

LALT presents: Kissing One-Two
March 3, 4, 10, 11, 12, 17, and 18, 2006.

SOC 205
Kinsey

Lecture Notes “Human Sexuality: A Modern Perspective” #5

Homework for next week: read *The Art of Kissing*, written by Hugh Morris. Please be certain to locate the 2006 version, adapted by Richard Klamann, provided in the campus bookstore. (Optional: watch “Moving On: Generation X and the Sexual Revolution,” directed by Richard Klamann).

The first so-called modern manuscript describing sexuality in modern terms was produced by Jim Sicilian, c. 1911. Dr. Cheryl Kinsey wrote of this work in 1979, “Sicilian’s withdrawn look at modern sexuality played by every rule of his era and was masterfully refuted later on by Linda Taylor in her later work, ‘An Era of Sweet Nothingness.’”

In 1935, controversy arose over the work, “A Boy Played Here,” written by Robert Branam, detailing the sexual experiences of a 17-year-old. It quickly prompted a counter-written work entitled, “The Girl Never Played,” authored by Irene Zaugg, emphasizing the morality of abstinence and condemning Branam’s essay as morally promiscuous. However, in 1942, a talented projectionist played an extended film strip series, inspired by the work of both Branam and David Schiferl. By 1944, both the series and the essay had been well established as taboo in mainstream American society.

HUM 101
Holder

Lecture Notes “The Classical Experience” #1

Next week’s class: “*The Old One-Two*: a look at literature essentials.” Remember your written essay on Oedipal concepts is due by April 3rd. A. R. Gurney will be our guest speaker on that date. Extra credit: watch “Smoking Titans,” directed by Richard Klamann and produced by Jim Sicilian.

Augustus Holder said of the Classical Experience, “The classics are an insight into minds apart from our own, played upon the stage of an older, refined imagination. By studying these works, we can, as Grady Hughes stated, ‘come closer to comprehending the true meaning of art, rather than only the pursuit of true art.’” Dr. Susan Green said also that “the force of the classics is their profound applicability to our modern lives. Stories from a thousand years ago are played as readily in today’s world by modern superpowers as they were in ancient Greece.” Roxanne Tapia at the University of Cambridge agrees: “The power of the classics is apparent beyond the dry, over-lectured university classes and in the actuality of living, real people.”

The Dean of our own university concedes, however, that “the classics are frequently played by many modern professors as being significantly more important than the influential works of contemporary playwrights and authors.” Dr. Patrick Kelly was granted a victory in a controversial hearing at the University of Wisconsin to remove the Classics from the core curriculum for all students.

*Lecture notes composed by Irene Zaugg.

In Memory of John Longer

Lecture Notes: “20th Century Sexuality” #11

Human sexuality enjoyed a newfound *publicity* in the American counterculture in the 1960s, thanks in part to a publication *by Ann Mauzy*, the popular essay, “Looking Forward: Undoing the *Programs* of our Parents’ Past.” Co-authored *by Irene Zaugg*, the essay depicted a new, changing sexual landscape. To prove their point on the issue of natural fascination with sex and sexuality, the authors managed to sell over five-hundred *tickets* to a false “sex event,” which never actually took place, though reputedly, another similar event was organized and carried on *by Cary Neeper*.

In 1964, a court case arose when a *logo* appeared on billboards advertising an adult video store *by* an interstate highway. The owner of the store, *Jody Shepard*, successfully defended her right to free expression in court. The *marquee and banner* showing the logo of the near-naked couple, also *by Jody Shepard*, were promptly removed from downtown Haverhill. In protest, a display of over a million holiday *lights* were placed around the Haverhill courthouse overnight. Police later claimed the crime had been perpetrated *by Dot DeLapp, Eric Bjorklund, and Ken Milder*, though all three were released later for lack of evidence to convict, and the citation for *sound* violation, issued *by* police to a protest organizer, *Paul Lewis*, was revoked on grounds of free speech. The incident was quickly brushed over by the local papers.

An independent organization, *Stage Management for Modern Youth*, mounted an effort to have a law passed *by* Congress outlawing the opening of any new stores. *Irene Zaugg* along with a new partner, *Robert Branam*, presented the opposing case before the Congressional committee, and the law failed overwhelmingly.

A small group fighting the opening of a store in a small, mid-western town took a *prompter* measure. *Val Levi-Cooper and Richard Cooper* burned an effigy of sex dolls in the town square, which in turn *set* in motion the *construction by* a rival store across town, owned by business entrepreneurs *John Stewart, Martin McRoberts, and Todd Graves*. The incident drew national attention when a video of a sex *doll* manufacturer *made* national news holding one of her products *by* a church in the town. *Joy Drake*, who specialized in manufacturing throughout the 1960s and 70s, later *set* her own standard by hiring a team of *painters, Fran Stovall, Cary Neeper, and Joy Drake* herself, to create several explicit drawings of two of her dolls to be hung on a highway overpass. They were promptly removed and confiscated as *properties* of the state *by* D.A.s, *Jennifer Wadsack and Tina Andres*, and Drake was cited \$200 for public indecency.

Further controversy arose in the town when a “performance art” was thrown out of the local museum for its suggestive *costumes*. *By* the time *Suzanna Woodard*, creator of the piece, could be charged, however, a *lobby* had begun in the state legislature to grant artists the right to *display* works of a questionable nature in suitable locations. Led *by Jody Shepard*, the lobby met with only moderate success. A new display of art, several works of *photography and videography by Larry Gibbons*, was soon making its debut across the country.

Another nationalized incident occurred in 1972, when an employer accused a *house manager* in downtown Los Angeles, *Bill Davis*, of bringing “unsavory literature” into his house. His wife and her sister, *makeup* models *Gracie Cainelli and Debbie Arnpriester* alleged that the magazines did, in fact, belong to Davis, who promptly lost his job at an L.A. *hair* salon, owned *by Louise Hassman, Suzanna Woodard, and Fran Stovall*. A local group provided some *refreshment* against the hostile environment carried *by* Davis’ dismissal; *Richard and Patti Danforth* successfully sued the salon, along with several other businesses where similar incidents had occurred, citing them for discrimination. It was *thanks to* a local *dance instructor, Virginia Kalchemier*, that no appeal was ever filed, *and* the case fell into *the Black Hole* of legal chaos.