLACES

Names like Ralph are more common than are names like Whippersnapper, because Ralph is short and to the point. That's why many names like "Elizabeth" have shortened forms. Sydney J. Harris tells the story of an American who was introduced to a Briton named Cholmodeley, "who was rather starchy about the fact that it is pronounced 'Chumly.' " Later they were discussing America, and the Briton remarked that he had enjoyed visiting Niagara Falls. "Oh," said the American, "you mean 'Niffles.' "

Place names are important, and they are interesting, but they are not always accurate. In his *Education of Hyman Kaplan,* Leonard Q. Ross has a chapter entitled "Christopher K*A*P*L*A*N" because Hyman's birthday is the same as that of Christopher Columbus. Hyman attempts to accentuate this coincidence, " 'Ectual ve ain't Americans!' Mr. Parkhill paused. 'Actually, we *aren't* Americans,' Mr. Kaplan. 'There is no such word as —' 'Ectual ve all Colombians,' Mr. Kaplan cried." But though Mr. Kaplan was not an American he very much wanted to become an American — so much that when he wrote his name on the blackboard, he wrote it in capital letters and printed a red, white, or blue star between each of the letters with colored chalk.

Everybody wants his place to call home — his place in the sun. In a *Tumbleweeds* cartoon, Tom K. Ryan has Tumbleweeds climbing a very high peak. He finally reaches the peak and reads a sign that has been placed there: "NO NAME PEAK: For Information call Ziggy Zoomer Realty." He calls Ziggy Zoomer Realty and a voice answers. He asks, "Where am I," and the voice responds, "who's calling please?" When he tells the voice that his name is Tumbleweeds, the voice responds, "For ten bucks down and ten a month, you're standing on Tumbleweeds Peak!"

The humor here comes not from naming, but from *re*naming these particular places. Robert Orben also achieves humor in this way, by

telling about a $20,000,000 hotel in the heart of Moscow to be called the "Comrade Hilton," and one next to the Leaning Tower of Pisa called the "Tiltin' Hilton." There are also made-up place names in a satiric book written for linguists entitled *Studies Out in Left Field,* edited by Arnold Zwicky — such place names as "Commonwealth Institute of Agronomy," "State Teacher's College at Moot Point," "Elephant's Breasts State College of the Sacred Heart," and the "Hamtramc School for Girls and the Carmelite Mission of our Lady of the Starlings."

PART III: THINGS

Not only persons and places, but things must also have names. In *What's in a Name: Famous Brand Names,* Oren Arnold tells about a market survey in Houston that showed 128 different trade names of breakfast cereal foods. Not only were there the common Quaker Puffed Rice and Post Toasties (originally Elija's Manna, but the original name was thought to be sacrilegious), but there was also "Oogles, Peeky-Weekies, Sweet 'N Neat, Bell Ringers, Corny-Snaps, Sparkies, and Grins and Smiles and Giggles and Laughs."

Does the last cereal really cause grins and smiles and giggles and laughs? It doesn't really seem to matter much. Theodore Ernst tells us that kid gloves are not made of goatskin, that Turkish baths are unknown in Turkey, that Irish stew does not exist in Ireland, that catgut is really sheepgut, that there is no lead in lead pencils, that camel's hair brushes are made of squirrel hair, that Java coffee comes from South Africa, that Egyptian cigars contain Turkish tobacco, that Brussels carpets never come from Brussels, and that there is no wax in sealing wax. We're actually living in the land of Dr. Seuss. Who knows if there really are such things as "peppermint cucumber sausage-paste butter," "fresh butterfly milk," "green eggs and ham" "spotted Atrociouses," "Chippendale Mupps," "wild Tic-Tac-Toes," "Organ-McOrgan-McGurkuses," "Audio-telly-o-tally-o-Counts," or "Throm-dim-bu-lators?" Andrew Ward also has some coinages in his "The Captain Ephraim Pettifog House — Windfall, Massachusetts — Open Thursdays, May 12th to June 2nd — by Appointment Only," an essay which originally appeared in a 1975 issue of *The Atlantic Monthly*. The Pettifog House is a historic sight, and as people are shown this home they are also shown the bucklepitter, which took the pits out of your buckels, the quacksalver, for preparing sackbut, and the bathbrick, which had "a wide range of uses from crushing puffballs to weighing down milady's mobcap."

Walter Berry has also suggested some things that we don't have in our

culture, but need, and some names to go along with them. He quotes Lindsey Nelson on CBS-TV (December 25, 1977): "We're in the first quarter of the Lib. . .er. . .Fiesta Bowl and there is no score. . . ." Berry suggests that we need a few more bowl games: "The Probation Bowl — Only schools currently on NCAA probation for rule violations can be considered," "The Punch Bowl — featuring the teams that led the nation in number of players ejected for fighting," "The Caraway Bowl — Limited to colleges with seedy-looking campuses," and "The Ty-Dee Bowl — A posh affair. Winners each receive a free dinghy."

Not only our bowl games, but many other things in our culture as well need appropriate onomastic modifiers. A waiter in a greasy spoon restaurant in Young Raymond's comic strip says, "Do you want a cheesy weezy Jumbo bumbo burger? Or a Chili Willie Frilly Dilli Burger?" Dagwood asks for a plain hamburger, and the waiter doesn't know what he's talking about. In "Minutes of the Last Meeting," John Updike demonstrates the importance of appropriate onomastic modification: Miss Beame, one of the founding members of the organization, indicates that the discussion of the first meeting had centered upon the naming of the committee: ". . . initially proposed as the Tarbox Betterment Committee, then expanded to the Committee for Betterment and Development of Human Resources." She further points out that "the director had then felt that the phrase Equal Opportunity should also be included, and perhaps some special emphasis on youth as well, without appearing to exclude the senior citizens of the community. Therefore the title " 'Tarbox Committee for Equal Development and Betterment for Young and Old Alike' was proposed and considered."

We can also see the importance of modification in naming in a quote from Senator Norris Cotton. At the time he was distressed by a particularly budget-tight Congress, and he said, "The boys are in such a mood that is someone introduced the Ten Commandments, they'd cut them down to eight." This is funny because everyone knows that there are supposed to be Ten Commandments — that's why they have that name.

Modification is an important part of reference and naming. Mel Brooks describes *Playboy Magazine* as the "American Rabelais." Senator Dominick printed in his monthly newsletter that "They call it 'take-home-pay' because there is no other place you can afford to go with it." Ramona in Beverly Cleary's *Ramona the Pest* thought that "the dawnzer lee light" was another word for lamp. She frequently referred to the Star Spangle Banner as the "dawnzer song," and in this same book she refers to Susan's boing-boing curls. Without the modifier, the following quote from Dr. Linus Zickening would be ineffective: "If there is one thing I

can't stand, it's constructive criticism.'' Sometimes communication breaks down when there is no modification. The Medicine Man in Tom K. Ryan's *Tumbleweeds* says, ''What's wrong, Limpid Lizard?'' He responds, ''I'm lookin fer m'hawk.'' When asked why he's looking on the ground, Limpid Lizard responds that it probably fell off his ''Tommy.''

Before coming to the end of this joke, we didn't really know what a hawk was. Evan Esar tells about a man in a bar who read a sign saying, ''IITYWYBAD.'' When he asked the bartender if the sign was Hungarian or Polish, the bartender said it was just plain English: ''If I Tell You Will You Buy Another Drink?''

Strange things occur in the written language. Like the sign in the paragraph above, authors' titles (the names of chapters, articles, or books) have a strange kind of reality. On the subject of sexism in the English language, Israel Shenker has an article entitled, ''Is It Possible for a Woman to Manhandle the King's English?'' Stefan Kanfer has one entitled, ''Sispeak: A Msguided Attempt to Change Herstory.'' Alleen Pace Nilsen has one entitled, ''Jane Sits Home While Tarzan Swings.'' Casey Miller and Kate Swift have one entitled, ''One Small Step for Genkind.'' Marijean Suelzle has one entitled, ''Women in Labor.'' And Cheris Kramerae has one entitled, ''Folk Linguistics: Wishy-Washy Mommy Talk.'' These are article names that will be remembered.

Some books also have memorable names. Have you ever heard of the books *Zan Baller, Zan Banger,* or *Zan Boomer*? They are all written by the same person as wrote *Fox Running,* and are memorable not only because of their indirect allusions to sex, but also because they include part of the author's name in the titles. The author's pen name is Zan Knudson. Her real name is Roseanne Knudson, but only the second syllable of her first name is pronounced changing Roseanne to Zan (orthographically seanne). Another title which will be remembered, but for a different reason is *LOOK, MA, I AM KOOL!,* written by Al P. Wena (again a pen name). Here again the pen name is tied to the title, because LOOK, MA, I AM KOOL is a palindrome, and so is A NEW PLAY BY AL P. WENA. The real author of this opus is Burton Bernstein. As a third example, consider the pen names of Theodore Seuss Geisel. His most famous pen name is Dr. Seuss (utilizing only his middle name), but another of his pen names is Theo Le Sieg, which is obtained by clipping the Theodore and spelling Geisel backwards, spacing after the LE to give the appearance of the French masculine definite article which so often occurs in such French names as Le Blanc, Le Soeur, and Le Barron. When Dr. Seuss does only the writing and not the illustrating, he uses a

different pen name altogether — one which I don't believe is traceable to his real name — Rosetta Stone.

Names are used to refer to things. But they are also used to refer to *non*-things. Evan Esar doesn't actually have a friend who has a pig named Parker. When people ask Esar's friend if that's the pig's real name, the friend replies, "Oh, no, that's just his pen name." In real life there is no Bunky (Jack Douglas' character) who wants to be a bloodsucker when he grows up, and who takes the clothes off his Captain Marvel doll so it can be Jesus, and who has his mother buy him a fifteen-pound baked ham which he names Shirley. It is only in the fictional *Funky Winkerbean* comic strip that Batiuk can have a chair saying, "I've really been looking forward to the start of the baseball season. Not many people realize that we chairs are great baseball fans! My favorite player is Johnny Bench!" And the story never actually happened that Robert Orben tells. The world's largest electronic brain was finally built, and scientists were trying to think of a question that would be adequately difficult to test the capacities of the machine. They finally decided to ask, "Is there a God?" After the wheels had turned and the tubes had pulsated, and the counters had clicked, three words appeared on the answer tape: "There is *now*!"

Technology *has* become our God. When we hear the expression "Kong," we no longer think of King Kong, or even Viet Cong, but rather Donkey Kong. Just as you think you've rescued the maiden from Donkey Kong, he takes her to a higher level. The Bell rings and you salivate — very Pavlovian. Pac Man chases the little dots around a maze — very Skinnerian. And what is happening in Video Games is happening throughout our technological culture. "What'll you have? Pabst Blue Ribbon." "When you say Budweiser, you've said it all."

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