

Huckleberry Finn & Mozart: A CRITICAL JAMBOREE!

AT THIS DRAMATIC AND MUSICAL MATINEE, you will hear the beautiful and true comprehension of Mark Twain's *Huckleberry Finn*, Mozart's Flute Concerto in G—and the biggest questions of your life and of America!

The two things our nation and every person need most to know are in Aesthetic Realism, the education founded by Eli Siegel:

1. The cause of all cruelty—including racism, war, economic injustice, and unkindness in personal life—is *contempt*, “the addition to self through the lessening of something else.” Mark Twain—Eli Siegel powerfully and so kindly shows—was witty about evil, deep and musical about it, but because he did not understand the evil he saw, “the bitterness that Mark Twain got into was so deep, took in so much, that it is hard to overestimate it.”

Mark Twain was thirsty to know what people now can learn from Aesthetic Realism: that the beginning of evil is the *contempt* which is in every person; and how to criticize contempt, including in oneself.

2. The greatest good news is this Aesthetic Realism principle: “*The world, art, and self explain each other: each is the aesthetic oneness of opposites.*” All art is the magnificent enemy of contempt because, through its technique, it shows that the world has a structure—the oneness of opposites—which we should respect without limit. This structure is present even as things confuse us—near the Mississippi, 1884, or the Hudson, 2002. And the sentences of Twain and the notes of Mozart show that opposites which fight in *us*—freedom and order, care for self and justice to other things—can be one!

PART ONE

A dramatic presentation of Eli Siegel's glorious 1951 lecture

EVIL ON THE MISSISSIPPI; OR, MARK TWAIN'S *Huckleberry Finn*

Eli Siegel, the greatest of critics, showed that *Huckleberry Finn*, in all his turmoil and charm, has the problem we have:

“*Huckleberry Finn* itself represents a question which is always around: how to be spontaneous, seemingly natural, oneself; and yet go along with what other people seem to ask of you. That is a very hard question.”

This dramatic lecture, which has us see and feel the beauty of Mark Twain's novel, also contains the definitive, so compassionate understanding of one of America's most loved writers. “*Huckleberry Finn*,” Mr. Siegel explained, “is that phase of Mark Twain that wants to see things truly, and at the same time be just to everything that's romantic.”

Cast: ANNE FIELDING ♦ BENNETT COOPERMAN ♦ DEREK MALI ♦ CARRIE WILSON
TIMOTHY LYNCH ♦ CAROL McCLUER

PART TWO

MOZART'S *Flute Concerto in G* SHOWS THE VICTORY IN SELF-QUESTIONING

BARBARA ALLEN (*flute*) and EDWARD GREEN (*piano*) perform and comment. They show that this concerto “answers some of the most intense questions people have: What makes us truly triumphant—aggressively managing the world, or welcoming the rights of other

things and people? What should we do with our doubts of ourselves—override them or see them as friends? Do we need to hear the world's criticism of ourselves to be as strong and proud as we can be?...We can learn from music how to have lives we are proud of.”

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