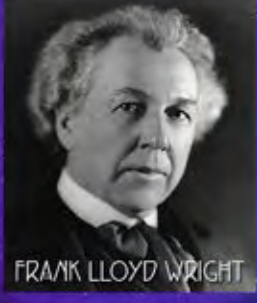
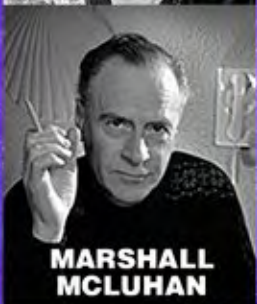
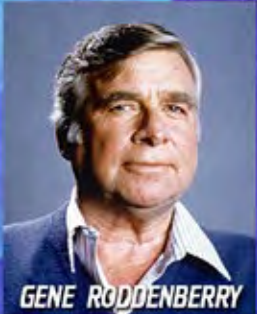


# 20TH CENTURY VISIONARIES: CATALYSTS FOR CHANGE



PRESENTED BY 2021 OKLAHOMA CHAUTAUQUA.

When the Oklahoma Chautauqua Committee selected and began planning for our 2020 Theme: **20<sup>th</sup> Century Visionaries: Catalysts for Change** we had no idea how true that theme would prove to be. Not one of us envisioned that we would need to postpone our entire Chautauqua summer event because of a global pandemic. Nor could we have imagined that by 2021, we would still not be in a position to safely welcome back our talented scholars, loyal supporters, and attendees for in-person presentations and workshops.

There have been many visionaries of our time – names we are all familiar with – Margaret Thatcher, Sam Walton, Rosa Parks, Mother Teresa, Martin Luther King, Nelson Mandela. Merriam-Webster, in part, defines a visionary as someone having or marked by foresight and imagination. Some of us might define a visionary as one with dreamy or supernatural vision. But in reviewing a host of internet-generated definitions, we see visionaries as being not just successful entrepreneurs but those who do exhibit great vision, wisdom and imagination in areas that impact society and its politics, philosophy, technology, health, economics, architecture, agriculture, etc. either regionally, nationally or globally.

This year we are excited to be virtually “hosting” five Visionaries of the 20<sup>th</sup> Century whose work changed the way we understand and see our world, portrayed by outstanding Chautauqua scholars:

**Gene Roddenberry, The Ultimate Trekkie - Dr. Doug Mishler**

**Gertrude Bell, Queen of the Desert - Karen Vuranch**

**Marshall McLuhan, Seer of Cyberspace - Dr. John Dennis Anderson**

**Marie Skłodowska Curie, Visionary Scientist – Susan Marie Frontczak**

**Frank Lloyd Wright, Contrarian Architect – Dr. Ted Kachel**

In a time in world history when there is a strong focus on science, technology and mathematics, it may seem to some that the humanities and humanities degrees are receiving substantially less promotion in education. One of Chautauqua’s missions is to provide a free, fun, and informative way for all of the communities we serve to appreciate and to continue learning from the humanities. The humanities provide an avenue to critical thought: an aptitude for speaking and writing leading to effective communication skills; the ability to question, analyze and reflect; being open minded and respectfully acknowledging differences. By exploring and understanding the many diverse human experiences we gain insight, as a community, on where we came from, who we are today, and who we want to become.

Oklahoma Chautauqua cannot achieve this mission and these goals without your support. As self-funded organizations, our participating cities appreciate your enthusiasm for and continued support of these events. On behalf of Oklahoma Chautauqua and the participating communities, thank you!

And now, grab something lovely to drink and an interesting snack, sit back in your comfortable easy chair in the safety of your own living room, and immerse yourself in the world of our Visionaries! But know this: we hope to see you *in person* in 2022!

Cheers!

**Sandra K. Moore**

Oklahoma Chautauqua Chair and the Chautauqua Committees of Altus, Enid, Lawton and Tulsa

# 20TH CENTURY VISIONARIES: CATALYSTS FOR CHANGE

Evening Performances at 7:00 p.m.

Workshops offered daily at 11:00 a.m. and 2:00 p.m.

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## DAILY WORKSHOPS

### Tuesday, May 25

11:00 am: Wright and 'The Women.'  
Scholar - Dr. Ted Kachel

2:00 pm: The Sykes-Picot Agreement and Today's Middle East Conflict.  
Scholar - Karen Vuranch

### Wednesday, May 26

11:00 am: Wagon Train to the Stars: how a space cowboy show Star Trek transformed American popular entertainment.  
Scholar - Dr. Doug Mishler

2:00 pm: "Are You Putting Me On?"  
Marshall McLuhan, Wise Guy.  
Scholar - Dr. John Dennis Anderson

### Thursday, May 27

11:00 am: The Literature of World War I.  
Scholar - Karen Vuranch

2:00 pm: "Marie Curie's Legacy."  
Scholar - Susan Marie Frontczak

### Friday, May 28

11:00 am: McLuhan and Sixties Pop and Counter-Culture.  
Scholar - Dr. John Dennis Anderson

2:00 pm: Wright's Oklahoma Presence.  
Scholar - Dr. Ted Kachel

### Saturday, May 29

11:00 am: "Marie Curie: What Almost Stopped Her."  
Scholar - Susan Marie Frontczak

2:00 pm: "To go where no man has gone before: exploring Gene Roddenberry's utopian societal vision."  
Scholar - Dr. Doug Mishler



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## 20TH CENTURY VISIONARIES: CATALYSTS FOR CHANGE

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#### ALL EVENTS WILL BE VIRTUAL LIVE!

Daily - Tuesday, June 1, 2021 - Saturday, June 5, 2021

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Evening Performances: 7 pm

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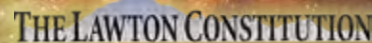
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# 20TH CENTURY VISIONARIES: CATALYSTS FOR CHANGE

## PRESENTED BY TULSA CHAUTAUQUA

For the health and safety of our scholars, audience and volunteers, the 2021 Performances and Workshops will be held Virtually. We hope to return for 2022 to the beautiful grounds of the Tulsa Historical Society and Museum.

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### DAILY WORKSHOPS

TUESDAY, JUNE 8TH - SATURDAY, JUNE 12TH, 2021 AT NOON & 5:30 PM

SCHOLAR PERFORMANCES START AT 7:00 PM

#### TUESDAY, JUNE 8

Noon: Wright and "The Women"  
 (Scholar: Ted Kachel)

5:30 p.m.: The Sykes-Picot Agreement and Today's Middle East Conflict  
 (Scholar: Karen Vuranch)

#### WEDNESDAY, JUNE 9

Noon: Wagon Train to the Stars: How a Space Cowboy Show Star Trek Transformed American Popular Entertainment  
 (Scholar: Doug Mishler)

5:30 p.m.: Are You Putting Me On?

Marshall McLuhan, Wise Guy  
 (Scholar: John Anderson)

#### THURSDAY, JUNE 10

Noon: The Literature of World War I  
 (Scholar: Karen Vuranch)

5:30 p.m.: Marie Curie's Legacy

(Scholar: Susan Marie Frontczak)

#### FRIDAY, JUNE 11

Noon: McLuhan and Sixties Pop and Counter-Culture  
 (Scholar: John Anderson)

5:30 p.m.: Wright's Oklahoma Presence  
 (Scholar: Ted Kachel)

#### SATURDAY, JUNE 12

Noon: Marie Curie: What Almost Stopped Her  
 (Scholar: Susan Marie Frontczak)

5:30 p.m.: To Go Where No Man Has Gone Before: Exploring Gene Roddenberry's Utopian Societal Vision  
 (Scholar: Doug Mishler)



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# 20 CENTURY VISIONARIES: CATALYSTS FOR CHANGE

In order to do our part for the health and safety of the scholars, our volunteers, and the audience, the 2021 Summer Chautauqua performances and workshops will be held virtually. We look forward to returning to the Humphrey Heritage Village at the Cherokee Strip Regional Heritage Center in the summer of 2022!

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## WORKSHOP AND PERFORMANCE SCHEDULE:

### TUESDAY, JUNE 15TH

**10:30 a.m.** "McLuhan and 1960s Pop and Counter Culture," by Dr. John Dennis Anderson  
McLuhan both influenced and analyzed media in various forms from the 1960s, and Dr. John Dennis Anderson explores them in this workshop.  
**12:00 p.m.** "Wright's Oklahoma Presence," by Dr. Ted Kachel  
Dr. Ted Kachel's first workshop will outline the Lloyd-Jones family history, from Wisconsin to Tulsa, the Tulsa Westhope residence, and the Price Tower in Bartlesville.  
**7:00 p.m.** "The Ultimate Trekkie: Gene Roddenberry," by Dr. Doug Mishler

### WEDNESDAY, JUNE 16TH

**10:30 a.m.** "To Go Where No Man Has Gone Before," by Dr. Doug Mishler  
In this workshop, Dr. Doug Mishler will explore Star Trek's utopian vision in context with other American utopian visions of the time.  
**12:00 p.m.** "Wright and 'The Women,'" by Dr. Ted Kachel  
In this workshop, Dr. Ted Kachel discusses Wright's mother, his first wife Kitty, the

scandal with "Mamah," and his final partnership with Olga.  
**7:00 p.m.** "Queen of the Desert: Gertrude Bell," by Karen Vuranch

### THURSDAY, JUNE 17TH

**10:30 a.m.** "Literature of World War I," by Karen Vuranch  
In this workshop, Karen Vuranch explores the poetry, literature, diaries and plays created as a result of the devastation and cultural impacts of World War I.  
**12:00 p.m.** "Marie Curie: What Almost Stopped Her," by Susan Marie Frontczak  
Susan Marie Frontczak explores the political, medical, and personal backstories of hardships that could have kept her name in obscurity.  
**7:00 p.m.** "Seer of Cyberspace: Marshall McLuhan," by Dr. John Dennis Anderson

### FRIDAY, JUNE 18TH

**10:30 a.m.** "McLuhan as Wise Guy: Are You Putting Me On?" by Dr. John Dennis Anderson  
In his second workshop, Dr. John Dennis

Anderson explores how McLuhan used his public persona to lead audiences into new forms of perception.  
**12:00 p.m.** "The Sykes-Picot Agreement & Today's Middle East," by Karen Vuranch  
In her second workshop, Karen Vuranch discusses Sykes-Picot, a secret agreement made in 1916 to divide up the Middle East, which still causes strife today.  
**7:00 p.m.** "Visionary Scientist: Marie Curie," by Susan Marie Frontczak

### SATURDAY, JUNE 19TH

**10:30 a.m.** "Wagon Train to the Stars," by Dr. Doug Mishler  
Dr. Doug Mishler's second workshop focuses on the Star Trek series influence on American culture.  
**12:00 p.m.** "Marie Curie's Legacy," by Susan Marie Frontczak  
Visionary scientific ethics, breaking glass ceilings, and nuclear technology are all ways Marie Curie's legacy continues today, as explored in this workshop by Susan Marie Frontczak.  
**7:00 p.m.** "Contrarian Architect: Frank Lloyd Wright," by Dr. Ted Kachel

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# SUCCESSORS



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# GENE RODDENBERRY

BY  
DR. DOUG A. MISHLER





Eugene Roddenberry was always possessed of an incredible intellect and an erudite wonder about the world. His imagination was so intense his parents learned they had to drop things on him to get his attention as he could literally be lost in a book; later he almost killed himself in a car wreck while lost in thought. His imagination ultimately led him to *Star Trek* and a future which altered American entertainment forever. While best remembered as a television screenwriter and producer, there was far more to Gene than just that achievement.

Gene was a man of many talents and remarkable experiences: as a cop trying to clean up LA, a pilot saving lives in WWII, and even a commercial pilot who saved lives in a fiery crash in the Syrian Desert. He was a hero, strong and dependable everywhere save at home, where he was at best a mediocre husband and father. He was an intellectual who seriously considered the future of humanity.

Born in El Paso, Texas in 1921, Gene grew up in Los Angeles, where his father was an honest -police officer who was, in spite of his racism, quite charitable and often spoke of a better world. Gene, as a youth, was frequently lost in reading and his own imagination. He also reveled in the other worlds offered in Depression era movie palaces where he would spend all Saturday soaking up endless hours of plot twists and heroic rescues. He especially loved serials due to their continuing characters. And of course, there was also the radio, which offered both *The Lone Ranger* and *The Shadow*, shows which he never missed.

A good student, Gene excelled in education but hated church, which his parents forced him to attend. At age 18 he left the church and never returned. He decided to be a cop like his dad but would be an educated one; he went to Los Angeles City College, graduating in 1941. Gene already had his head in the clouds; he had also become a certified pilot, stating mystically, almost like Picard or Kirk in *Star Trek*, "My first night flight alone with the brightness of the stars over my head surrounding me was the most thrilling, amazing moment."

The year 1942 brought his

marriage to Eileen Rexroat, more out of a sense of obedience to societal norms than love, as she was nowhere near his intellectual equal. Eileen and Gene would torture each other for 27 years. That same year also brought American participation in World War II. Gene enlisted and was sent to flight school in Texas. He joined the 394<sup>th</sup> Squadron of the 5<sup>th</sup> bombardment group flying B-17s. He loved flying but chafed at military hierarchy and command. Once when a whole squadron crashed due to poor planning, Gene was furious and never again trusted authority; of all the things he loathed, stupidity was above everything. He flew over 89 missions in the Pacific, and survived flying into a typhoon as well as several crashes which killed members of his crew. He was awarded the Distinguished Flying Cross.

Leaving the Army in 1945, he joined Pan American



**"THE Madder I GOT ABOUT WHAT PEOPLE SAID COULD NOT BE DONE, THE MORE COURAGE I HAD TO DO IT."**

World Airways and flew for three years around the world. He survived yet another crash in the Syrian desert that killed 14 and injured

19; he heroically pulled people from the burning plane and protected everyone from tribesmen. Nonchalantly, he told his parents the crash was no big deal: "With broken ribs and a brown stain in my shorts...I just needed a drink." After a near crash into New York City, Gene felt his luck was running out and quit flying, moved home, and became an officer with the Los Angeles Police Department (LAPD) in 1949.

With police work too boring and stale for his adventurous mind, Gene started killing time by writing television scripts—which at first never sold, as he had no idea what he was doing. His writing talents took him to Bill Parker, chief of the LAPD from 1950 – 1966, as a speech writer. He helped the chief clean up the corrupt LAPD. By 1953, with Parker's blessing, Gene was sending story ideas to





## Scholar Biography

### Dr. Doug Mishler

Since 1993 Doug has been nationally recognized for bringing “history to life.” He has presented figures from Nikita Khrushchev to Theodore Roosevelt, to Ernie Pyle, and P. T. Barnum. In more than 800 first person presentations of over 24 historical figures, including Stonewall Jackson, Henry Ford, Pablo Picasso, and now Nikola Tesla as well as Gene Roddenberry. The voices in his head keep him busy, but also in the last four years he has been the founder and Managing Artistic Director of Restless Artists’ Theatre. When not in the theatre or doing his characters, Mishler has taught American Cultural history for over 20 years. Like his idol T. R., Doug believes there is still plenty of time to grow up and get a “real job”—but later!



# STAR TREK



Jack Webb for the *Dragnet* TV series, which gave him \$100 for each one they developed. His department pay was just \$400 a month, and by then he had a daughter to support. Gene wanted to create his own scripts with his own vision, but did not know how. He took some *Dragnet* scripts and broke them down line by line to learn how to create a clear plot line, set scenes, and call camera angles from long shot

**“I BELIEVE IN THE BROTHERHOOD OF ALL LIFE FORMS, HUMAN AND OTHERWISE.”**

to three shot, etc. Gene wrote rigorously 100 words a day while still working for Parker. He treated writing as a skill and, as with flying, he just had to keep working to master it: “One must devote time and study to the craft and then long hours of writing, writing, writing. You must have the discipline to write and write some more. The only way to succeed is to work, work, work.”

By 1954 Gene’s marriage was a mess and now he had two daughters and wanted more money and excitement. Then in March 1954. Gene finally sold a script. Gene also made Sergeant and transferred to the Hollywood street patrol division, the perfect locale for a budding screen writer. He would later brag his success was because “when the executives saw I had a gun, they always bought my scripts.” He told another story of getting an agent by creating an illegal speed trap so “the guy would bribe me by taking me on as his client.” Neither instance occurred, of course, but Gene loved stories. By 1956, earning more from scripts, Gene retired from the LAPD.

As a freelance writer, Roddenberry wrote scripts for *Highway Patrol*, *Have Gun – Will Travel*, and other series. He met a young actress, Majel Hudec, who soon became his best friend, his confidant, and later his second wife. Though he won awards and had success, he chafed at network restrictions against shows about racial tension or other contemporary social issues. In 1962 he created and produced a very successful series, *The Lieutenant*, but it was canceled over an episode dealing with white racial prejudice. By now Gene’s marriage was a total sham of hostility and indifference and Gene was around town with a series of young women. Since Gene never could stand confrontations (he let others deliver bad news on the *Star Trek* sets), the marriage lingered in a bizarre death spiral. His bitter marriage and the lack of social causes on TV led him to press for a more harmonious societal vision.

Though making nearly \$100,000 from his writing, in 1962 Gene proposed his own series, a multiracial crew on an 18<sup>th</sup> century dirigible. The series would cover their unconventional nomadic life as well as their encounters with alien civilizations. Most of the studios just laughed at him, yet Gene was undeterred. Two years later he deflated the dirigible and sent his nomadic mixed race and nationality crew into space. *Star Trek* was born, which he

shopped around with the pitch that it was like *Wagon Train and Gunsmoke*, but in space! He finally met with Desilu Productions, which surprisingly decided to support his "space cowboy series," but only if they could get a network to accept the production. CBS had *Lost in Space* and turned down *Star Trek*; NBC took a chance.

*Star Trek* premiered in 1966 and ran for only three seasons as the high costs and the concept just gained little traction. Yet those brief seasons spawned a fanatical cult-like following that no other show generated. No one perceived that these fans would change everything and what impact their letters, magazines and public relations stunts would have. Roddenberry had moved on to other projects, but the syndication of *Star Trek* changed everything. Soon it led to his full-time occupation with *Trek* feature films, games, merchandise, books, comics, cartoons, and later his 1987 sequel *The Next Generation*.

Roddenberry was heavily involved in the initial development of *Next Generation*; as his health failed he was less active, yet remained a consultant until his death in 1991.

The impact of *Star Trek* was profound, if not at the time but in the years since with spinoffs, remakes, reboots, and birthing dozens of other series and feature films like the *Star Wars* series. Roddenberry became the father of modern filmed space fiction. Yet more, his desire to mix in current social issues like race (for example, the first interracial kiss on television) demonstrated how profound his vision really was. Gene's *Star Trek* utopian universe not only changed television and film; more importantly, it offered a new vision of society to a weary often jaded and dejected world. It offered a vision of how humanity could grow and what it could become. In a way, Roddenberry changed our hopes and dreams.



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# GERTRUDE BELL:

THE MOST FAMOUS WOMAN YOU'VE NEVER HEARD OF

By Karen Vuranch



By all accounts, Gertrude Bell amassed remarkable achievements that made her one of the most respected women of her day. Born in 1868 in Yorkshire, England, Bell became the leading authority on the Middle East in the early 20<sup>th</sup> century. But, today, she is largely forgotten. Why is that?

Just consider some of the descriptors of her used by biographers and researchers: explorer, archaeologist, spy, mountain climber, historian, museum curator, cartographer, Arabist, linguist, advisor to kings, ally of Lawrence of Arabia, and uncrowned queen of Iraq. By the Arab people, she was often referred to as *Khatun*, "Queen" in Persian and "Respected Lady" in Arabic.

Her list of firsts and achievements is prodigious. She was the first woman to graduate from Oxford with first honors; as a mountain climber, she completed nine first traverses of new paths to Alpine peaks in two weeks and had an Alpine peak in the Swiss canton of Bern named after her (Gertrudespritze). She was the only woman to earn the grade of Political Officer in the British Army in WWI, the only woman to be named to the high post of Oriental Secretary, the first woman British Intelligence officer, and the only woman to be an official representative at the Paris 1919 Peace Conference. She founded the first school for girls in Baghdad, arranged the first series of lectures for a female audience by a woman doctor in Iraq, spoke eight languages fluently, and was Honorary Director of Antiquities at the Baghdad Museum; after her death, the main wing of the museum was named for her. In addition, she published seven books, scores of articles, and authored a white paper about Arab self-determination considered a masterpiece by the British government.

So, why don't we know the name Gertrude Bell?

One possibility for the marginalization of this remarkable woman was the surprising fact that she belonged to the Anti-Suffragette League. Many writers and historians have despaired of the fact she did not support the right to vote for women. However, if one digs deeper, the reasons become evident. First, her beloved mother did not support the movement. Florence Bell was active in social welfare projects. In 1907, Florence wrote *At the Works*, which explored the lives of working people at her husband's iron mills. Florence was concerned that so many women were illiterate and to have to learn to read in order to vote, on top of their already insurmountable daily tasks, would be nearly impossible. As a result, even if allowed to vote, they would not be able to do so. Florence believed that education and literacy must be addressed before suffrage.

The second reason Gertrude did not support suffrage was that the suffragists led by Emmeline Pankhurst were extremely violent. The violent demonstrations by the suffragists set fire to buildings, smashed store windows, bombed public areas, and besieged Parliament. This behavior shocked Gertrude and

prevented her from supporting their efforts.

The third reason for Gertrude not supporting suffrage is most personal to her own situation. In the early 20<sup>th</sup> century, only those who owned property could vote. Gertrude was born to wealth and had inherited financial security. Still, she did not own property and the right to vote would not end her disenfranchisement.

So, her anti-suffragist views have alienated a modern audience because her critics have not taken the time to understand the difference in the world in which we live today.

But there is another reason that Gertrude has been sidelined in history. During WWI and immediately after, Gertrude was often the only woman in a man's world. Many men could not accept the fact that a woman could be as capable, accomplished, and knowledgeable as they. Some of them complimented her in a backhanded way. When archaeologist David Hogarth was sent to Cairo to be chief of the Intelligence Bureau, he encouraged his supervisor, Sir Percy Cox, to bring Gertrude to work with them. Hogarth stated that Gertrude was "a remarkably clever woman... with the brains of a man." Even the skeptical Sir Percy, along with General Maude, the leader of the military campaign that won Baghdad, were soon won over by her knowledge and work ethic.

Certainly there were some men who resented Gertrude as a woman in what they perceived should be man's work. Sir Mark Sykes, diplomat and co-author of the infamous Sykes-Picot Agreement (credited for causing much of the current crisis in the Middle East), once wrote to his wife about Gertrude: "Confound the silly chattering windbag of conceited, gushing, flat-chested, man-woman, globe-trotting, rump-wagging, blethering ass!"

Although Gertrude was able to ignore barbs such as the insult above and prove her ability and knowledge to gain respect, she was aware that, as a woman, she was often disregarded.

However, a final reason for Gertrude's loss of prominence might be the most compelling: Gertrude was passionate about the Middle East and the Arab people. She valued, understood and, most of all, respected the culture. Today, with growing international tensions, it cannot be ignored that there are people who are suspicious of anything Arab and don't understand the root of the problems created by the Allies in the early 20<sup>th</sup> century.

Before WWI, the Ottoman Empire controlled all of what we call the Middle East. The Ottoman Empire was corrupt and treated the Arabs with contempt. The Arabs greatly resented Ottoman control and were willing to fight on the side of the Allies with the promise of independence. Both the British and French said they were supportive and encouraged a revolt against the Turkish and German armies. The Arab Revolt, which began in June of 1917, effectively ended Turkish domination in the Arab (and Kurdish) portion of the Ottoman Empire. Essentially, the Arabs were allies of the Western powers and looked with anticipation to independence.

**"TO WAKE IN THAT DESERT WAS LIKE WALKING IN THE HEART OF AN OPAL."**





## Scholar Biography

### Karen Vuranch

Karen Vuranch teaches Theatre at Concord University in West Virginia. She has been a professional actor and Chautauqua scholar for over 30 years. She toured nationally and internationally with *Coal Camp Memories*, written from oral histories she collected. Her Chautauqua characters include author Pearl Buck; labor organizer Mother Jones; humanitarian Clara Barton; Indian captive Mary Draper Ingles, 16<sup>th</sup> century Irish pirate Grace O'Malley, Wild West outlaw Belle Starr, television food star Julia Child, beloved children's author Laura Ingles Wilder, and American literary giant Edith Wharton. Her newest character is Gertrude Bell, archaeologist and Middle East expert. Karen has produced a DVD of *Coal Camp Memories* and two storytelling CD's. She has received numerous honors for her work, including the Lifetime Achievement Award for the Arts from Tamarack, the premier state-sponsored cultural center in Beckley, West Virginia.

However, the promise of independence was soon broken. Prior to the Arab Revolt, Sir Henry McMahon, the British High Commissioner in Egypt, corresponded with Husayn ibn Ali, the Sharif of Mecca. Their correspondence discussed the terms of an Anglo-Arab alliance and the extent and contours of an independent Arab State. However, the British had no intentions of allowing Arab independence, fueling accusations of British deceit. This deception was further exacerbated when the Sykes-Picot Agreement was made public in 1919.

**“SO, YOU SEE, I APPEAR TO BE TOO FEMALE FOR ONE SEX AND TOO MALE FOR ANOTHER.”**

This secret agreement had been authored by diplomats Mark Sykes of Britain and Francois Georges-Picot of France in 1916. It disrupted the Ottoman Empire. According to a 2014 article in the *Irish Times*, “In spite of their knowledge, the two men took little account of the tribal, ethnic and sectarian divisions which had existed in the region for centuries. They had a tendency to draw straight lines and they divided the Ottoman lands roughly on the basis that Britain would control what is now Iraq, Jordan and Palestine and France would hold sway over Syria and Lebanon.” The article goes on to say that “the Sykes-Picot artificial boundaries largely remain and have been the cause of much tension and bloodshed over the years.”

In fact, terrorists conducting recent attacks still refer to the Sykes-Picot Agreement. A 2015 article in *The Independent* reports, “Isis, in its rampage through Syria and Iraq, has declared that one of its main goals is to right the wrongs of Sykes-Picot. It has even produced a video called ‘The End of Sykes-Picot’. Abu Bakr al-Baghdadi, the group’s ‘caliph’, in his address at the Great Mosque in Mosul pledged: ‘This blessed advance will not stop until we hit the last nail in the coffin of Sykes-Picot.’”

Gertrude Bell was dismayed by these duplicitous policies. She authored several white papers for the British government encouraging an independent Arab state. She also worked covertly to promote Arab independence. Bell, her friend T.E. Lawrence (Lawrence of Arabia), and several others called themselves “The Intrusives,” a group that worked to foster a new Arab world. She attended the 1921 Cairo Conference, where major world leaders discussed the future of Mesopotamia (present day Iraq). Many of Gertrude’s recommendations, including the choice of Faisal to be the King of the newly formed country of Iraq, were followed.

Gertrude Bell lived the remainder of her life in Iraq. After Faisal became King, she was one of his most trusted advisors. He named her the Honorary Director of Antiquities and empowered her to create the Baghdad Museum. It has often been said that, after the deceit of the Sykes-Picot Agreement, she was the only English-speaking person the Arabs respected. Today, her legacy has been largely forgotten. Even the museum she created was looted in 2003. Perhaps if we re-establish her legacy, we can begin to understand the differences between the Western World and the Middle East and work to establish peace between the two.





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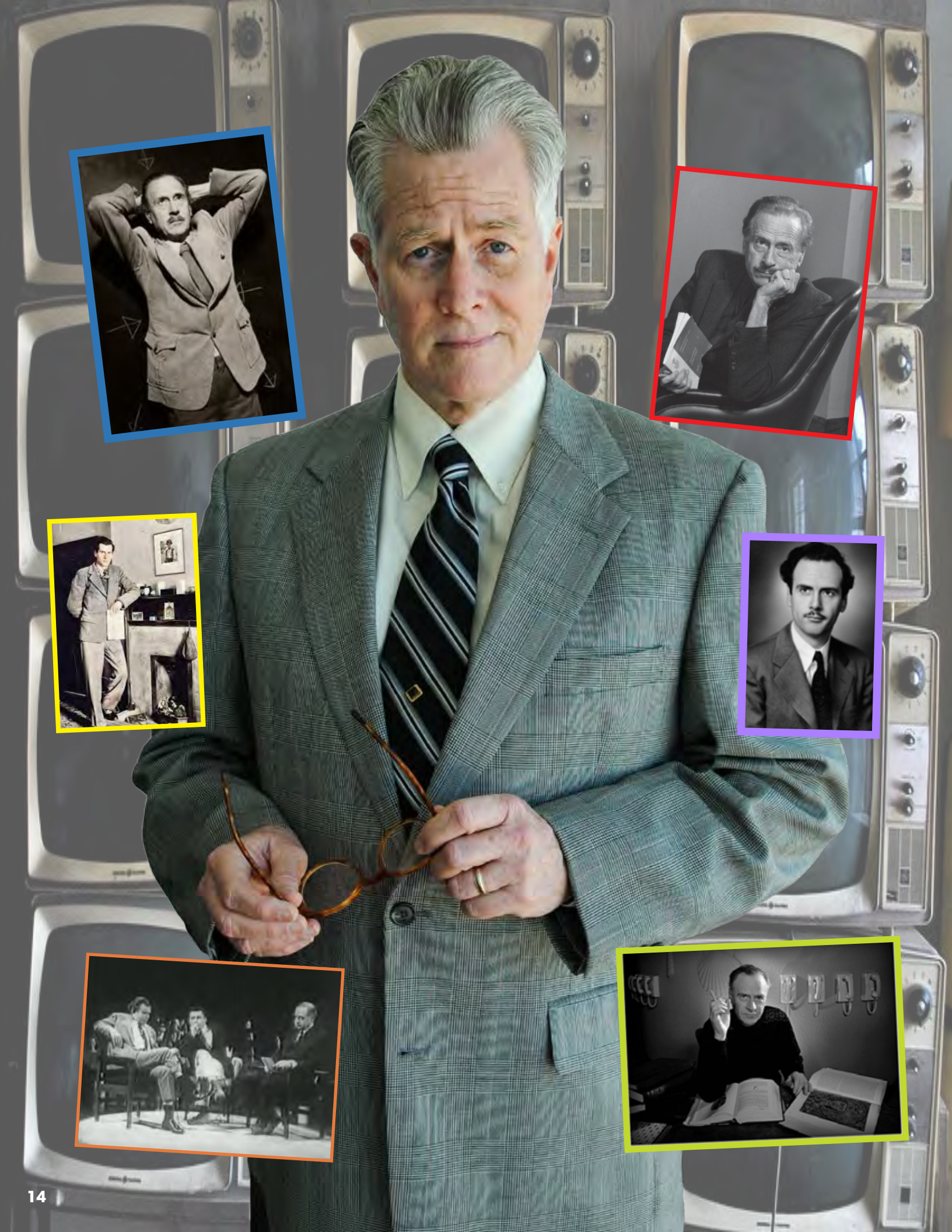
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# MARSHALL MCLUHAN: SEER OF CYBERSPACE

by John Dennis Anderson

A visionary scholar of media, Marshall McLuhan became a celebrity in the 1960s and 1970s as the seer of cyberspace, the guru of the global village, proclaimer that the medium is the message. His star burned bright and hot for a span of time closer to fifteen years than the mere fifteen minutes of world fame Andy Warhol said everyone would be due in the future. In the late 1970s, with many in the academic establishment dismissing McLuhan as a self-promoting huckster, his time in the spotlight waned. Since his death in 1980 after several strokes, media scholars have rediscovered and reevaluated his work in light of new communication technologies. In its premiere issue in 1993, *Wired* magazine anointed him the patron saint of the digital revolution. McLuhan is at this point considered a prophet of the media environment that we now inhabit.

Calling McLuhan a *visionary* is appropriate, since one of his key insights was that electronic media replaced *visual space* with *acoustic space*, trading an eye for an ear, so to speak. Acoustic space engulfs us, like Dolby Digital Surround Sound in a movie theatre: it's "all around you." It has no center and no margin. Visual space, on the other hand, extends and intensifies the importance of the eye. It locks in fixed points of view and linear sequences, such as words in a book. McLuhan claimed that all media, from the alphabet to the laptop computer, are extensions of humankind that change us and transform our environment. New communication technologies shift the balance of the senses (writing and print extend sight; electronic media extend hearing). In a lecture in 1970, McLuhan noted that the move from "the eye to the ear" is a very big shift: "It's the same shift that Alice in Wonderland made when she went through the looking glass. She moved out of the visual world and into the acoustic world when she went through the looking glass."

Acoustic space surrounds us and envelops us, like the environment in which McLuhan grew up in western Canada, which he described as a vast panorama, a total field. He felt his upbringing on the prairies made him an outsider to centers of civilization and gave him an ability to see patterns missed by insiders, the way a fish remains unaware of the water in

which it swims. McLuhan was a provincial "fish out of water" who perceived aspects of his environment others overlooked.

Herbert Marshall McLuhan was born in rural Edmonton, Alberta, in 1911, but his ambitious mother Elsie Hall McLuhan insisted her husband Herbert move the family (a younger son was born in 1913) to Winnipeg, Manitoba, in 1916. Winnipeg, while provincial, was the third largest city in Canada at the time, and Elsie studied elocution there. She eventually launched herself as a touring platform artist or reciter of literature, and Marshall absorbed his mother's fascination with language, literature, and performance. He earned B.A. and M.A. degrees in English Literature from the University of Manitoba and B.A. and M.A. degrees from Cambridge University in England in the 1930s. He taught literature in Wisconsin and Missouri before completing his Ph.D. degree at Cambridge in 1942. An introduction arranged by his mother led to his marriage to the actress Corinne Lewis in 1939 and the eventual births of their six children.

For McLuhan, language was the fundamental technology because it contained and extended human thought. Speech contained and extended language, writing contained and extended speech, print contained and extended

writing. Each communication technology became the content of the technology that superseded it, while transforming human psyches and societies.

While teaching in Wisconsin, McLuhan found he could engage students by analyzing artifacts of popular culture such as advertisements and comic strips. At Cambridge University he had been steeped in the practical criticism and close reading techniques of I.A. Richards, an approach that he applied to cultural artifacts to galvanizing effect. In 1951, after McLuhan had been teaching at the University of Toronto for five years (and where he would continue for the rest of his life), he published *The Mechanical Bride: The Folklore of Industrial Man*, a critical analysis of advertising. Over the next several years, he formed an interdisciplinary working group that focused on the study of the transformative effect of communication on culture, a key turning point in his career.



**"THE MEDIUM IS  
THE MESSAGE."**



## Scholar Biography

### Dr. John Dennis Anderson

John Dennis Anderson, a native Texan living on Cape Cod, is a performance studies scholar and Professor Emeritus in the Dept. of Communication Studies at Emerson College. He appeared at the Oklahoma Chautauqua twice each as Henry James and William Faulkner, and as Washington Irving, Lynn Riggs, and Ernest Hemingway. He also performs as Robert Frost, Louis Bromfield, and Henry Beston. He received the National Communication Association's Leslie Irene Coger Award for Distinguished Performance in 2013 and Lilla Heston Award for Outstanding Scholarship in Interpretation and Performance Studies in 2019, the latter for an article about Elsie McLuhan. His website is [www.jdanderson.org](http://www.jdanderson.org)

He repeatedly emphasized that he viewed language and media as art forms and that he was not theorizing but rather "probing" into our perceptions of technologies and cultural artifacts. His contributions were "not ideas, arguments, theories, or critiques," according to his former student Donald Theall, "but intuitions, perceptions, wandering explorations of unexplored terrain, satiric responses, and poetic reactions."

McLuhan was at his witty best in conversation and informal letters. His scholarly writing was dazzlingly unconventional. As a lecturer, McLuhan deliberately provoked listeners with surprising, playful maneuvers. He loved puns and wordplay, such as morphing his aphoristic phrase "the medium is the message" into "the medium is the massage" and "the medium is the mass age." He also loved the work of James Joyce,

**"THE NEW/ELECTRONIC INTERDEPENDENCE RECREATES THE WORLD IN THE IMAGE OF A GLOBAL VILLAGE."**

especially his opaque linguistic masterpiece *Finnegan's Wake*, and a playful Joycean influence is evident in McLuhan's style.

Among his most influential "probes" is McLuhan's distinction between hot and cool media. Hot media, he explained in a 1969 *Playboy* interview, "are low in participation, or completion, by the audience and cool media are high in participation. A hot medium is one that extends a single sense with high definition. High definition means a complete filling in of data by the medium without intense participation." For McLuhan, a high degree of interactivity indicated coolness, such as when he told Canadian Prime Minister Pierre Trudeau that growing a beard made him "cooler" because it hid his face, requiring viewers to complete or fill in his image; wearing sunglasses similarly cools one's image, according to McLuhan. Thus, a photograph is hot and a cartoon is cool; radio is hot and the telephone and speech are cool; books are hot and television is cool. McLuhan applied this distinction to politics when he attributed John F. Kennedy's "coolness" as more compatible with the cool medium of television as opposed to Richard Nixon's relative "hotness" in their televised presidential debates of 1960. He also observed that, in Nixon's subsequent campaign against Hubert Humphrey in 1968, Nixon had successfully learned to adopt a cooler media persona in contrast to Humphrey's hotter one.

McLuhan often described the post-literate world of electronic media as a global village, a term which some interpret as a utopian vision of cosmic harmony. This idealized interpretation prompted Guy Debord to see McLuhan as an imbecilic apologist for what has been called the "the society of the spectacle," and Paul Virilio to accuse him of "drooling" over the new social spaces created by global communication networks. McLuhan warned, though, of the great potential for violence and conflict in the global village that results from "the crumbling of such time-honored social values as the right of privacy and the sanctity of the individual." The tribalism of the global village is a double-edged sword.





In 1962, McLuhan published *The Gutenberg Galaxy*, a brilliant synthesis of scholarship on how changes in media, particularly print, transformed the modern mind and society. He followed it in 1964 with *Understanding Media* in which he looked further into electronic media. These works touched a nerve of anxiety about new media such as television and accompanying social changes and propelled him into a kind of celebrity unprecedented

for a college professor. He became a sought-after consultant to corporations and was often on magazine covers, television, and on lecture circuits. In 1976, he even made a cameo appearance as himself in Woody Allen's film *Annie Hall*, interrupting a pompous college professor holding forth about McLuhan's ideas, to tell him "You know nothing of my work." The line became the subtitle of *Generation X* author Douglas Coupland's 2010 biography of McLuhan.

During his lifetime, McLuhan was relatively reticent about his devout Catholicism. Raised a Protestant, McLuhan converted to Catholicism in

1937 and attended mass regularly throughout the rest of his life. After some backlash for his critiques of consumer society in *The Mechanical Bride* early in his career, he resisted taking overtly moral stands in his subsequent scholarly analyses of media and society, claiming that he was objectively exploring phenomena, not making value judgments about them. In recent years, though, scholars have begun to pay more attention to ways his faith allowed him to take a philosophical view of media and escape despairing over the fate of the literacy that he so deeply treasured.



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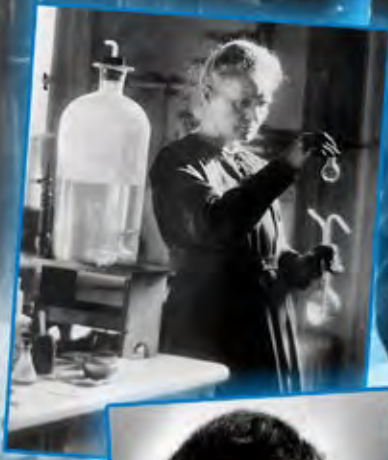
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# MARIE CURIE

## Generous Visionary

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O	F	
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S	CL	
32.07	35.46	
Cr	Mn	Fe
52.0	55.0	56.0
Se	Br	
79.2	79.92	
Na		Ru
23.0		101.7
Te	I	Pd
127.5	126.92	106.7
Nb	Sa	Cu
144.3	150.4	112.0
Ta	W	
182.0	186.0	
U		
238.0		



What establishes Marie Curie as a visionary? One could marvel at Marie Curie's insight in discovering and isolating two new elements through the never-before-used method of measuring the rays the substances emitted. One could recognize Dr. Curie for her groundbreaking vision that upturned physics by determining that the atom (from the Greek, meaning 'indivisible' and assumed to be immutable) - a thing so small we cannot see it - in fact had inner workings and parts. One could even enjoy the visual witticism that the radium products she isolated were so much more radioactive than uranium (over a million times more radioactive) that they glowed in the dark. The best reason for honoring Marie Curie as a visionary is that she saw, she understood, that what she discovered did not belong to her; it belonged to the world.

Before we examine her work and its impact, we should consider what special powers of personal vision Marie Curie needed to get into the laboratory in the first place, overcoming political, gender, and financial roadblocks.

The best way to destroy a culture is to confiscate the language and the history. Marie Curie, née Maria Skłodowska, was born in Warsaw in 1867, then under Russian rule. The Russian government aimed to remove all traces of Polish identity. Polish history was eliminated from school curricula. She and her family could safely speak Polish within the home; however, on the streets, in the official schools, and at work, one was required to speak only Russian.

Parental light shone through this repressive atmosphere. Marie's mother and father, both teachers, instilled the conviction that through education one could find fulfillment in spite of political oppression. Furthermore, Marie's father taught physics, and encouraged his youngest daughter's fascination with the topic.

But to become a physicist, she needed a university education. The Russians forbade women to attend university. The University of Paris (the Sorbonne) did allow women to study. Financial obstacles delayed Marie's matriculation. She enrolled in 1891, just shy of her twenty-fourth birthday.

Permitting women an education in France doesn't mean that women were universally welcome or expected to graduate. When Marie arrived as a student, two or three women might graduate in any given year from a class of about three thousand students, perhaps in medicine or letters. As an illustration of this prevailing discrimination, Belle Époque author Octave Mirbeau disparaged two women's attempt to join the Society of Men of Letters when he wrote:

*"Woman is not a brain, she is a sex, and that is much better. She has only one role in this world, to make love, that is, to perpetuate the race. ... Some women, rare exceptions, have been able to give, either in art or literature, the illusion that they are creative. But they are either abnormal or simply reflections of men."*

Nevertheless, for the next several years Marie enriched her mind with physics and mathematics. Along the way she met and married another physicist, Pierre Curie.

By 1897, Marie was looking for a topic for her doctoral

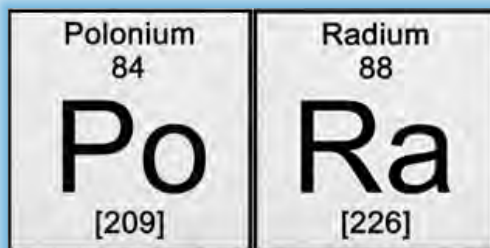
thesis and came across Henri Becquerel's account of mysterious invisible rays that could pass through black paper. By measuring the strength of the rays, Marie made several important discoveries. After she published a paper with her conclusions that this was an atomic property of certain elements and that she had evidence of a new element, Pierre joined Marie in the laboratory to isolate the hypothetical substance. Together they named two new elements: polonium and radium.

Their subsequent years of

arduous work cemented their shared view that making scientific discoveries was its own reward, and the results belonged to all. Marie shared partially purified samples of radium salts with other scientists, as far afield as England, Germany, Iceland, and Canada, who wanted to explore this newly opened sphere of science. Early studies on the physiological effects of radium led to the first radiation treatments for cancer. When an opportunity arose to patent their process for isolating radium, the Curies declined on the grounds that radium would be medically useful to humanity, thus relinquishing a potential fortune.

They were similarly generous with the prize monies from their joint 1903 Nobel in Physics and the 1903 Prix Osiris awarded to Marie. (Pierre was sent the notice of her Osiris prize, because by law the monies belonged to the husband.) For example, some funds were given to her sister and brother-in-law who opened a tuberculosis sanitarium. Marie also gave some of the prize money to the woman who freely helped Marie improve her French when she had first arrived in Paris.

After Pierre's untimely demise in 1906, Marie controversially became the first woman to lecture at the Sorbonne. She accepted the Nobel Prize in chemistry in 1911. A few years later, when the Great War (World War I) broke out, she set aside her work on radioactivity. (Everyone else in the laboratory, all male, had been sent off to fight.) Curie envisioned ap-



**“SCIENTIFIC WORK MUST NOT BE CONSIDERED FROM THE POINT OF VIEW OF THE DIRECT USEFULNESS OF IT, IT MUST BE DONE FOR ITSELF.”**



## Scholar Biography

### Susan Marie Frontczak

Susan Marie Frontczak has developed six historical figures for Chautauqua. Marie Curie is the most widely traveled, with audiences to date in 34 of the United States and nine countries abroad to over 60,000 people. In dramatizing the life of Marie Skłodowska-Curie, Susan pays homage to their shared Polish heritage. Marie Curie's perseverance in purifying a gram of radium from a ton of pitchblende, in part, inspired Susan to major in Engineering, where she worked for fourteen years before becoming a Chautauquan. Susan Marie also authored the Young Chautauqua handbooks for Colorado Humanities and coaches Young Chautauquans throughout her home state of Colorado.



plying a different phenomenon of physics, called X-ray by its German discoverer Wilhelm Röntgen, to assist the wounded. Volunteering under the auspices of the Red Cross, Curie engineered mobile X-ray automobiles and established a school that trained about 150 women as X-ray technicians. In the course of the war, some two million X-rays vastly improved the surgical survival rate.

From the end of the war to the end of her days, Marie Curie proved to be an able administrator, welcoming students from around the world to her laboratory, and opening the doors of science to women. At one point in the 1920s, a third of her student/assistant staff were female. Her daughter Irene and her husband were granted the Nobel Prize in Chemistry in 1935.

Marie Curie pioneered the isolation of radioactive elements, that their inherent power might be better understood. Others have made both constructive and destructive use of this power.

**“I AM AMONG THOSE WHO THINK  
THAT SCIENCE HAS GREAT BEAUTY.”**

The Curies witnessed the first treatments for cancer with radium. For some years Marie loaned her sole gram of radium to the medical community for cancer cures, though she would gladly have retained it for her own research. Radiation therapy – with a century of advances – still reins in cancer today. Also in her day, minute quantities of radium added to paint made instruments readable in the dark: watches and compasses, and instrument dials on ships and airplanes. However, radioactive paint is now banned, ironically, because of its cancer-causing effects.

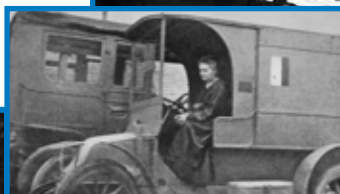
Simultaneously, radium-laced products were sold as the latest and greatest in toothpaste, boot polish, cookware, and beauty cream; promoted as a cure for, among others, rheumatism, gout, headaches, constipation, hay fever, asthma, and grey hair; and advertised as an effective bug killer, disinfectant, and furniture polish. Marie repudiated this quackery. Nevertheless, the public was eager to grasp at the promises.

Since Marie Curie's death, additional legitimate applications of radioactivity have emerged. Some uses are highly controversial, such as nuclear power or atomic weaponry. Some are widely accepted, such as smoke detectors in homes and radiocarbon dating of ancient artifacts. Lesser-known applications include inspecting welding joints, powering interstellar satellites, and sterilizing food or other products.

Marie Curie championed the pursuit of science for its applications but even more for the sake of adding knowledge to the sum of human awareness. In a lecture at Vassar College, Poughkeepsie, New York, in May 1921, she said:

“We must not forget that when radium was

discovered no one knew that it would prove useful in hospitals. The work was one of pure science. And this is a proof that scientific work must not be considered from the point of view of the direct usefulness of it. It must be done for itself, for the beauty of science, and then there is always the chance that a scientific discovery may become, like the radium, a benefit for humanity.”



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# FRANK LLOYD WRIGHT

THE CONTRARIAN: "TRUTH AGAINST THE WORLD"

BY DR. TED KACHEL





If ever a family motto defined a man, the Lloyd Jones' motto, "Truth Against the World," defined Frank Lloyd Wright. He proved this in both his life and his work. He defined freedom and innovation in his life and his work *against* what already was. For his times (1867 to 1959), by his stubborn willingness to stand against all others, against conventions in personal morality, and against trends in his profession, he was a quintessential contrarian.

Self looms large. He insisted that architecture must be *organically* grounded in humanity's interior spirit boldly expressed in the surrounding environs. Equally, his plans were based in his spiritual sense of Nature – as he often said, "spelled with a capital **N**" – because for Wright it was "as close as one gets to the body of God."

Wright expressed this blended view of humanity, art, and religion through a fusion of the site, the client, and local materials. What became known as the Prairie School all began when he designed a home for his own family. This search for an "organic architecture" would stretch from that house through other houses, through offices, through a skyscraper without a city, to a museum in a city for which he declared no love. Wright's "organic architecture" fully enacted that primal rule in geometry: *The whole is greater than the sum of its parts.*

The Frank Lloyd Wright Home in Oak Park, Illinois (1889) made Wright one of the first architects to reimagine a middle-class family's home. To this quiet Chicago suburb, he brought Catherine (Kitty) Tobin, his young wife, and they quickly produced six children. To shelter this young family planted among these very Victorian houses, he made his first significant design changes in interior and exterior ways. He moved to open up the spaces inside while flattening the street silhouette. Shortened screens shaped the interior rooms rather than ceiling-touching walls, a domed amphitheater gave his children space to play, an entrance turned away from the street protected the family's intimacy, a hidden green garden at its rear kept Nature close by – all topped off by a lowered, horizontally extended roof line centered by a chimney rising from a large fireplace that anchored the visual center of this house on its lot. These design goals began his avowed search for what he would call later the "Usonian", the affordable American family home.

For twenty years the Oak Park residence served Kitty, the children, and him well, as he commuted to downtown Chicago to build his career as an architect. In 1888 he joined the Adler-Sullivan firm, where his vision was shaped by Louis Sullivan, whom Wright called his "Lieber Meister." Five years later, Sullivan fired his young apprentice because of several 'bootlegged' residential projects that broke Wright's contract. This forced Wright to establish his own firm in Chicago.

The Larkin Building (1903-1905) was the first commercial structure he designed for a mail-order company

located in Buffalo, New York. It was closed off from the outside with no windows, but around a central atrium light flowed through a glazed ceiling into each level of the offices. This overcame the noise problem from nearby factories. It was a workplace with the loftiness of a European cathedral stripped of gothic ornamentation. The Protestant work ethic was embedded in a brick office structure.

Unity Temple (1905-1907) in his Oak Park neighborhood was the worship center he designed for a Unitarian congregation where he was a member. With Unity Temple, Wright replaced a steepled New England church building that had burned down. Like the Larkin Building, its windowless flat-roofed structure gave no suggestion of its religious purpose until one entered, to discover a platform floating above the entry level. The congregation sat on three sides facing one another, with the pulpit centered on fourth. All present met each other in this spiritual quest. Again, screens of glass at the second story reached overhead

**"NO HOUSE SHOULD EVER BE ON A HILL  
OR ON ANYTHING. IT SHOULD BE OF THE HILL.  
BELONGING TO IT. HILL AND HOUSE SHOULD LIVE  
TOGETHER EACH THE HAPPIER FOR THE OTHER."**

to a skylight that brought streaming light. Wright said he sought "a sense of a happy cloudless day."

Life intruded on his career in 1909 when he abandoned his family in Oak Park to flee to Europe. He was joined by Mamah Cheney, a neighbor and client's wife more suited to his restless search for intellectual companionship, which he did not discover in Catherine. This scandal put his career in America on pause, but in Berlin he found a publisher for a book of his drawings, *Wasmuth Portfolio*. This established him in Europe as one to watch for new architectural ideas. By 1911, after a sojourn in Italy, Wright returned, alone at first, picked up his career, and began to build a home and a studio, where he would combine his work and his life with Mamah. He called the compound *Taliesin*, "Shining Brow" in Welsh.

Stalked by tragedy, Wright would re-build this retreat-home-studio twice. In 1914 it burned to bitter homicidal ashes, with the murders of Mamah, her children, and seven others by the maniacal axe of his "Jamaican butler." Why? Unknown still. In 1924 an electrical wiring accident forced rebuilding it again. *Taliesin* is rooted there still in the ancestral valley homestead of his mother's family, "Those God Almighty Jones," of Spring Green, Wisconsin.

It was not back to Europe where Wright would go for an international project of scope and lasting reputation, but Tokyo, Japan.

The Imperial Hotel (1915-1922) in Tokyo when finished proved more innovative in its construction techniques for withstanding the expected earthquakes and their follow-on fires than in the two hundred and thirty room hotel structure itself. How? He created out of concrete-reinforced blocks and copper-sheeted roof a hotel flexible enough to float on a cantilevered spread of concrete pins that moved when shook, rather than be crushed by massive rigidity. When the Kantō



## Scholar Biography

**Dr. Ted Kachel**

Professor Kachel retired as Theatre Director at Tulsa Community College, then taught part-time until 2015 using his PhD in Religion from Columbia, a BA from Baylor and a MA from Iowa in Drama, and a M. Div. from Union Seminary (NYC). He has portrayed William Jennings Bryan, Sir Winston Churchill, William Shakespeare, Joseph M. W. Turner, H.G. Wells and Generals Robert. E. Lee and William T. Sherman for Chautauquas in Oklahoma, Missouri, Illinois, Ohio, Iowa, Colorado, New Hampshire, and Nebraska. With Watts Wacker, a futurist, he performed P.T. Barnum, Thomas Alva Edison, Frederick Olmsted, and Frank Lloyd Wright for Genworth Insurance, Hasbro Toys, and R.J. Reynolds.



Quake of 1923 came, these innovations proved their worth as it remained standing amid acres of destruction.

A decade begun with this grandiose architectural triumph was followed by a fallow period in public commissions, but in 1929 another family connection would give him what arguably was his most complete realization of the Usonian Home.

Westhope (1929-1930) in Tulsa, Oklahoma, may be a beginning example of the Usonian goal. Wright was invited by a cousin, Richard Lloyd Jones, the controversial owner-publisher of *The Tulsa Tribune* newspaper, to build his family a new home there. This he did over the next two years. The love-hate relationship of client and architect was enlarged in a voluminous correspondence by these egocentric cousins over construction, costs, and cash. The home was named *Westhope*, chosen to reflect a previous ancestral home in Britain.

Oklahoma also was the place to explore the designing of a type of vertically-oriented structure that Wright had resisted because of his distaste for the crowded density of Chicago and

**"THE PHYSICIAN CAN BURY HIS MISTAKES,  
BUT THE ARCHITECT CAN ONLY ADVISE  
HIS CLIENTS TO PLANT VINES."**

New York. This was the skyscraper. He finished building only one skyscraper, constructed in Bartlesville, Oklahoma, Price Tower (1952-1956). But he designed another skyscraper that caught everyone by surprise with its giant audacity, The Illinois, a mile-high tower intended to be built in Chicago (1956). Both revealed his commitment to finish Sullivan's vision of a cityscape that could reach toward the sky, while dispersing the crowdedness lingering from the Medieval Age's need for face-to-face meetings. Given the mobility of the automobile and the capabilities of telecommunication networks, human communication no longer required such direct confrontation.

"Broadacre City," a 1934 towering twelve-foot square model offered Wright's vision. Standing at its center stood the lone skyscraper anchored in the spreading diversity of individual homes and shops.

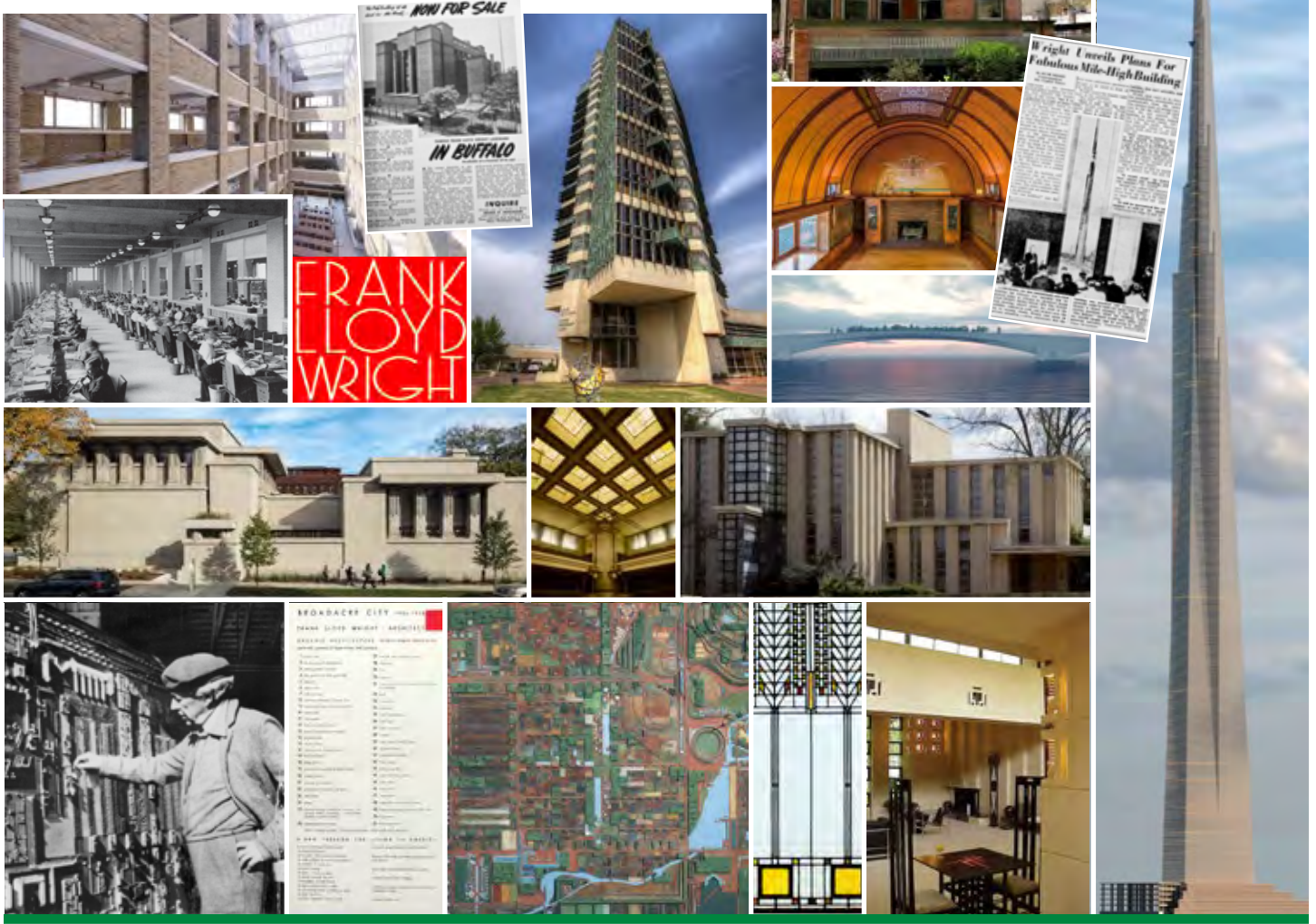
How did Wright in his life and his work change America?

The Guggenheim Museum (1943-1959) was not finished at his death in April 1959. There it stands today planted with its massive circular defiance of the crowded perpendicularity of the New York skyline he despised. Its spiraling ramp twirled down and round, at first to disdainful art critics' outcry. The Guggenheim's design expressed his functional insight that if paintings were hung for exhibit on these walls, you could take the elevator to the top, then stroll down at your own pace to absorb those works and exit engrossed by wonder out the main entrance without once retracing your steps.

From the beginning Wright's prairie house matched its lines to the horizon of the midwestern American landscape leading to the ubiquitous ranch house planted across our cities and suburbs today. His life and his works entered into our ongoing American

debate about art and democracy in our species' life, our struggle to answer the question "What does it mean to be a Human, in this place, in this time, with these challenges to our beliefs and behaviors?"

Frank Lloyd Wright wrote his testament in the soaring structures he left us, to see and to be challenged by what he sought to build for America and the world.



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