

**Carnival and Spectacle in *Krewe de Vieux*
and the *Mystic Krewe of Spermes*:**

The Mingling of Organization and Celebration

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ABSTRACT

This is an ethnographic study of the *Mystic Krewe of Spermes*, which does float construction and a parade for Mardi Gras in New Orleans. We compare spectacular and carnivalesque elements of the organization in its preparation for and enactment of the annual parade. We show that both system-maintaining spectacular theatrics and system-challenging carnivalesque protest govern the event, which at once leads to opposition and tension, and acceptance and renewal within the krewe and its local audience. We discuss implications for critical organization studies, and the importance of the Krewe as an indigenous organizational form.

INTRODUCTION

The common people's carnival—with its subversion of the dominant order, wild dancing, and festive transgressions, iconoclastic celebration of freedom through cross dressing, 'obscenity,' and other behavior offensive to genteel Americans—was relegated to the back streets and ignored by the press. (Smith, 1994).

It is hereby decreed that melancholy be put to route, and joy unconfined seize our subjects, young and old of all genders and degrees...that the spirit of make-believe descend upon the realm and banish from the land the dull and the humdrum and the commonplace of daily existence. (Public proclamation by King of Mardi Gras [Rex], 1967)

Krewe de Vieux (KdV) is a Mardi Gras krewe created when a parade through the French Quarter of New Orleans by the Krewe of Clones (KoC) was denied permission to march by the New Orleans Police Department (NOPD); the reason given: the 1986 "Super Bowl" traffic concerns. As the KoC and its sub-krewes represented a carnivalesque tradition of local culture parodying the demands of corporatized spectacle-events, two sub-krewes of KoC decided to march in opposition. Upon reports of the transgression, 12 NOPD patrol cars sped to the scene of the mini-parade, forcing marchers off the street and onto the sidewalk, where they continued to march for the length of the parade route- escorted by the NOPD. Building on this event of rebellion, KdV was formed shortly thereafter to keep alive the ancient tradition which is Mardi Gras carnival. Since its inception, KdV has secured a position marching through the French Quarter each year—the only krewe allowed to march through the historic area—two Saturdays before the official Mardi Gras (i.e., "Fat Tuesday").

This article is an exploration of carnivalesque organization. Specifically, our study focuses upon one sub-krewe of the KdV: the Mystic Krewe of Spermes (MKS). This sub-krewe was begun by a *mélange* of graduate students and professors—although its current membership is not limited to the university community. We explore how its members revitalize the ancient

carnavalesque tradition of the middle ages, when carnival was about social commentary through parody and satire, and was meant to facilitate the disinhibition of free self-expression. Our thesis is that Mardi Gras and local culture have been largely reified into spectacle, and that the rebellious sub-krewe we studied boldly reinscribed the kinds of carnivalesque tradition that folklorist Francois Rabelais (1532/1873) and Mikhail Bakhtin (1968) expressed in their writings. The remainder of this paper takes the following route: First, we provide an overview of the theoretical foundations of our work, drawing on diverse literatures in sociology and anthropology in addition to organization studies. Next, we offer a contextual background of the site studied, with a brief introduction to Mardi Gras in general and an outline of the historical progression of the KdV. This outline focuses on the KdV as organizing out of resistance to commercial interests in New Orleans and developing into a unique Mardi Gras entity. We then describe our methods, elaborating on sources of data and giving a description of the organizational makeup of MKS. In our findings, we lay out the study as it relates to the grotesque in political satire, then to the travesty of sacred texts, and finally at ambivalence of the actors and spectators to the carnival. This is followed by a discussion of the carnival in terms of its implications for critical and postmodern organization studies.

Theoretical Tensions in the Study of Social Action

Mystic Krewe of Spermes (MKS) is an example of the critical management study of carnival, an area in which there have only been a few examinations (e.g., Boje, 2001; Oswick et al., 2000; Rhodes, 2001). Following these previous works, and by localizing the study of carnival within the larger context of the study of social action in general, we may clarify the social-theoretic roots of the current work. We broadly frame these roots within the grand debate between system reinforcing and system transformational views of symbolic action (e.g.,

Durkheim, 1961, Turner, 1969), reflected in organizational treatments of stability and change of status quo structures and norms (e.g., Leanna and Barry, 2000).

To explain the creation of consensus within pre-modern societies, Durkheim (1961) discussed the importance of ceremonial displays. Similarly, many key figures in the study of ritual saw periodic, organized social displays (of which Mardi Gras is an obvious example) as maintaining social roles and norms. For example, Van Gennep (1960) notes patterned, recurring social behavior as structuring role transitions throughout the lives of individuals. Turner (1969), in addition, saw the importance of communal symbolic behavior in maintaining order, stressing the communal bond or *communitas* as a functional objective of social events.

At the same time, these key thinkers recognized a basic tension within patterned, ritualistic social enactments. For example, Van Gennep (1960) saw rituals as attempts to restore equilibrium in the face of the constant tendency for social orders to come apart, due to individual, group, and environmental changes. Similarly, Turner viewed social displays as ways of negotiating between stability and revolutionary change, while Durkheim doubted the ordering function of carnivals, asserting that “an ordered tumult remains a tumult” (Durkheim, 1961, cited in Piette, 1992: 37). Finally, Moore and Myerhoff (1977), similar to Turner, saw repeated social enactments, such as carnivals, as not only reinforcing and maintaining social structures and relations, but also as able to shift these structures and relations by reframing how issues are seen by participants:

It is our contention that certain formal properties of that category of events ordinarily called collective ritual (or ceremony) all lend themselves singularly well to making ritual a “traditionalizing instrument”...collective ceremony can traditionalize new material as well as perpetuate old traditions. (7)

This apparent disjunction between order and disorder appears in subsequent organizational literature, where both system-maintenance functions (e.g., Van Maanen, 1975; Vaught and

Smith, 1980), and system-transformational functions (e.g., Biggart, 1977; Gephart, 1978) appear as central aspects of symbolic enactments in organizations. A possible explanation for the apparently contrary effects of social action is that such actions can sometimes “backfire,” opening up possibilities through their enactment that were not part of the original function of the enactment (Moore & Meyerhoff, 1977). Cases of backfiring socialization processes are well documented in the organizational literature, where, for example, socialization techniques may produce rebellion instead of commitment (Hallier & James, 1999; Pratt, 2000); or committee membership for opposing groups, intended to placate oppositional voices, may end up functioning as a real soundboard for those voices, causing organizational change which was not initially intended (Conrad, 1983). Such risk of true system change is particularly relevant in the study of carnival, where the “tumult” that Durkheim described may spill over the boundaries of social control, and the passion, violence, and proliferation of illicit activities may result in a dilution or diversion, rather than reinforcement, of social categories.

Carnival and Spectacle

While the literature on carnival in organizations is small, it is ubiquitous in its debt to the foundational work of Mikhail Bakhtin. The work of Rhodes (2001, 2002), for example, used Bakhtin’s (1981) notion of carnival to explain the transgressive humor of television shows such as *The Simpsons* (Rhodes, 2001) and *South Park* (Rhodes, 2002). Rhodes’ work draws additionally upon Eco’s (1984) treatment of limited carnival, suggesting that limited spaces of transgression meet popular demand while limiting transgressive effects to within a television screen. Boje (2001), also drawing on Bakhtin, concurs with this diagnosis, asserting that “Contemporary carnival is more controlled, a safer theater than ones in the Middle Ages” (p: 438). However, Boje’s analysis allows for non-televised, open manifestations such as sit-ins and

parody shows as carnival, contrasting these acts with the mass-numbing performance of collective spectacle. We continue this comparison, using the ideas of carnival and spectacle to analyze a Mardi Gras krewe. Thus, we begin with a brief discussion of the theoretical aspects of carnival (Bakhtin, 1968) and spectacle (Debord, 1968).

During the Middle Ages and into early Renaissance, spectacle, festival, and carnival were distinguishable spheres of discourse. For Bakhtin (1968: 8-9), festival was “agrarian in nature,” including the comic elements of the “pagan feast” and a celebration of “cyclical time,” and was utopian in its appeal to “community, freedom, equality, and abundance.” Spectacle, on the other hand, was progress time, and “betrayed and distorted” what was “the true nature of human festivity” into the official storyline (1968: 9). “The men [and women] of the Middle Ages participated in two lives: the official and the carnival life” (Bakhtin, 1968: 96). Bakhtin (1968: 9) viewed carnival as “moments of death and revisal, of change and renewal” that stood in-between spectacle and festival, accomplishing societal renewal using the billingsgate of marketplace humor. With the advent of modernity, the power-elite stopped attending carnival. Yet, for Bakhtin, long ago the spheres of spectacle, festival, and carnival were separate parts of an overall social system of metamorphosis and renewal (Boje & Cai, 2004). We would like to suggest that although festival and carnival have been appropriated by the spectacle of marketplace capitalism, here-and-there, and quite rarely, there is still some interplay between spectacle, carnival, and festival.

Because of their obvious sensuous character and their strong element of play, carnival images closely resemble certain artistic forms, namely the spectacle. In turn, medieval spectacles often tended toward carnival folk culture, the culture of the marketplace, and to a certain extent became one of its components. But the basic carnival nucleus of this culture is by no means a purely artistic form nor a spectacle and does not, generally speaking, belong to the sphere of art. It belongs to the borderline between art and life. In reality, it is life itself, but shaped accordingly to a certain pattern of play (Bakhtin, 1968: 7).

It is this carnival nucleus of the social system of marketplace-play that we seek to explore. Mystic Krewe of Spermes, we argue, uses “numerous parodies and travesties, humiliations, profanation, comic crownings, and uncrownings” (Bakhtin, 1968: 11); it uses an ambivalent carnivalesque laughter that is “also directed at those who laugh” (12). In short, MKS does not place itself as a bystander, but belongs to the spectacle marketplace.

Further, Bakhtin’s ideas about spectacle predate and anticipate Guy Debord’s (1968) *Society of the Spectacle*, a treatise to move Marxism from the accumulation of production to contemporary issues of spectacle. Debord argues that modern society has traded authenticity for commodified, pastiche forms of authenticity. In this perspective, the reality of the subject is objectified as images, traded among people to create, extend, and reify social relations. Thus, what appears as social transgression may be, following Debord, a force which itself serves to reinforce existing hierarchies. Stated differently, hierarchies may clothe themselves as participatory and emancipatory, making it difficult to tell the true emancipatory value of a movement. In such a view, MKS may serve not to subvert hegemony, but may simply re-codify it in a libertine guise.

What Bakhtin (1968: 20) adds to Debord’s critique is the role of grotesque realism, the way “not only parody in its narrower sense but all the other forms of grotesque realism degrade, bring down to earth, turn their subject into flesh.” Grotesque realism means “to hurl an object down to the reproductive lower stratum, the zone in which conception and a new birth take place” in the “bodily grave (belly, bowels, earth)” (21-22); “The grotesque image reflects a phenomenon in transformation, an as yet unfinished metamorphosis, of death and birth, growth and becoming” (24). It is in this conception of renewal that the “gay popular spectacle of the marketplace” undergoes transformation in the “regenerating flames of carnival” (393-394).

We argue that grotesque realism is important for several reasons. First, using the grotesque has often been linked with de-emphasizing cultural expression as a vehicle for elite values, and asserting the local, vulgar, and commonplace (e.g. Rhodes, 2001). Dominant cultural systems have often been studied as taming or channeling bodily functions (Aho, 2002; Elias, 2000), transforming into cultural processes basic mechanisms of food ingestion, digestion, and excretion (e.g., Mosko, 1991), and channeling sexuality into normative categories (e.g., Bordo, 1989). The enculturation of bodily process here reflects a basic form of cultural control, the basis for cultural resource procurement and sharing (food metabolism) as well as kinship systems (sexuality). In light of these anthropological treatments of bodily processes, the social display of bodily fluids and orifices put to non-traditional uses is not simply “shock value,” or rather, the shock value itself is not atheoretical, but is shocking only in light of the very norms that such displays flout.

In addition, the use of grotesque realism during carnival is constitutive of what Bakhtin (1968) referred to as “cyclical time,” a temporal orientation focused on the metabolic properties of feast and harvest rather than the linear progression of unfettered growth. According to Bakhtin, “degradation digs a bodily grave for a new birth; it has not only a destructive, negative aspect, but also a regenerating one... Grotesque realism knows no other level; it is the fruitful earth and the womb. It is always conceiving” (1968: 21). The notion of cyclical regeneration has been used in the study of ritual in opposition to modern linear conceptions of time (e.g., Eliade, 1975). The theoretical importance of cyclical time provides a counter-point to Schumpeter’s (1975) classic formulation of “creative destruction;” carnival represents a “re-creative” destruction, the breaking of traditional institutions not to give way to the radically new,

but to recycle and replenish the eternally old. As we will see below, the KdV and Spermes sub-krewe were rife with symbolism pertaining to cyclicity, birth, and fertility.

Often through its explicit content, our study of MKS addresses questions relevant to organization studies. Particularly, our approach raises the central question: In what ways does the MKS parade reintroduce the ancient idea of carnival that satirizes and parodies the mainstream? Alternatively, in what ways do the krewe celebrations perform a system-reinforcing “safety valve” function? In other words, are exhortations to “come on down, let’s have some fun!” “sperm gone wild!” and such, just part of the Bourbon Street commercial spectacle, or is there deep transformative potential in these acts? This difference between safety-valve and social moment functions has been noted elsewhere in the literature (e.g., Humphrey, 2001; Kinser, 1990); because of the unique positioning of MKS within the Mardi Gras event, we argue that this krewe manifests tension between these two functions in interesting ways. In short, we seek to tease out where MKS is satiric carnival versus spectacle illusion.

METHOD

Background of Site and Data Collection

While there is debate regarding its origin, modern-day carnival was a time for cyclic, ritualized indulgence in Greece, Rome, and medieval Europe (Schindler, 1997). Following the Latin *carnelevare* (to lift or to remove meat), Mardis Gras was originally called *boeuf gras* (“fat cow”) and marked a day of feasting before Lent—although the ritualized feasting often began long before Mardis Gras itself (Schindler, 1997).

Mardis Gras, and the carnival preceding it, burgeoned into a series of parades and masquerade balls that allowed for revelry and social protest in the Southeastern United States (Tallant, 1989). For example, following the U.S civil war, krewes of masked “Indians” and

paraders in black-face protested racial discrimination in New Orleans (Smith & Govenar, 1994). More recently, Mardi Gras has been a site for protest for the rights of homosexuals (Gill, 1997). Despite such protest, by the middle of the 1970's, Mardi Gras had become largely a tourist attraction with large floats and celebrities meant to generate revenue for New Orleans (Kinser, 1990). It is with this background that we introduce KdV and MKS.

Following the dissolution of the KoC in 1986 with the "Super Bowl" incident described above, the KoC sub-krewes and various other individuals banded together to form KdV. Many of these individuals were not simply discontented with events like the Super Bowl, but viewed the traditional Mardi Gras skeptically as a way to pacify the populous and generate profit. Indeed, the very name of "Krewe de Vieux" (crew of old) attempts to revive an age before consumerist spectacle, and, paradoxically, furthers political protest through the invocation of a Mardi Gras tradition prior to commercialization. Krewe de Vieux, as the "mother" krewe, is funded by dues and organized around meetings at local bars. New members are recruited through informal and highly decoupled networks. The organization also does fundraising to finance its activities, such as a beer-brewing contest. Sub-krewes have manuals of etiquette, practices, norms, and rules that they disperse among their new members.

We should emphasize that, as a carnivalesque flaunting of anti-institutional norms, KdV focuses on themes which may be offensive in most contexts. Floats extravagantly portray political and religious figures in sexual acts, reflecting alternative sexual preferences including, for example, fornication with animals. Floats with exaggerated penises and banners say things like "drips and discharges," and, "year of the cock" (see Figure 1).

----- INSERT FIGURE 1 ABOUT HERE -----

There is cross-dressing and a general challenge to traditional sexual mores that includes outlandish allusions and *jeux de mots*. Particular to the Krewe of Spermes—itsself a parody on the more traditional Mardi Gras “Krewe of Hermes”—past themes include “Stuffing the Bush Ballot Box” and “Carnal-val Cruises” (with inebriated sailors wearing outfits labeled “wasted seamen”). The current year’s theme was “Turning Wad into Wine,” with an enormous Christ figure ejaculating a white-glowing stream which turned to red as it was caught by a bejeweled golden chalice.

In short, what we view as organization, societal parody and satire, others may readily view as pornographic. Not only sexual, KdV and MKS parody political and religious symbols, with signs saying “Lost Commandments: Burning Bushes,” or, “What would Jesus Bomb?” (see Figure 2);

----- INSERT FIGURE 2 ABOUT HERE -----

Some people are dressed in President Bush and Vice-President Cheney masks, wearing a papal crown or bishop’s cap (see Figure 3).

----- INSERT FIGURE 3 ABOUT HERE -----

Some parades feature tank-replicas with signs reading “sponsored by Hali-bear-ton” (see Figure 4).

----- INSERT FIGURE 4 ABOUT HERE -----

In addition, some break racial/sexual taboos against mixed-group marriage. In sum, these costumes and floats are meant to be provocative.

Given the nature of the organizational data described above, one may ask if our own article is too controversial, dealing with body parts and fluids and grotesque humor. In defense of our presentation of taboo, we note that several key works in the academic cannon have

emphasized taking on the very frames of reference implicit in the subjects involved, thus using narrative to participate in the traditions under study. This is apparent in such classic works as Geertz's (1973) "penetrating" exploration of the Balinese Cockfight as "Deep Play," and de Andrade's (1970) "Anthropophagy Manifesto." Thus, some degree of grotesqueness is called for so as not to betray one's subject matter under the guise of academic style.

Data were collected during formal and informal events leading up to, and including, the MKS parade on Mardi Gras day (as mentioned above, the second, informal parade after the official KdV event two weeks earlier). The first two authors had participated in MKS for four years prior to the beginning of data collection, and began participant-observations with note-taking in September of 2004, concluding data collection in March of 2005. During this time, all KdV and MKS functions, including monthly meetings, were attended and notes were taken at these meetings by the second author. All KdV meetings were held at the "Rock n' Bowl," a local jazz-bar bowling-alley. At these meetings, two representatives were present from each sub-krewe. Because the second author was not an official krewe representative, he did not participate but only took notes.

The MKS meetings were held at a local bar called "Cooter Brown's," traditionally the meeting place for MKS. There were a total of two meetings, meant to allow idea-generation and consensus formation for the year's float theme. For these meetings, the first two authors, participated vigorously and took notes concurrently. Finally, the main KdV social event, the "Krewe de Vieux Brew Doo"—the official KdV fund raising beer brew—which occurred approximately mid-way through the planning process, was attended and KdV members from a variety of sub-krewes were asked about the significance of KdV for them, and to describe briefly KdV's fundamental mission. For most photographic data presented here, a free-lance

photographer was employed to document pre-parade festivities and the pre-march itself.

However, photographic material dealing with the Mardi Gras day march was collected from MKS members after the festivities.

RESULTS

Grotesque Realism in Political Satire

There are many examples to suggest that MKS is, in part, a revival of the Rabelaisian heritage of grotesque humor. According to Bakhtin (1968), medieval cultures used “grotesque realism” to link the cosmic, the cultural, and the physical, bringing the pretension of grandiose culture to the level of the community. The Rabelaisian grotesque was thus a fundamentally populist reply to aristocratic appropriation of cultural forms, a protest against regulation and taboo through the celebration of filth and the praise of folly (see also Masters, 1969; Schwartz, 1990).

For example, when asked at the “Brew Doo” what KdV meant to them, participants gave responses such as “I like the donkeys,” “Vomit, a lot of vomit,” “Unadulterated sperm in the street,” and “The big penis that skates” (the last response being an allusion to an actual character present at the Brew Doo). These responses employed corporeal images inappropriate for “civilized” discussion. Alternative sexual practices (the donkey), oft-unacknowledged corporeal functions (the vomit, the sperm), and hidden body parts (the penis) all fit together in a kind of synthetic unity of the taboo. In this way, even in the explicit materiality of the themes present in the Krewe, each may be substituted for each without loss of meaning, because they all derived their meaning from the grotesque realist principle of exposure of the hidden.

During the KdV meeting, the use of the grotesque as an explicit technique of political criticism became very evident. The following excerpts, for example, from a poll (double

entendre acknowledged during the meeting) taken to determine the parades' overall theme, demonstrate how the use of sexual metaphors are used to parody political events, including the U.S. presidential election and the war in Iraq:

- "How about 'shriveled liberties!'"
- "Uncivil liberties!"
- "Electile dysfunction!"
- "Weapons of mass distraction!"
- "How about 'The Iraqtion?' Something with penises and Iraq?"
- "No, I've got it, let's go after the Bush daughters!"
- "How about 'Bush Polls his Daughters?'"
- "Polling the Bush Women!"
- "Spermes Promises to Pull-Out?"
- "Ah! 'Iraqtile Dysfunction!'"

The determining of a theme for the krewe thus followed a logic of the grotesque that was overtly political, directing sexual innuendo towards topics usually discussed seriously. From the ubiquitous way in which such themes were tossed out by all members of the meeting, there seemed to be assent that sexualizing things such as war and political oppression was an appropriate way to post a public critique of policy. We may turn to Bakhtin once again to understand why this may be the case.

Following Bakhtin's (1968) conceptualization, the explicit flaunting of sexual and corporeal aspects forms part of both festival and carnivalesque projects of re-inserting the material into cultural processes. Notions of food and feast (fest-ival, carn-ival) were manifest in the open sharing of food and alcohol among sub-krewes and the open drinking of the participants during the march. This tradition echoes Rabelais' *Gargantua*, where the birth of a new society is marked by feast and drink (Masters, 1969). Similarly, notions of sexuality and fertility (Spermes) echo the medieval functions of fertility ritual during carnival described by Bakhtin: the attempt to celebrate the material fecundity of a culture through the lavish openness of consumption and libertine exposure. For example, the MKS march on Mardis Gras day is a procession of sperms-

on-sticks, following a glowing orb which is “The Egg” from Uptown New Orleans toward the French Quarter (see Figure 5).

----- INSERT FIGURE 5 ABOUT HERE -----

In this sense, perhaps it is no coincidence that the frontline band for the parade each year is the local brass band “Rebirth,” sometimes mingling members with its offshoot, “New Birth.” In a similar vein, we might extend our analysis to the name “Spermes,” which not only parodies “Hermes,” but does so in such a way as to emphasize the corporeal and material over the formal and representational.

Bakhtin’s description of the vulgar, in this respect, can be informative. The standpoint displayed in carnivalesque vulgarity is not one of distancing but of rapprochement. Following Bakhtin’s analysis, this vulgarity is akin to the linguistic familiarity of informal language between friends, who use vulgar language that is often sexual or corporeal in nature, but this very vulgarity is a sign of the closeness of the parties involved, and marks their closeness by the unmasking of formally inappropriate forms of communion.

Such ritual degradation should not be seen as aiming to destroy political forms, but rather to bring these forms down to earth, captivating them at the level of local material culture. In this sense, sexuality in carnivalesque forms is semiotically opposed to formalized sexuality in spectacular events. For example, Barthes (1970) described the sexuality of striptease as anti-sexual and distancing, and the notion of the “objectifying” nature of sexual exposure has an elaborate history in the academic literature (e.g., de Beauvoir, 1952, Fredrickson & Roberts, 1997). This use of the body in an objectifying way seems well embodied in mainstream Mardi Gras parades, where the “King and Queen” of the krewes stand on tall platforms, intricately adorned and masked (Kinser, 1990). The opposite is the case with KdV, whose “subjectification”

of the body emphasizes the exposure and celebration of bodies of all shapes and sizes, adding caricatured bodily enhancements, and turning on its head the traditional norms of physical beauty (see Figure 6).

----- INSERT FIGURE 6 ABOUT HERE -----

Travesty of the Official and the Privileging of the Informal

As Bakhtin describes, the marketplace was at one time it was “the marketplace [that] was the center of all that was unofficial” (Bakhtin, 1968: 153-4). This attempt to emphasize the unofficial was clear in the krewe’s organizing activities. The krewe had leaders (captains) and, like all Mardi Gras krewes, had the tradition of a “king;” however, unlike mainstream krewes, these positions were stripped of absolute authority and essentially functioned as coordination mechanisms rather than figures of reverence. In addition, “kings” were chosen democratically. The following discourse from the selection process of the king of the parade demonstrates the unofficial and highly sacrilegious aspect of this process:

- “OK, let’s vote on royalty: They must not have an entourage, they must not feel like royalty! They must be able to make fun of themselves!”
- “How about a New Orleans historian?”
- “[let’s choose] Rick _____, he really celebrates the Mardis Gras tradition, the culture, the history, etc.”
- “How about a public official?”
- “How about Dick Cheney!” (laughter!)
- “Only if he has chains and bells on!” (everyone laughs!)
- “How about Condoleeza Rice?! She can bring her oil tanker!”

The deliberate flaunting of the idea of using public officials as krewe leaders reinforces the emphasis on keeping local, traditional (but not institutionalized) actors central to the values of the krewe.

Similarly, one thing observed was that unofficial critiques of marketplace ideology are no longer at the center of the marketplace; their consumption is peripheral and for locals. That these critiques remain unofficial is key to the mission of the MKS and KdV in general—in essence,

that which is official is the object of KdV parody, and thus the critique must be couched in a performative, rather than declarative, manner. Damatta (1991), in his comparison between Brazilian and New Orleanian carnivals, noted the highly structured, hierarchy-enhancing aspects of the latter, due to the divorce of large krewes from local neighborhoods and their alliance with socio-economic groups—further, it is well-known in New Orleans that joining a large, “official” Mardi Gras krewe is relatively expensive. Thus, it makes sense that an interruption of spectacle would be held peripherally to major krewes, centered around local culture, and temporally distant from Mardi Gras day.

It is no surprise, then, that KdV (and only this krewe) runs past the historic French Market—one of the oldest markets in the United States. What is resurrected in the KdV is not anti-capitalist sentiment per se, but a kind of celebratory atmosphere that at once challenges contemporary capitalism and harkens back to an imagined past where the market was a place for liberty and expression. Hence the tension within the movement of the Krewe: it both embodies and critiques the drive to organization and institution. Conducting the carnival in the festive marketplace with a carnival crowd, while parodying corporate spectacle, can be a force of transformation and social renewal. However, the “Krewe of Old” is by no means progressive; it remains tied to cyclical tradition of social revel, and while its spectacular elements note what a “fun break” the parade is, its carnivalesque elements make a very serious statement with their march (see Figures 7 and 8).

----- INSERT FIGURE 7 ABOUT HERE -----

----- INSERT FIGURE 8 ABOUT HERE -----

For a carnivalesque procession is not a “break” from the social world at all, but rather its creative principle, the yet-undefined act of cohesion and movement out of which formalities and

structures can later draw their momentum. The mesh of colors, costumes, and contradictions within the parade—at first glance seeming to give no in-road into a coherent social system—by their very arbitrariness frame their social protest: anything goes, including the mainstream. Thus, in a past year, even MTV (i.e., the Music Television Network) sent young women to march with KdV in an attempt to capture the “real” Mardi Gras. This addition generated heated dialogue, but the KdV captains ultimately agreed. The MTV contingent began the parade with high spirits, but complained of the cold rain during the parade, dancing warily astray of projectiles and around the vomit of the Spermes captain, and finishing the parade on a more subdued note. They did not repeat the march the following year.

The clearest example of the travesty of the sacred, however, is the *second* MKS march, the unsanctioned and illegal annual appearance of the Spermes on Mardi Gras day. In this event, MKS leaves behind even the KdV, and marches alongside large 18-wheeler semi-trucks that are decorated as floats. At a strategic point between uptown and downtown, the Spermes break through the parade barrier and march between the official floats, until they are, inevitably, escorted off the route by municipal police (we note here that the MKS as a whole, or individual members themselves, may attempt multiple other break-ins). They then (re)organize and head into the French Quarter, continuing the march until they eventually dissipate into smaller clusters over the course of the next several hours. The on-parade trespass typically lasts between 30 seconds and 20 minutes—during the current study, MKS marched for approximately 5 minutes before being expelled.

Ambivalence of Spectators & Actors

More so than the later, more grandiose parades, KdV muddles the distinction between spectator and actor. Firstly, it is ground-level. While the larger parades’ participants stand on

tractor-pulled floats, the Spermes march on foot, their vulgar float pulled by donkey (see Figure 9).

----- INSERT FIGURE 9 ABOUT HERE -----

As pedestrians, the only thing that distinguished them from the crowd were their costumes (although the spectators are often also in costumes) and their wooden, papier-mâché sperm-topped batons, which they often let stray into the crowd and sometimes lost to avid spectators. Often, outsiders joined the parade; although they had not paid, no one complained, and many were given baton “spermes” to carry. At the ground-level, actors shared kisses and embraces with the crowd, often exchanging personal items such as jackets, hats, shoes or flasks when paraders ran out of beads. Often the parade stopped momentarily, and MKS members ran into local bars to use the toilets. In general, this highly-interactive nature of the parade may work to blur the boundaries of the organization, in contrast to traditional parades where breaking the parade line would be unthinkable. However, this does not prevent the establishment of tight identity bonds between MKS members, many of whom chanted “Spermes” loudly throughout the entire parade. Similarly, during the Mardi Gras day march, many spectators were surprised to see a new krewe suddenly emerge onto the parade route on foot. While MKS threw beads to the crowd, many threw beads to the krewe (notably, during the current study, krewe members were also given barbequed chicken by a friendly spectator), a practice that would be unheard of in mainstream krewes and which highlights the ambiguity of role-distinctions between audience and krewe members.

The interchange between organizational members and spectators had political implications in KdV vis a vis the larger, more mainstream Krewes. While typical Mardi Gras floats are manned with masked, indistinguishable figures of nobility—an elite *other* that

distinguishes itself from the populous—KdV and its sub-krewes sent a fundamentally democratic message: the institution does not hover over the people but dances among them, relying on them to provide beverages along the way and giving *and* receiving alms. For there is no doubt that Mardi Gras is an institution, and its progression seems at once like a drunken chaos and like the progression of a society through time. If there is a cultural signifier embedded in the flow of the parade through the crowd, KdV added content to the abstraction of the institution, filling it with faces in a move that is subversive because it shows that there is nothing special or other-worldly about being in the parade. This emergence of democratic culture from the “bottom-up” coheres with classic treatments of carnival culture, such as Damatta’s (1991) exploration of Afro-Brazilian carnival tradition, and fits into his conception of carnival as a radically equalizing social ritual.

While, above, we have been discussing the ambivalence between actors and spectators across MKS boundaries, it is also important to point out the ambivalence between actor and spectator roles within the krewe itself. That is, when questioned at the Brew Doo, some organizational members saw the KdV as “Quintessential New Orleans,” typifying and coding the event as in a spectacle. In another example, a member described the event as, “Sperm gone wild,” an intertextual reference to the spectacle-laden “Girls Gone Wild.” Others refused such typification, describing KdV only by making non-referential but highly agentic remarks such as, “We are the Kazoozie Floozies,” a statement which refuses to place the author outside of the event, but presents her as defined within it. Similarly, it became apparent that both carnivalesque and spectacular elements coexist in the krewe, and that, because of the subtle difference between representation/reification and parody, it is sometimes difficult to tell the difference. For example, the statement, “I go for the *one* moment, it’s pure joy and ecstasy... I do it all for that one

moment,” as stated by one krewe member, seems to embody the carnivalesque essence of MKS. However, the somewhat similar statement, “Work hard, play hard,” stated by another member seems not only to miss the existential moment in the first, but to deliberately set up the debauchery as a system-reinforcing element, a “venting” that modern capitalism provides its workers so that they can go back to work after the party is over. In this way, a self-satirical play was set into motion within the crew, with carnival actors refusing to comment on, and thus typify, their own political action; ironically, spectacular actors rave about the marvels of carnival, freezing into discourse the carnival that unfolds around them.

In sum, carnivalesque irony was the basic organizing force. This irony was one that used a critical ideology and a good deal of ambivalence about one’s own role in the spectacle. At the very least, the MKS carnival humor purifies the “false seriousness” (Damatta, 1991, p. 141) of the Mardis Gras commercial spectacle.

IMPLICATIONS FOR CRITICAL ORGANIZATION STUDIES

While much of organizational studies is about the corporation, we think that MKS is an important organization to study because of the ironic-yet-serious nature of its activism and the “deep play” (Geertz, 1973) behind its ad hoc organizing. Under “the camouflage of laughter and fun,” MKS engages in societal and corporate critique (Bakhtin, 1968: 90). Perhaps we may add to Bakhtin’s observation by noting that, in essence, *the laughter and fun are the very forms which embody and enact social transformation.*

Critical and postmodern organization studies has long attempted to find, under the “crystallized forms” of structural organization (Haraway, 1991), the ongoing process of organization that maintains social bonds and leads to new and innovative social forms and interpretive schemes (e.g., Daft & Weick, 1984; Kellogg et al., 2000). In recent literature, for

example, collective action through grassroots and other forms of social organizing has been acknowledged as key to the organizational innovation process (e.g., Hargrave & Van de Ven, 2006). The MKS provides an illuminating case of such organizing and its effects in refreshing the wellsprings of social tradition. In MKS, we see both traditional repetition and creativity; the organization maintains its integrity year after year, even through high turnover, infrequent meetings, and loose organizational boundaries. In an organizational world that increasingly emphasizes loose boundaries, diverse constituencies, and creative innovation, MKS holds lessons that can be applied to organizing. For example, Hargrave and Van de Ven argue convincingly that collective action works dialectically to shape cognitive frames and to thus influence existing institutions. Our study complements this point of view by showing how collective action can *disrupt* larger institutional frames and thus make space for alternative practices within those frames, without necessarily providing alternative frames.

Similarly, a key theme in critical and post-modern organizational studies, and social theory more generally, has been the relationship between traditional social structures and progressive movements. Framing KdV as social renewal and falling back upon the idea of the ancient carnival addresses this persistent theme.. Critics of modernist thinking have long pointed out the grand narrative of progress underlying much of modern thought (e.g., Lyotard, 1984). In one of the clearest statements of the presupposition of progress, Gadamer (1982) describes the “prejudice against prejudice itself, which *deprives tradition of its power*” (241). On the other hand, postmodern thinkers, perhaps most notably Foucault (1972), have warned against the unthinking reproduction of entrenched ways of thinking, the reappropriation of tradition in the very act of progress. In this way, we believe that much of postmodern thought has struggled with

its own progressiveness, wary of the grand narrative of liberation and yet unwilling to turn to the unquestioned authority of tradition.

The carnivalesque approach of KdV addresses this concern in an interesting way. As described above, KdV hinges its values on the old, the historic quarter, the old market, and the preservation of the “spirit” of Mardi Gras. The krewe uses the grotesque to affirm the metabolistic, fleshy, fertile, cyclical process of renewal. However, the free-for-all, uncontrolled progression of the parade suggests that this movement is not a reactionary, conservative one, and does not seek to re-institutionalize old ways. Rather, the parade suggests both transgression and tradition, and suggests a way to challenge norms without reproducing the idea of a better new world. We believe that the idea of anti-structure as renewal, rather than as progress, is a key contribution to contemporary social-theoretic debates.

For example, the organizational literature on resistance tends to emphasize active opposition to the organizational hierarchy (e.g., Jermier, Knights & Nord, 1994), indirect resistance through cynicism and dis-identification (e.g., Kunda, 1992), or, closest to the current study, the “micro-resistance” of identity creation and symbolic behavior (e.g., Fleming & Spicer, 2007). Our study adds the key observation to this literature that resistance can occur *in the very enactment of traditional structures*, a counter-intuitive idea that becomes understandable only through the cyclical understanding of ritual ceremonies of renewal. We attempt to show, thus, that not all tradition is status-quo reinforcing; to invert Marshall Sahlins’ (1993) assertion that change itself follows a cultural logic, we attempt to show that a tradition can carry the principle of its own transformation.

Third, our analysis revealed paradoxical social ideologies present in the interpretation of MKS activities, a feature of organizational life important in organizational studies (Cooper &

Burrell, 1988; Eisenhardt, 2000; Hatch & Erlich, 1993). On the one hand, elements of culture-as-spectacle (Debord, 1967) permeated the organization from within as well as externally, pressuring conformity with mainstream Mardi Gras and its corporate sponsors. On the other hand, the grotesque, parodying, carnivalesque ideology (Bakhtin, 1968) behind KdV remained alive in the krewe. We found that through irony, the spectacular was itself absorbed and dissolved in this carnivalesque approach, such that, if the business of spectacle is to colonize the lifeworlds of local actors (c.f. Habermas, 1981), the carnivalesque in turn acts as a catalyst to erode these colonizing forces. MKS thus points critical scholars toward an important lesson in political activism: rather than fighting colonizing structures with liberating structures, a carnivalesque “anti-structure” can effectively produce an enclave for the free play of community without degrading into anarchy.

This dialectic between structure and anti-structure provides a useful contrast to, for example, work on organizational rites (e.g., Trice and Beyer, 1984; Rosen 1986, 1988). Specifically, the dramaturgical aspects of carnival and spectacle need to be addressed (Rosen, 1985, 1988). Rosen's studies are particularly interesting in presenting the converse of our argument, showing how socialization produces commitment, whereas we see it as producing resistant, even rebelliously-outrageous behavior. Rosen's point is that anti-structure rebelliousness can lead to counter-structuring, and entrenchment of the status quo. Not disagreeing with this idea, our study informs how carnival allows rebellion without entrenchment.

This point is important to organizational studies because the nascent literature on organizational ceremonies and rituals (e.g., Trice & Beyer, 1984; Islam & Zyphur, in press) tends toward functionalist accounts of these phenomena, as organizational strategies that work to

promote consensus and harmony. Following Rosen, rituals in these accounts tend to be seen as consolidating organizational values and identities. We show that rituals can also challenge dominant values, originate from below, and produce a plurality of effects.

As implied above, the current study also addresses the long-held preoccupation of critical organization studies with issues of local and grassroots governance (e.g., Woywode, 2002; Zald & McCarthy, 1987). The emergent and local nature of the KdV provides a striking example of such possibilities. The potential for organizing local social movements that involving diverse constituencies has been a key theme in studies of race and gender (e.g., McAdam, 1982; Calas & Smircich, 1996), postcolonialism (e.g., Chiu & Levin, 1999; Prasad, 2003), and globalization (e.g., Frenkel, 2001). Much of this literature has acknowledged the challenges faced by local actors in the face of government and corporations who often have recourse to resources inaccessible to local actors. We add to the existent but small literature (c.f. Hallier & James, 1999; Vaught & Smith, 1980), on ceremonial behavior that emphasizes the potential to invert spectacle from the bottom-up.

We have described above several ways in which the KdV privileges the local and participatory over the hierarchical and directive. The local composition of the krewe and inexpensive membership fees, the physical proximity of paraders and spectators and lack of elevated platforms, the inclusion of spectators in the parade, the lack of anonymity of the paraders, the pre-parade meetings in local pubs and the opening of pubs as bathrooms for paraders *during* the parade, the use of local bands versus national stars, and the scheduling of the parade long before the tourist rush of Mardi Gras day all suggest that the KdV is a sounding board for local culture rather than supra-local entities. Thus, in the wake of the academic discourse described above, we hope to add to the discussion of possibilities for grassroots

organizing by pointing to a unique form of organization that privileges the local and includes as its beneficiaries all who may happen to stumble by.

Finally, the current study contributes to theoretical developments on embodiment and sexuality in organizations. Our work adds, for example, to that of Martin (1990) on objectification and subjectification of the body in ritual. As Smirchich and Calas (1987) argue, researchers should look for expressions of grotesque realism as a way to understand organizing, which our study attempts to analyze. Grotesque realism, we argue, provides a bridge between individual embodiment and political expression, which may be both status quo reinforcing and transformative.

Conclusion

Carnival has long been studied as a form of social organization that is fundamentally paradoxical: central to the symbolic life of a society yet refusing to submit to society's structures, carnival points us to a principle of creative becoming that organizational researchers have long struggled to understand. MKS follows this tradition well, born in dissent, tolerated and yet marginalized by the Mardi Gras spectacle, perpetuating tradition through its petulance. The "krewe of old" thus harkens us to an age when kings and queens, popes and bishops attended carnival not just as spectators, but as participants. Now, the power-elite rarely attend, and the media films the main Mardis Gras floats that have little or no social commentary. MKS is, therefore, a reattempt at traditional carnival; it is a reawakening and infusion of the socially profane at its best.

This study began as an attempt to understand this unique form of organization; it ended as an attempt to preserve an indigenous knowledge threatened by disaster. The devastation of New Orleans in August of 2005 by Hurricane Katrina raises the question of how the city's

rebuilding will affect is most famous tradition, that of Mardi Gras. Will the parade change over time, or will it survive the radical rebirth it values so much? Will only the spectacle be reproduced, being tied to corporate sponsorship and top-down planning, while the flooded neighborhoods behind the French Quarter and Marigny, the local, spontaneous drivers of the city's ad hoc charm, be left behind in the attempt to create a new, more "developed" New Orleans?

The ability of KdV to retain its carnivalesque character will be a test for the resilience of an organizational form, a form which was built out of hardship, based on the principle of deconstructive levity and spontaneous rebirth. If it is true that "there is no fate that cannot be surmounted by scorn" (Camus, 1955: 90), then we suggest that this form of local revelry will survive, a feat of organization hard to explain through our prevailing views of market rationality. If we are wrong, then the current study will serve as a celebration of a time that celebrated an older time still, and a story about the struggle of the commons against the "spirit of make believe" (Mardi Gras King, 1967), who "banished from the land" the local existence of the people.

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Figure Captions

1. A float from a Krewe de Vieux sub-krewe (the Krewe of C.R.U.D.E.).
2. A float of the Krewe of T.O.K.I.N. showing a Christ figure and disciples smoking cannabis; inscription reads "T.O.K.I.N. puts the 'FUN' in FUNduhMENTALISM."
3. A portrayal of United States president and vice-president Bush and Cheney, dressed as despots.
4. "Hali-Bear-Ton," a play on the corporate giant Halliburton. Below the float reads "BEAR THE CONSEQUENCES."
5. Spermes chase The Egg toward the French Quarter on Mardis Gras day.
6. Exaggerated female genitalia.
7. An exaggerated, inflatable male genital and a cross-dressing woman.
8. The Mystic Krewe of Spermes marching during the Krewe de Vieux parade.
9. Mystic Krewe of Spermes float during the Krewe de Vieux parade.