

“Keene”

- 1862 Edward Stratemeyer b. Elizabeth, NJ
- 189? Stratemeyer works as writer and editor for Street & Smith
- 1899 “Arthur Winfield,” *The Rover Boys at School* (New York: Mershon)
- 1905 Mildred Augustine b. Ladora, IA
- 1910 Stratemeyer Syndicate incorporated
- 1925 Mildred Wirt, BA, journalism, U. of Iowa; moves to New York
- 1927 “Franklin W. Dixon” [Leslie McFarlane], *The Tower Treasure* (Hardy Boys no. 1; New York: Grosset & Dunlap)
- 1927 Wirt, MA in journalism, U. of Iowa (first)
- 1930 “Carolyn Keene,” *The Secret of the Old Clock* (New York: Grosset & Dunlap)
- Stratemeyer d.; Edna Stratemeyer and Harriet Stratemeyer Adams inherit the Syndicate
- 1948 “Keene” [Benson], *The Ghost of Blackwood Hall* (New York: Grosset & Dunlap)
- 1959 “Keene” [H.S. Adams, rev.], *The Secret of the Old Clock* (New York: Grosset & Dunlap)
- 1967 *Journal of Popular Culture* founded
- 1971 Popular Culture Association founded in schism from ASA; Cawelti is a founding member
- 1973 Cawelti, *Adventure, Mystery, and Romance* (Chicago)
- 1980 *Grosset & Dunlap v. Gulf & Western*
- 1982 Library of Congress credits Mildred Wirt Benson for *Old Clock* (inter al.)
- 1984 Simon & Schuster buys Stratemeyer Syndicate
- 2002 Benson d.
- 2021 “613 *Nancy Drew* books have been published as of July”—[Wikipedia](#)

Sources: Douglas Martin, “Mildred Benson Is Dead at 96; Wrote 23 Nancy Drew Books,” *New York Times*, May 30, 2002, [nytimes.com](#); Rachel Black, *The Mysterious Mildred Wirt Benson*, University of Iowa Libraries, 2017, [www.lib.uiowa.edu/iwa/mildred/](#); Carol Billman, *The Secret of the Stratemeyer Syndicate: Nancy Drew, the Hardy Boys, and the Million Dollar Fiction Factory* (New York: Ungar, 1986); Marilyn S. Greenwald, *The Secret of the Hardy Boys: Leslie McFarlane and the Stratemeyer Syndicate* (Athens: Ohio University Press, 2004), [EBook Central](#); “About,” Popular Culture Association, [pcaaca.org/page/About](#), n.d.

Popular culture is one of the sites where this struggle for and against a culture of the powerful is engaged: it is also the stake to be won or lost in that struggle. It is the arena of consent and resistance. It is partly where hegemony arises, and where it is secured. It is not a sphere where socialism, a socialist culture—already fully formed—might be simply ‘expressed’. But it is one of the places where socialism might be constituted. That is why ‘popular culture’ matters. Otherwise, to tell you the truth, I don’t give a damn about it.

Stuart Hall, “Notes on Deconstructing ‘The Popular,’” in *People’s History and Socialist Theory*, ed. Raphael Samuel (London: Routledge & Kegan Paul, 1981), 239.