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CHAUTAUQUA!

Centennial - Bicentennial

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SOUVENIR PROGRAM
1976

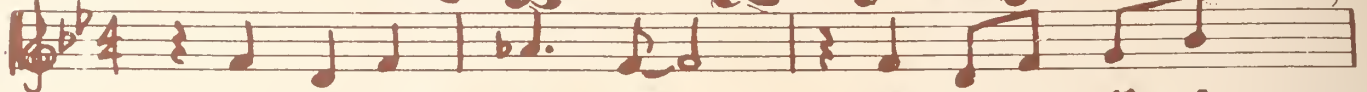
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Music:
Kathryn
Skavala

Colorado-Chautauqua

Lyrics:
Sally Clark &
Kathryn



DO YOU RE-MEM- BER THE SIM- PLE CHARM OF
DO YOU RE- MEM- BER THAT SUM- MER MUS- IC



YES- TER- DAY? AND RO- MANCE? THE COL- ORED BAN- NERS FLY- IN' A- ROUND THE FAIR,
AND UN- DER THE TREES,



WHEN WIL- LIAM JEN- NINGS BRY- AN SPOKE THERE,
OH, HOW WE LOVE NOS- TAL- GIC MEM- 'RIES,



A GRAND RE- VIV- AL; IN COL- O- RA- DO
IN COL- O- RA- DO WE SING OF GOOD TIMES



SPIR- ITS RISE AND NEW. WE CEL- E- BRATE A HUN- DRED YEARS
OLD IN EV- ERY TOWN YOU'LL HEAR THE CHEERS,



WE RE- TURN TO A LAND THAT'S GOLD- EN!
WE RE- TURN TO A LAND THAT'S GOLD- EN!

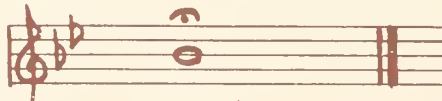
REFRAIN



COL- O- RA- DO CHAU- TAU- QUA, CROSS THE MOUNTAIN AND PLAIN,



COL- O- RA- DO CHAU- TAU- QUA IS COM- ING BACK A-



GAIN!



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State of Colorado
EXECUTIVE CHAMBERS
DENVER

RICHARD D. LAMM
Governor

Colorado concurrently celebrates the Centennial with the nation's Bicentennial, a time reflected by immense cultivation of a somewhat barren land into a thriving resource in the West. Many faces have passed through Colorado, but those with a sense of challenge remained to establish a life as farmers, miners, and hunters learning from the territorial native, the Indians, and benefitting from the initial Spanish explorations.

As faces change and living conditions improve, a similar fortitude remains instilled in the Colorado populace. Whether the issue involves conservation of resources to building a performing arts center or erecting a new stadium, the people have demonstrated an active concern towards improving the cultural assets of Colorado.

The numerous arts programs, existing and proposed, are benefitting communities by providing community involvement, establishing livelihoods for Colorado artists, and linking community ideas for enriching the arts to build a greater Colorado.

Richard D. Lamm
Richard D. Lamm
Governor, State of Colorado



**COLORADO
COUNCIL
ON THE ARTS
& HUMANITIES**

1550 Lincoln Street, Room 205
Denver, Colorado 80203
(303) 892-2617

Richard O. Lamm
Governor

Robert B. Yegge
Chairman

Robert N. Sheets
Executive Director

Since the creation of the Colorado Council on the Arts and Humanities in 1967, this state agency has strived to initiate statewide activities in the various arts. Prompted by the need for an organization whose job entails financial and technical assistance, the Colorado Council on the Arts and Humanities along with the National Endowment for the Arts, have developed many programs. Such programs as a statewide Arts Festival, The Artists-in-the-Schools program, an Artists Registry, ON TOUR: resource guide of touring artists, statewide Design Assembly, a program of business skills for the artist, and assisting with local projects in community development have been major contributions to the Colorado arts scene. And, of course, the Council has made grants of over \$537,804.00 to arts organizations to support programs throughout the state.

Among other things, the Colorado Council on the Arts and Humanities acts as consultant for Colorado towns seeking to establish their own arts council. Presently, forty arts councils thrive throughout the state - truly a sign that the need for a finer appreciation of the arts is afloat. To promote the arts and establish an aware and vital Colorado which seeks to stimulate creative involvement for every Coloradan is a goal of the Council: in summary, to encourage a sense of pride in our state through development of and the enjoyment of the arts.

Sincerely
Robert B. Yegge
Robert B. Yegge
Chairman

RBV/s



"I Name Thee Chautauqua"



Photo courtesy of Denver Public Library Western History Department.

In 1827 a small crowd gathered along the riverbank in Jamestown, New York to witness an event that inculcated a 100-year tradition. A woman clothed in the fashion of the day stood on a launching platform holding a bottle of currant wine preparing herself for the christening. Lifting the bottle above her head, she uttered these words: "I Name Thee Chautauqua". The wine splashed over the paddle steamer's bow and a blast of cannon resounded through the peaceful surroundings drawing people from their cottages to the riverside to ogle at this magnificent vessel slicing its way towards Lake Chautauqua.

During the 1800's a stimulated interest in lyceums grew in popularity as weekend learnings centers. These were housed in churches, schools and private residences. A variety of current issues were expounded upon as well as lectures on the virtues of self-improvement and the rewards from disciplined religious duty. At the time, extensive education from Sunday School Assemblies appeared as outcroppings from the regular schools. John

Heyl Vincent, a Southern preacher, moved to the New England States around 1860 and became involved in these assemblies. These summer schemes of open-air learning were conducted in a leisure atmosphere. Vincent's industrious efforts formed many assemblies in the following years offering steadfast religious instruction.

In the early 1870's, Lewis Miller from Akron, Ohio was busy promoting labour-saving machinery in the western territories. Miller also had a sincerity towards the improvement of Sunday schools and his chance meeting with Vincent during a meeting in Ohio, formed a harmonious collaboration of educational ideas. Jointly they searched out a permanent location for their Sunday school. A teacher who had attended an assembly at Lake Chautauqua spoke with Vincent and Miller expressing her enthusiasm for this location. A land survey was conducted and the location was considered suitable. They opened the Fair Point Sunday School Assembly in 1874, which was later to become the Chautauqua Institution. Miller was



a worker who didn't care where the praise was going as long as the job was done and Vincent excelled in public speaking. These qualities attributed to the development of the original tent meetings into a vital educational institution.

The lyceum was slowly becoming attached to the Sunday assemblies drawing large crowds from many towns. The lecturers initially were paid small fees, but soon realized that the demand for public speakers on a variety of topics was a lucrative pursuit. The demand created scheduling problems, transportation mixups and general embarrassment from double bookings.

James Redpath would be a key implementer in sorting out the problem. Coming over from Scotland twenty years earlier, Redpath's family settled in Kalamazoo, Michigan. He was hired by Horace Greeley to cover slavery issues for a local newspaper. Redpath soared to journalistic success during the Civil War and settled in Boston after the war. He attended a lecture given by Charles Dickens in 1868 and discussed the problems Dickens had encountered while traveling. An idea was born: the Redpath Bureau was established which handled lecturers' bookings and travel arrangements for the winter lyceums and the summer Chautauquas. Entertainment slipped into the picture as people insisted on more than strict religious doctrines.

Keith Vawter, Charles Horner, and Redpath assembled full programs or what were sometimes called "canned Chautauquas" to tour a series of towns at a reduced rate. At first, the circuit was a financial failure as towns refused to accept prearranged dates and packaged talent. The characteristics which finally made the Chautauquas a success were the 'tight booking' and the town contract.



Photo courtesy of Denver Public Library Western History Department.



Photo courtesy of Boulder Chautauqua.



The 'tight booking' idea enabled many towns to be booked successively within a reasonable distance. The Chautauqua would open in one town with the first night performers. The troupe would then move on to the next town to open the Chautauqua there while the second, third, fourth and fifth night performers followed in turn. The entire circuit allowed the performers to be contracted for a week of solid engagements as opposed to five weeks. Only the wrecking crew and cashiers remained with each tent for the entire period. The contract was a guarantee by the town to finance the circuit and incur any financial losses. It prompted total community support. Townspeople delegated duties to promote the Chautauqua, house performers, decorate buildings and roundup local talent.

In essence, these tent shows toured the country combining entertainment with culture. A program might include a combination of teachers, preachers, politicians (although many steered clear of political speeches during the tour), Red Indian dances, Hawaiian ukelele players, bell ringers, whistlers, yodelers, magicians, harpists, accordionists, brass bands, instrumentalists, soloists, readers, glee clubs and jugglers. Lectures were delivered on a spectrum of subjects. One particular lecture given in 1899 was, "Should the culture attained by University education be restricted to a few?" Hon. Judge. R. Lindsay of Denver traveled on many circuits lecturing on juvenile problems. Variety certainly reigned.

All the tours were always subject to local conditions. Tents failed to keep fresh air circulating in the summer heat, water sagged into tent pockets occasionally drenching the audience and the performers, poles cracked from tornadoes, and the resident livestock competed with the touring soloist. Under the most adverse conditions, the Chautauqua shined!



(Continued on page 4)



Photo courtesy of Denver Public Library Western History Department.

interest in community festivals became apparent and a mechanism for reaching more Coloradans necessitated an enlarged program. The last festival was moved to Ft. Collins in 1975 but a lack of support prompted the decision to concentrate solely on the Chautauqua touring festival and discontinue the arts festival.

A six town Chautauqua Tour set out in 1972 paving the way for the great Chautauquas of 1974-75-76. Retaining the contract idea of Redpath-Horner, the Colorado Chautauqua Circuit visits three times as many communities in a partnership agreement with enthusiastic towns. The diverse program implemented by a professional director covers the major regions and state parks in Colorado setting up the 'big tent' and six smaller workshop tents. The Chautauqua augments each town's arts activities through workshops, demonstrations, performances and interaction with local artists, making involvement in the arts irresistible.

Through these residencies, the citizens have the opportunity to know artists as people not unlike themselves who have chosen the arts as a way of life. The focus is on involving the people of Colorado in 'honest work' of the arts. Chautauqua is also a showcase for ON TOUR, a resource guide of touring artists, to provide exposure on a professional level.

And then one day . . .

The Chautauqua circuit continued to delight audiences across the country until the introduction of radio. Lecturers chose the wireless which reached more people and gleaned more money. Silent pictures occupied the American eye offering year-round entertainment. Both these technological advances pulled the stakes out of the Chautauqua circuits. In 1927 tents and circuits were selling fast aggravated by the population trend from rural to urban centers. By 1933 all the circuits had vanished.

The Expansion of An Idea

The Colorado Chautauqua Touring Festival, directed by Dr. Don Malmgren, originated five years ago patterned after the earlier Chautauquas. This touring circuit transformed from a minor program in 1968-71 doing one-day events for schools, churches and civic organizations to a major tent show in 1973-present, reaching numerous Colorado communities. The present Chautauqua is a remnant of the former Colorado Festival on the Arts and Humanities held every two years at Aspen.

In 1969, the Council hosted the Governor's Arts Festival at Aspen inviting Colorado artists to conduct workshops and demonstrations. The first year lacked attendance as people felt that the festival was only for governors. The name was changed to the Colorado Festival on the Arts and Humanities. The next festivals, 1971 & 1973, drew capacity crowds. Kirk Thomas directed the 1973 Arts Festival and the Chautauqua, a job demanding tremendous amounts of time. With the exceptional cooperation of the Aspen community, artists and festival goers gathered in the mountain town exchanging their energies. Increased



Some of the previous Chautauqua towns have been Breckenridge, Canyon City, Cortez, Craig, Eagle, Flagler, Grand Junction, Holyoke, La Junta, Lamar, Leadville, Mancos, Monte Vista, Montrose, Snowmass, Steamboat Springs, Sterling, Telluride, Walsenburg and Yuma. As the circuit travels the state, more people participate in rekindling a great American tradition.



ON TOUR 1976



KITE TAIL MIME

Mime is a process of communicating being. Motion and stillness, breath and balance, neutral space, field and alignment of body, lubrication of the joints, relaxation and recharge of facial energy are elements of the Classic French Mime technique. The KITE TAIL MIMES - Letitia Bartlett and Rob List, have been performing mime in Colorado for several years and currently members of the Tandy Beal Dance Company.

Their mime shows have been seen on Denver streets, in Colorado parks, and throughout the state in fairs, shows, sprees, and festivals. The KITE TAIL MIMES have also taught workshops at Cabrillo College in CA, master classes in mime at the University of California, Monterey Peninsula College, and San Jose State University, also in California.

As an added sidelight, and an element of their talents, the troupe is proficient at juggling.



WILL ROGERS, JR.

As a humanitarian, newspaper publisher, U. S. Congressman, tank commander in World War II, lecturer, and film actor, Will Rogers, Jr., son of America's favorite homespun philosopher, has created a legend of his own. He is politically regarded as perhaps the country's most eminent defender of American Indian rights.

The origins of Will Rogers, Jr.'s concern are personal. His father was born on an Indian reservation in the West, and this proud ancestry has fired his determination to correct the indecencies inflicted upon America's first citizens, and help them bridge the educational, commercial and social gaps which exist because of The White Man today.

Will Rogers, Jr. began his campaign for Indian development by joining the National Congress of American Indians in 1946, and he remains an active member today. From 1967 to the present time he has worked closely with the Commissioner for Indian Affairs, first as Special Assistant, then as Consultant to the Bureau of Indian Affairs, improving educational programs and living conditions for the American Indians and spending much of his time on reservations throughout the country. He also serves as honorary Chairman of Arrow, a national organization for the improvement of Indian Welfare, and the Rogers are the parents of two sons, one of whom is an adopted Navajo.

Since his sale of the *Beverly Hills Citizen* in 1953, Will Rogers, Jr. has written freelance articles for numerous magazines and newspapers. He recently completed a book on the films of Will Rogers, Sr., *The World of Will Rogers*, to be published in September 1973 by American Heritage.

Mr. Rogers is a consultant to the Alaskan Federation of natives on their upcoming legislation.

When an audience liked a speaker, they honored him with the 'Chautauqua Salute' by waving handkerchiefs, which one flattered poet compared to 'an immense cauldron of pop-corn exploding all over the vast auditorium.' (*American Manners & Morals*)





ROSEWOOD CANYON

In January 1971, five musicians formed the band Rosewood Canyon to play acoustic and vocal music. They wanted their music to evoke the tremendous yet subtle feeling of the mountains.

Today, almost all of Rosewood Canyon's music is original; and the versatility of the band's musical style encompasses the techniques of country folk, bluegrass, modified rock folk, and acoustic jazz.

Rosewood Canyon is a multi-talented group of professional musicians with a new sound and innovative musical ideas. They have performed at famous clubs in New York and California as well as Colorado and have recorded soundtracks for two motion pictures.

LIA

Lia began her dance career with ballet in her native Rumania. She has since performed a wide variety of dance styles including: folk dancing, modern dance, and creative movement. Lia has performed and taught the latter privately and in public schools.

Lia observed gypsy dancing and incorporated many of their movements into her belly dance. She also learned belly dancing as a result of her participation in the International Studies program while in college. Since that time, Lia has focused on the art of belly dancing, studying it in a wide variety of formats.



"You can't explain Chautauqua, it's a way of life." Mrs. J. R. Rainy, longest attending Chautauquan at Boulder.



JIM TURNER SAWYER

Acclaimed on Johnny Carson's Tonight Show as the "world's greatest saw player" Jim Turner is equally at ease with symphony orchestras and Blue Grass bands. The jagged edged spring steel becomes melodic magic in his expressive hands. His finely honed technique has recently been captured by Owl Records in an album "The Well Tempered Saw," the first complete record ever cut with a hand saw. In this recording Turner's omniverous musical appetite finds expression from the folk tune "Grandfather's Clock" to the symphonic piece "Serenade for Musical Saw and Orchestra" written specifically for Jim's artistry by the recent chairman of American Society of University Composers, Dr. David Burge, Music Professor at Colorado University.

Turner is currently a member of the Denver Chapter of Young Audiences Inc., and has performed for thousands of children in the Rocky Mountain Region exploring acoustics and classical music. He combines musical saw with such unusual instruments as - clavichord, harpsichord, vibes, bassoon, and glass harp.

MOUNTAIN DANCE MOVEMENT COMPANY

The Mountain Dance Movement Company is a professional modern dance touring company which offers each company member the opportunity to exhibit his/her creativity in performance, choreography, and teaching. The combined efforts of these five artists come together in fresh and exciting ideas about energy and movement.

First established in 1975, the company has accomplished a great deal in its short lifetime. It has performed in a good number and variety of places, taught master classes, and given dance happenings. The dancers have just returned from a month and a half of intensive study in New York City.

Mountain Dance Movement is artistically directed and coordinated by Dixie Hays-Menzer. A Coloradoan, Dixie has studied dance since the age of four. Her Bachelor of Science degree in Dance was awarded by Colorado State University. Since then, her teachers have included: Alvin Nikolais, Martha Graham, Raymond Johnson, and the Utah Repertory Dance Theatre.

Other members of MDM include: Deborah Gomes, Gregory Markovin, Steve Chatfield, and Lisa Cheney.



MIME MAGIC

The husband and wife mime team of Jim and Bonny Hall comes to Colorado from New England. They have performed in Maine, New Hampshire, New York, Massachusetts, and Rhode Island as original members of TONY MONTANARO'S CELEBRATION MIME TROUPE.

Jim and Bonny Hall taught workshops in mime for children and teens sponsored by the Maine State Commission on the Arts and Humanities in 1973 and 1974. The summer of 1975, they performed with the STREET 70 MIME COMPANY of Montgomery City, Maryland.

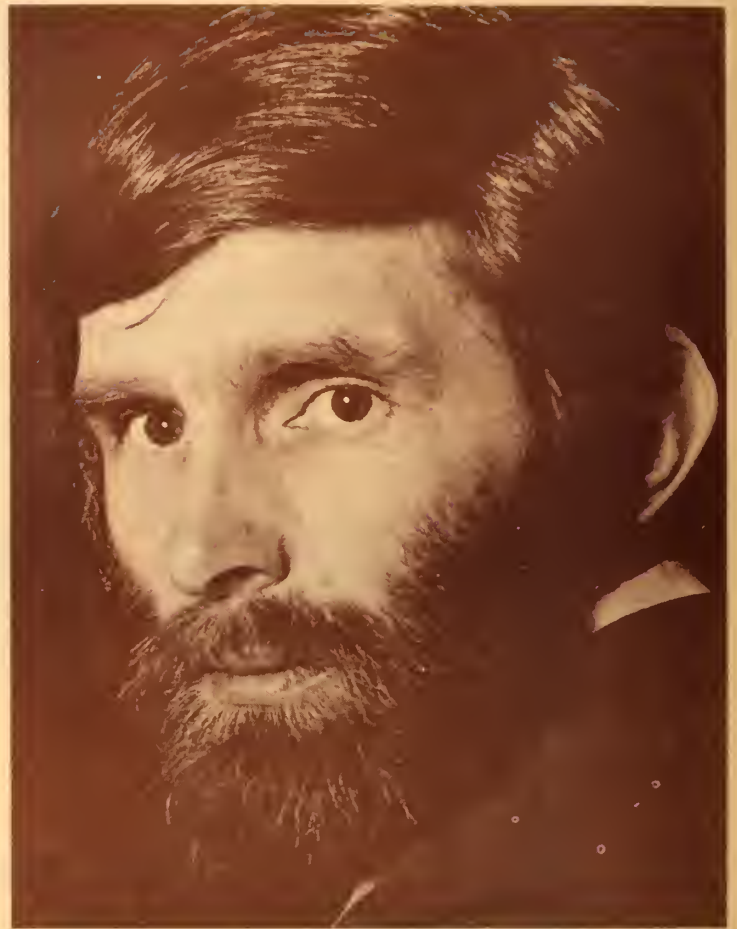
The couple holds Bachelor of Arts degrees in Theatre from State University College of Brockport, New York.



NORWOOD PUPPET THEATRE

There is a quality of enjoyment in puppets and marionettes that transcends age and sophistication that has a universal appeal. Centuries old, this art form has evolved from slap-stick and crude figures to a place that a puppet may draw from the well of human emotions and portray with such vividness that audiences will respond with their hearts.

Elton Norwood, the producer/director of the Norwood Puppet Theatre, began his career in puppetry when a friend asked him to help on a puppet. After five years of apprenticeship in puppets he gave up programming computers for the state. Norwood has had his theatre based in Denver for the last ten years and has given weekend performances throughout that time building many of the classic fairy tales, puppet operas, and adult shows. During this time he has been able to bring together a traveling show that demonstrates a unique style which is seldom seen in puppetry today.



VINTAGE MOTION PICTURES

A taste of the art of the cinema is brought to the Chautauqua tour by Hank Troy, pianist, and Al Miller, film historian, of Vintage Motion Pictures. Miller has been a collector of motion pictures for 12 years, has taught and lectured at the University of Colorado, and in Aspen, Colorado Springs and Denver. He founded Vintage Motion Pictures several years ago, partly to help preserve an appreciation for the art of early cinema. One of his early audiences included Hank Troy, an artist of exceptional talent who has become part of the Vintage duo and has played for more than 200 silent films since the summer of 1971. The Chautauqua program is entitled, "A Dinosaur Shall Lead Them: The Art of Silent Animation." This entertaining feature details the rise and perfection of a separate, unique and little-understood art form in the cinema - the animated film.





TRIO FLAMENCO

"Trio Flamenco" is composed of artists closely allied in their artistic sensibilities – a close knit, well-balanced group which presents a complete flamenco show including singing, dance, guitar solos and exciting duets.

"La Cinti" danced in Madrid's top nightclubs and she has made numerous TV and movie appearances. She is unquestionably one of the very finest dancers of flamenco in the United States; she is both professional and elegant, boasting of an outstanding array of costumes notable for their beauty and authenticity.

David Serva has been featured as singer with the Ximenez-Vargas Ballet Espanol in the San Francisco Opera House. He collaborated in composing the music for the Broadway musical "Man of La Mancha." His main love and dedication, however, has been to the flamenco guitar and in this capacity from an early age he has worked with outstanding flamenco artists of Spain.

Daniel Martin, a Boulder resident, has many credits including an European tour as first guitarist with the National Ballet Company of Madrid, appearances with Rene Heradia in Denver at prominent theatres and nightclubs, the Denver Symphony Orchestra, tours under the auspices of the National Endowment for the Arts, and recent appearances on KOA-TV and KRMA-TV in Denver.



The word Lyceum, originates from the grove near the temple of Apollo Lycius where Aristotle taught young Athenians.



CARL JOHNSON – BETHE HALLIGAN SEXTET

The Carl Johnson – Bethe Halligan Sextet features the composing and instrumental talents of Trombonist Carl Johnson and dynamic personality of Bethe Halligan combined with the top caliber improvisational and ensemble skills of the other members: woodwind artist Willie Hill; drummer Steve Ridley; pianist Drew Salperto; and bassist Fred Fuller.

Active as a professional musician from the age of eighteen, Carl has performed with several name bands including Buddy Morrow, Ralph Marterie, and Sam Donahue-Tommy Dorsey. Long active in all phases of Denver's musical life, he was the founder of The Jazz Project, the original Young Audiences Jazz Ensemble, which from 1968 to 1973 performed over three hundred performances for school children of all ages in the Denver metropolitan area and videotaped two specials for KRMA, Channel 6, and the Rocky Mountain Television Network.

Originally from New York City, Bethe has acquired extensive theatrical and musical experience in her native city as well as in Santa Fe, where she lived for several years before coming to Denver in 1974. While an undergraduate student at St. John's University in New York, her work in the college theatre led to selection in WHO'S WHO IN AMERICAN COLLEGES AND UNIVERSITIES. Her professional credits in the city include the performance of the theme song for the soundtrack to the film THE CLOCK, by Piteo Sabela, the well known photographer and film maker. While living in New Mexico, she performed with several show and rock groups, and was the musical director and vice-president of the Mesa Communications Group, a television production company organized and managed entirely by women.





CITY LIMITS BLUEGRASS BAND

City Limits Bluegrass Band was born in 1972, and has been appearing since that time in clubs, coffeehouses, college concerts, bluegrass festivals, etc., from Wyoming to the East Coast. They have also performed radio and television spots both locally and on the nationwide educational channel.

City Limits is composed of three fine musicians. Lynn Morris, one-time West Texas barrel racer plays five-string banjo. Guitarist for the group, Pat Rossiter, came to City Limits from a Milwaukee band called the Blue Ridge Ramblers. Mary Stribling, a Denver native, is the sharp-witted moderator for the band, and plays the acoustic bass.

Choice of material includes the traditional bluegrass favorites, but ranges from Bill Monroe to the Grateful Dead, with artists like the Beatles, John Denver, John Prine, Tammy Wynette, and many others adapted to complete the distinctive sound of City Limits.

First featured on an album released in 1974, called COLORADO FOLK, VOLUME II, City Limits now has an album of their own, entitled HELLO CITY LIMITS.



Chautauquans of Glen Park -

"This great College of the People" holds its annual assemblies here, which is a valuable adjunct to the enjoyment of this summer resort. Instead of the merest idleness of usual summer outings, sitting about killing time becoming restless, dissatisfied with forced "do-nothingness" of the situation, here is a resort where absolute rest of body, change of living and swinging in hammocks, etc., can be varied by intellectual feasts, fine concerts, lectures and readings whenever one feels in the humour for such a treat. The meeting of the Chautauqua Assembly here assures the presence of the most cultured society and gives opportunity for the formation of friendships of lifelong value."

The Rocky Mountain Chautauqua
Frank Donough Jr.
Colorado Magazine



TRUJILLO DANCE COMPANY

The Trujillo Dance Company was formed in 1970. The company has performed on national television and in night clubs, hotels, and concert theatres throughout the states of Colorado, Wyoming, and California.

Lorenzo Trujillo, Artistic Director of the company, has studied and performed throughout the United States and Mexico. He received his Master of Arts Degree in Dance from the University of Colorado and has studied with such greats as: Teo Morca of the Spanish Dance Theatre, Jose Greco and Nana Lorca of the Greco Spanish Dance Company, Raul Valdez and Tizoc Fuentes of the Ballet Folklorico of Mexico, Rafael Zamarripa of the Grupo Folklorico of the University of Guadalajara, Mexico, Blanche Evans of the Dance Therapy Center of New York, and modern dance with Rudy Perez and George Faison.

The company's 1975 concerts included such highlights as performing with the Colorado Springs Symphony, Colorado Celebration of the Arts, Colorado Governor's Inauguration, and the National Convention of Grupos Folkloricos in San Jose, California.

The company presents a repertoire of Spanish, Mexican, and Indian songs and dances.



LARRY FROST

Larry Frost is among the finest of the professional puppeteers in Colorado. A Denver native, Frost and his wife, Janet, bring to Chautauqua a collection of original puppet plays, complete with many songs written by this creative couple. For several years, the Frost puppets were favorites of the children who watched KWGN-TV, Channel 2 in Denver. The Puppet Theatre repertoire has been expanded to include such adult dramas as "Faust" and "Dr. Jekyll and Mr. Hyde." The Frosts stage an entertaining puppetry residency for all ages during Chautauqua '75, as well as a fascinating workshop about the details on producing a puppet show and manipulating the lively little characters.



Do you remember any lecture topics?

Offhand the lecture topics slip me, but there was this on one lecturer who began his lectures by saying, "I want to be sure that we have good air circulation in the tent." The major problem back then of course was the summer heat and the raised tent flaps didn't always offer much cooling. So he said, "I am going to pour some perfume on the stage and when you can smell it, raise your hand so I can be sure that we have good circulation." There would be hands popping up here and there. So he would give his lecture about the mind and what can effect the mind. He finished his lecture by saying, "Now maybe you can comprehend what I was trying to say: I poured water on the stage, but you all smelled perfume." Everybody who held up their hand would go out and say to me, "Miss McKean, I know he said he poured water, but I smelled perfume."

Garnett Morris, Denver resident who traveled with the Swathmore Circuit 1923



THE EARTHBIRDS

The Earthbirds are four men who take the musical influences of a continent, blend them comfortably through their instruments, and allow the "Music of the American Country" to flow forth. Kelly McNish, leader of the group, describes their program of originals, as well as old standards.

Take one Mr. McNish, with National Steel Guitar in hand and shadows of growing up in the area of Tennessee, Virginia, and North Carolina. Allow him to merge with the harmonica of a Quebec-born Ray Bonneville. To them add the bass of Boulderite Rob McLerran, percussion and washboard of New Yorker Charles Leary, and the Earthbirds will entertain you with subtle combinations of harmony, rhythm, a touch of melancholy, and a lot of warmth and joy that has made them a unique Colorado attraction.

McNish is an accomplished musician/composer and among a number of other interests, is presently vice-president of OME BANJO, Inc. Both Bonneville and McLerran were members of a popular local group called Gone Johnson, and write and sing as part of their musical talents. McLerran was also a member of the famed Astronauts. Since arriving in Colorado, Leary has been a side man with several local musical groups including that of Dan McCarrison and the Ophelia Swing Band.





**CLEO PARKER ROBINSON
DANCE ENSEMBLE**

Cleo Parker Robinson, a recipient of the Colorado Governor's Award for the Arts and Humanities, is among the foremost of the nation's young choreographers. The Ensemble was the first modern dance company to perform with the Denver Symphony Orchestra, bringing together the classical and the contemporary in a highly praised union. They have also performed with Donald Byrd and his musicians, Dick Gregory, the Supremes, and the Impressions, in addition to touring nationwide from Florida to Seattle, always with positive acclaim. Between dance works, the program is enhanced by readings of the polished, professional poetess, Shyleen Qualls.



Photo courtesy of Denver Public Library Western History Department.

THE APPRENTICE CO.



Apprentice Company

Women

Gandy, Barb
Liles, Sarah
Pruyn, Fran
Toma, Becky
Van Name, Jeannie
Walters, Tracy

Men

Malmgren, Gus
Montgomery, Randy
Palma Calvin
Reynolds, Geoffrey
Wallace, Gary
Wallace, Rick (Manager)

Technical Apprentices

Gottlieb, Peter
O'Brien, Douglas (Assistant
technical director)

With the summer of 1974 the Colorado Chautauqua began its Apprentice program. This program was developed to answer two particular needs: (1) It gave talented young men and women—high school and college age—an opportunity to work under the direction and supervision of professional directors, and choreographers and learn the ins and outs of tenting as well as learning and performing a full-length show and songs and dances from recent Broadway musicals. (2) Under the supervision of professional technicians, these young artists provide the technical crew and permanent company necessary to produce an eight to nine week tour.

The Apprentice company assemble approximately two weeks prior to the official opening to learn their jobs and develop those skills which will make the Chautauqua a smooth-running operation. (They also rehearse during this time).

The apprentices are paid a small honorarium of \$50.00 a week to cover expenses and receive free board from each town and are lodged in motor homes by Chautauqua while on tour. Their weekly honorarium begins when they report for work (this summer it will be May 31) and ends after the tour when the entire Chautauqua has been "put to bed."

Young people between the ages of 17 and 24 may apply directly or be recommended by someone else so that the Chautauqua Director may contact them. Each of the people who apply will be given an interview and an audition. The apprentices are chosen on the basis of talent and drive—the more of each, the better.

The work of the Chautauqua Apprentices is long and hard and requires a willingness to work as well as a great sense of humor. The members of the Apprentice Company are indeed the goodwill ambassadors for the Chautauqua. As Apprentices they get to meet and know the good people of the whole state of Colorado.



THE GRASS HARP

THE GRASS HARP

by

Truman Capote



CAST

Catherine Creek Cheryl Harvey
 Collin Talbo Geoffrey Reynolds
 Dolly Talbo Mary Jane Weed
 Verena Talbo Laura Britton Fine
 Dr. Morris Ritz Jack Casperson
 The Reverend's Wife Barb Gandy
 The Baker's Wife Frances Pruyen
 The Postmaster Gus Malmgren
 The Sheriff Jack Casperson
 Judge Charlie Cool Jack McKnight
 Big Eddie Stover Gus Malmgren
 Maude Riordan Sarah Liles
 Miss Baby Love Dallas Rebecca Toma
 Other members of the cast, townspeople, etc. will be played by members of the apprentice co.

Directed by Richard Collier
 Set and Lighting Design by Joseph Zender
 Costume Design by Carolyn V. Jones
 Music by Bruce Odland

SYNOPSIS OF SCENES

ACT I

Scene 1. The Talbo house. A Sunday afternoon in late September.
 Scene 2. The town. The following morning.
 Scene 3. An autumn wood. The same day.

INTERMISSION

ACT II

Scene 1. The wood. Early the following morning and that night.

A BRIEF INTERMISSION

Scene 2. The Talbo house. That evening

THE GRASS HARP

Produced expressly for the Colorado Chautauqua tour, THE GRASS HARP is directed by Richard Collier, performed by five professional actors and the Chautauqua Apprentice Co. The production has been in rehearsal since May 1. THE GRASS HARP will open in Yuma.

Truman Capote's first dramatic work, THE GRASS HARP, written in 1952, finds its setting in the small-town South. It is a play of vagrant memories, of pure-hearted hopes, of occasional ethnic conflict.

THE GRASS HARP illustrates the many ways of living, of reacting and interacting with the Southern environment. Out of the simple characters of a rough teenager, a spinster dreamer, a sister/slave, and an elderly judge, emerge a raw humanity that is at once profoundly humorous, always sincere. These are the meek who find sanctuary in a tree-house.

Capote, in these dramatic reminiscences, also strikes a painful blow against the self-righteous, the overly pious people that co-inhabit his rural setting. He lashes out against the intolerant folk who are enraged that the quartet can escape the humdrum existence to which they themselves have committed their lives.

THE GRASS HARP captures the dreamer and the realist, the bigot and the black, the meek and the bold in a head-head-on collision over where (and how) a body should live.



MUSIC FOR "THE GRASS HARP"

The music is assimilated from many resources. Musical instruments mingle with the natural sounds of morning birds, insect movements, children playing, the distinct sounds of a rural community, and the calming cadence of a rippling creek. During the play the natural sounds are heard in the background at various times and other times the music is extracted, changed and reorganized from the sounds. For example, the melodies are brought out of a water ripple, and rhythms are extracted from the branches blowing in the wind as each is treated as a musical instrument. The instruments and natural sounds are combined to form a shifting pattern of sound which underlies the action of "the Grass Harp".



RICHARD COLLIER

Richard Collier, the director of THE GRASS HARP, is a veteran of some hundred theatre productions. Some of his credits include one of Denver's longest running productions, THE FANTASTICS, as well as, MARATSADE, Shakespeare's TWELFTH NIGHT, DEATH OF A SALESMAN, ENDGAME, and THAT CHAMPIONSHIP SEASON. Collier, who is also a painter, received his theatre training at Boston University, and various acting schools in New York City. He has been living and working in the theatre in Colorado since 1963. Richard also produced and directed a Colorado Council on the Arts and Humanities sponsored tour of Samuel Beckett's WAITING FOR GODOT, in 1967.

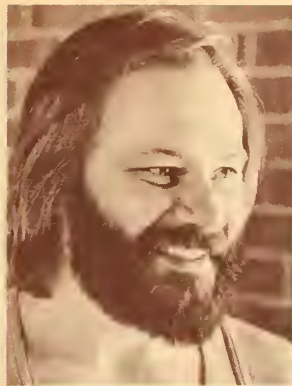
THEATER!

AT THE
Apollo Hall!
 TO OPEN ON
MONDAY EVE., OCT. 8.
 WITH
THORNE S STAR CO.

LAURA BRITTON FINE
 VERENA: THE GRASS HARP

Laura, who is playing Verena Talbo in the Chautauqua production of THE GRASS HARP, began her career in England when she won a talent contest at the age of eleven. Since then, she has appeared in musical comedies, sung on television, and played Queen Gertrude in HAMLET.

A student of both the technical and method schools of acting, some of Laura's more recent roles have included Mercy Croft in THE KILLING OF SISTER GEORGE, Cora in THE RIMERS OF ELDRIDGE, Madame Popov in THE BOOR, Judy Kimball in SEND ME NO FLOWERS, and Veronica in VERONICA'S ROOM.



JACK CASPERON
 DR. RITZ: THE GRASS HARP

One of the West's most expressive artists, Jack Casperon draws and paints between acting assignments (Jack plays Dr. Ritz in the Chautauqua touring production of THE GRASS HARP). A book will soon be available of his drawings and poetry. As an actor, he has appeared in over 60 theatrical productions, 10 movies, and various television roles over the past 12 years. His major productions have included: WHO'S AFRAID OF VIRGINIA WOOLF, MARAT/SADE, and THAT CHAMPIONSHIP SEASON. A seasoned veteran, he previously toured Colorado with the Trident Theatre production of THE KNACK and WAITING FOR GODOT, under the auspices of the Colorado Council on the Arts and Humanities.



THEATER!

THE APPEARANCE OF THE
Star Company.

CHERYL HARVEY
 CATHERINE: THE GRASS HARP

Cheryl, who plays the saucy Catherine in THE GRASS HARP, has participated in many different forms of theatre. A former member of the American Standard Revue comedy group, Cheryl has also made commercials for radio and television in addition to her legitimate stage performances. Her first visit to the stage was in TIGER, TIGER BURNING BRIGHT. Since then, she has had roles in SKIN OF OUR TEETH, THE HAPPY ENDING, IN WHITE AMERICA, DRAGON FLY, and DAFT. Her acting experience has also included work in children's participatory theatre.

In addition to her dramatic performances, Cheryl graced the stage as third runner-up in the 1974 Miss Black Denver Pageant; she was voted Miss Congeniality by the other contestants. Cheryl attends Metropolitan State College when she is not occupied on stage, working, or "raising my two babies."



MARY JANE WEED
 DOLLY: THE GRASS HARP

Mary Jane Weed first appeared in THE GRASS HARP in 1957, in Boston, as the Baker's Wife. In the nearly 20 years that have passed between "Grass Harps", Mary has been very active on the stage. Following her appearance in THE GRASS HARP, she played two seasons with the Charles Street Playhouse in Boston, and in 1960, found her way to the New York stages. Mary was offered parts in the Off-Broadway productions of ANDROCLES AND THE LION, MERRY WIVES OF WINDSOR, THE STORM, and others. No stranger to touring theatre, Mary played Ophelia in the New York State Council on the Arts production of Hamlet. The troupe played small and relatively isolated towns.

In 1964, she found a place in Denver with the Trident Theatre. Mary has since performed in many stage productions, had parts in the television series; THEN CAME BRONSON; THE PROTECTORS; and ENDGAME; and appeared in the film produced in New York, THE AMERICAN WAY. When not on stage, Mary's time is occupied restoring Navajo and Oriental rugs, weaving, and learning about pottery.



JACK MCKNIGHT
 JUDGE COOL: THE GRASS HARP

Jack McKnight is a native of Denver, CO. He began his acting career while attending Adams State College in Alamosa, CO. McKnight was a member of the Third Eye's professional resident company in 1973, and with three other actors was responsible for the foundation of Germinal Stage Denver, one of Denver's leading art theatres. Jack took the role of Billy Rice in that theatre's opening production of THE ENTERTAINER, and Angelo in CRIME ON GOAT ISLAND. Germinal Stage's second production. His many roles have included Danforth in THE CRUCIBLE, Ephraim Cabot in DESIRE UNDER THE ELMS, The Wigmaker in Roshoman, the effeminate Dupont Dufore, Jr., in THIEVE'S CARNIVAL, and the tragic Lenny in OF MICE AND MEN. Most recently, Jack directed Eugene O'Neill's HUGHIE, in which he also played The Night Clerk.



THE GRASS HARP is produced through special arrangements with Dramatists Play Service, Inc., 440 Park Ave., South New York, NY

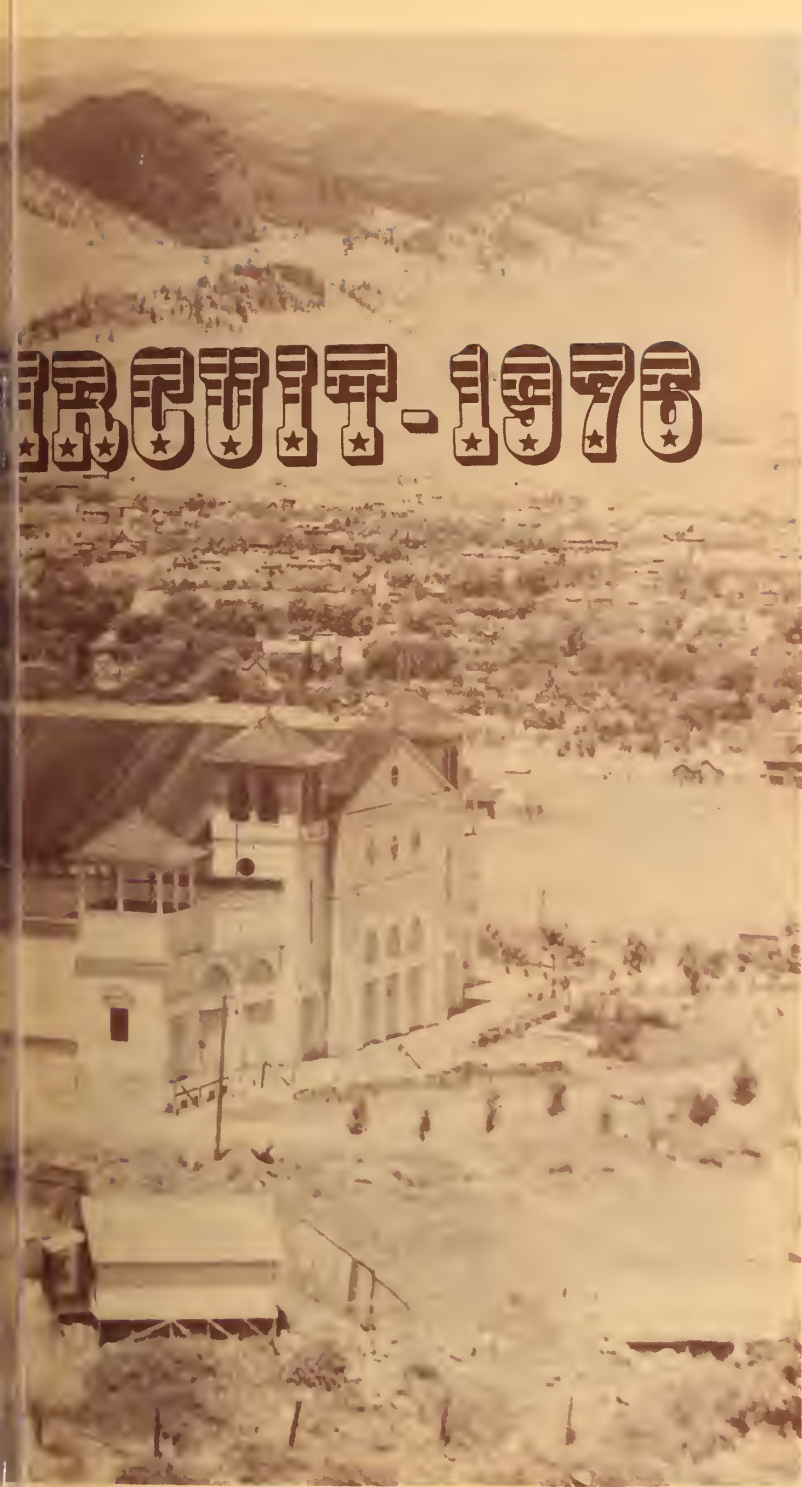


COLORADO CIRCUMNAVIGATION

YUMA
BONNY RESERVOIR
FLAGLER
HOLYOKE
RIFLE
EAGLE
WALSENBURG
FT. GARLAND
LA JUNTA

JUNE 11, 12, 13
JUNE 14, 15, 16
JUNE 17, 18, 19
JUNE 20, 21, 22
JUNE 25, 26, 27
JUNE 28, 29, 30
JULY 2, 3, 4
JULY 5, 6, 7
JULY 9, 10, 11

1877-1976



MONTE VISTA	JULY 12, 13, 14
STERLING	JULY 16, 17, 18
BREKENRIDGE	JULY 23, 24, 25
LEADVILLE	JULY 26, 27, 28
SNOWMASS	JULY 30, 31, AUG. 1
GRAND JUNCTION	AUG. 2, 3, 4
TELLURIDE	AUG. 6, 7, 8
MANCOS	AUG. 9, 10
RANGELEY	AUG. 12, 13, 14

"Chautauqua Is Essentially People . . ."

People make Chautauqua happen as performers, as artists, as participators and as spectators all interacting in response to a feeling, a movement, an idea. For many those moments will never fade, illuminating incidents by the simple words, "do you remember the time when . . .?" Here are some cherished fragments from Chautauqua performers and Chautauqua supporters.

On Chautauquans . . .

"For some occult reason when one speaks of Chautauqua assemblies, it always conveys the idea of men with long hair and spectacles, women with short hair and bloomers and intellect. In Boulder . . . the intellect one could see was everywhere. Even the drivers who by urgent entreaty and a liberal use of the whip, finally induce their animals to make the trip, have listened to so many discussions and arguments en route that they have acquired a profound thoughtful expression."

Times August 13, 1898

The general Chautauqua should not be classed as a sectarian institution. There is absolutely no religion predominant on the grounds and every sect from the Catholics to Seventh Day Adventists is represented."

*Rocky Mountain Chautauqua
Glen Park 1904*

"One of the features of the gathering is the Chautauqua-photographer. This person is unmistakably from Texas. His hair is at least a foot long, he has a Buffalo Bill goatee, "chaps" and a general 'wildwest expression.' It is difficult to decide whether he looks more like a shyster or Colonel Cody. Whether because of his make-up or not he has been coining money among the visitors."

Boulder Chautauqua 1899

"You know it was like going to the old band shells in the park."

Lamar resident 1973

"It's good to get what people of our town refer to as offbeat entertainment. The people need to know that the world is filled with different forms of art besides cowboy music . . ."

Eastern plains woman



A lecturer's competition

"It was my experience going out to the Buffalo Fort Indian reservation to make a speech. Just as we were looking around the place before the Indians started coming around 9 o'clock we saw spikes, 60-penny spikes, driven in a row in the back of the council . . . we could not imagine what the spikes were for. When the Indians began to arrive, we soon found out because . . . the squaws had their papoose strapped onto the board . . . and would reach up and hang the board over one of those spikes . . . The speaking was quite an adventure because . . . I had to talk through an interpreter . . . after we had been going for a little while things began to happen among the Indian children back there. Every little child had a strong string tied around his wrist and on the end of the string, which was six or eight inches long, was tied a fat piece of meat. This was the baby's pacifier and they would diligently suck away at this meat. Presently one poor fellow swallowed the meat. It stuck in his throat and he was choking to death. He began to wave his arms back and forth violently but the squaws paid no attention whatever . . . he jerked his hand so hard that the piece of meat came up. The sound resembled a cork jerked out of a bottle. He gasped a few times and then went on sucking it again. By the time half a dozen of these Indian children had jerked up their corks in that way you can guess that the meeting was about busted up so far as I was concerned."

*Hilton Ira Jones,
science lecturer on "Vibrations"
Westerners Brand Book
June 1946 on 1916 circuit*

ON TOUR 1976



RICHARD D. SCHAFER

Richard D. Schafer has established himself as a Colorado artist and art educator during his 17 years in the state. A native of rural Nebraska, Schafer received his B.A. from Hastings (Nebr.) College, and later took his master's degree from the University of Colorado.

He is an active exhibiting artist, with works represented in ongoing gallery shows as well as in numerous private and institutional collections. His works have been juried into a variety of shows, including the Gilpin County Arts Association annual exhibition and Denver Art Museum shows. Schafer has been featured in several one-man shows around the state, and has been the frequent recipient of awards in both painting and sculpture.

In addition to his studio work, Schafer works as an art consultant for the Aurora Public Schools, and conducts workshops and critiques in watercolor, acrylic and oil painting. He is a past president of the Colorado Art Education Association, and has held elective positions in the National Art Education Association and in the Aurora Artists' Guild.



NAIDA SEIBEL: POTTER

Naida Seibel, a Ft. Collins resident, has established her reputation as a fine potter from her successful years as a teacher of ceramics, painting, jewelry, silk screening, and welded sculpture to children and adults. She has been responsible for the organization and operation of the Southtown Gallery for the past five years.

Her clay exhibitions include sculptures representing women in a broad spectrum of facial expressions and emotional tones, as well as the more traditional array of hand-thrown pots, dinnerware, and serving dishes.

Naida will conduct a three-day workshop which will be delightful and rewarding to all participants, teaching and demonstrating the uses of a raku kiln.

**CLOTILDE BARRETT:
WEAVER, POTTER**

Clotilde Barrett is a native of Belgium, where she received her first graduate degree in meteorological science. Her interest in the arts began with evening courses in Art History and blossomed into the textile area and pottery at various universities. In 1967, Clotilde and her scientist husband moved to Boulder where she taught secondary school art, and is currently teaching adult education classes through the University of Colorado's Center for Continuing Education.

Clotilde has served as a consultant for the U.S. Army Arts and Crafts program, and she has exhibited her pottery, graphics, jewelry, and textiles in juried shows at the Smithsonian Institution and the Baltimore Museum of Art. Her workshops include demonstrations on building a loom, many types of ethnic weaving techniques, and a special demonstration called "From Fiber to Tapestry."



**PAULA KERMIET:
CORN HUSK DOLLS**

Paula, a Golden resident, learned this traditional craft from her aunts, the Richies of Viper, Kentucky. Her eldest aunt, May Ritchie Descamp, first started making the dolls 33 years ago, and such an interest was aroused, several articles have been written about her in craft books. Corn husk dolls originated in the Appalachian Mountains where the need for inexpensive toys with limited materials for construction, was essential.

The elegant simplicity of the dolls transmits the individual's desire to experiment with bits of lace, thread, and dyes. Paula enjoys this family craft tradition, and is determined to keep it alive.



The word *spinster* comes from the family's unmarried aunt or cousin having the sole duty of doing the spinning.

**NANCY JACOBSEN:
QUILTER**

Nancy has traveled with the Chautauqua circuit for two seasons, and proven a great asset to the workshop experience. She offers useful information and gives visually pleasing demonstrations. With credits like designer for the Centennial Tapestry, guest lecturer at the Mary Martin Needlework Exhibition, and her needlepointed crest of Senegal on the United Nations Prayer for Peace Rug, these accolades rank Nancy as one of the top American quilters. She is currently teaching at the Emily Griffith Opportunity School.





**PAUL BALBIN:
BLACKSMITHING**

Paul has been engaged in blacksmithing for seven years. He received his training at the Hillcroft School of Horseshoeing and the Frank Turley Forge. In 1974, Paul was invited to give a seminar for the Instituto Allende in San Miguel Allende, Mexico, on the subject of tool making for sculptors. The success of the seminar led to a longer residency in San Miguel.

Paul's interest in blacksmithing came through "the daily use of the fire in forging horse shoes" which naturally led to the creation of useful and decorative, traditional craft pieces. Paul is also very active in the Boulder Free School, teaching classes in "tool making for the jeweler."



* * * * *

The flag colours were probably chosen from the available dyes of the times. Indigo: blue and madder: red, thus the choice was based on common usage of dyes and the symbolism incorporated later.

*

*

* * * * *



DANA BUSSELL

Dana Buswell first became involved with metal while attending Colorado State University in Ft. Collins, CO. As a student of Nilda Getta, she received technical and artistic expertise in extremely varied forms of metal-smithing. To add dimension to her grasp of the art form, Dana toured Europe independently researching the historical development of jewelry.

Since her graduation from CSU in 1975, at which time she was awarded a bachelor of fine arts degree in metal-smithing, Dana has been involved in several exhibitions. Her metals have been shown in Denver, CO, New Paltz, NY, Terra Haute, Indiana, Richmond, VA, and Melbourne, Australia.

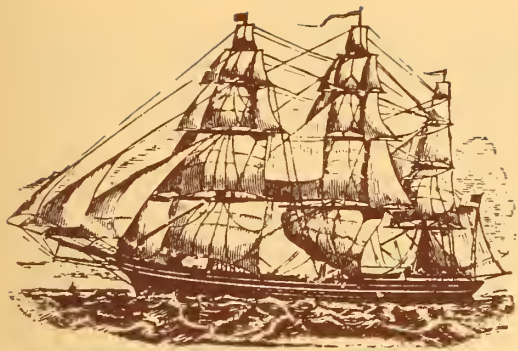
Ms. Buswell is currently a part of the Eight Hands Studio in Denver, Colorado.



**JEANNE KELLEY:
QUILTER**

Jeanne was raised in Upstate New York, by a family who "knew the virtues of handiwork." She could crochet and bake before she was five years old. Jeanne is a believer in the simplicities of life and excels in preserving the "old fashioned" skills for self-satisfaction and tranquility. When Jeanne isn't working as a meteorologist at the National Center for Atmospheric Research she is always willing to pass on her knowledge of quilting to others.





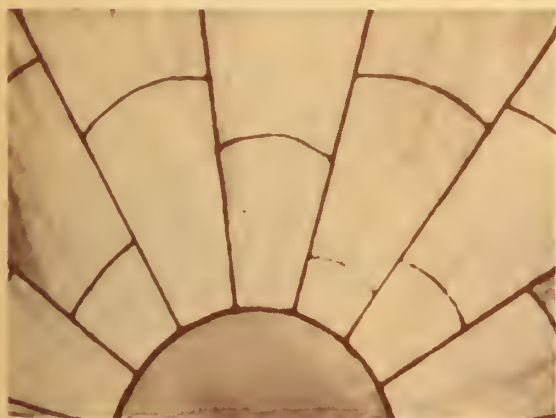
**LINDA AND DAVID WILSON
WOODCARVERS**

Linda and David will be married June 18, 1976. Linda is from Garden Plain, Kansas and David hails from Colorado Springs, CO. They are both graduates of Saint Mary of the Plains College, Dodge City, KS. Linda is presently teaching second grade at Holcomb, Kansas; David is a self-employed designer and craftsman. The couple have been carving for a little over five years. Self-taught carvers, both have received a lot of enlightenment from fellow carvers. Carving was a weekend hobby until they discovered by combining woodcarving and custom wood-working into a business, they could earn their daily bread.

"Chautauqua Faces Bright Future"

"After being assigned to a tent, the young ladies looked about to discover what this thing called a Chautauqua was like. They surveyed a small city of tents which reminded them more of an army camp than anything they could think of. Erected in long regular rows, they faced the streets which were outlined only by furrows along the sides. It was easy to guess that they would almost always be dusty or muddy. The term 'sawdust trail' might have originated here, but there is no historical evidence to prove that it did."

*Colorado Chautauqua
Boulder 1900*



**JOHN HANSEN:
POTTER**

"Ceramics has been a field of increasing fascination for me, because of the broad range of activities one can become involved in any of several aspects of the medium."

John Hansen, an instructor at the University Memorial Center of the University of Colorado in Boulder, demonstrates an environmental approach to ceramics. Educated at the University of Wisconsin, he has held teaching assistantships, and conducted many summer workshops in throwing, slab work, and kiln building. Hansen utilizes clay and other geologic materials from particular locations to create pieces that reflect the natural surroundings.



**CAROL STRICKLER:
WEAVER**

In 1967, Carol Strickler began weaving with "a little help from an 83 year-old neighbor." A self-taught weaver with the help of books, magazines, and some workshops, Carol has excelled in the textile arts. She is a member of numerous weavers guilds, and has given workshops and demonstrations in dyeing techniques, double weave and basketry methods. Her articles on weaving have been published in SHUTTLE, SPINDLE & DYEPOD, HAND-WEAVER AND CRAFTSMAN, and INTERWEAVE. When she isn't occupied with weaving (a rare situation) she gives demonstrations on liturgical banner making and food drying for backpackers.

Carol enjoys demonstrating her talents at fairs and festivals "where I can explain what is happening and can answer people's questions - it enables me to reach each spectator at the level of his or her individual understanding . . ."



**JAMES PEDERSEN:
PAINTER**

J. S. Pedersen, former Naval officer, and electronics engineer, is an award-winning watercolorist and incoming President of the Boulder Art Association. His exhibited work reflects his love of Colorado's high country and a respect for the dignity of our mountain heritage.

His "Fantasyscape" series presents the viewer with the strength of architectural phenomena magnified by the interpretive genius of a fine artist. Pedersen's distinctive representational style is beautifully shown in his paintings of mining relics. Fine technical control combines with a sense of spontaneous freedom to produce captivating paintings meaningful to all of us who appreciate the changing aspects of our state.



Photo courtesy of Denver Public Library Western History Department.

Did You Know How Uncle Sam Got His Name?

There was a real person named Samuel Wilson during the war of 1812 whose job was to inspect goods. His friends called him Uncle Sam. If the goods passed inspection, they were stamped with the initials U.S. for United States. When asked about the initials, jokingly he would say, "they stand for the contractor and Uncle Sam. Since then the U.S. has retained Uncle Sam."

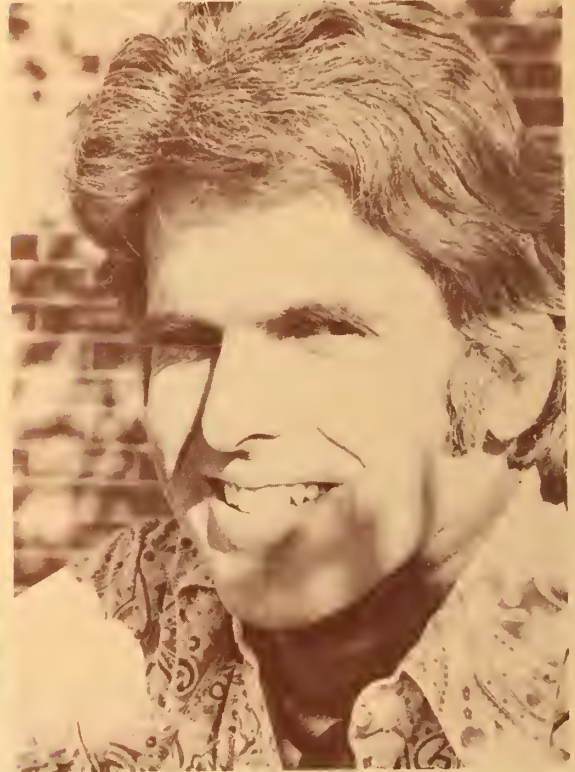


Photo courtesy of Boulder Chautauqua.



**VIOLET ANDRES:
BATIK**

Violet started painting in Val d'Or, Quebec, during a two-year stay in Canada. Her interests developed into the batik medium, and these works have been featured at many local banks, businesses, and juried shows. Her batiks reflect the way she lives, learning about herself and her world. As a Boulder resident, she is Vice-President of the Boulder Art Association, and a member of the American Watercolor Society.



KAY GONZALES READ

Kay has traveled three seasons with the Chautauqua as a batik artist. Previously she conducted interesting workshops at the Colorado Festival on the Arts in Aspen. She has also taught art in the Jeff-co. school system. Each piece of work reflects her finesse and concern for this ancient art. Kay is married and has two children.



**PAULL KUPLER:
STAINED GLASS**

Paul started stained glass work in 1962, and has continued his craft since that time as a hobby. He has recently opened a studio at an Ashram where he originally came to study meditation and yoga.

Paul has been commissioned to design and construct large scale windows. He has also created ornate belt buckles and commercial items for florists. At his studio in Lakewood, Colorado, he is currently contracted to build several stained glass windows for private Colorado residences.



The most unifying event of a community . . . Anonymous spectator.



HA SALUTIE!

to the

BOULDER CHAUTAUQUA

Snuggled at the foot of the flatirons is Boulder's cultural, educational, and entertainments facilities: the Chautauqua. This year marks the 79th season for the Colorado Chautauqua at Boulder.

Back in 1897, a group of Texas school teachers ventured to Colorado to search out a location where teachers could enjoy recreation and education during the summer months in a comfortable climate. Eli A. Hirschfeld, a passenger agent at Fort Worth, was instrumental in negotiating the land for the Texas-Colorado Chautauqua. Boulder was to provide: 80 acres, erect an auditorium to seat 6,000 persons, erect a dining hall, furnish water and then rent the total facility to the association for a nominal fee. The estimated cost was \$20,000 a sum that boggled the 5,000 Boulder residents. The idea evolved to issue bonds to buy the land and make the improvements for park purposes and then rent the land to the association for three months of the year.

The bond election on April 8, 1898 proved successful. The land was acquired from the Batchelder tract for \$8,000. Hirschfeld also procured extra land for future expansion. The auditorium was designed by Kidder & Rice, Denver architects, and built by McAllister Lumber of Boulder who assured a completion date of July 4, 1898. Building problems arose, but these difficulties were shuffled around to expedite the proposed opening.

The opening ceremony boasted of a crowd well over 4,000 inclusive of prominent figures from the U.S. and abroad. Mayor Ricketts of Boulder welcomed the visitors on behalf of the city and Governor Alva Adams delivered the welcome on behalf of the state. Honorable M.A. Spoonts, an attorney and brilliant orator of Ft. Worth responded to the opening welcomes. A banquet followed. Honorable Henry Watterson presented the major address.

"The Kansas Symphony furnished the music for the day and throughout the season. Mrs. Otis J. Huff, one of the sweetest singers and most popular ladies who ever attended the Chautauqua was soloist. The day ended in a blaze of glory and fireworks."

Things didn't flow smoothly in the first year. Transportation was inadequate offering limited service to the University and unreasonable prices for hack rides. The dining hall lacked good service, accommodations were scarce and the admission prices steep. Changes were rapidly made to save this educational investment. Rickett's description points out the changes.

"Last year it was only a village of tents reached by hacks and improvised conveyances of all kinds or afoot. While still in a crude state, visitors are surprised and delighted to find such a vast change. The street cars after a romantic ride, lands them at the gate of the grounds. They find a village of some 60 cottages, many tents, increased dining facilities, an art gallery, the grounds planted in trees and other improvements showing wonderful progress during a single year."

June 9, 1901, the ownership of the Texas-Colorado Chautauqua was transferred by the city to the Colorado Chautauqua Association. Today, the Chautauqua at Boulder maintains a quality year round program dedicated to the traditional Chautauqua roots.



Photo courtesy of Denver Public Library Western History Department.



First Chautauqua Motto: "We study the words and works of God."



The Great Chautauqua: BIG TENT – No Bridges – Few Roads.



Photo courtesy of Denver Public Library Western History Department.

COLORADO THEATRE IN RETROSPECT

On a broad panarama of the Colorado theatres, 1859 to 1976 there was no more popular segment than the Chautauqua circuit. Founded in 1874, by Reverend John Heyl Vincent (the lyceum was earlier, 1826), at Lake Chautauqua, New York, the program spread throughout the United States offering religious, educational and entertainment to small communities. While it was formed back East, the Chautauqua thrived in middle West, but not many were established in the West.

The Chautauqua programs brought good fellowship, pleasure, self-improvement and sometimes learning. The majority of programs were in the summer, a week or two long and they were in tents or substantial edifices. The programs were forums for Robert La Follette, Booker T. Washington, Carry Nation, Billy Sunday, and Mark Twain. Nellie Melba sang and Phineas T. Barnum lectured about temperance.

One of the most important was founded in Boulder (1898) formerly known as the Texas-Colorado Chautauqua. The second most successful was in Palmer Lake in the resort town on the Denver and Rio Grande Railway, midway to Colorado Springs from Denver. The grounds included an auditorium and cottages for visitors. It later became the Pine Crests Institute of the Colorado Conference of the Methodist Church, in 1908.

At Greeley, and other towns nearby, Mr. Barnum was especially active. At Paonia, in the school yard, there was a big tent erected for the sessions. Windsor didn't utilize a portable tent, as so many summer theatres were. The Windsor Opera House served admirably.

The Western Slope Chautauqua Circuit began in Meeker about 1918. Likewise at Meeker there was a fine Odd Fellows Hall which housed the programs. It played for five days each year. One night was a play by the Standard Stock Company of Omaha. Other evenings were given to musicals and lectures. From Meeker the circuit moved to Rifle, Craig, Glenwood Springs and Grand Junction. It continued until the 1930's.

In its heyday, there were more than 700 Chautauquas in existence throughout the United States. In Colorado there were recorded 14 Chautauquas; doubtless there were many more.

Dr. Ben Draper, an authority on Colorado theatre, has devoted many years of research to this art. A graduate of the University of Denver, Dr. Draper's five volume dissertation is the most comprehensive piece of research available on Colorado Theatre. Currently, he is a professor at San Francisco State College.



Photo courtesy of State Historical Society.



COLORADO:

No Longer "The Great American Desert"

Colorado came honestly by its designation "colorful." Pioneer explorers probing its "purple mountain majesties" saw its streams at flood stage tinged by the red from its rocks and gave one of the western rivers the name later bestowed on the state, the Spanish word, *colorado*, meaning ruddy. There was always green in the forests. The plains were tawny with grass, the sky was deep blue, the stars were silver. Autumn turned the aspen yellow on the hills. And in the sand along the gulches and in the ore veins high in the Rockies, the prospecting miners found what they called "color" of another sort: gold.

This it was that made Colorado. The mountains where the gold lay had long been thought of as a barrier to westward expansion. Migration circled Colorado, inching toward California along trails that followed lower levels, north and south of that rugged section of the Rockies that is punctuated by Pikes Peak and Longs Peak and fifty-one other towering 14,000 feet above sea level. But when venturesome prospectors found gold in the foothills, the mountains became a goal. In the subsequent "Rush to the Rockies," Colorado was peopled, fortunes were made, government was organized, towns and cities were built, and the foundation was laid for the mighty commonwealth we know today.

One time viewed as part of the "great American desert," Colorado originally developed into a profitable fur trapping industry and a mining mecca, supported by vast natural resources in a robust climate. Colorado's progression towards statehood on August 1, 1876 was measured by industrial expansion and a fluctuating population.

Many different faces have inhabited Colorado starting from the nomadic hunters roaming the eastern plains, to the cliff dwellers of Mesa Verde and onwards to the Indian tribes: Ute, Cheyenne, and Arapaho. Life grew from the subsistence farming of the village dweller to the ritualistic traditions of the Indians.

Moving westward in search of gold, the Spaniards explored the southwestern regions of Colorado. Failing to find gold, they pushed further westward. "The first white settlements were in the San Luis Valley and the town of San Luis, founded 1851 is generally considered the oldest continually occupied town in Colorado. Spanish blood still predominates in several counties of southern Colorado, just as Spanish names are on the mountains and rivers."

In 1806, Captain Zebulon M. Pike, first official explorer, made an unsuccessful attempt to reach the summit of the peak now bearing his name. His ventures were followed by other famous government explorers. "Trappers and furhunters such as the Bent brothers, Ceran St. Vrain, Jim Bridger, Jim Baker, Uncle Dick Wootton, Kit Carson, and Louis Vasquez, were the real trailblazers of the Rocky Mountain West." They searched out beaver skins, and buffalo later establishing trading posts which later became forts of Colorado. Expansion wasn't spurred until the 'Pikes Peak Gold Rush' of 1850. Clusters of settlements along the front range sprang up. St. Charles Auraria, and Denver City (named after James W. Denver, territorial governor of Kansas) grew into the capital of Colorado. A law creating Colorado Territory was signed on February 28, 1861 and governed by Colonel William Gilpin.



The Colorado story was announcing its progress with the addition of the railways. The mineral wealth soared, agriculture became more feasible with irrigation techniques, wool production was making a debut, and smelters were erected for the reduction of ore.

Today Colorado's highways transport Coloradans and visitors to the spacious parks, ski resorts, and recreational facilities abounding throughout the state. Tourism has become an indispensable element. "Visitors from other states attest to the fact that Colorado is truly colorful and that its still unfolding history is as dynamic in the air and atomic age as it was when fur trappers and gold seekers were blazing the first trails towards the shining mountains."

The Colorado Centennial-Bicentennial Commission was created by the Colorado Legislature in 1971 to coordinate activities commemorating the 100th anniversary of Colorado's statehood and the 200th anniversary of the nation's founding. This dual celebration affords Coloradans the opportunity to capitalize on our rich heritage and participate in projects and commemorations that will make the next 100 years even more exciting and rewarding. More than 200 Colorado communities have planned their own celebrations and civic projects with the encouragement of local committees and a statewide volunteer force of thousands. The commission's Festival Council has compiled a calendar of events on the performing and visual arts around the state, which spot local histories. An Ethnic Minority Council has raised funds for a statue of Martin Luther King to be placed in Denver's City Park, and planned the Charro Competition in Pueblo.

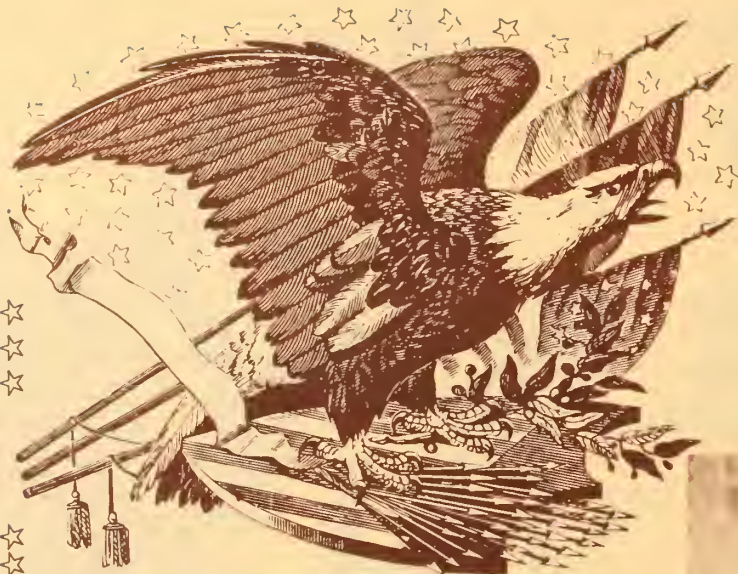
The commission asks citizens to "join in forging Colorado's second century."



THE AMERICAN BALLAD

Ancient civilizations are studied for their wars and their arts. We, tonight, choose to honor this young nation of ours through the arts of America – her creative path to glory.

The creative elements of 200 years of the American spirit are presented through the composers of verse and song in this Centennial-Bicentennial salute. The poets' and songwriters' insight into our nation's soul is uniquely American and when presented with some of the more in-depth feelings of our leaders – past and present – it enables us to reflect upon that thing we call "the American way of life." The 1976 Colorado Chautauqua is pleased to present this evening of talent through song, dance and verse so that you, too, can enjoy with us the Chautauqua Company in "the American Ballad."



Directing the music and performing in The American Ballad is Bruce Odland, a free lance composer from Val Verde, California, who has made exceptional musical contributions to this year's Chautauqua. He has written the music for "The Grass Harp", arranged the music for The American Ballad and conducts workshops in "natural sounds". His past accomplishments include pieces premiered in Illinois, California and Colorado. With a thorough training in classical music, coupled with the drive to communicate musically to large and varied audiences, Bruce excels in mastering the music world.

Performing with Bruce Odland will be: Randy Montgomery, Calvin Palma, Tracy Walters and Barbara Gandy.



Robert Newman Sheets, producer of The American Ballad, has a strong history of personal and professional involvement in "The American way of life."



"Of Course You Are Going To Attend The Chautauqua"

"When American circuits came into a degree of tremendous popularity throughout the nation, Walter Walker was instrumental in bringing the first seven day (afternoon and evening) Redpath-Horner Chautauqua to Grand Junction. It was presented under the regulation Chautauqua tent seating 2,000 persons and situated on the grounds later occupied by the new Lowell School building at Seventh & White."

Daily Sentinel
July 8, 1916 Grand Junction

The 'Old Dependable': his idiosyncrasy-food.

"I remember one night when a group of us all got together at the Sherman Hotel after the lectures were over and Mr. Bryan (William Jennings Bryan) said, 'I don't know how you fellows feel but I believe I could eat a bite before I go to bed.' I said, 'There is a fine restaurant here, Mr. Bryan. So we all sat down and everyone ordered crackers and milk or something of that kind. But Mr. Bryan said, 'I believe that I will have more than that.' So he said to the girl, 'What is the best steak that you have?' And she said, 'This plank steak smothered in onions, I suppose.' 'Bring me that,' he said, 'With the fried potatoes and everything that goes with it.'

"So after an interminable wait, she brought in a steak that covered the entire platter that was an inch and a half thick. We all supposed, of course, that he was going to cut it up and give us each a piece, but that never occurred to him. He sat there and ate it all by himself and it did not kill him. At least not right then. But that kind of eating did later kill him during the 'Monkey Trial' down in Tennessee."

Hilton Ira Jones 1916
Westerners Brand Book



Dr. Donald E. Malmgren,
Colorado Chautauqua
Director



Joseph Zender, Company
Manager/Technical
Director



Rodney Cristofano,
Program Editor



Alan Bardsley, Master of
Ceremonies



Doug O'Brien, Assistant Technical Director



Carolyn Jones, Costumer

The CHAUTAUQUA STAFF!



Richard Schafer, Poster/Program design
Frances Pruyne, Assistant Program Editor
Nancy Priest, Assistant Costumer



CHAUTAUQUA BAND



- Donna Kolpan piano
- Dennis Karasik bass
- Bob Kippus flute, tenor saxophone, clarinet
- Dennis Goeke trumpet
- Steve Clark drums



The Colorado Council on the Arts and Humanities is dedicated to supporting, encouraging, preserving, and helping to develop the arts of the state. When the Colorado State Legislature established the Colorado Council in 1967 there was a strong and growing feeling from people throughout the country that "quality of life" — most often expressed and reflected through the arts and humanities — should be established as an important concern of businesses, public institutions and government. Although many existing organizations already shared this feeling, it was evident that the arts needed more specialized assistance than was presently available.

The Colorado Council exists today as a service organization to the arts of the state. It is governed by an eleven-member board appointed by the Governor for six-year terms with the exception of the Chairman, serving at the pleasure of the Governor. The Council members serve as "members at large" (not representing any specific artistic discipline or geographic area) and without pay. The official meetings of the Council are held every other month through the year and are open to the public.

The activities of the Colorado Council on the Arts and Humanities have evolved into three general categories. They are: (1) Technical Assistance; (2) Financial Assistance; and (3) Sponsored Programs. Through these activities the Colorado Council works to fulfill its mandate of preserving and developing the arts in Colorado. Funds to support the Colorado Council come from the National Endowment for the Arts in Washington, D.C. and the Colorado General Assembly. The Colorado Council could not operate effectively without their combined support.



Staff of the Colorado Council on the Arts and Humanities:

- Robert N. Sheets, Executive Director
- Ed Harrison, Director of Planning and Budget
- Allan S. Coles, Director of Community Development
- Dr. Judith Wray, Director: Artist in the schools program
- Dr. Don Malmgren, Colorado Chautauqua Director
- Donnae Cody, Administrative Assistant
- Pat Killick, Stenotranscriber
- Lee Hernandez, Accounting Technician
- Lorraine Downing, Stenotranscriber

Technical Assistance refers to the activities of the Colorado Council which help artists or arts organizations to function more effectively. These include seminars on such subjects as "Business Skills for Artists," "The Future of Colorado's Urban and Community Orchestras," and "Programming: A Guide for Sponsors of Cultural Activities."

The Colorado Council also provides a free consultation service on public relations to arts organizations and individual artists and performers, under a grant from the

ARTS COUNCIL

VARIETY of PROGRAMS!

FOR ALL!



National Endowment for the Arts, and works with the news media of the state to encourage and assist their coverage of the arts.

One of the highest priorities of the Technical Assistance program (and a general theme for all Council activities) is the development of local leadership in the arts. In this regard, the Colorado Council has been active in helping to develop community arts councils throughout the state; Colorado now has forty. The local arts councils are provided with resource personnel, seminars, and publications concerning the various aspects of arts management.

The Colorado Council publishes a sponsors' guide to Colorado's touring resources titled *On Tour*, as well as various technical publications throughout the year, including *Arts/Media Update*, *Colorado Arts*, *Foxfire*, Publications, seminars and technical assistance programs are always in the works. Suggestions for possible activities are welcomed.

Financial Assistance is provided to arts organizations through the Council's grants program. Grants Consultant Barbara McLaughlin advises applicants regarding eligibility and available funds. Grants guidelines and application forms are available from the Colorado Council office throughout the year. January 15 and July 15 are the deadlines for submitting applications.

The awarding of grants is the responsibility of the eleven Council members. Each member receives a copy of the application and the staff's and a review committee's recommendations. The demand for funds seems to always exceed what is available. In selecting projects to fund, the Council considers use of Colorado artists, the furthering of artistic excellence, statewide distribution of activity (where appropriate), and administrability. Grants are not subsidies or funds for general operating support. They are, rather, seed money for program development.

Programs come into existence because of an unfulfilled need for certain types of activities. The Colorado Council's Artists-in-the-Schools Program, directed by Dr. Judith Wray, places qualified professional Colorado artists in residencies in schools throughout the state. The purpose of the program is to acquaint as many students and teachers as possible with various creative processes by having them meet and work with practicing artists. The three components of the program are Poets-in-the-Schools, and Filmmakers-in-the-Schools, and each involves from five-day to full semester residencies of the artists in elementary, junior high, and high schools. The artists work in the classroom as well as pursue their own craft on school premises for student observation.

The Artists-in-the-Schools program supplements and stimulates regular school programs. It is based on the belief that childhood exposure helps develop adult commitment to the arts and humanities. Artists or schools wishing to participate in this program may contact the Council office.

Board members are pictured on page 31.





Fred S. Bartlett



Shirley Garfield



Hosea Haynes, Jr.



Ramon Kelley



Ann Levy

The Governor of Colorado has since 1969 annually presented awards for excellence in the arts and humanities as recognition of commitment and achievement in furthering the cultural development of our state. Recipients of the award are selected on the basis of their outstanding contributions to Colorado through their art or their support of the arts. A Colorado artist is selected each year to design and produce the award.



1976

Eleanor Bliss, Steamboat Springs
Central City Opera House Association, Denver
Colorado National Bank, Denver
KRDO-TV, Colorado Springs
James and Evelyn Kyle, Grand Junction
Lewis Story, Denver



1973

Allen Bloomquist, Pueblo
Lake County Civic Association, Leadville
Ann Love, Denver
James Milmoie, Golden
Max Morath, Colorado Springs
Elton Norwood, Denver
Celena Smith, Julesburg
United Bank of Denver
Award by Barbara Sibley, Gothic

1974

Stan Brakhage, Rollinsville
Edgar Britton, Littleton
Walter Charles, Evergreen
Denver Symphony Orchestra,
Brian Priestman, Music Director
Hanya Holm, Colorado Springs
Jewish Community Center, Denver
Joyce Jorgensen, Ouray
Charlotte Perry, Steamboat Springs
Cleo Parker Robinson, Denver
Robert S. Silber, Denver
James S. Sudler, Denver
Lowell Thomas, Pawling, New York
Lucretia Vaile, Palmer Lake
Atchison, Topeka, and Santa Fe Railway
Company, John S. Reed, President
Colorado and Southern Railway Company,
John W. Terrill, President
Denver and Rio Grande Western Railway
Company, G. B. Aydelott, President
Award by Travis Fulton, Carbondale

1970

Otto Karl Bach, Denver
Herbert Bayer, Aspen
Helen Bonfils, Denver
Thomas Hornsby Ferril, Denver
KVOD Radio and John Wolfe, Denver
Lamar Tri-State Daily News and Fred Betz, Sr.
Portia Mansfield, Steamboat Springs
Award by James Milmoie, Golden

1971

Boettcher Foundation, Denver
City of Boulder
Marge Christie, Canon City
Joanne Ditmer, Denver
Cecil Effinger, Denver
Vance Kirkland, Denver
Norman Lockwood, Denver
James Grafton Rogers, Denver
Western Colorado Center for the Arts,
Grand Junction
Award by Charles Lutner, Colorado Springs

1972

Antonia Brico, Denver
KRMA Channel 6 ETV, Denver
Monte de Rosas Fiesta Committee, Montrose
George Morrison, Denver
Sangre de Cristo Arts and Conference
Center, Pueblo
Beatrice Vradenburg, Colorado Springs
Award by Herbert Bayer, Aspen

1975

Dr. David Burge, Boulder
IBM Boulder
Dr. Russell Porter, Denver
Muriel Sibell Wolle, Boulder
Creede Repertory Theatre, Creede
Elizabeth Nitze Paepcke, Aspen
Paul Soldner, West Village
The Sterling Journal Advocate, Sterling
Award by Clinton Cline



Past Award Recipients

1969

Aspen Musical Festival
Angelo di Benedetto, Central City
Columbia Savings, Denver
Durango Herald
Anna Petteys, Sterling
Southeast Council on the Arts
and Mildred Quinn, Lamar
Award by Thomas Benton, Aspen

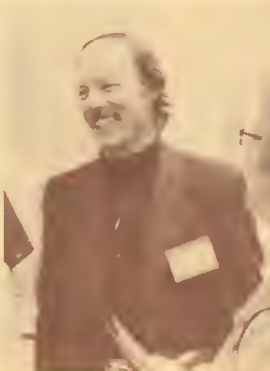
James H. Mosley



Barbara Pughe



Edward R. Sajbel



Rhoda Sevely-Stark



Harry M. Tuft





Photo courtesy of Denver Public Library



PEOPLE:

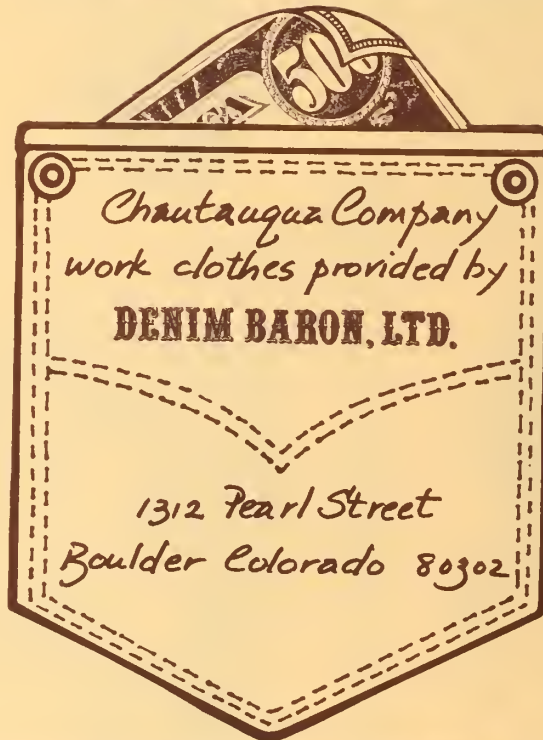
Ben Draper (PHD), San Francisco State College Theatre Department
 Harvey Griffiths: Preacher, Flagler, Colorado KBTW, KOA, KVOD, KWGN (Radio/T.V. Time)
 Jim Kyle: Mesa Land Use Administration, Grand Junction
 Garnett Morris, Denver resident: Travelled with the Swathmore Chautauqua 1923
 Pete Sowinski: volunteered time to photograph pictures at St. Historical Society
 Bill Wining, Boulder Chautauqua Administrator

PLACES

Denver Public Library – Western History Department (photos)
 State Historical Society – photos/information on Colorado History
 Boulder Chautauqua
 The Centennial-Bicentennial Commission

BOOKS, MAGAZINES

Chautauqua, Theodore Morrison, University of Chicago Press 1974
The Westerners Brand Book: "Adventures of a Chautauqua Speaker in the West" by Hilton Ira Jones, June 1946 Vol. III No. 4
Fare Thee Well: Leslie Dorsey and Janice Devine, Crown Publishers
Charles Dana Gibson: edited by Woody Gelman, Bounty Book 1969
Frank Leslie's Illustrated: Edited by Richard Kenin, Paddington Press Ltd. 1974
Colorado Magazine
 Instructor, March 1923



SPECIAL THANKS

Colorado National Guard
 Fashion Bar
 P.M.M. Western Wear



thanks!



**HANCOCK
 ANTIQUE
 1410
 S. Broadway in
 DENVER**

Photo courtesy of State Historical Society. *****



BEHR'S CHAUTAUQUA BAND
BOULDER

The Big Flagler Chautauqua

STARTS MONDAY, JULY 3, AND LASTS 5 DAYS

Also a Big 4th of July Celebration In Connection

ALL EASTERN COLORADO IS INVITED TO COME AND CELEBRATE WITH US--SOMETHING DOING EVERY MINUTE

BOILEAU'S QUAKER GIRLS COMPANY

THIS IS A STANDARD CHAUTAUQUA ATTRACTION--THEY ARE EQUALLY CAPABLE IN OPERATIC AND ORCHESTRAL NUMBERS--THEIR PROGRAMS WILL BE GIVEN ON THE FIFTH DAY OF THE CHAUTAUQUA



THE BOILEAUS AND THE QUAKER GIRLS COMPANY

A Delightful Company to Present "The Quaker Girls Operetta" and Others.

Ralph E. Boileau, baritone and pianist, has had eight years of Chautauqua experience and a lifetime of musical and platform development. His offerings are distinctive because of his originality in creating something new

and his interpretations and as a singer of the sweet simple gospel hymns.

The Boileaus are ably assisted by a company of soloists, instrumentally and vocally.

"The Quaker Girls Operetta."

The Quaker Girls Operetta is created about a demure little Quakeress who with all her sweet innocence and deep religious prejudices, could not dispel the desire for the happier things in the big world of untold possibilities which seemed to lie just outside her sphere. One day a man from this faraway bright world chanced to leave a ray of sunshine which found its way to the very heart of this demure little Quakeress. Her very soul responded to the call of the bigger life and the answer came bringing broken hearts, the spouses of old friends and after all a wonderful love in a fuller life with this strange man of the world who proved the realization of her dreams.

The part of the demure Quakeress is taken by Maudie Kendall Boileau, and the man of the world is presented by Ralph E. Boileau. This company will appear during the last day of the Chautauqua.

DR. JOHN HARLAN ADDRESS TO APPEAR AT CHAUTAUQUA

Success and prominence are attained not because of exceptional opportunity afforded, but because of exceptional advantage taken of whatever opportunities may arise.

Dr. John Harlan Address Chautauqua lecturer, was born on a farm in Iowa. He attended country schools and learned the multiplication table while riding on horseback behind his father, who was the teacher.

While still attending the country school, he was ambitious to acquire a college education and he, in 1879, soon after entering college, he became a leader in debate and represented his college in several oratorical contests with much success. During his college career he was president of the Interstate Oratorical Association. His college attainments are equal to some of the best of the country, and he has received the highest honors of the college in which he graduated.

He has been in the habit of making it a rule that for every one hour of the day he spends in the study of the Bible he spends one hour in the study of the history of the world.

DR. CYRUS S. NUSBAUM, FIRST LECTURER ON CHAUTAUQUA.

His Lectures, "The Glory of Life," is Educational, Inspirational and Humorous.



HON. CALEB POWERS, CONGRESSMAN FROM KENTUCKY.

Subject of his address, "The Scandal, Wrong Us in the Throne" during the Third Day of the Chautauqua.



DR. JOHN HARLAN ADDRESS. 5 Big Days 5 10 Sessions

Clear, Logical Order to be Heard on the Last Day of the Chautauqua



Hear them all for the price of a Season Ticket

MYRA CASTERLINE SMITH, FOURTH DAY OF CHAUTAUQUA



Myra Casterline Smith, the most famous pianist in the world, has the power to hold and sway her audience. Her recitals include "The Message From Mars," "The Rhapsody of the Hills," "Every Woman," etc. Her program will be given the fourth day of the Chautauqua.

CHAUTAUQUA STARTS

July 3rd

at 2:00 p. m.

and Closes Friday night July 7th

EUGENE KNOX, IMPERSONATOR

"EUGENE KNOX CONVULSED THE AUDIENCE WITH LAUGHTER AT HIS HUMOROUS READINGS AND CHARACTER SKETCHES"--PETERSBURG (ILL.) DAILY EVENING OF SECOND DAY OF CHAUTAUQUA



MAUDIE KENDALL BOILEAU and one of the artists in all the program.

Maudie Kendall Boileau, pianist and singer, has had eight years of Chautauqua experience and a lifetime of musical and platform development. Her offerings are distinctive because of her originality in creating something new

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