



SURVIVING THE SIXTIES:

Sex  Drugs

Rock 'n' Roll



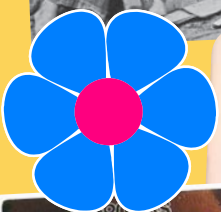
ASHBURY
← 1500
HAIGHT



DROP ACID



Weekend Music and Art Fair	Weekend Music and Art Fair	Weekend Music and Art Fair
FRIDAY	SATURDAY	SUNDAY
August 15, 1969	August 16, 1969	August 17, 1969
10 A. M.	10 A. M.	10 A. M.
\$6.00	\$6.00	\$6.00
Good for the Admission Only	Good for the Admission Only	Good for the Admission Only
13989 NO REFUNDS	13989 NO REFUNDS	13989 NO REFUNDS
		THREE DAY TICKET
		Aug. 15, 16, 17 1969
		\$18.00



We are back! A big thanks to our audiences who continued to support us when the pandemic shut down our performances in 2020 and resulted in virtual-only programming in 2021. But wow! We are **thrilled to see you** in person once again! However, for anyone unable to attend in person, we are pleased to announce that we will professionally film the performances during Lawton's week and will post those performances on our Oklahoma Chautauqua Vimeo channel as we continue our live, interactive programming and yet strive to make it more accessible to all.

This year our theme focuses on a segment of the Sixties subtitled **"Sex, Drugs & Rock 'n' Roll."** But, of course, the Sixties can't be summed up by those few words. This was an extremely complex decade beginning with the campaign and election of a young, charismatic president, John F. Kennedy and with Americans seemingly excited, energized and ready to make changes. Changes indeed came, but what a decade it was - headlined by the Cuban Missile Crisis and Bay of Pigs, the assassination of Kennedy, the birth of Medicare and Medicaid, the war in Vietnam followed by the draft, the fight for civil rights and the passing of the Civil Rights Act of 1964 and the Voting Rights Act of 1965. All of this and more ushered in what is often called "The Age of Aquarius" as hopeful young people shunned political life and the constraints of their parents' life style and began calling for reforms and set about establishing their own set of values. **"Flower Power"** wasn't all "free love," outlandish clothing, uplifting music, alcohol, dope, and nudity as there were also antiwar demonstrations, urban rioting, massive **"sit-ins"** and torching of college campus buildings, both here and abroad, while "the establishment" griped about irresponsibility, excess and decay in social order.

The decade ground to a close in a mixture of ups and downs with the assassination of two high profile reformists, Bobby Kennedy and Martin Luther King Jr., and with the sounds of peace and love at a muddy Woodstock.

Through the lens of our five characters, **Allen Ginsberg, Christopher Isherwood, Dr. Timothy Leary, Cass Elliot, and John Lennon,** we will see a glimpse and, for some of us, a reminder of life in the Sixties. And through the question and answer discussion at the end of each night's performance and the more in-depth studies of the times in our workshops our mission is to provide a free, fun, and informative way for all of the communities we serve to explore and understand the many diverse human experiences that make up our past. It has been said there is nothing new under the sun. An awareness of and reflection on the past will improve our chances for success in the future.

Oklahoma Chautauqua cannot achieve our mission 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!

Enjoy your 2022 Chautauqua experience!
The Chautauqua Committees of Enid, Lawton and Tulsa

SURVIVING THE SIXTIES: Sex, Drugs & Rock 'n' Roll

PRESENTED BY TULSA CHAUTAUQUA

Workshops inside and evening performances under the tent are at the Tulsa Historical Society and Museum - 2445 S. Peoria Ave.

ALL VOLUNTEER BOARD OF DIRECTORS

- | | |
|-------------------------------------|-----------------|
| Ron Nick, President | Harry Dandelles |
| Kim Smith, Immediate Past President | Gini Fox |
| Jennifer Maxwell, Vice-President | Earl Goodman |
| Paula Settoon, Secretary | Rebecca Holland |
| Sandy Moore, Treasurer | Josie Rosenthal |
| Ken Busby | |

Tulsa Chautauqua is a 501(c)(3) Charitable Organization, EIN 82-5232902. Your support is extremely important. Donations, memorials, honorariums, and other endowment contributions are greatly appreciated and should be made payable to:

Mail to: Tulsa Chautauqua Inc.
P.O. Box 52344
Tulsa, OK 74152

www.tulsachautauqua.org

Find us on Facebook at Tulsa Chautauqua
Join our email list at: tulsachautauqua@gmail.com
Select Chautauqua as your charity while shopping on Amazon:
<https://smile.amazon.com/ch/82-5232902>

MAJOR DONORS

PRESENTING SPONSOR - \$10,000
Oklahoma Humanities

BENEFACTORS - \$5,000 to \$9,999
The Anne and Henry Zarrow Foundation
Underwriter of Christopher Isherwood

CHAMPIONS - \$2,500 to \$4,999
American Rescue Plan Grant
Gelvin Foundation
Magellan Midstream Partners, L.P.
Ed & Sandy Moore
Kim Smith

ADVOCATES - \$1,000 to \$2,499
All Souls Generosity Committee
Gini Fox
Paula Settoon

FRIENDS OF CHAUTAUQUA - \$250 to \$999

- Anonymous
Mary Adams
Sandra & John Barnett
Charlene Bassett
Teresa & Robert Burkett
Carolyn & Fred Burks
Ken Busby
Harry G. Dandelles
R. Lee Ellison
Earl Goodman
Julie & Dr. Jerry Gustafson
Rebecca Harris
Janet & Kevin Hayes
Nancy & Bill Hermann
Rebecca Holland & Ron Nick

- Marilyn Inhofe & Ralph Tucker
Myra & Ron Jeffris
Sonja Langlee
Dr. Lora J. Larson
Nancy and Ted Kachel
J.R. McGraw
Mary & Mike McGraw
Patty McNeer
Jennifer Maxwell
Carol Messer
LeLe Murphy
Christine Myers-Baker
Beth Rainey
Marcy & Bernard Robinowitz
Josie Rosenthal
Julie Skye
Penny & John Tipton

- Tulsa Community College
Foundation
Martin Wing
Jane Wiseman & Jim Hodges
Paula Wood

2022 Countdown to Chautauqua Book Discussion Sponsor

Ron Nick
Available for viewing at: <https://vimeo.com/channels/1769132>

IN-KIND DONORS

- Victoria & Dewey Bartlett
Collins Midtown Liquor
Evelyn Hatfield
Robert Babcock & Bill Major
Tulsa Historical Society & Museum

DAILY WORKSHOPS

TUESDAY, JUNE 7TH - SATURDAY, JUNE 11TH, 2022 AT NOON & 5:30 PM
SCHOLAR PERFORMANCES START AT 7:00 PM

TUESDAY, JUNE 7

- Noon:** *Lennon Meditates*
(Scholar: Randy Noojin)
5:30 p.m.: *The Path to the Gay Liberation Movement*
(Scholar: Dr. John D. Anderson)

WEDNESDAY, JUNE 8

- Noon:** *The Times they are a Changin': Poetry and Music as Social Commentary*
(Scholar: Joey Madia)

- 5:30 p.m.:** *Make Your Own Kind of Music: The Music that Influenced Cass Elliot*
(Scholar: Karen Vuranch)

THURSDAY, JUNE 9

- Noon:** *Musical Theatre in the Sixties*
(Scholar: Dr. John D. Anderson)
5:30 p.m.: *LSD & Religion - Mysticism or Mirage?*
(Scholar: Dr. A. Theodore Kachel)

FRIDAY, JUNE 10

- Noon:** *We Will Rock You*
(Scholar: Karen Vuranch)
5:30 p.m.: *The Lost Weekend*
(Scholar: Randy Noojin)

SATURDAY, JUNE 11

- Noon:** *Leary & His Ladies - From a Suicide to Provisional Stability?*
(Scholar: Dr. A. Theodore Kachel)
5:30 p.m.: *The 60's Counterculture & MKUltra*
(Scholar: Joey Madia)



NATIONAL ENDOWMENT FOR THE HUMANITIES



ENID Chautauqua in the Park 2022 at the Cherokee Strip Regional Heritage Center

SURVIVING THE SIXTIES: SEX, DRUGS & ROCK 'N' ROLL

Join us on the grounds of the Humphrey Heritage Village at the Cherokee Strip Regional Heritage Center. Presented in true Chautauqua style under a big top tent, the week-long program includes daily workshops (at 10:30 am and 12:00 noon) and five evening performances (Tuesday through Saturday). Workshops take place in the historical church of the Humphrey Heritage Village. Evening performances kick off at 6:30 pm with local entertainment.

In case of inclement weather or excessive heat, evening performance will be moved to the Northwestern State University Campus

CHAUTAUQUA COUNCIL OF ENID BOARD OF DIRECTORS

Mary McDonald, <i>President</i>	Linda Pickens, <i>Secretary</i>
Mike Gwinnup, <i>Past-President</i>	Susan Shewey, <i>Treasurer</i>
Rob Houston	Rick Hockmeyer
David Hume	Mary Ann McCoy
	Wayne McMillin
	Breanna Winegarden

ADVISORY BOARD

Gary Brown	David Trojan
Bill Harris	Sharon Trojan
John Provine	Bill Word
Laurel Provine	

WORKSHOP AND PERFORMANCE SCHEDULE:

TUESDAY, JUNE 14TH

10:30 a.m. **Workshop:** "The Path to the Gay Liberation Movement" by Dr. John Dennis Anderson

12:00 p.m. **Workshop:** "We Will Rock You" by Karen Vuranch

7:00 p.m. **ALLEN GINSBERG** by Joey Madia

WEDNESDAY, JUNE 15TH

10:30 a.m. **Workshop:** "Make Your Own Music: The Music that Influenced Cass Elliot" by Karen Vuranch.

12:00 p.m. **Workshop:** "LSD and Religion: Mysticism or Mirage?" by Dr. A. Theodore Kachel

7:00 p.m. **CHRISTOPHER ISHERWOOD** by Dr. John Dennis Anderson

THURSDAY, JUNE 16TH

10:30 a.m. **Workshop:** "Leary and His Ladies - From a Suicide to Provisional Stability?" by Dr. A. Theodore Kachel

12:00 p.m. **Workshop:** "The Lost Weekend" by Randy Noojin

7:00 p.m. **CASS ELLIOT** by Karen Vuranch

FRIDAY, JUNE 17TH

10:30 a.m. **Workshop:** "Lennon Meditates" by Randy Noojin

12:00 p.m. **Workshop:** "The Times They Are a Changin': Poetry and Music as Social Commentary" by Joey Madia

7:00 p.m. **DR. TIMOTHY LEARY** by Dr. A. Theodore Kachel.

SATURDAY, JUNE 18TH

10:30 a.m. **Workshop:** "The 60's Counterculture and MKUltra" by Joey Madia

12:00 p.m. **Workshop:** "Musical Theatre in the Sixties" by Dr. John Dennis Anderson

7:00 p.m. **John Lennon** by Randy Noojin

MAJOR SPONSORS:



PARK AVENUE
THRIFT



Rick's
Pharmacy



Northwestern
OKLAHOMA STATE UNIVERSITY



CHEROKEE STRIP
REGIONAL HERITAGE CENTER

LAWTON CHAUTAUQUA

SURVIVING THE SIXTIES: SEX, DRUGS & ROCK 'N' ROLL

LAWTON, OKLAHOMA

Daily - Tuesday, June 21, 2022 - Saturday, June 25, 2022

Workshops: 10 am and 2 pm @ Museum of the Great Plains, 601 NW Ferris Ave.

Evening Performances: 7 pm @ Lawton City Hall Auditorium, 212 SW 9th St.

For information call 580-581-3450 or visit @ <https://www.lawtonok.gov/departments/library/events-classes/chautauqua>

LAWTON CHAUTAUQUA COMMITTEE

Gordon Blaker, U.S. Army Artillery Museum at Fort Sill
 Jenny Breeden, Friends of the Lawton Public Library
 Jan Carroll, Retired Educator
 Johnny Carroll, Retired Educator
 Frantzie Couch, Friends of the Lawton Public Library
 Anita Jo Hernandez, Retired Educator
 Kristin Herr, Director Lawton Public Library
 Ellouise Love, Retired Librarian
 Patty Neuwirth, Lawton Philharmonic Orchestra
 Tanya Organ, Lawton Public Library
 Regina Womack, U.S. Army (Ret)

FRIENDS OF THE LIBRARY BOARD

Jenny Breeden, President
 Patty Neuwirth, Treasurer
 Frantzie Couch, Secretary

LAWTON LIBRARY BOARD

Patty Neuwirth, Chair
 Susan Kremmer, Vice-chair
 Frantzie Couch, Member
 Elouise Love, Member
 Richard Rogalski, Deputy City Manager
 Randy Warren, City Council Liaison

2022 SPONSORS

Arts for All



City of Lawton



McMahon Auditorium Authority



Delta Sigma Theta



Friends of the Lawton Public Library



Lawton Constitution



Lawton Ft. Sill Convention and Visitors Bureau



Lawton Public Library



Museum of the Great Plains



Oklahoma Humanities



U.S. Army Artillery Museum



SEKOLARS



TUE

Allen Ginsburg

BY JOEY MADIA 8

WED

Christopher Isherwood

BY DR. JOHN DENNIS ANDERSON 12

THUR

CASS ELLIOT

BY KAREN VURANCH 16

FRI

TIMOTHY LEARY

BY DR. A. THEODORE KACHEL 20

SAT

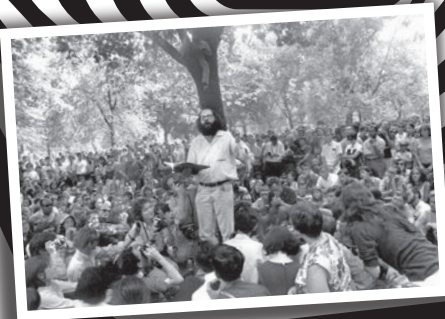
JOHN LENNON

BY RANDY NOOJIN 24

"Starving HYSTERICAL NAKED":

ALLEN GINSBERG, ARTIST-ACTIVIST and VOICE OF THE BEATS

BY JOEY MADIA



The bodies of work produced by gifted artists are reflective of their real-time and cumulative life experiences. Allen Ginsberg, born in 1926 in New Jersey to Jewish parents, fully embodied sex, drugs, and rock 'n' roll. His father Louis was a poet and teacher. His mother Naomi was a communist who suffered from mental illness, including paranoid delusions of persecution. Trusting only Allen, she walked naked around their home. He missed considerable school to visit her in institutions.

Amid Louis's divorcing Naomi and remarrying, Allen sought solace in reading and writing. At sixteen, he wrote letters to newspapers and stuffed envelopes for Democratic Party campaigns. The seeds of his artistry and activism were planted in the soil when he vowed to devote his life to helping the working class if Columbia University accepted him. Columbia did accept him, and Ginsberg kept his word, immersing himself for the next half century in sex, drugs, music, politics, spirituality, and a quest for self-discovery.

Biographers—and the artist-activists about whom they write—have published millions of pages about the poets and novelists coalescing around Columbia in the mid-1940s, including Jack Kerouac and William S. Burroughs. There was Lucien Carr, who killed an ex-Scout leader who propositioned him. Kerouac and Burroughs helped conceal the crime. Seven years later, Burroughs killed his wife while attempting to shoot a bottle off her head.

While reading dozens of international authors and developing their "New Vision" for America and its literature, these seekers experimented with a wide array of drugs, and drank endless bottles of wine. Ginsberg's drug experimentation was rooted in his 1948 auditory hallucination while reading William Blake. First believing it was God's voice, Ginsberg realized it was Blake's, reading several of his poems. Over three days, Allen experienced Universal Interconnectedness, a revelation that everything in the Universe is connected to everything else, including to him. Although he was not high during this revelation, Ginsberg tried to recapture through drugs the bliss the hallucinations brought.

During Ginsberg's spiritual awakening, Burroughs—twelve years older, a Harvard graduate, bisexual, and wealthy—was practicing amateur psychotherapy on him, exacerbating his confusion about his sexuality and larger identity.

In the midst of this tumult, enter Herbert Huncke—a drug addict and thief—whom Ginsberg intermittently fed and housed, even after Huncke repeatedly stole from him. After suspension from Columbia for writing graffiti on a window in his dorm disparaging Jews and the dean and for having Kerouac (who was not enrolled at Columbia) spend the night, Ginsberg joined the U.S. Merchant Marine, stimulating a love of travel. After returning to Columbia, Ginsberg was in a car

full of stolen goods with Huncke and others. Attempting to evade police, Huncke flipped the car. Rather than go to prison as an accessory, Ginsberg chose a mental institution—a decision that radically changed American poetics.

While institutionalized, Ginsberg befriended Carl Solomon, a Dadaist–Surrealist who believed the only way for an artist to end their life was demanding a lobotomy. Doctors subjected him instead to electroshock and other modalities with which Ginsberg was familiar because of Naomi. Ginsberg dedicated *Howl and Other Poems to Solomon*, although it was a larger exploration of what drugs, sexual repression, capitalism, and conformity were doing to America.

Prior to *Howl*, Ginsberg wrote traditional poetry, influenced by his father and Blake. Stylistic change occurred after he attended a reading by fellow Jerseyan William Carlos Williams, to whom he sent a stack of poems and a rambling letter. Although Williams disliked the poems, the enthusiasm of Ginsberg's letter led him to publish the poems as part of his epic poem, *Paterson*. Acting on Williams's advice to reject the traditional, find his unique voice, and practice his

motto of "No ideas but in things," Ginsberg experimented with the long-line used by Williams and Walt Whitman, in whom he saw himself and his struggles.

Incorporating Romanticism, bop beats, cadences of jazz and Jewish prayer, and deliberate repetition of words and phrases (the drumbeat-like rhetorical device known as

anaphora), *Howl* was groundbreaking.

When Ginsberg read at Six Gallery in October 1955, he was so nervous he got drunk. Reading *Howl* with arm-flailing passion—a moment Kerouac and others often wrote about—Ginsberg was so impressive that poet and City Lights publisher Lawrence Ferlinghetti sent a note referencing Emerson's response to Whitman's *Leaves of Grass*: "I greet you at the beginning of a great career. When do I get the manuscript?"

In 1956, shortly after publication, *Howl and Other Poems* was banned for obscenity, U.S. Customs seized copies, and Ferlinghetti was arrested. A year later, Judge Clayton W. Horn concluded the collection was not obscene: "Would there be any freedom of press or speech if one must reduce his vocabulary to vapid innocuous euphemisms?" That is, how could *Howl* be obscene if it was artistically rich and socially relevant?

Now famous, Ginsberg increasingly battled materialism and militarism. Over the next fifteen years, he signed antiwar manifestos, lobbied for legalization of marijuana and LSD, accused the CIA of trafficking heroin, and became a champion for and bridge between the Beats and Hippies/Yippies.

Burroughs and Kerouac distanced themselves from the label "Beat Generation" because everyone thought Ginsberg was its spokesperson. Although he never professed to be a



**"WHOEVER CONTROLS
THE MEDIA, THE IMAGES,
CONTROLS THE CULTURE."**



SCHOLAR BIOGRAPHY

Joey Madia is a writer, actor, director, Escape Room designer, educator, and historical education specialist. His Chautauqua portrayals include Captain Louis Emilio, "Che" Guevara, "Black" Samuel Bellamy, Mariano Vallejo, and Allen Ginsberg.

His one-man show and his trilogy of novels on the Golden Age of Piracy, "The Cannon and the Quill," have been entertaining and educating audiences for six years and were featured in North Carolina Travel and on Japanese television. Many of his novels and plays are based on true stories or extensive historical research.

His four immersive escape rooms in North Carolina, Scotland, and West Virginia are based on historical events.

Joey is cowriter, with two-time Grammy nominee David Young, of the rock opera Be the Change, and he's working on a play about Mothman and the Silver Bridge Disaster of 1967. His musical, Three Gothic Doctors and their Sons, is being produced for stage and streaming in 2022.

Beat, Ginsberg worked tirelessly to find publishers for many of the Beats. Complicating these relationships was Ginsberg's struggle with sexuality. He declared in 1943 that he discovered "mountains of homosexuality" within himself. He confided this to Kerouac after his initial sexual experience with a man, whom he had picked up in a bar. He spent long periods in heterosexual relationships and preferred sex with straight men. He had sex with many of the Beats, invariably resulting in jealousy, bitterness, and sometimes hatred. In 1954, he met Peter Orlovsky, with whom he maintained a decades-long relationship, despite Orlovsky's persistent mental illness and violence.

Ginsberg studied Buddhism with Kerouac in the 1950s. He befriended students of Philip Whelan and Zen poet Gary Snyder. In 1962 and 1963, he and Orlovsky lived in India, immersing themselves in the culture. He later adopted aspects of Krishnaism.

In 1960, Harvard researcher Timothy Leary contacted Ginsberg about psilocybin experiments using writers and artists. In early 1961, Ginsberg invited Kerouac into the experiments. Ginsberg later met Leary's research partner, Richard Alpert. Until America outlawed it in 1966, Ginsberg experimented with, researched the effects of, and testified before Congress about the benefits of LSD. Within months of the

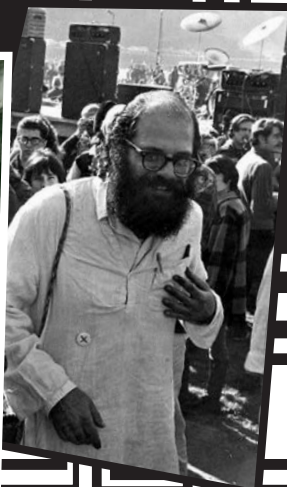
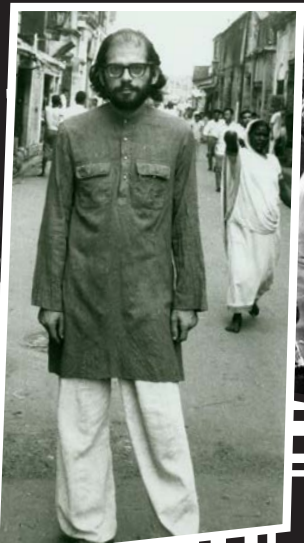
"What if someone gave a war and nobody came?"

outlawing of LSD, Leary was jailed, and the organizers of an LSD conference uninvited Ginsberg. He met with Attorney General Robert F. Kennedy regarding drug legalization, although Ginsberg warned of the dangers of tobacco.

He increased his participation in politics and demonstrations. Because of his perceived hatred of capitalism and admiration of communist leaders and labor movements, he was invited to Cuba and Czechoslovakia in 1965.

His outspokenness about drug use and homosexuality got him deported from both.

In 1967 and '68, he participated in the Human Be-In and Summer of Love in San Francisco, the Yippies' "War is Over" Demonstration in New York, and the Festival of Life in Chicago during the Democratic National Convention (DNC). Although he distrusted the militant left-wing organizations who held these events, and particularly Jerry Rubin, Ginsberg participated for the larger cause, applying his meditation practice and spiritual philosophy in the face of mounting violence. As conditions disintegrated in



Lincoln Park during the DNC, Ginsberg chanted Hare Krishna and OM (once for more than seven and a half hours).

Ginsberg loved celebrity, dreaming of and visiting writers like Ezra Pound. He had dinner with Christopher Isherwood in 1966, where they engaged in "fairy tale gossip." Because music performance and composition were integral to his work, Ginsberg loved musicians. In 1964, he wept while listening to Bob Dylan's "Masters of War" and "A Hard Rain's A-Gonna Fall." They became friends, attending each other's performances and collaborating. At a party following Dylan's Royal Albert Hall concert, Ginsberg met the Beatles. Less than a month later, on June 3, 1964, at his thirty-ninth birthday party in a basement flat in London's Chester Square, a naked Ginsberg so embarrassed John Lennon and George Harrison that they left.

Achieving greater fame after his April 1969 *Playboy* interview, Ginsberg continued his activism, speaking out two months after the riots at the Stonewall Inn, a gay bar in Greenwich Village. He faced tax evasion charges, advocated for the release of John Sinclair (a political activist), testified at the Chicago 8 trial (angering the judge by chanting OM and reciting portions of *Howl*), and dealt with Kerouac's death in October 1969.

Mounting medical problems from a severe car accident, drug use, cigarettes, and the exertions of travel forced Ginsberg into an increasingly limited schedule. Diagnosed with terminal liver cancer in January 1997, he died on April 5 in New York, surrounded by friends.

Near the end, he had written President Clinton asking for a poetry award. Clinton never responded.



Bibliography

Primary Sources:

Burroughs, William S., and Allen Ginsberg. *The Yage Letters Redux*. San Francisco: City Lights Books, 1963/2006.

Ginsberg, Allen. *The Fall of America Journals, 1965–1971*. Michael Schumacher, ed. Minneapolis: University of Minnesota Press, 2020.

———. *The Essential Ginsberg*. Michael Schumacher, ed. New York: HarperCollins, 2015.

———. *The Fall of America: Poems of These States 1965–1971*. San Francisco: City Lights Books, 1972.

———. *Howl and Other Poems*. William Carlos Williams, introduction. San Francisco: City Lights Books, 1956.

———. *The Indian Journals*. New York: Grove Press, 1996.

———. "Allen Ginsberg – Montreal, 1969. Interviews. CBC Radio Canada. (Q&A - 1) <https://allenginsberg.org/2016/03/allen-ginsberg-montreal-1969-q-a-1/>, March 14, 2006; (Q&A - 2 – continues) <https://allenginsberg.org/2016/03/allen-ginsberg-montreal-1969-q-a-2/>, March 15, 2006; (Q&A - 3 – The Appointment) <https://allenginsberg.org/2016/03/allen-ginsberg-montreal-1969-q-a-3-the-appointment/>, March 16, 2016.

———. "Firing Line with William F. Buckley, Jr.: The Avant Garde." Interview. Hoover Institution. May 7, 1968. <https://www.youtube.com/watch?v=vBpoZBhvBa4>

———. Jack Kerouac, *On the Road*, Introduction. Ann Charters, ed. New York: Penguin, 1991.

———. *Journals: Early Fifties, Early Sixties*. Gordon Ball, ed. New York: Grove Press, 1977.

———. The *Playboy* Interview with Allen Ginsberg. April 1, 1969. <https://www.playboy.com/read/the-playboy-interview-with-allen-ginsberg>

———. *Reality Sandwiches*. San Francisco: City Lights Books, 1963.

———. Jack Kerouac, *Visions of Cody*, "Visions of the Great Rememberer." New York: McGraw Hill, 1972.

Secondary Sources:

Katz, Eliot. *The Poetry and Politics of Allen Ginsberg*. United Kingdom: Beatdom Books, 2015.

Latson, Jennifer. "Drunk Poetry Fans and the First Reading of 'Howl.'" *TIME*. October 7, 2014. <https://time.com/3462543/howl/>

Lattin, Don. *The Harvard Psychedelic Club: How Timothy Leary, Ram Dass, Huston Smith, and Andrew Weil Killed the Fifties and Ushered in a New Age for America*. New York: HarperOne, 2010.

Miles, Barry. *Allen Ginsberg: A Biography*. London: Virgin Books, 1989.

Morgan, Bill. *I Celebrate Myself: The Somewhat Private Life of Allen Ginsberg*. New York: Penguin, 2006.

Schumacher, Michael. *Dharma Lion: A Biography of Allen Ginsberg*. Minneapolis: University of Minnesota Press, 2016.

Also Recommended:

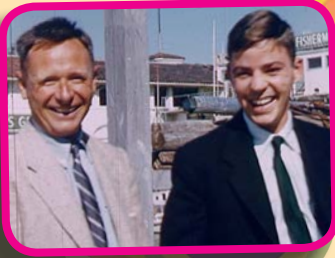
Repository of videos, text, essays, photos, and interviews: <https://allenginsberg.org/wp-content/cache/all/index>

The Life and Times of Allen Ginsberg. Jerry Aronson, dir. 1993. Available on Amazon Prime.

The Trial of the Chicago 7. Aaron Sorkin, dir. 2020. Available on Netflix.

A Candid "Camera" with Christopher Isherwood and the Sixties

By John Dennis Anderson



Christopher Isherwood "turned on, tuned in, and dropped out" well before Timothy Leary popularized that countercultural mantra in 1967. Perhaps best known for creating Sally Bowles, a self-cabaret singer in 1930s Berlin, whom he based on his friend Jean Ross, Isherwood was a self-aware cultural observer who thrived in the rebellious individuality of the sixties. It was a productive decade for him, in which he published three novels, including his masterpiece *A Single Man*, and several works of nonfiction. It was also the decade in which the musical *Cabaret* premiered on stage in 1966 and linked him forever with its iconic heroine.

Born into landed gentry in England in 1904, Isherwood rejected the conservative values of his parents' generation. His father died in World War I when he was 10, and his mother expected him to conform to his birthright as the future lord of an historic manor house from the sixteenth century. He was a promising student of history at Cambridge University, but he thumbed his nose at his mother's expectations (and the establishment in general) by writing spoofs on his exams and left without completing his degree. At the age of 24, he published a novel about generational rebellion and went to Berlin the next year to observe—and taste—the decadent nightlife that his school friend Wystan (the poet W.H. Auden) had described to him.

Isherwood's time in Berlin, from 1929 to 1933, was life changing. He indulged his homosexuality with the working-class youth he met in nightclubs, while teaching English and writing his second novel during the day. Leaving Berlin, he roamed across Europe with his German boyfriend Heinz Neddermeyer to avoid Heinz being drafted into the Nazi army. In 1937, though, their luck ran out, and the Gestapo arrested Heinz. Isherwood did not see him again for seven years.

In 1933, Isherwood worked on a film in England, an episode he would later use as the basis for his 1945 novel *Prater Violet*. This was the beginning of a lucrative intermittent career as a screenwriter, eventually in Hollywood. Also during the *Wanderjahren* with Heinz, he managed to write several well-received experimental plays with W.H. Auden, including *The Dog Beneath the Skin*. He also wrote fiction based on his experiences in Berlin. He adopted the point of view of an observant outsider, called "Christopher Isherwood," but keeping him in the background, famously declaring "I am a camera with its shutter open, quite passive, recording, not thinking." His sexuality was deliberately left vague, he said, because he wanted not to steal focus from characters like Sally Bowles.

In 1937, Leonard and Virginia Woolf's Hogarth Press published *Sally Bowles*, later incorporated into *The Berlin Stories* (1945). Isherwood's connections with the Woolfs' Bloomsbury set included E.M. Forster, who became a lifelong friend. When Forster, the author of *Howards End* and *A Passage*

to India, died in 1970, he had entrusted Isherwood with the manuscript of his gay novel *Maurice*, written in 1913-14, which would have had legal consequences if published in Forster's lifetime. Isherwood had it published in 1971.

In 1939, Isherwood and Auden moved to the U.S. as war loomed in Europe. Knowing Heinz was likely in the German army convinced Isherwood to become a pacifist. He decided that if he couldn't kill Heinz, he couldn't in good conscience kill any Germans. He and Auden were harshly criticized in the English press for abandoning their homeland as bombs were about to fall on Britain. Criticism faced by U.S. draft dodgers and anti-war protestors in the sixties was similar to what Auden and Isherwood experienced.

In America, Isherwood turned to the English philosopher Gerald Heard to strengthen his pacifist beliefs. Heard and Aldous Huxley had expatriated to southern California in 1937, and Isherwood joined them there in 1939 and obtained a permanent U.S. resident visa. Heard was exploring Vedanta, a mystical derivation of Hindu philosophy, learning meditation from his guru Swami Prabhavananda, and Isherwood was profoundly affected when he met the Swami. Thus began a commitment to Vedanta, suggestive of other countercultural New Age explorations in the sixties, such as the Beatles' with Maharishi Mahesh Yogi, but one that Isherwood sustained for the rest of his life. On November 8, 1940, Swami Prabhavananda initiated Isherwood as a disciple, and Isherwood collaborated with him on a translation of the *Bhagavad-Gita*. In *An Approach to Vedanta* (1963), Isherwood explained his path to Vedanta simply and directly.

Soon after the attack on Pearl Harbor, Isherwood was drafted and applied for conscientious objector status. For a time he prepared to become a monk, but in 1944 he decided he could not be celibate. He maintained ties to his guru and the Vedanta Center in Hollywood, but he also lived an active social life in Hollywood, while writing and occasionally teaching. He officially became a U.S. citizen on November 8, 1946.

Meeting his guru was spiritually momentous, and encountering eighteen-year-old Don Bachardy on Valentine's Day of 1953 was as momentous for his emotional and domestic life. Their relationship flourished for thirty-three years, up to Isherwood's death in 1986. Their extra-ordinary intimacy is amply documented in Isherwood's voluminous diaries, as are the conflicts that resulted from Bachardy's need for space to find his own identity. In time, Bachardy established himself as a major artist, often making portraits of celebrities in Isherwood's circle.

As the decade of the sixties began, Isherwood and Bachardy had been together for seven years. Isherwood had

Timothy Leary popularized that countercultural mantra in 1967. Perhaps best known for creating Sally Bowles, a self-cabaret singer in 1930s Berlin, whom he based on his friend Jean Ross, Isherwood was a self-aware cultural observer who thrived in the rebellious individuality of the sixties. It was a productive decade for him, in which he published three novels, including his masterpiece *A Single Man*, and several works of nonfiction. It was also the decade in which the musical *Cabaret* premiered on stage in 1966 and linked him forever with its iconic heroine.

Born into landed gentry in England in 1904, Isherwood rejected the conservative values of his parents' generation. His father died in World War I when he was 10, and his mother expected him to conform to his birthright as the future lord of an historic manor house from the sixteenth century. He was a promising student of history at Cambridge University, but he thumbed his nose at his mother's expectations (and the establishment in general) by writing spoofs on his exams and left without completing his degree. At the age of 24, he published a novel about generational rebellion and went to Berlin the next year to observe—and taste—the decadent nightlife that his school friend Wystan (the poet W.H. Auden) had described to him.

Isherwood's time in Berlin, from 1929 to 1933, was life changing. He indulged his homosexuality with the working-class youth he met in nightclubs, while teaching English and writing his second novel during the day. Leaving Berlin, he roamed across Europe with his German boyfriend Heinz Neddermeyer to avoid Heinz being drafted into the Nazi army. In 1937, though, their luck ran out, and the Gestapo arrested Heinz. Isherwood did not see him again for seven years.

In 1933, Isherwood worked on a film in England, an episode he would later use as the basis for his 1945 novel *Prater Violet*. This was the beginning of a lucrative intermittent career as a screenwriter, eventually in Hollywood. Also during the *Wanderjahren* with Heinz, he managed to write several well-received experimental plays with W.H. Auden, including *The Dog Beneath the Skin*. He also wrote fiction based on his experiences in Berlin. He adopted the point of view of an observant outsider, called "Christopher Isherwood," but keeping him in the background, famously declaring "I am a camera with its shutter open, quite passive, recording, not thinking." His sexuality was deliberately left vague, he said, because he wanted not to steal focus from characters like Sally Bowles.

In 1937, Leonard and Virginia Woolf's Hogarth Press published *Sally Bowles*, later incorporated into *The Berlin Stories* (1945). Isherwood's connections with the Woolfs' Bloomsbury set included E.M. Forster, who became a lifelong friend. When Forster, the author of *Howards End* and *A Passage*

to India, died in 1970, he had entrusted Isherwood with the manuscript of his gay novel *Maurice*, written in 1913-14, which would have had legal consequences if published in Forster's lifetime. Isherwood had it published in 1971.

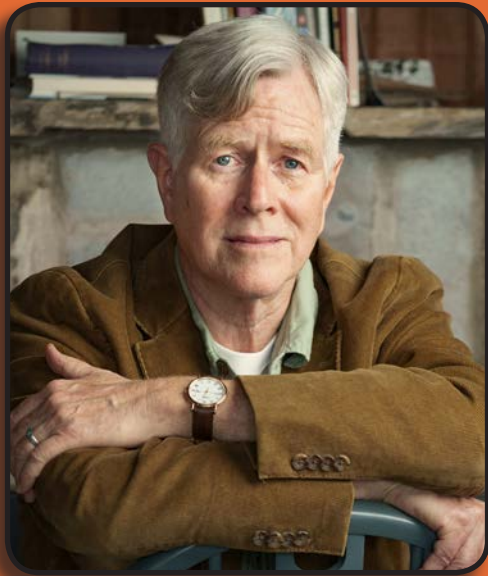
In 1939, Isherwood and Auden moved to the U.S. as war loomed in Europe. Knowing Heinz was likely in the German army convinced Isherwood to become a pacifist. He decided that if he couldn't kill Heinz, he couldn't in good conscience kill any Germans. He and Auden were harshly criticized in the English press for abandoning their homeland as bombs were about to fall on Britain. Criticism faced by U.S. draft dodgers and anti-war protestors in the sixties was similar to what Auden and Isherwood experienced.

In America, Isherwood turned to the English philosopher Gerald Heard to strengthen his pacifist beliefs. Heard and Aldous Huxley had expatriated to southern California in 1937, and Isherwood joined them there in 1939 and obtained a permanent U.S. resident visa. Heard was exploring Vedanta, a mystical derivation of Hindu philosophy, learning meditation from his guru Swami Prabhavananda, and Isherwood was profoundly affected when he met the Swami. Thus began a commitment to Vedanta, suggestive of other countercultural New Age explorations in the sixties, such as the Beatles' with Maharishi Mahesh Yogi, but one that Isherwood sustained for the rest of his life. On November 8, 1940, Swami Prabhavananda initiated Isherwood as a disciple, and Isherwood collaborated with him on a translation of the *Bhagavad-Gita*. In *An Approach to Vedanta* (1963), Isherwood explained his path to Vedanta simply and directly.

Soon after the attack on Pearl Harbor, Isherwood was drafted and applied for conscientious objector status. For a time he prepared to become a monk, but in 1944 he decided he could not be celibate. He maintained ties to his guru and the Vedanta Center in Hollywood, but he also lived an active social life in Hollywood, while writing and occasionally teaching. He officially became a U.S. citizen on November 8, 1946.

Meeting his guru was spiritually momentous, and encountering eighteen-year-old Don Bachardy on Valentine's Day of 1953 was as momentous for his emotional and domestic life. Their relationship flourished for thirty-three years, up to Isherwood's death in 1986. Their extra-ordinary intimacy is amply documented in Isherwood's voluminous diaries, as are the conflicts that resulted from Bachardy's need for space to find his own identity. In time, Bachardy established himself as a major artist, often making portraits of celebrities in Isherwood's circle.

As the decade of the sixties began, Isherwood and Bachardy had been together for seven years. Isherwood had



Scholar Biography

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 has appeared at the Oklahoma Chautauqua twice each as Henry James and William Faulkner, and as Washington Irving, Lynn Riggs, Ernest Hemingway, and Marshall McLuhan. 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 its Lilla Heston Award for Outstanding Scholarship in Interpretation and Performance Studies in 2019. His website is www.jdanderson.org.

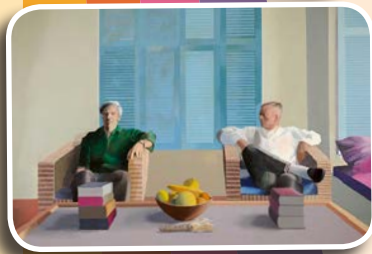
struggled for a long time to write his 1954 novel, *The World in the Evening*, and he had found it his least satisfying work. In it he used a different narrator from his previous "Christopher Isherwood" persona. In his 1962 novel *Down There on a Visit*, he returned to the narrative voice of *The Berlin Stories*, but now allowing the narrator to emerge from the background. As before, Isherwood based characters on real people in his distinctive blend of autobiography and fiction.

"Abben Ginsberg came to supper with us. Everybody got high, and Ginsberg recorded our conversation and chanted Hindu chants. He is quite tiresome, but also quite fun."

Isherwood's next novel, *A Single Man*, published in 1964 as he turned sixty, was his favorite of his books. *A Single Man* tracks the central character, a college professor named George, during a single day, from his awakening to possibly dying in his sleep. Written during a time when Don Bachardy was often away studying art and their relationship was particularly rocky, the novel confronts Isherwood's fear of losing Don by portraying George as a widower whose longtime companion has recently died in a car accident. Inspired by Virginia Woolf's *Mrs. Dalloway*, the novel reflects George's consciousness over the course of the day, while poignantly exploring loneliness, resilience, and aging. It also richly evokes the multicultural milieu of Los Angeles in the sixties.

In 1966, the musical *Cabaret*, produced and directed by Hal Prince, was a smash hit on Broadway. With music and lyrics by John Kander and Fred Ebb, *Cabaret* was adapted by Joe Masteroff primarily from *I Am a Camera*, John van Druten's 1951 Broadway play, in turn adapted from *Sally Bowles*. Isherwood had little to do with the play or its subsequent 1955 film version, and he had no part in the stage musical *Cabaret* or in its 1972 film version, though he had earlier worked with W.H. Auden for a time on his own unrealized musicalization of his *Berlin Stories*. Isherwood found the film of *Cabaret* deplorable—he couldn't get past Liza Minnelli's overwhelming star power as the supposedly talentless Sally Bowles—but *Cabaret* made him famous and earned Minnelli an Oscar!

In 1967, Isherwood published *A Meeting by the River*, a novel told in the alternating voices of two English brothers, Oliver and Patrick. Oliver is in India about to become a Hindu monk, when his worldly bisexual brother visits on his way to produce a film, and their worldviews clash. Through Oliver, the novel gives voice to the fulfillment that Isherwood found in Vedanta. Isherwood and Bachardy collaborated on adapting the novel as a play, but it was not successful. In 1976, now in his seventies, Isherwood wrote *Christopher and His Kind*,



a frank account of the events and people on which *Cabaret* was based, now identifying Jean Ross as the model for Sally Bowles and openly acknowledging his homosexuality.

He found himself celebrated, in Armistead Maupin's words, as "Hero Emeritus of the modern gay movement." He had survived the sixties to become an elder of his "tribe."



Bibliography

Primary:

- Auden, W.H., and Christopher Isherwood. *The Dog Beneath the Skin, or Where is Francis? A Play in Three Acts*. Faber and Faber, 1935, 1986.
- Berg, James J., and Chris Freeman, eds. *Conversations with Christopher Isherwood*. University Press of Mississippi, 2001.
- Isherwood, Christopher. *An Approach to Vedanta*. Vedanta Press, 1963.
- . *The Berlin Stories*. New Directions, 1963.
- . *Christopher and His Kind: A Memoir, 1929 - 1939*. Avon Books, 1976.
- . *Diaries: Volume One 1939-1960*. Katherine Bucknell, ed. Michael di Capuo Books, 1997.
- . *Down There on a Visit*. Methuen, 1962, 1985.
- . *Kathleen and Frank*. Curtis Books, 1971.
- . *Liberation: Diaries 1970-1983*. Katherine Bucknell, ed. Harper, 2012.
- . *Lions and Shadows: An Education in the Twenties*. University of Minnesota Press, 1938, 2000.
- . *Lost Years: A Memoir 1945-1951*. Katherine Bucknell, ed. HarperCollins, 2000.
- . *A Meeting by the River*. Noonday Press, 1967.
- . *My Guru and His Disciple*. Farrar, Straus and Giroux, 1980.
- . *Prater Violet*. Avon, 1945, 1978.
- . *A Single Man*. North Point Press, 1964.
- . *The Sixties: Diaries 1960-1969*. Katherine Bucknell, ed. Harper, 2010.
- . *The World in the Evening*. Farrar, Straus and Giroux, 1954, 2013.
- Prabhavananda, Swami, and Christopher Isherwood, trans. *Bhagavad-Gita: The Song of God*. Penguin, 1944, 2002.

Secondary:

- Berg, James J., and Chris Freeman, eds. *The Isherwood Century: Essays on the Life and Work of Christopher Isherwood*. University of Wisconsin Press, 2000.
- . *Isherwood in Transit*. University of Minnesota Press, 2020.
- Finney, Brian. *Christopher Isherwood: A Critical Biography*. Faber and Faber, 1979.
- Garebian, Keith. *The Making of Cabaret*. 2nd ed. Oxford University Press, 2011.
- Harker, Jaime. *Middlebrow Queer: Christopher Isherwood in America*. University of Minnesota Press, 2013.
- Izzo, David Garrett. *Christopher Isherwood Encyclopedia*. McFarland, 2005.
- Mizejewski, Linda. *Divine Decadence: Fascism, Female Spectacle, and the Makings of Sally Bowles*. Princeton University Press, 1992.
- Parker, Peter. *Isherwood: A Life Revealed*. Random House, 2004.
- Further Recommendations:**
- Cabaret*. Directed by Bob Fosse, performances by Liza Minnelli, Michael York, and Joel Grey, Allied Artists, 1972.
- Chris & Don: A Love Story*. Directed by Guido Santi and Tina Mascara. Zeitgeist Films, 2007.
- Christopher and His Kind*. Directed by Geoffrey Sax, performances by Matt Smith and Imogen Poots, BBC, 2011.
- I Am a Camera*. Directed by Henry Cornelius, performances by Julie Harris and Laurence Harvey, Remus Films, 1955.
- Maurice*. Directed by James Ivory, performances by Hugh Grant and James Wilby, Merchant Ivory Productions, 1987.
- A Single Man*. Directed by Tom Ford, performances by Colin Firth and Julianne Moore, Artna Films, 2009.



CASS ELLIOT: LARGER THAN LIFE

BY KAREN VURANICH

Let's get one thing straight right away. Cass Elliot died of a heart attack. She did not die from choking on a ham sandwich. This urban legend is not only false, but reinforces many negative connotations. Yes, she was overweight. She also possessed one of the most musically influential voices of the 1960s. As Lexi Pandell, author of a podcast *Make Me Over: Fat Shaming in Rock and Pop*, states. "She stood out because of her charisma, her powerful and unique voice, and because she was the first fat woman in modern pop music. She had one of the biggest and brightest personalities of her generation. And, as a fat woman in an image obsessed industry, she paved the way for a new kind of celebrity. She broke barriers despite how she looked. Then became famous because of it."

Her weight was something that plagued her all her life. According to her biographer, Eddie Fiegal, her mother despaired that her daughter didn't conform to the 1950s perfect teen and started her on diet pills, initiating the pattern of drug use that would follow Cass through her life. Throughout her career she had to tolerate endless criticism and teasing. In 1972, she appeared on Russell Harty Plus, a British talk show. Harty begins the interview with, "Now here is a big lady. Bigger in the United States than she is here." What must Cass have felt, listening backstage to that introduction, then having to enter with a smile? Pandell states that often, after smiling her way through the embarrassment, she would go backstage and cry.

It was her weight that kept her from immediate acceptance into The Mamas and the Papas. John Phillips, the controlling leader of the group, didn't want her because of how she looked. Eventually, of course, she did become a part of the iconic group. But Phillips never stopped insulting her with cruel barbs about her weight, both in the studio and on stage. He even went as far as mocking her in one of their hit songs, "Creeque Alley," an autobiographical tune about their careers. All but the last chorus end with, "And no one getting fat except Mama Cass." Video of the group singing that song shows Cass singing with a laugh and a rueful shrug. Because that is what fat women do – they make fun of themselves before somebody else does.

And, ultimately, it was her weight that made romantic love elusive. She had several boyfriends and lovers, but none that would stay for long. Most just used her for her money. Specifically, it was Papa Denny Doherty that she loved. In her autobiography, Michelle Phillips says that when she met Cass, Cass and Denny were a couple. They did have an intense

relationship, but never romantic. According to Fiegal, those around them stated that they acted like married people, holding each other close and finishing the other's sentences. But Denny could never get past the way Cass looked, and he told her he couldn't be with her because of her weight. In fact, he ultimately fell in love with the winsome Michelle, and their brief affair contributed to the breaking up of the group. Cass was devastated when she found out. She said to Michelle, according to Michelle's autobiography, "You could have anyone. Why did you take the one I wanted?"

But Cass Elliot was indomitable. She may not have had the love of her life, but she was loved by friends. Cass's Laurel Canyon home in Los Angeles was a gathering place for the LA music scene. David Crosby, Graham Nash, Joni Mitchell, and Stephen Stills were regular guests. The Beatles were often

there and when The Hollies toured America, they all slept on the floor of Cass's house even though they had perfectly nice hotel rooms. The parties were just too hard to leave.

Graham Nash said that Cass was the ultimate connector. He met David Crosby there, resulting in the notable band Crosby, Stills, Nash

and Young. Nash even compared Cass to Gertrude Stein and the salons of Paris. And, in an A&E television documentary, David Crosby said that Cass was universally loved by all who knew her. Her humor, her kindness and generosity, her quick wit, and her warmth endeared her to everyone.

But the person Cass loved the most was her daughter, Owen. In 1967, Cass gave birth to a baby girl. She wasn't married and never revealed the father. Years later, after Cass's death, Michelle Phillips helped Owen find her birth father, Charles Wayne Day, a guitar player with the band. He was stunned to learn that he was Owen's father, and the information was not made public until after his death in 2008.

Owen had a galvanizing effect on Cass. She was determined to give the child a loving home. Cass cleaned up her life and curbed her alcohol and drug use, and her home ceased to be Party Central and became the center of family life.

It was Cass's warm personality that drew family and friends around her. It was also this personality that gave her incredible charisma on stage. She was, by far, the most popular of The Mamas and the Papas. Most importantly, she was recognized as an outstanding singer with a superb vocal range and ability to harmonize.

For three years, the group was extremely successful. Their

"HOW DO I TELL PEOPLE WHO I AM? NOT BEING A WRITER, THE ONLY WAY IS TO SING SONGS THAT REFLECT MY OPINIONS."



SCHOLAR BIOGRAPHY

Karen Vuranch is no stranger to Oklahoma Chautauqua. Using solid historical research, she has treated Oklahomans to her portrayals of the TV chef Julia Child; Clara Barton, nursing pioneer; Louella Parsons, Hollywood gossip columnist; Edith Wharton, American literary giant; and, most recently, Gertrude Bell, known as Queen of the Desert. She has toured internationally with *Coal Camp Memories*, which chronicles a woman's experience in the Appalachian coalfields. Alongside singer/songwriter Julie Adams and poet Colleen Anderson, she performs *Potluck: Stories and Songs about Women, Wisdom and Food*, an innovative show about the contributions of women in a community. Karen is also a traditional storyteller and participated in the Nu Wa Storytelling Exchange to China. She is Director of the Theatre Department at Concordia University. Karen has an undergraduate degree from Ashland University in Theatre and Sociology and a M.A. in Humanities from Marshall University.



first album in 1966 overachieved, according to the American Legends biography. There were several hit singles from the album, and it remained in the Cash Box Magazine Top 100 for 5 months. The Mamas and the Papas won a Grammy for Pop Group or Duo category and the album was the only #1 album to top the Billboard 200. According to Lexi Pandell, their record sales were only surpassed by those of The Beatles and of Elvis.

In 1968, The Mamas and the Papas finally split, and Cass went on to a brilliant solo career. For the next six years, her stunning contralto voice was a fixture on talk shows. She guest starred on TV shows, produced her own television special, and regularly appeared in Las Vegas. Finally, the pinnacle of her career was to play to sold out performances and standing ovations at the London Palladium. This success led to talk of her own television series and movie roles.

She was euphoric after closing the shows at the Palladium. She called Michelle Phillips that night, ecstatic at her success. And that joy makes her death the following day even more heartbreaking.

Which brings us back to the ham sandwich.

That night she went to several parties, including a star-studded birthday party for Mick Jagger. When she returned to the flat where she was staying, she asked her assistant to make

WHEN TOLD SHE WAS A BIG FISH IN A SMALL POND, SHE REPLIED, "I'M A BIG FISH IN ANY POND."

her some food. He brought a ham sandwich and a coke and set it next to her bed. The next day, her entourage thought she was sleeping in, but later found her dead. The sandwich and coke were untouched. But, the London physician, Dr. Anthony Greenberg, who examined her at the scene is responsible for the myth of her choking on the ham sandwich. He saw the sandwich and jumped to a conclusion. Lexi Pannell says that maybe he was trying to avoid the conclusion of a drug overdose, which plagued so many rock stars. But the autopsy later showed that there was no food in her stomach or throat and that she died from a heart attack—a heart attack brought on by obesity, long-term drug use, and years of yo-yo dieting.

Still the jokes about a fat woman and a ham sandwich have continued to this day. It is truly a shame. Cass's physical size had nothing to do with her gigantic talent. By sheer force of will, she built a career, overcoming the stigma of being fat. In fact, Pandell says that she paved the way for artists to come—Adele, Indy rocker Beth Ditto, and hip-hop artist Lizzo.

Pandell says that Cass redefined the concept of beauty and built a career on her phenomenal stage presence and powerful voice. She quoted an article in *New York Magazine* as saying,

"She has broken the strongest barrier for an aspiring star. In America, the most weight conscious nation in the world, she has become a glamour girl. She is a star not despite her weight, or because of it, but beyond it."



Bibliography

Primary Sources:

Russell Harty Plus, Cass Elliot - Interview. October 28, 1972. https://www.youtube.com/watch?v=ZcOvQoh4_9o

Secondary:

Avalos, Miguel. Mama Cass Elliot Biography. Arts & Entertainment TV. November 28, 2017. https://www.youtube.com/watch?v=d_6AYNIGvqk

Charles River Editors. *American Legends: The Life of Mama Cass Elliot*. CreateSpace Independent Publishing Platform. March 5, 2015.

Fiegel, Eddie. *Dream a Little Dream of Me: The Life of 'Mama' Cass Elliot*. Pan Books,

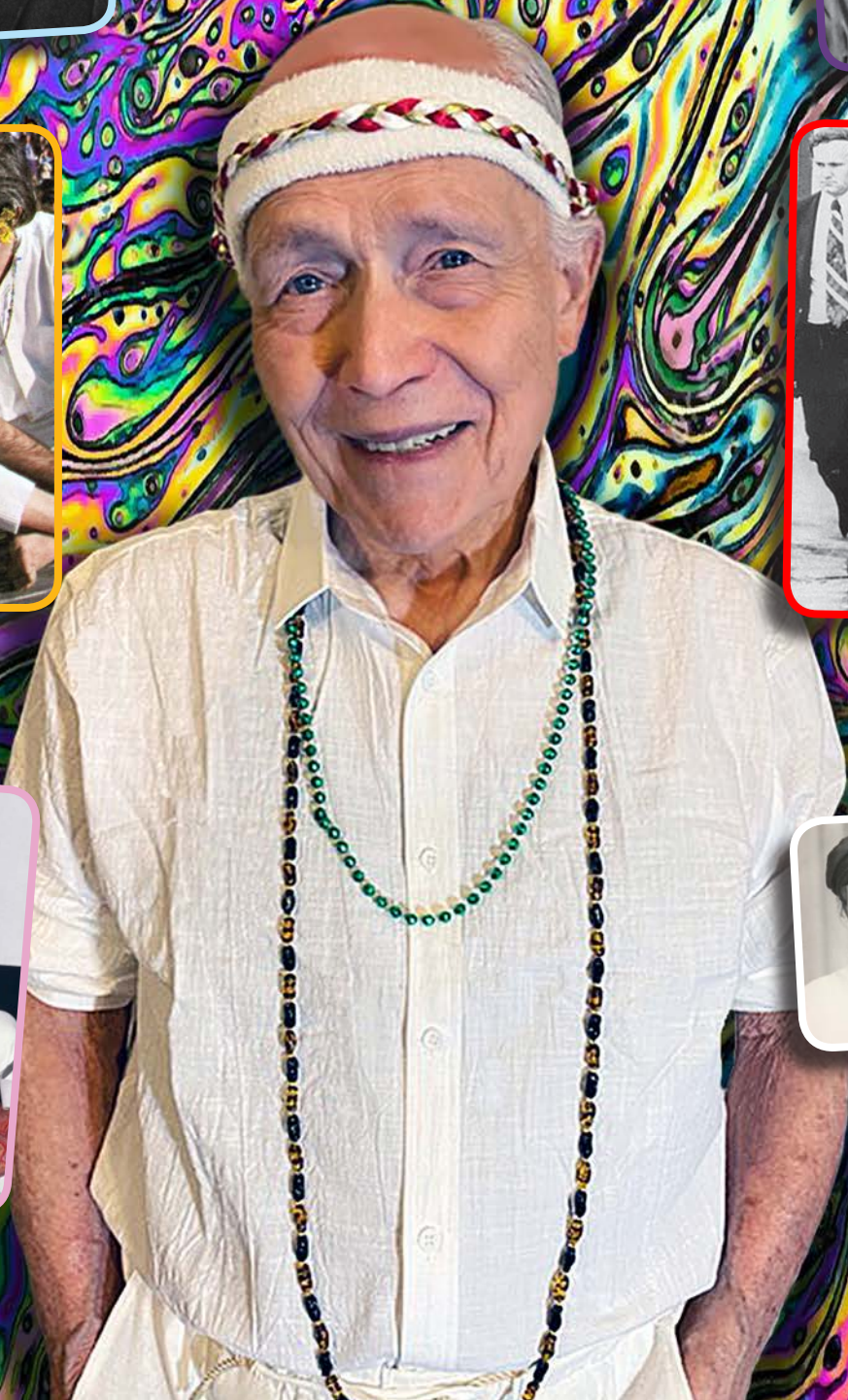
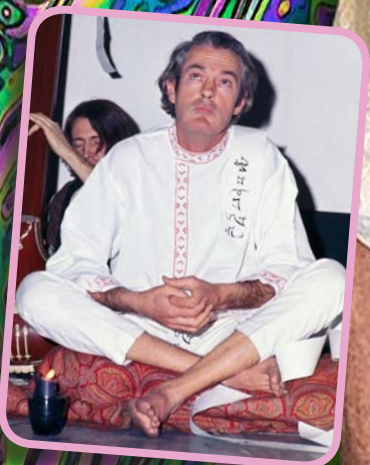
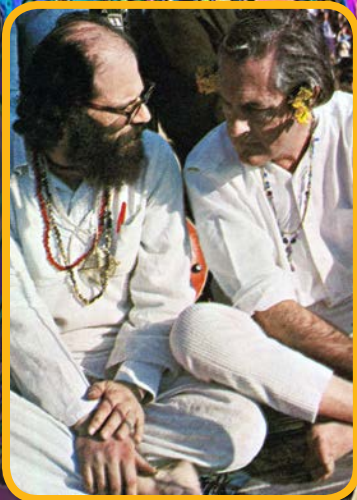
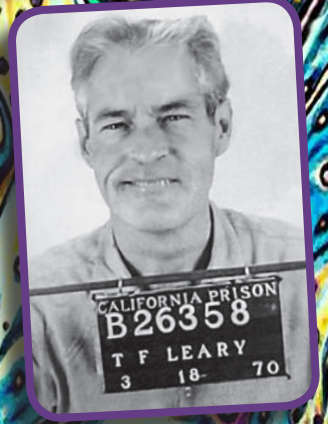
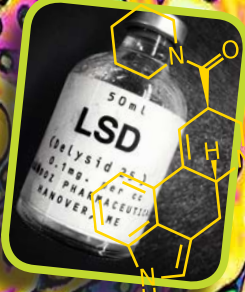
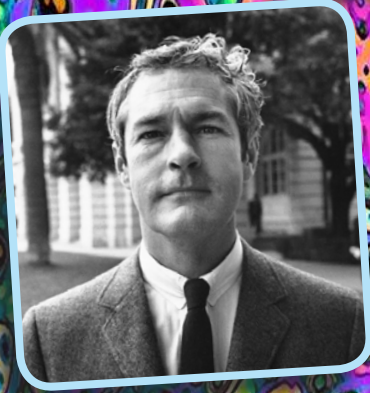
October, 2015.

Pandell, Lexi. Cass Elliot, Carnie Wilson and Fat Shaming in Rock and Pop (Make Me Over, Episode 6). You Must Remember This, podcast by Karina Longworth. February 24, 2020. <http://www.youmustrememberthispodcast.com/episodes/2020/2/18/cass-elliott-carnie-wilson-and-fat-shaming-in-rock-and-pop-make-me-over-episode-6>

Phillips, John and Jim Jerome. *Papa John: An Autobiography (Of the Mamas and the Papas)*. Doubleday. January 1, 1986.

Phillips, Michelle. *California Dreamin': The True Story of the Mamas and Papas*, Warner Books: NY. 1986.

"PAGING DR. LEARY"



PHYSICIAN HEAL THYSELF?"

BY DR. TED KACHEL

Timothy Leary was a recovering alcoholic. He lived his life searching for the cure. He found relief in three ecstasies: sex, drugs, and the rock 'n' roll counterculture. Nothing fulfilled his quest for release, or what Buddhists call "*Moksha*." Near the end of his life, he was asked if he had any regrets: "Only two—I wish I had taken more psychedelic drugs and made love more."

Always "more," for there was never enough to fill the black hole in his Irishman's soul.

Americans have bought into the pharmaceutical industry's message that there is a pill that can solve any problem, cure any disease, psychological or physical. Marshall McLuhan had helped Leary understand that "The medium [a pill] is the message," and Leary was a true believer. Two pills, birth-control for women and psychedelics for all, underlay the Irish-like "Troubles" of the American Sixties, bad or good. Quintessential Irishman Leary saw both

pills as a cure to his "dis-ease" (*double entendre intended*). Leary doubled down, exploiting the benefits of both pills. The birth control pill prevented pregnancy and freed women for sexual adventures, and the other, LSD, freed all to join the emerging rock 'n' roll counterculture, a new religion to 'make all things new.'

Leary was seeking worth and dignity as the Prophet of the Psychedelic Path in his own self-estimate and in the recognition of others, not just for psychological health but for spiritual liberation.

After only three years as a Harvard professor, he was forced out in April 1963 for not holding assigned classes and for giving drugs to undergraduate students. While at Harvard he had directed the Psilocybin Project. This research project resulted in documented success with prisoners' recidivism using psychedelic treatment. After leaving Harvard, Leary continued this psychedelic research at Millbrook, an estate in New York that had been loaned to him by three heirs to the Mellon fortune. Initially he named this continuing research project the IFIF, "Institute For Internal Freedom." He soon renamed it LSD, "League for Spiritual Discovery," to emphasize its religious focus.

Whatever disingenuous cynicism was expressed in this wordplay, it reveals a search for something "beyond within" that he often labeled in his lectures and books as the *divine*. Leary was leading an old-fashioned American religious revival by going public with this psychedelic gospel at Millbrook.

From a different vantage point, this "keep-it-quiet" view was

shared by local authorities. They sent G. Gordon Liddy, a young prosecutor, along with police officers to raid Leary's compound. Since psychedelics were still legal, they "found" an illegal drug, marijuana, to charge Leary with simple possession. The district judge dismissed these charges summarily. Ironies abound in such stories about the Sixties. Almost two decades later, after Liddy was caught up in Nixon's Watergate caper, Liddy and Leary would tour the college lecture circuit together debating the moral status of sex, drugs, and rock 'n' roll.

Government authorities plagued Leary's public life with a relentless pursuit to quash his movement, religious or whatever it was, by imprisoning him twice. First, again on marijuana charges, he was sentenced in 1968 to a minimum-security prison from which he escaped with the Weathermen's help in 1970. This led President Nixon in his 1972 re-election campaign to call Leary "the most dangerous man in America."

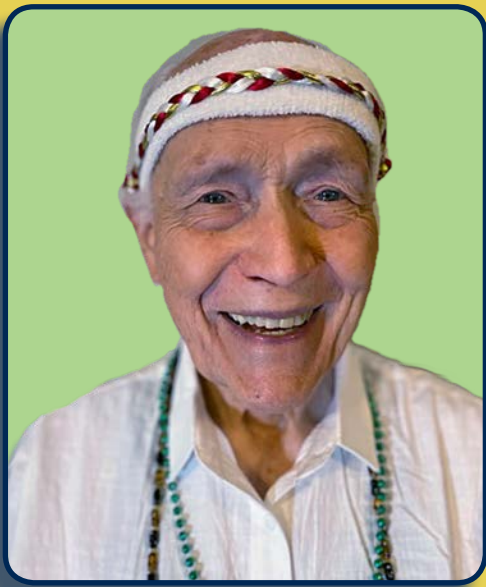
In a 2018 book using that phrase as its title, Bill Minutaglio and Steven L. Davis document, from recovered White House tapes, that this was a re-election campaign strategy of misdirection on Nixon's part. Leary bolted to Algeria to hide out with Eldridge Cleaver (the Black Panther rebel) for an uncomfortable few months before fleeing first to Switzerland and then to Afghanistan.

In 1973 the FBI captured Leary in Afghanistan, remanding him to California for sentencing to decades in California's Folsom Maximum Security Prison. After three years there, pressured by some time in solitary confinement, he agreed to inform for the FBI against the counterculture figures he knew. Later he would declare he gave no useful evidence that led to any convictions, but this cooperation tarnished his countercultural reputation.

Only in 1976 did Leary escape forced collaboration, when the newly elected Governor Jerry Brown released him into the Federal Witness Protection Program. He and his live-in partner Joanna Harcourt-Smith, a European aristocrat, were placed in Santa Fe, New Mexico, under the names James and Nora Joyce. During all these judicial proceedings, the judges who had sentenced Leary said that they had done so because they considered him as a public menace due to his promotion of drugs among the young. Never once were his sentences justified only by his personal drug usage.

Leary's most effective presentation of his viewpoint about the usage and the social implications of psychedelics was in his published writings. This began in books of shared authorship with Richard Alpert, later known as the religious sage Ram Das,

TURN ON,
TUNE IN,
DROP OUT.



SCHOLAR BIOGRAPHY

Dr. Ted Kachel retired as Theatre Director at Tulsa Community College, then taught part-time there in Humanities and Religious Studies until 2015. Beginning in 1992, he has performed 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, Nevada, New Hampshire, and Nebraska. In addition, from 2005 to 2015 he has performed P.T. Barnum, Thomas Alva Edison, Frederick Law Olmsted, and Frank Lloyd Wright for presentations to corporate clients of businesses such as Genworth Insurance, Hasbro Toys, R.J. Reynolds and TBG Partners Landscaping. In 2021, he participated by video in the first ever virtual version of the Oklahoma Chautauqua as Frank Lloyd Wright.

as well as Ralph Metzger, a graduate student in the Harvard Psilocybin Project. To help others using the drug understand how to "trip" successfully, in 1965 they published *The Psychedelic Experience*, taking as their model analogues of the stages found in the Tibetan Buddhist *Book of the Dead*. In many of his lectures and books at this time, Leary offered the simple advice to control your personal preparation (the "set") in safe and secure physical surroundings (the "setting") with another person as a guide and

"WOMEN WHO SEEK TO BE EQUAL WITH MEN LACK AMBITION."

in amounts (the "dose") appropriate to your age and previous experience with these drugs.

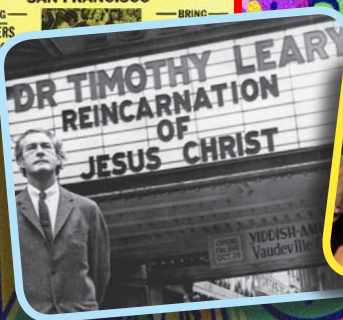
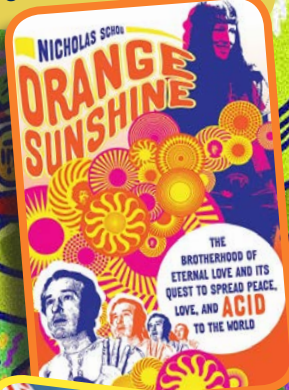
In 1968 he published two other books. One, *The Politics of Ecstasy*, drew together his public presentations, showing chronologically the development of his thought. The other, *High Priest*, a collage of reportage, quotations, and comments in the margins, recounted his sixteen "trips" from 1959 to 1962 that moved him from professor to psychedelic proponent. The latter is a raw documenting of his "death-rebirth" cycle from an almost killing "sickness unto death" episode in Spain in 1959. In the opening chapter of *High Priest*, he recounted a physical disease that spread with great welts covering his body, swelling his eyes closed, until after three days he "died."

I was weak and trembling. I slumped in the chair for the rest of the dark night, wrapped in a Burberry mackintosh. I died. I let go. Surrendered. I slowly let every tie to my old life slip away. My career, my ambitions, my home. My identity. The guilts. The wants. With a sudden snap, all the ropes of my social self were gone. I was a thirty-eight-year-old male animal with two cubs. High, completely free... The ordeal in Spain was the first of some four hundred death-rebirth trips I have experienced since 1958. The first step was non-chemical. Or was it?

The final chapter of *High Priest* ends with his story of a psychedelic journey with two friends in Mexico in 1962. While driving them back to Mexico City, still high from the mushrooms, he considered driving them off the cliff's edge to escape the "mind-games" of conventional society. At the road's brink he swerved back, admitting suicide would be a refusal to go through the process to live out what this drug experience had revealed. This last chapter reads like a "dark night of the soul" autobiography from a medieval mystic.

In 1983 Leary revisited these early life-altering events in *Flashbacks*, which stands as a more official autobiography than *High Priest* and brought his story up to that date. In 1995, he agreed to have the earlier book republished, noting in his updated Acknowledgement chapter, as the Grateful Dead put it, "What a long strange trip it's been."

In 1995 he divorced his fifth wife, Barbara Case. The next



year Leary died of prostate cancer, surrounded by an entourage of friends and acquaintances. His last publication was *Design for Dying*, in which he made a case for dying as the natural joyous end to a life lived unafraid. He had considered a cryonic freezing of his body, then just his head, but finally rejected that too. At the end, he left instructions to be cremated and, when

it was possible, to launch his ashes into space orbit. This was accomplished along with other Sixties notables like the creator of *Star Trek*, Gene Rodenberry, in a 1997 satellite that burned up years later as it fell back to Earth.

A “Star-ing” farewell to life lived as “coyote,” the trickster, a shapeshifting “Trip-ster,” to put a name to his final gesture.



Bibliography

Primary Sources:

Leary, Timothy, Ralph Metzner, Richard Alpert. *The Psychedelic Experience: A Manual Based on the Tibetan Book of the Dead*. University Books. 1964.

Leary, Timothy Francis. *High Priest*. World Publishing. 1963. 2nd ed. Ronin Publishing. 1995.

_____. *Chaos and Cyber Culture*. Ronin. 1994.

_____. *Confessions of a Hope Fiend*. Bantam Books. 1973.

_____. *Delicious Grace of Moving One's Hand: Collected Sex Writings*. Thunder's Mouth press. 1998.

_____. *Design for Dying*. HarperOne. 1997.

_____. *Flashbacks: A Personal and Cultural History of an Era*. J.P. Tarcher. 1983.

_____. *Jail Notes*. World-Evergreen. 1971.

_____. *The Politics of Ecstasy*. Putnam's Sons. 1968.

_____. *Timothy Leary: The Harvard Years: Early Writings on LSD and Psilocybin with Richard Alpert, Huston Smith, Ralph Metzner, and others*. James Penner, ed. Park Street Press. 2014.

Secondary Sources:

Robert Greenfield. *Timothy Leary: a Biography*. Harcourt. 2006.

Don Lattin. *The Harvard Psychedelic Club: How Timothy Leary, Ram Dass, Huston Smith & Andrew Killed the Sixties and Ushered in a New Age for America*. HarperCollins. 2010.

Minutaglio, Bill and Steven L. Davis. *The Most Dangerous Man in America: Timothy Leary, Richard Nixon, and the Hunt for the Fugitive King of LSD*. Twelve. 2018..

Timothy Leary: Outside Looking In: Appreciations, Castigations, and Reminiscences by Ram Dass, Andrew Weil, Allen Ginsberg, Winona Ryder, William Burroughs, Albert Hofmann, Aldous Huxley, Terence McKenna, Ken Kesey, Huston Smith, Hunter S. Thompson, and Others. Robert Forte, ed. Park Street Press. 1999.

The Psychedelic Reader: Classic Selections from the Psychedelic Review, the Revolutionary 1960's Forum of Psychopharmacological Substances. Gunther Weil, ed. University Books. 1965.

The Timothy Leary Project: Inside the Great Counterculture Experiment. Jennifer Ulrich, ed. Abrams Press. 2018.



THE REBELLIOUS BEATLE

BY RANDY HOODIN



It was always unwise to tell John Lennon what not to do. Rebellion was a compulsion for him.

The story of how John addressed the audience at the Royal Variety Show in 1963, which included the Queen Mother and Princess Margaret, is one of the most well-known of rock legends. The Beatles' manager, Brian Epstein, made the mistake of asking John not to say anything that might offend the royals. After playing three songs for the well-to-do crowd, John stepped to the microphone, saying: "For our last number, I'd like to ask your help. The people in the cheaper seats, clap your hands. And the rest of you, if you'd just rattle your jewelry."

In Philip Norman's biography, *John Lennon, The Life*, John characterized the moment: "I wanted to say something to rebel a bit, and that was the best I could do."

John was a born rule breaker. He told biographer Hunter Davies in *The Beatles*, "I used to go thieving with this kid, pinching apples. We also used to ride the bumpers of tram cars in Penny Lane and ride miles without paying."

He broke the rules in his musical compositions as well, by putting chords together that had never before been joined in popular music, and frequently changing time signatures within songs.

But tragically, John's most consequential transgression was his perceived "blasphemous" statement in a 1966 article, printed in the *London Evening Standard*, where he said:

"Christianity will go. It will vanish and shrink. I needn't argue about that; I know I'm right and I will be proved right. We're more popular than Jesus now. I don't know which will go first, rock 'n' roll or Christianity."

The interview was published that spring in the UK without a peep of controversy; after all, it was a plain fact that attendance of the Church of England was in a steady decline.

But, when the quote was reprinted that summer in *Date-book*, a U.S. teen magazine, it set off a national fury that threatened the band's future and their very lives. John's remark came to the attention of two DJs at a station in Birmingham, Alabama. In retaliation for Lennon's remark, they launched a "Ban the Beatles" campaign. They urged listeners to send their Beatles records to the station to be ground to dust with an industrial-grade tree-grinding machine. They put a notice in the city's newspaper:

"After going through the 'Beatle-grinder,' a box full of the dust will be presented to the British pop stars when they arrive in Memphis, Tennessee, not far from here, for their concert on August 19."

The local United Press International filed a story about the boycott that went out to news organizations across the nation. Dozens of radio stations followed Birmingham's lead and banned the Beatles' music. South Carolina's Grand Dragon of the Ku Klux Klan nailed Beatles albums to a cross and set it aflame at a "Beatle Bonfire."

For Brian Epstein, the negative publicity was a nightmare. He was extremely fearful that the band might be targeted for violence on their U.S. concert tour scheduled to begin a month later.

At first, Lennon refused to even explain himself, much less apologize. So, Epstein was forced to do the dirty work himself. He flew to New York and arranged a press conference where he read a prepared statement that had been begrudgingly approved by John:

"The quote which John Lennon made to a London columnist more than three months ago has been... misrepresented entirely out of context. What he said, and meant, was that he was astonished that in the last fifty years, the Church of England... has suffered a decline in interest. He did not mean to boast about the Beatles' fame. He meant to point out that the Beatles' effect appeared to be, to him, a more immediate one upon certain of the younger generation."

He assured promoters that they were free to cancel their bookings in light of the controversy. Unsurprisingly, nobody did.

On August 11, the Beatles began their U.S. tour in Chicago. But, as the burnings and threats continued, it became clear that a statement would have to be made by John himself. Ringo stated in *The Beatles Anthology*, "John had to apologize. Not because of what he'd said, but to save our lives because there were a lot of very heavy threats, not only to him but to the whole band."

In Chicago, a press conference was called and John contritely faced thirty members of the world press. He explained:

"I'm not anti-God, anti-Christ or anti-religion. I was not knocking it. I was not say-

"IMAGINE THERE'S NO HEAVEN. IT'S EASY IF YOU TRY. NO HELL BELOW US. ABOVE US ONLY SKY. IMAGINE ALL THE PEOPLE LIVING FOR TODAY."





SCHOLAR BIOGRAPHY

Randy Noojin presented Woody Guthrie in the 2015 Oklahoma Chautauqua and Pete Seeger in the 2016 Oklahoma Chautauqua. His multimedia shows *Seeger and Hard Travelin' with Woody* premiered at The New York International Fringe Festival and continue to tour nationwide.

Randy's plays have been commissioned and produced at Actor's Theatre of Louisville, Ensemble Studio Theatre, and Circle Rep Lab. His play *You Can't Trust the Male* is included in Applause Books Best American Short Plays, 91-92. His play *Unbeatable Harold* was made into a feature film starring Dylan McDermott and Charles Durning. He has acted in hundreds of plays regionally and in New York City at Circle Repertory, La Mama E.T.C., and Circle-in-the-Square. On television, Randy has appeared on *Boardwalk Empire* and in the independent films *Molly's Game*, *Expire*, and *Courier X*. He has played Hank Williams in numerous productions of *Hank Williams: Lost Highway*. He holds an MFA in Performance from Arizona State University.



ing we're better or greater, or comparing us with Jesus Christ... I used the word 'Beatles' as a remote thing – 'Beatles' like other people see us. I said they're having more influence on kids... than anything else, including Jesus... I never meant it to be a lousy anti-religious thing. I apologize if that will make you happy."

John's explanation did little to calm the national rage. At every stop along the exhausting tour of nineteen shows over seventeen days in fourteen different cities they were greeted by protestors waving homemade signs with slogans like "Beatles Go Home," and "Jesus died for you, John Lennon."

The tension reached a breaking point when they arrived in Memphis to do two back-to-back performances in the afternoon and evening. Epstein had been informed that there were now reli-

"MY TEACHER ASKED ME WHAT I WANTED TO BE WHEN I GREW UP. I SAID, 'HAPPY.' SHE TOLD ME I DIDN'T UNDERSTAND THE ASSIGNMENT. I TOLD HER SHE DIDN'T UNDERSTAND LIFE."

gious zealots who were actually threatening to assassinate John if the Beatles came to Memphis.

Ringo commented in *The Beatles Anthology*, "There was always that edge in America; we knew they did have guns." The danger was indisputable when several bullet holes were discovered in the fuselage of their airplane.

Upon landing in Memphis, their airplane taxied away from the waiting fans to a part of the tarmac used only by the National Guard. Decoy limousines were sent ahead, while the band rode in a bus, crouching on the floor to protect themselves from snipers.

On a local television news report, a young Klansman made a vague threat against the Beatles, saying that the Klan had "ways and means" to ensure that the concert came to a premature end.

The afternoon show went without incident, with only a small group of Klan members picketing outside the Mid-South Coliseum. With their worries somewhat allayed, they launched into their evening show with renewed confidence, until their third song, George Harrison's *If I Needed Someone*. Near the end of the song, they all heard a piercing "bang," loud enough to be perceived over their music and the screaming fans. It echoed like a rifle shot. John described it in *The Beatles Anthology*: "Every one of us looked at each other, because each of us thought the other had been shot. It was that bad." However, it was only a cherry bomb thrown by some mischievous teens. The Beatles finished the rest of their set in double-time, desperate to get off the stage.

Although their last performance before a paying audience would take place ten days later at San Francisco's Candlestick Park, for John, the Memphis experience was the final straw. He said in *The Beatles Anthology*:

"I didn't want to tour again, especially after having been accused of crucifying Jesus when all I'd made was a flippant remark, and having to stand with the Klan outside and firecrackers going on inside. I couldn't take any more."

Except for their iconic rooftop concert three years later, they played together only in the safety of a studio for the remainder of their careers as Beatles.

But the repercussions of John's rebellious remark would continue to hound him. When Mark David Chapman, a young born-again Christian from Decatur, Georgia, who had previously idolized the Beatles, learned of John's "more pop-

ular than Jesus" statement, his admiration turned to hate, and he angrily destroyed all his Beatles albums. His disgust fermented over the years into a psychotic obsession, and when Chapman waited with a loaded gun outside John's residence in New York City on December 8th, 1980, John's fears in Memphis all those years ago would tragically be made manifest.



Bibliography

Primary:

Beatles, The. *The Beatles Anthology*. Chronicle Books, 2000.

Lennon, John, and Jann Wenner. *Lennon Remembers*. Verso, 2000.

Lennon, John, and Ken Lawrence. *John Lennon: In His Own Words*. Andrews McMeel Publ., 2005.

Sheff, David, et al. *The Playboy Interviews with John Lennon and Yoko Ono*. Berkley Books, 1983.

Secondary:

Braun, Michael. *Love Me Do! The Beatles' Progress*. Graymalkin Media, 2019.

Brown, Peter, and Steven Gaines. *The Love You Make: An Insider's Story of The Beatles*. New American Library, 2002.

Coleman, Ray. *Lennon: The Definitive Biography*. McGraw-Hill, 1985

Goldman, Albert. *The Lives of John Lennon*. A Capella, 2001.

Davies, Hunter. *The Beatles*. McGraw-Hill, 1978.

Goodden, Joe. *Riding So High: The Beatles and Drugs*. Pepper & Pearl, 2017.

Norman, Philip. *John Lennon: The Life*. Ecco, 2009.

Saltzman, Paul. *The Beatles in India*. Insight Editions, 2018.



Presented by 2022 Oklahoma Chautauquid