

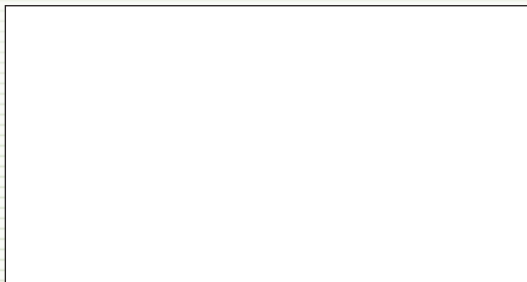
# CITIZENS COMMISSION ON HUMAN RIGHTS

The Citizens Commission on Human Rights (CCHR) was established in 1969 by the Church of Scientology to investigate and expose psychiatric violations of human rights, and to clean up the field of mental healing. Its co-founder is Dr. Thomas Szasz, professor of psychiatry emeritus and an internationally renowned author. Today, CCHR has more than 130 chapters in over 30 countries. Its board of advisors, called Commissioners, includes doctors, lawyers, educators, artists, business professionals, and civil and human rights representatives.

CCHR has inspired and caused many hundreds of reforms by testifying before legislative hearings and conducting public hearings into psychiatric abuse, as well as working with media, law enforcement and public officials the world over.

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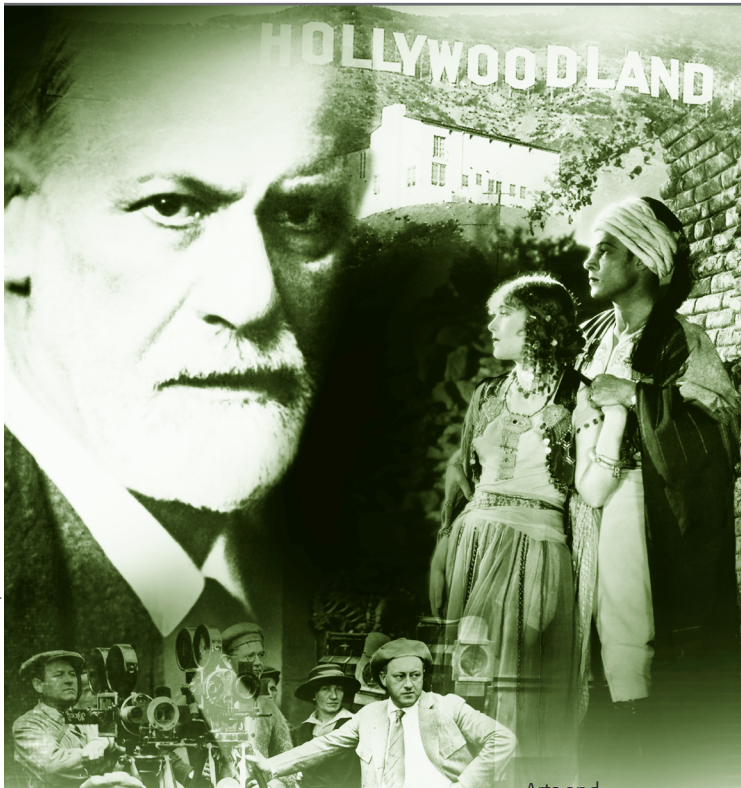


## HARMING ARTISTS PSYCHIATRY RUINS CREATIVITY



A Public Service Report from  
Citizens Commission on Human Rights

## INTRODUCTION A MESSAGE TO ARTISTS



Every great society has its creative minds—its true artists. From Ancient Greece and Rome, through the Renaissance to the world today, mankind has witnessed and revered men and women of exceptional artistic ability.

The renowned American writer Henry James said, "It is art that *makes life*." His words are no less true today, for indeed, artists are the very individuals who dream our future and create the realities of tomorrow. True, so do engineers and business professionals and visionaries in other fields, but by and large the futures they create revolve around our material well-being. It is the artist who lifts the spirit, makes us laugh and cry and can even shape the spir-

Arts and entertainment are among the fields that were greatly and adversely affected by the Freudian theories about man.

will do far more for a troubled person than repeated drugging, shocks and other psychiatric abuses.

Researchers report: "The most common medically induced psychiatric symptoms are apathy, anxiety, visual hallucinations, mood and personality changes, dementia, depression, delusional thinking, sleep disorders, poor concentration, changed speech patterns, rapid heart beat, tremulousness and confusion.

Further, "No single psychiatric symptom exists that cannot at times be caused or aggravated by various physical illnesses."

Noninvasive means provide the mentally distressed person with a truly humane chance to make it through their difficulties.

The artist can be a powerful and greatly beneficial influence on society. Society in turn needs to take care of its artists. And artists need to take better care of themselves.

## RECOMMENDATIONS

- 1 If you or a family member or friend has been coercively treated or abused by a psychiatrist, consult a lawyer to determine your right to prosecute criminally and civilly the responsible psychologists or psychiatrists, their colleges and associations.
- 2 If you are ever taken to a psychiatric facility, including a psychiatric drug detox/rehab center against your will, immediately call an attorney. Do NOT consent to treatment. Do not sign anything without an attorney present.
- 3 If psychiatrists are portrayed in film, television and other art mediums, their image should sharply reflect the complete lack of science underlying their theories and "diagnoses" and the harm inherent in their treatments and practices.

**Caution:** No one should stop taking any psychiatric drug without the advice and assistance of a competent non-psychiatric medical doctor.



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## CHAPTER THREE THE WORLD NEEDS ARTISTS



**T**he world needs its artists. And while psychiatry pretends to help them, in reality it only harms.

To those who ask, "What is the alternative?", there is an answer: People in desperate circumstances must be provided proper non-psychiatric care. Sound medical attention, good nutrition, a healthy, safe environment and activity that promotes confidence,

The entire activity of psychiatry with its drugs and shocks invalidates individuals. The true artist, like the incomparable Judy Garland, inspires the beauty in all of us. Psychiatry and psychology deny it.

itual future of our culture. It is *artists who make life.*

This explains, then, why artists are cherished the world over.

Unfortunately, in many cases, they are assets we have lost too soon—losses that have left us poorer. In recent decades we have all mourned the untimely deaths of great artists who had enriched our lives, yet left before their work was done. Luminaries of literature, the screen, the theater and the concert stage such as Ernest Hemingway, France's great writer Antonin Artaud, jazz singer Billie Holiday, Judy Garland, Marilyn Monroe, Vivien Leigh, Kurt Cobain, Michael Hutchence, Phil Hartman and many, many more.

Faced with even this partial list, it would be easy to form the impression that the lives of artists are unavoidably tumultuous, that the pressures of success bring demands too heavy to be borne. It would also be easy to believe that to be a successful artist you must be neurotic or worse.

None of this is true.

In each of the cases above, hidden influences worked to ensure the tragic outcome. The truth is, each of these great artists and many of the others who have left us were offered "help." Instead they were betrayed and placed on a path which assured their destruction.

This betrayal came through the direct or indirect influence of psychiatrists or psychologists, who claimed they would help but were, in effect, a destructive influence that left these artists dreadfully damaged—their foundations of strength and certainty torn away—or killed them.

We have mourned the great artists we have lost too soon. Let us not grieve for more. CCHR provides this information so that you can see for yourself how artists have been lied to and betrayed. We urge you to act upon this knowledge to protect those who need help and ensure that our future is not betrayed as well.

Jan Eastgate,  
President, Citizens Commission  
on Human Rights International

"Many great artists who have left us were offered 'help' but were, instead, betrayed and placed on a path which assured their destruction."

— Jan Eastgate

## CHAPTER ONE PSYCHIATRY AND FILM: FATAL ATTRACTION



Charlie Parker, Kurt Cobain  
and Judy Garland — all  
victims of psychiatry.

At the end of the 19th century, two developments took place in Europe which would greatly influence the way many would view themselves and society. In 1879, in Leipzig, German professor of psychology Wilhelm Wundt announced with great authority, yet no scientific foundation, that man was no more than a soulless animal, a mere product of his environment.

In the late 1890s in Vienna, Austria, Sigmund Freud declared man to be a product of his childhood misfortunes and sexual hang-ups. Along with this equally unproven theory, came a new subject: psychoanalysis.

Wherever people have applied the fundamental concepts of these practices, those parts of society have experienced radical changes, the fields of arts and entertainment among them.

Helped in many ways by Hollywood, Freudian thought quickly entered the mainstream culture. The fact that many of Freud's now dismissed theories were developed while he was an avid cocaine user was not known at the time.

In 1916, flanking Freud's Hollywood invasion, psychologist Hugo Münsterberg wrote *The Photoplay: A*

abnormal behavior. It can also predispose a child to later cocaine use. The drug kept Cobain awake so sedatives were also prescribed. After years of prescription psychiatric drugs, his progression to heroin was almost a given. Compounding the Ritalin side effects were untreated chronic medical conditions that affected him his entire life, including a curvature of his spine and a "burning, nauseous" stomach. In fact, Cobain spoke of heroin as the only drug that "quenched the fire in his gut." He took himself to a Los Angeles psychiatric drug recovery center. Thirty-six hours after admission, he bolted from the program and in a small room above his garage, ended his life with a single shotgun blast to his head. Heroin and the psychiatric drug, Valium, were found in his blood stream.

### ■ PHIL HARTMAN: 1948–1999

On May 28, 1998, Brynn Hartman murdered her husband, comic Phil Hartman—known for his work on such popular TV shows as "Saturday Night Live" and "The Simpsons"—and then killed herself. She had been taking an antidepressant, which the coroner found in her system along with alcohol and cocaine. In the weeks before the shootings she told friends of side effects that made her feel "...like she was going to jump out of her skin." She had contacted the psychiatrist for help four days before the incident—he merely suggested she cut the dosage in half. Dr. Joseph Glenmullen, author of *Prozac Backlash* says that people who take such antidepressants can "become very distraught. ... They feel like jumping out of their skin. The irritability and impulsivity can make people suicidal or homicidal."

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— Dr. Joseph Glenmullen,  
author of *Prozac Backlash*

Psychiatrists do know the connection between psychiatric drugs, violence and suicide. But the business of prescribing these drugs is too good and much too lucrative to stop, merely to protect or save lives.

"Pianist and composer of over 1,000 songs." The psychiatrist diagnosed this as "delusions of grandeur" and put him in a straitjacket. Subsequently, he spent years going in and out of psychiatric institutions where he was electroshocked. Friend Jackie Maclean said, "Bud didn't remember too much, actually, about his life prior to going to the hospital because of the [ECT] treatment they had given him." In 1959, he moved to France where he continued being given Thorazine, a powerful tranquilizer known as the "chemical lobotomy." By 1964 Powell was bloated, his eyes vacant and he walked with a shuffle that betrayed his drugged condition. He died from a combination of liver failure, TB and malnutrition.

## PSYCHIATRIC DRUGS CREATE HARM

Psychiatric drugs do not help a person achieve more creative abilities or more knowledge about life or the mind; they do not enable a person to solve his or her problems. They may cause a person to believe that his problems have been fixed, that he is better off, but all that has happened is that he has been made less aware, less in control. The original problem or distress is still there, unresolved.

These drugs have now been accepted so extensively, and psychiatry has so aggressively marketed itself as a branch of medicine, that the drugs are now seen as prescription medicines, not the life-threatening agents they really are.

Psychiatric drugs are highly addictive, and Psychiatrists know that, which compounds the crime.

### ■ KURT COBAIN: 1967–1994



An energetic, talented and creative child, from his pre-school years Kurt Cobain had been subjected to a chemical straitjacket after being diagnosed as "hyperactive." He was prescribed the cocaine-like stimulant, Ritalin. Ritalin is a Schedule II drug in the same abuse category as opium, cocaine and morphine and is highly addictive. Side effects can include: loss of appetite, weight loss, insomnia, heart palpitations, nausea, chest pain and abdominal pain, hallucinations and bizarre and



Hugo Münsterberg

*Psychological Study*, officially setting into motion psychology and psychiatry's influence over cinema. Münsterberg had studied under Wundt before heading Harvard University's psychological laboratory in the late 1800s. "The [movie] screen," he wrote, "ought to offer a unique opportunity to interest wide circles in psychological experiments and mental tests."

Münsterberg was one of the first to suggest that psychologists, as self-appointed experts on the mind, should be hired to advise the film industry. Provocatively, he claimed that films could be "fraught with dangers" and that "the possibilities of psychic infection and destruction cannot be overlooked."

After 70 years, his advice still echoes in the voices of his modern-day cohorts: "Psychoanalytically informed criticism can be an extremely important aid to understanding the special hold that the movies have on audiences," a 1987 book on psychiatry in the cinema asserted.

## A PROFIT-MAKING AGENDA

Psychiatrists used the Hollywood set as a means of financing their own movement and agenda. Psychiatrist Karl Menninger enjoyed mixing with producers and studio heads: they generated business for his clinic. Those who had met the psychiatrist "were soon shipping their [so-called] mentally unbalanced performers off to Topeka [Kansas] for treatment."

One of these was Robert Walker, who co-starred with Judy Garland in the 1944 film, "The Clock." After his separation from actress Jennifer Jones, Walker began drinking heavily. In 1948, Dore Schary, head of production at MGM, gave him an ultimatum: submit to treatment at the Menninger Clinic or be fired.

Walker went to the mid-Western psychiatric facility and was also made to continue regular therapy with Los Angeles psychiatrist Frederick Hacker, who had trained at the Menninger clinic. Not only was the psychiatric "therapy" ineffective, it killed Walker. On August 28, 1951, Walker died after being given a powerful barbiturate. Four decades later, Los Angeles therapist Alex Rogawski was the first to be candid about this: "Hacker killed Robert Walker."

Authors of *Psychiatry and the Cinema*, professors Krin and Glen Gabbard refer to the years 1957-63 as the Golden Age of psychiatry in cinema. During this period, psychiatrists were portrayed as the “authoritative voices of reason, adjustment and well-being” despite no evidence to substantiate this reputation.

By legitimizing themselves on the silver screen, psychiatrists popularized the fraudulent notion that drugs, shock treatment and psychosurgery held the secrets to happier living. A drug era was ushered in, spurred on unwittingly by Hollywood. Society has yet to recover from it.

### NAZI PSYCHIATRY'S 'KILLING FILMS'

In the 1930s, Nazi psychiatrists exploited Germany's film industry to further their eugenics and racial hygiene agenda by scripting propaganda movies. One film, “Dasein ohne Leben” (Existence Without Life) was aimed at convincing the population that care for the sick was too expensive and that therapy for the “genetically diseased” was useless. Another film, “Geisteskrank” (Mentally Ill), was filmed through a gas-chamber peephole, with the script blandly reading: “The gas that streams in is completely odorless, and initially robs the patients of their powers of judgment and subsequently of their consciousness.” As the patient draws his last breath, a commentator says, “Without pain or struggle, and completely unaware, the patient is liberated by death.” Supported by such propaganda, psychiatrists murdered 300,000 “mental patients” before exporting their killing program into the concentration camps.

German psychiatry's propaganda films justified the killing of mental patients, a precursor to the Holocaust.

Nazi “Instructional Film”

Das  
Rassenpolitische Amt  
R.L. des RSDAP  
zeigt den  
Barnierungsfilm



Translation: “Mental Hospital”

Heilanstalt

### ■ FRANCES FARMER: 1914–1970

Frances Farmer was a beautiful screen and stage actress whose career lit up Hollywood and Broadway in the '30s and '40s. Upset over a string of failed relationships, Miss Farmer had been committed to an institution in 1943. For seven years, she was subjected to 90 insulin shocks and electroshock, and sold by psychiatric workers to drunken soldiers who repeatedly raped her. She told of also being “raped by orderlies, gnawed on by rats, poisoned by tainted food, chained in padded cells, strapped in strait jackets and half drowned in ice baths.” Her last “treatment” was a lobotomy. Farmer never regained her abilities and died at the age of 57, destitute.



### ■ CHARLIE “BIRD” PARKER: 1920–1955

By the age of 15, Charlie “Bird” Parker was a working musician, bringing innovative ideas to jazz and later, with others, creating bebop, which was considered to reflect the pain and despair of ghetto Blacks. In 1946, “Bird” was arrested in Los Angeles for drug possession and incarcerated in Camarillo state psychiatric institution. He narrowly escaped being given electroshock after a medical doctor, Richard Freeman, intervened, saying, “It could permanently impair Parker's reflexes, reduce him to a manageable personality [and] a very average musician.” However, he was still prescribed powerful psychotropic drugs. On March 12, 1955, “Bird” died of a heart attack caused by a drug and alcohol related condition. He was 34 years old.

### ■ BUD POWELL: 1924–1966

Bud Powell did for the piano what Charlie “Bird” Parker did for the saxophone. He also helped create bebop. In 1945, suffering the effects of a severe police beating, Powell was admitted to Bellevue psychiatric facility in New York for evaluation. On the admission form he wrote under occupation:

brain in the false belief that this will change behavior for the "better." It is still performed in many countries. Psychiatrists and psychologists should no more be let loose to diagnose and treat the problems faced by those working in the arts, than a butcher should be allowed to operate on people. The consequences are staggering and dangerous as the following tragic stories show.

#### ■ ERNEST HEMINGWAY: 1899–1961

Nobel Prize-winning author Ernest Hemingway was tricked into admitting himself to a psychiatric institution; he was stripped of his clothes and dignity and given more than 20 electroshock treatments. Shortly afterwards, he told a friend, "Well, what is the sense of ruining my head and erasing my memory, which is my capital, and putting me out of business? It was a brilliant cure but we lost the patient." In July 1961, days after being released from the Mayo psychiatric clinic, Hemingway committed suicide.

#### ■ VIVIEN LEIGH: 1913–1967



Vivien Leigh, the star of classic movies such as "Gone with the Wind" or "A Street Car Named Desire," was subjected to repeated ECT in psychiatric facilities in England; one treatment leaving burns on her temple. Husband Sir Lawrence Olivier was devastated by the changes in Leigh's personality: "I can only describe them by saying that she was not, now that she had been given the treat-

ment, the same girl that I had fallen in love with. ... She was now more of a stranger to me than I could ever have imagined possible."

In actuality Leigh suffered from tuberculosis (TB) and had been prescribed a medication that was known to cause insomnia, headaches, restlessness, mental confusion and toxic psychosis. In 1967, the tuberculosis killed her.

## PSYCHIATRY'S VICTIMS

#### ■ MARILYN MONROE: 1926–1962

On August 4, 1962, Marilyn Monroe ended her life with an overdose of prescribed psychiatric drugs—after spending six hours with her psychiatrist, Ralph Greenson. As Marilyn had neared the height of her success, an acting coach had suggested she undergo psychoanalysis to help tap into her "explosive energy." In 1955, Monroe first attended analytic sessions with Dr. Margaret Hohenberg, then with New York psychiatrist, Marianne Kris, who also prescribed powerful barbiturates that the actress abused until her death. Of the psychoanalysis, the actress said she felt "as if I were going around in circles. It was always, how did I feel about this, and why did I think my mother did that—not where I was going but where had I been?" Monroe had made 23 movies in the 7 years prior to psychiatry's influence. She made only 6 films during the 7 years of her psychiatric "care."

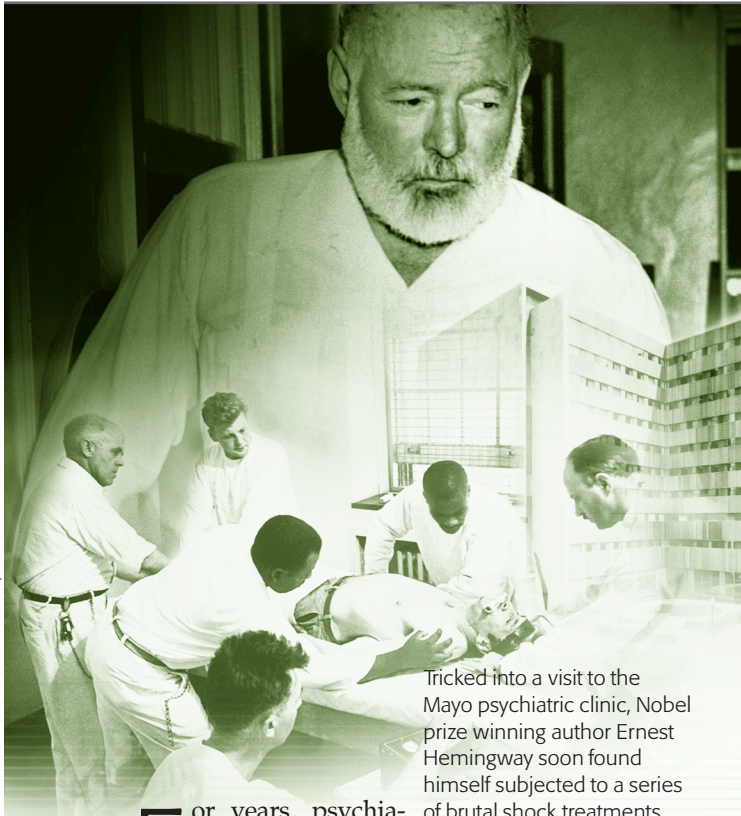


#### ■ JUDY GARLAND: 1922–1969



At age 17, Judy Garland starred in "The Wizard of Oz" and recorded what would become her signature song, "Over the Rainbow." Her studio contract stipulated that her physical appearance could not change so Garland began taking prescribed psychiatric drugs to "control" weight gain and powerful barbiturates to sleep. As Garland became addicted to the drugs, her behavior became erratic and disruptive. In 1949, she was subjected to electroshock. Throughout the ensuing years her drug-induced health problems became critical, her liver and spleen massively swollen and her whole body poisoned. Never escaping psychiatry's influence, Garland died of a psychiatric drug overdose in a London hotel, in July 1969.

## CHAPTER TWO DESTROYING SANITY



Tricked into a visit to the Mayo psychiatric clinic, Nobel prize winning author Ernest Hemingway soon found himself subjected to a series of brutal shock treatments that destroyed his writing career and his life.

**F**or years, psychiatrists and psychologists have labeled

the creative mind as a mental “disorder,” mischaracterizing an artist’s “feverish brilliance” as a manic phase of craziness, or melancholic performances as depression. Vision was redefined as hallucination.

Regardless of psychiatry’s total lack of scientific authenticity, the more entrepreneurial and ambitious psychiatrists have discovered a captive market in the entertainment industry. They have courted and seduced creative individuals—and made billions in the process.

Their blunt statements of fact are really never more than opinion. Margaret Hagen, a lecturer in psychology and law at Boston University, pulls no

punches: “Clinical psychology is classic junk science.” Dr. Thomas Szasz, professor of psychiatry emeritus, says the “treatment” of mental “illnesses” is an “unscientific enterprise.”

The lack of science in the American Psychiatric Association’s *Diagnostic and Statistical Manual for Mental Disorders (DSM)* was described by a psychologist attending a *DSM* hearing: “The low level of intellectual effort was shocking. Diagnoses were developed by majority vote on the level we would use to choose a restaurant. You feel like Italian, I feel like Chinese, so let’s go to a cafeteria. Then it’s typed into the computer. It may reflect on our naiveté, but it was our belief that there would be an attempt to look at things scientifically.”

This doesn’t mean that people do not have problems. But as Dr. Hagen points out, “Unhappiness is a problem; it is not a disease. Low self-esteem also is not a disease. Eating too much is not a disease, and neither is eating too little ... the psychological [and psychiatric] establishment has defined virtually all less-than-desirable behaviors, from hatred of first grade to serial rape, as psychological diseases, and represents itself as uniquely able to provide the necessary ‘therapies’ for them.”

### DANGEROUS ‘THERAPIES’

“Electroshock,” “shock treatment,” or “ECT” is pain inflicted in the name of therapy. It is just as controversial and destructive today as it was in 1975, when the film “One Flew Over the Cuckoo’s Nest” was released. At the time, psychiatrists gave patients up to 20 shocks a day, arguing that it could “wipe the mind clean and let it re-grow,” a phenomenon that is about as likely as growing back a leg after it has been amputated.

Proponents of ECT falsely claim that it is “safe and effective”—while having to admit that they have no idea how it works. This hasn’t stopped them from using it to make \$5 billion per year in America alone, electroshocking more than 110,000 citizens and hundreds of thousands more in other countries.

Psychosurgery, another unscientific, yet brutal “treatment,” destroys healthy parts of the