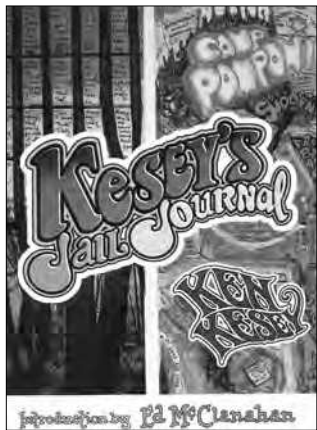


Eugene Celebrates Kesey

In print, stone, play and song.



KESEY'S JAIL JOURNAL: CUT THE M*** LOOSE.** Written by Ken Kesey. Introduction by Ed McClanahan. Viking Penguin, 2003. Hardcover, \$34.95.



SPIT IN THE OCEAN #7: ALL ABOUT KESEY. Edited by Ed McClanahan. Foreword by Gus Van Sant. Penguin Books, 2003. Paperback, \$15.



BRIAN LANKER

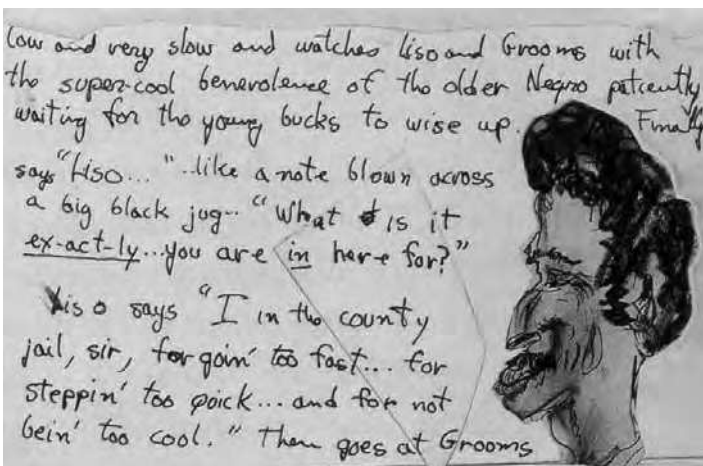
"We sit around the dayroom listening to James Brown, watching Liso and Breems pantomiming the words, playing with the pens Ed [McClanahan] brought me (very popular items; our dayroom table's filled with Bloods sketching and doodling – looks like a CORE art class) – passing time and waiting for the Friday night flick to be announced.

Bland is tipped back in a chair, stocking feet on the table watching Liso and Breems bop around. Bland is a straight-haired Blood, tall, good-looking and probably got some Louisiana in his background. Talks very low and very slow and watches Liso and Breems with the super-cool benevolence of the older Negro patiently waiting for the young bucks to wise up. Finally says, 'Brem – ?' ... like a note blown across a big black jug. 'What is it exactly ... you in here for?'

Breems says 'I'm in the county jail, sir, for goin' too fast, stepping too quick ... and for not bein' too cool.' Then he goes at Liso with a karate stance. 'Haw!' Liso returns the gesture 'Haw!' and makes a swipe 'Eeeeyaw!'

'Bitch! You kicked me with those big brogans! Almost break my blue glasses ...'

Bland sniffs at the whole performance: 'Bunch of wet-nosed cock lickers,' obviously pleased with the way this younger generation is shaping up. "



Kesey's Jail Journal, Page 47.

Plan to be present at 7 pm on Thursday, Nov. 13, at Tsunami Books for "The Last Kesey Test." Guest readers include Ed McClanahan, Ken Babbs, David Stanford, Glen Love, Eileen Babbs and Pat Mackey. various Pranksters and friends. Free.

Also, the UO Ken Kesey Symposium, Nov. 14 -16, celebrates Kesey's work and his influence on literature and culture.

On Friday, Nov. 14, the symposium begins at 7 pm in the EMU Fir Room, with a panel, "Fifty Years Young: the Beats Go On," chaired by poet Paul Dresman, with panelists Dan Elkinson, William Lawlor and Jody Spedaliere.

At 9 am on Saturday, Nov. 15, David Mackay chairs "Electric Art for Mind and Body" with panelists Martin Blank, Katie Mills And Timothy D. Ray. At 10:45, Suzanne Clark chairs panel on "Kesey the Writer," with panelists David Scott Arnold, Bennett Huffman and Stephen W. Potts.

At 9 am on Sunday, Nov. 16, Mark Chilton chairs "Living the Novel: Community, Collaboration and Performance," with panelists Rick Dodgson, Lynn Jeffress and Michael Strelow. At 10:45 Matthew Buonincontro chairs the final panel, "Facing West: Literary Encounters at Perry Lane," with panelists Thomas E. Douglass, Stefan Fleischer and Carolyn Coppola White.

Stone

Sculptor Pete Helzer was commissioned to create a life-size, bronze sculpture called "The Storyteller" as a memorial to Ken Kesey. And thanks to the efforts of Kesey friend and Pulitzer Prize-winning photographer, Brian Lanker, the project has been supported by more than 250 donors so far, meeting 90 percent of the \$120,000 goal. Donors include Phil Knight, Paul Newman, Milos Forman, Larry McMurtry, Dave Frohnmayer, Michael Douglas, Phil Lesh, Bob Weir, Tom Wolfe, Tom Robbins, Ed McClanahan, Kenny Moore, Rich Brooks, Jean Auel, Sterling Lord, Dale Wasserman, Brian Booth, Bill Walton, Rolling Stone Magazine, Viking Penguin and the Chambers Family Foundation.



BRIAN LANKER

Sculptor Pete Helzer puts final touch to "The Storyteller."

The sculpture will become part of the City of Eugene's Art in Public Places collection. Fundraising will continue, and contributions are tax-deductible.

The sculpture, which depicts Kesey seated on a granite bench, reading a book to three children, will be unveiled at 1 pm on Friday, Nov. 14, at the intersection of Broadway and Willamette. Speakers include Barry Lopez, Mayor Jim Torrey, Faye Kesey, Lanker and Helzer.

Play

One Flew Over the Cuckoo's Nest, adapted for the stage, will be performed at the UO Robinson Theatre through Nov. 22, and Eugene Weekly's theater critic, Aria Seligmann, says "don't miss." See review on page 23.

Song

The String Cheese Incident (*Untying the Knot*) will hold a holiday benefit concert at 8 pm on Wednesday, Dec. 10 at the McDonald Theatre. The "Ken Kesey Memorial Benefit" is a fundraiser for the Kesey sculpture to be unveiled in downtown Eugene on Nov. 14.

Night of the concert, doors open at 7:15 pm. For ticket information, log on to www.sciticketing.com or call (303) 544-5875. The band will play the Salem Armory on Dec. 11 and the Paramount in Seattle on Dec. 12 and 13. For more info, www.stringcheeseincident.com.

EW

Print

One of Ken Kesey's most enduring qualities on the second anniversary of his death is the regard fellow writers have for his love of the written word, his regard for the classics — the Bible, Shakespeare, Melville, Whitman, Crane, Hemingway — and his dedication to the craft of writing. Kesey famously studied creative writing under Wallace Stegner at Stanford in the early 1960s, along with a class of luminaries that included Wendell Berry, Ed McClanahan, Ken Babs, Gurney Norman, Larry McMurtry, Robert Stone, Ernest Gaines and Tillie Olsen.

Pieces by Kesey's writing pals, Kesey and others are included in the 25 stories in *Spit in the Ocean #7*, the final issue in the series. Edited by writer Ed McClanahan, some entries speak of Kesey's literary work while others enjoy his manifestations as tripmaster, Prankster, performance artist. Some recognize his love of home and family, his great fondness for reading to his grandchildren and other kids. Paul Zarzyski's poem titled "Further-Bless-America Big-Bang Future-Flashback Boogie," captures Kesey's spirit in its final passage:

*Your kaleidoscopic mind keelhauls
all that is not
iconoclastic, climbs aboard the next rocket
bronco out and, following the lodestar
known to us as Poetry, lifts you off,
awestruck, into the eternal
fireworks of words.*

Kesey would have loved the metamorphosis of his late 1960s jail journals into this oversized, lavishly illustrated book published Nov. 10 by Viking, *Kesey's Jail Journal*. His artwork enhances the hand-written text, which is reprinted in conventional book form. Written in the language of the time, 1967, Kesey's journals reveal again what makes his storytelling memorable: keen observation and true dialogue. The "characters" — his fellow cell-mates and the deputies who try to keep everyone in line — come alive on the page.

One night following the clandestine delivery of "five good old Owsley purples" (high-quality LSD) to the low-security camp in the redwoods where Kesey worked, he sets this scene: