

SUNDAY

ARTS & STYLE

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SUNDAY
ARTS &
STYLE

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JIM SHEA

Golf and life are a lot alike

Golf is not life. OK, maybe it is life for some, but these are usually people who don't have a life.

While golf may not be life, golf is, however, like life.

It will surprise you.
It will disappoint you.
It will delight you.
It will aggravate you.
It will make you question your sanity.

It will toy with your life expectancy.

It will keep you awake at night.

It will test your moral fiber, particularly when no one is looking.

To get ahead in golf you have to have skill.

To get ahead in golf you have to have luck.

To get ahead in golf you have to have unrealistic expectations.

As is the case with life, golf has its good days and its bad days, and until the day begins you have no idea which it will turn out to be.

I have been playing golf for five years. Or more accurately, golf has been playing

A BAD DAY OF GOLFING IS NOT BETTER
THAN A GOOD DAY AT WORK.

me for five years. I wish I had never started. I wish I could stop. I have fallen into golf's trap, and as any golfer who has ever been in a trap will attest, it is way easier to get into a trap than out of one.

I am better now than when I started, although my swing is not there yet. But then a golf swing is never there. If you are a bad golfer, you obsess about your swing. If you are a good golfer, you obsess about your swing. Swings come and swings go, and nobody knows where. Perhaps it is to the same undisclosed location to which contractors mysteriously vanish when the job is half done.

One of the things that keeps me in golf's clutches is other golfers. Golfers are characters in a Fellini sense of the word. I used to be intimidated playing with people I did not know, but I have gotten past that. In golf, there is always some-

one better than you, and there is always someone you are better than. Even if someone is better than you, the gods of golf will make sure he doesn't get too full of himself.

There is instant camaraderie in golf, one that is mostly based in frustration and misery. This is why golfers are very supportive of each other's play. This is why golfers will always compliment a good shot or commiserate over a missed opportunity. Sometimes this is even sincere.

There is honor in golf, but it's kind of like honor among thieves. This is especially true when it comes to determining one's handicap. One's (stroke) handicap is a rolling number based on the average of one's scores. The handicap system allows golfers of varying abilities to compete against each other. Golfers who gamble or play in competitive leagues like to have high handicaps.

Golfers who have a semblance of pride like to be associated with handicaps that more accurately reflect their actual ability.

Here are other things I have learned about golfing and golfers.

▶ Straight is better than far.

▶ Putting is more important

than driving.

▶ It's not the clubs, it's the clubber.

▶ The more expensive the lost ball, the longer a person will search for it.

▶ You can't judge a book by its cover or a golfer by his body.

▶ The most popular golfer on any course is a guy named Mulligan.

▶ If you drink beer while playing golf you will not play as well, but then you won't care as much either.

▶ Golfers do some gross things to keep their ball clean including spitting on it and even putting the ball in their mouth.

▶ It is better to fist bump a golfer at the end of a round than shake hands.

▶ A bad day of golfing is not better than a good day at work.



Jim Shea is a lifelong Connecticut resident and journalist who believes the keys to life include the avoidance of physical labor and I-95. He can be reached at jimbooshea@gmail.com and on Twitter @jimbooshea.

Home



From left, Andrew Griffing, master craftsman and chief designer at Griffin Lee Artisans, hand planes a board flat; a coffee table made with two boards of American black walnut and custom-cut Starphire glass; another coffee table features a windshield from a decommissioned Bombardier Global 5000 jet airliner.

The art of the table

WHEN ONLY CONNECTICUT
WOOD WILL DO

By Lidia Ryan

Melissa Levethan and Daniel Lee were on vacation in Arizona when they came across some coffee tables for sale that had turquoise chips set into the wood. Lee started texting pictures of the tables to one of his colleagues in construction, Andrew Griffing.

"My phone was blowing up," Griffing says. "He said, 'Can you believe these tables? They're selling for a crazy amount of money, but you can make something nicer.'"

When they got back from their trip, Lee and Levethan got together with Griffing to design a similar table that would translate to East Coast style. They were already fans of American black walnut, which is indigenous to the area, so they wanted that wood as the base.

"Daniel came up with the concept of creating art from earth," Levethan says. "We're not creating furniture, we're creating art."

Griffing, who had never really designed furniture before, but whose father was a builder, came up with a design in which Starphire glass is hand cut to follow the edges of two pieces of wood and placed in the middle of them; pure copper is inserted into the grooves of the wood. The Black Copperfire Collection is inspired by the elements. The wood is earth, copper represents fire and wind and water create sand, which makes glass. The design is patent-pending.

"It was a very organic come-about, and we were like 'You know what, let's do it,'" Levethan says.

About a year ago, the three decided to start their own company and sell the design. Griffin Lee Artisans was created. Levethan, a Stamford resident who was a stay-at-home mom for 23 years, is the president and head of marketing; New Milford native and Danbury resident, Andrew Griffing is the chief designer and master craftsman; Norwalk native and New Canaan resident Daniel Lee is the finish craftsman and sales and design consultant. They operate out of a warehouse on the Danbury/Bethel border where Lee and Griffing work on designing and constructing the furniture, as well as consulting with clients.

Levethan says it's important to them to keep their company local. They get the American black walnut from local sawmills in Wilton and Ridgefield and use a local glass cutter. The warehouse is about 4,000 square feet and has two offices, which they hope to turn into a showroom sometime in the near future. One of the most impressive pieces there was an unfinished conference table. Two 11-foot-long slabs of natural wood sat on zigzag legs waiting for glass to be inserted between them.

So far, Levethan said they have had about six orders and they don't just make coffee tables. Griffing and Lee will design and build whatever a client wants.

One of their latest completed projects is a coffee table made from a jet window that a friend brought to them. Griffing propped a glass tabletop above the curved jet window to create a floating window. The Aviator table, as they named it,



Christopher Setzer / For Hearst Connecticut Media

Sitting on a stack of local American black walnut lumber, Griffin Lee Artisans' wood of choice, are Daniel Lee, head of finish craftsmanship, Melissa Levethan, president and lead of marketing, and Andrew Griffing, chief designer and master craftsman.

goes for \$18,000.

"It's literally a one of a kind; no one else in the world will ever own it," Levethan says.

Generally, Levethan says, their pieces go for \$3,000 to \$15,000, depending on the size and amount of detail.

Most of their business has come locally from word-of-mouth. While they do mostly custom orders (which usually take about eight to 12 weeks to complete), they also have a small inventory showcased at Schwartz Design Showroom in Stamford, Caravan Curated Home in New Canaan, Against the Grain in New Canaan, at the warehouse and are starting to catch the eye of interior designers.

A few donated pieces can be found throughout the area, including a reception table at Carriage Barn Arts Center in New Canaan. The very first table they created was donated for an auction at the Jimmy Spada Golf Classic in Sherman, which supports the Brain and Behavior Research Foundation. Another one was auctioned off at the 2017 Glass House Summer Party, which supports the Philip Johnson Glass House.

"It's expensive to make the tables, but I personally have always been involved in philanthropy and community service. It's important to give back to our community," Levethan says.

While the three owners work part time at their new company, they hope to expand to a full-time operation with more employees and orders from everywhere.

"I feel like, with Andrew, we can do anything that anybody wants, so we're not limiting ourselves," Lee says.

Lidia Ryan is a freelance writer and local explorer.

PLAN ON IT

Best of the arts in the weeks ahead

Music

Wallflowers step out

▶▶ The Wallflowers are coming to the Ridgefield Playhouse on Thursday, June 29, with frontman Jakob Dylan at the helm of such hits as “One Headlight” and “6th Avenue Heartache.” Being the son of Bob Dylan, forming the band in 1989 was, as he told Rolling Stone last year, “something for me to do and a place for me to ... I wouldn’t say hide out, but it gave me structure and it gave me the chance to not have to put myself out there as an individual.” *Ridgefield Playhouse, 80 E. Ridge. Thursday, June 29, 8 p.m. \$75. 203-438-5795, ridgefieldplayhouse.org*

NOLA vibe

▶▶ New Orleans’ Dirty Dozen Brass Band will be bringing its dirty funk groove to the Fairfield Theatre Company in August. After more than three dozen years, these Crescent City originals still play an energetic blend of jazz, bebop and funk. A mainstay at NOLA’s JazzFest, Dirty Dozen Brass Band is that danceable, authentic sound that takes listeners back to Bourbon Street. *Fairfield Theatre Company’s StageOne, 70 Sanford St. Sunday, Aug. 20, 7:45 p.m. \$35. 259-1036, fairfieldtheatre.org*

Rock legend at Levitt

▶▶ Rock and Roll Hall of Fame guitarist Dave Mason will once again grace the stage at the Levitt Pavilion this summer. A perennial favorite, his performance is one of the Levitt’s few ticketed events, which help finance free entertainment for the rest of the summer. This time around, Mason will be revisiting his classic 1970 rock album, “Alone Together.” He will be performing with his bandmates Johnne Sambataro, Alvin Bennett and Tony Patler. *Jesup Green, Westport. Friday, July 14, 8 p.m. VIP experience at 5; ticketed cocktail party at 6:30; lawn opens for picnics at 6:30. \$185-\$35. 866-811-4111, levittpavilion.com*

Spirit of Skynyrd

▶▶ It has been more than 25 years since legendary former Lynyrd Skynyrd drummer Artimus Pyle left the band, but he hasn’t stopped making music. After years of solo records and projects, he formed the Artimus Pyle Band, a tribute to the spirit of Lynyrd Skynyrd, and brings his distinctive double bass drumming style to the group. Started by Ronnie Van Zant, Lynyrd Skynyrd popularized Southern rock with such classic hits as “Sweet Home Alabama” and “Free Bird.” *Palace Theatre, 61 Atlantic St., Stamford. Friday, July 14, 8 p.m. \$40-\$25. 203-325-4466, palacestamford.org*

Summer sounds

▶▶ One of the joys of summer is the abundance of outdoor music performances, often free, in local parks and beaches. The Bob Burton Orchestra, one of the circuit’s veteran bands, will again open Greenwich’s summer concert season. The group plays music from the Big Band era, but don’t be surprised if there are a few other genres thrown in, as well. *Binney Park, Weslum Wood Road, Greenwich. Wednesday, June 28, 7:15-8:45 p.m. Free. 203-618-7649, greenwichct.org*

Films

‘The Third Man’

▶▶ The Hearst Movie & A Martini group is scheduled to see a restored version of the 1949 classic, “The Third Man.” Written by novelist Graham Greene and directed by Carol Reed, the film is set in post-World War II Vienna where a journalist (Joseph Cotten) tries to track down the notorious businessman/smuggler Harry Lime (Orson Welles). The recent digital restoration includes footage cut from the original American version of the film. *Bethel Cinema, 269 Greenwood Ave. Wednesday, July 26, 7 p.m. \$10.50-\$9. 203-778-2100, bethelcinema.com*



Douglas Mason / Getty Images

The Dirty Dozen Brass Band, performing during the New Orleans Jazz & Heritage Festival 2016, is coming to the Fairfield Theatre Company’s StageOne in August.

Warhol’s world

▶▶ As part of the Bruce Museum’s show, “Spring into Summer with Andy Warhol and Friends!,” there will be a showing of “Andy Warhol: A Documentary Film.” The four-hour movie will be broken into two screenings next month. The 2006 film is a look into the life of the influential artist, as well as his artistic output starting in the late 1940s to his death in 1987. After the films, take a spin around the galleries and see the collection of works culled from the museum’s collection and pieces on loan. *Bruce Museum, 1 Museum Drive, Greenwich. Wednesday, July 12, 10:30 a.m.-12:45 p.m. (Part 1). Wednesday, July 19, 10:30 a.m.-12:45 p.m. (Part 2). Registration required. \$10-\$8. 203-869-0376, brucemuseum.org*

Stage

U.S. premiere

▶▶ A hit at the Edinburgh Festival Fringe in Scotland last year, “Milk” is getting its U.S. premiere in Ridgefield. The show is the first production of the new theater company, Thrown Stone. Ross Dunsmore’s play follows three couples, ranging from teens to 90-year-olds, in their search for physical and emotional nourishment. Artistic director Jason Peck said he reached out to the playwright to line up a Connecticut production as soon as he saw it in Edinburgh. *Ridgefield Conservatory of Dance, 444 Main St. Friday, July 14, to Sunday, July 30. \$49-\$29. thrownstone.org*

Classic revival

▶▶ The stage version of the classic 1952 MGM musical, “Singin’ in the Rain,” is being revived in New Canaan. The show follows the rocky transition from silent movies to “talkies” in late 1920s Hollywood. Often cited as the greatest movie musical of all time, it is packed with such vintage songs as “Make ‘Em Laugh” and the title tune. The stage adaptation was done by Betty Comden and Adolph Green, who wrote the original screenplay. *Summer Theater of New Canaan, Waveny Park, 11 Farm Road. Thursday, July 6, to Sunday, July 30. \$64-\$59. 203-966-4634, stonc.org*

Exhibit

Melodic muse

▶▶ Music is an art form in and of itself, but for a group of local visual artists, it also is an inspiration. The Loft Artists Association has brought together a selection of its members’ works inspired by the lyrics of their all-time favorite songs. Greenwich artist Paul Larson, chairman of the show, said in a recent news



Contributed photos

Paul Larson, a member of the Loft Artists Association in Stamford, found inspiration in Bob Dylan’s “Tambourine Man” for his painting, “Just to Dance Beneath a Diamond Sky.”



Lindsay Perry / File photo

Frontman Jakob Dylan and The Wallflowers will perform at Ridgefield Playhouse on Thursday, June 29.



Rising literary star Joshua Cohen will talk about his new novel, “Moving Kings,” in Westport.

release, “Fueled by melody, harmony and beat, a rich source of artistic inspiration may be found in the lyrics of the popular music of our time.” Larson, for instance, has a piece in the show inspired by a Bob Dylan song. *Loft Artists Association, 575 Pacific St., Stamford. Through Sunday, July 23. Saturdays and Sundays, 1-4:30 p.m. 203-247-2070, loftartists.com*

Yanks vs. Swiss

▶▶ A new photography exhibit in Brookfield contrasts life in a Swiss Alpine village with the natural beauty and colonial history of New England. The show, “Home and Away,” by Brookfield Craft Center faculty member Colin Harrison, features pictures taken in Connecticut and in Lauterbrunnen, Switzerland, where the photographer and his wife have a “tiny” second home. *Brookfield Craft Center, 286 Whisconier Road. Through Sunday, July 2. Free. 203-775-4526, brookfieldcraft.org*

Etc.

Soldiers in NY

▶▶ Rising literary star Joshua Cohen will talk about his new novel, “Moving Kings,” in Westport. The book tells the story of two Israeli soldiers who take a year-long break to work for a New York City moving company owned by a distant cousin. Cohen’s last novel, “Book of Numbers,” about the disruption of modern life by the Internet, made many 10 best lists in 2015. Cohen will be in conversation with Hearst feature writer Joe Meyers. The off-site event is sponsored by the Westport Library. *The Conservative Synagogue, 30 Hillspoint Road, Westport. Tuesday, July 18, 7 p.m. Free. 203-454-4673, westportlibrary.org*



Jessica O'Keefe / For Hearst Connecticut Media

Milford artist Brechin Morgan, left, with gallery owner Gene Arnould, at a recent plein air art show in Marblehead, Mass. Morgan has participated in the annual event for six years.

Arts Sea hunt

SAILING SOLO, ARTIST CAPTURES HIS WORLD TOUR ON CANVAS

By Christina Hennessy

It was as a sailor and an artist that Brechin "Brec" Morgan set out nearly 20 years ago from Block Island, R.I., at the age of 51 to circumnavigate the globe single-handedly in his 27-foot Pacific Seacraft Orion sailboat he calls the Otter.

Early on in his 32,000-mile journey, his dual passions were sated as he approached Mount Temetiu, which rises from Ta'a Oa Bay on the island of Hiva Oa in the Marquesas. This iconic South Pacific Ocean peak signaled safe harbor and a chance to visit the final resting place of one of art's towering figures.

"Take a look at that dark area, right there. Do you see all those trees?," Morgan asks, pointing to one of his paintings hanging in Southport Galleries. "Up to the right, just about where the last trees are, there is a graveyard, a big cemetery, and that is where (Paul) Gauguin is buried. I went up there to see his grave."

Morgan's ode to the famous French post-Impressionist painter is a lush image, re-created in acrylic paint and inspired by one of hundreds of sketches he made of places and people he encountered during his four-and-a-half-year journey; there are 18 such sketchbooks.

"There was this strange, beautiful sunlight," he says, of the rose-gold hue that would swath the tip of the peak in late afternoon. "It was just so rich."

Morgan, a Milford resident with a studio at the American Fabrics Arts Building in Bridgeport, is the star of a solo show, "Voyages & Vistas: Southport to Sri Lanka," at the gallery through July 4. It doesn't take long to see among the dozens of paintings of his voyage and other jaunts his appreciation of the many ways humans create floating vessels, from handmade fishing skiffs to the large cargo dhows he saw in the port city of Massawa in the African country of Eritrea.

"I was particularly fascinated with these guys," he says, as he wanders to another painting featuring cargo dhows that dock right next to modern freighters. "They were these giant, old, home-built things, with very high prows and sterns. The Red Sea has particularly rough, short, steep seas and this design works really well."

During his world travels, Morgan took stacks of photographs and kept journals where he hopes to find inspiration for a book. Unlike most sea captains, who only have words or photos to fall back on, Morgan had his artist's eye to help record his voyage. Were the seas off Flinders Island in the Great Barrier Reef as green as Morgan depicts them? They were close, but he added a bit more green. It is the way he best translates the pleasure he felt knowing that a long day's sail in high winds would soon end with safe shelter on the lee side of the island.

"I do use photographs for references, but a painting doesn't work as a painting until you have gone beyond the photographic aspects of it," he says. "There is something about



Brechin Morgan / Contributed photo

"Approaching Flinders Island, Great Barrier Reef," an acrylic painting by Morgan from his solo 'round the world tour. Morgan's art is on view at the Southport Galleries through July 4.

"I DO USE PHOTOGRAPHS FOR REFERENCES, BUT A PAINTING DOESN'T WORK AS A PAINTING UNTIL YOU HAVE GONE BEYOND THE PHOTOGRAPHIC ASPECTS OF IT. THERE IS SOMETHING ABOUT THE EXPERIENCE THAT NEEDS TO BE BROUGHT OUT THAT CAN ONLY BE BROUGHT OUT IN PAINT."

the experience that needs to be brought out that can only be brought out in paint. One of the reasons I paint rather than write about it is that there is a quality of experience that I think one can only capture through the visual experience. It's a way to be back and present in the moment as I remember it."

Since Morgan was a child, the ocean and boats have enthralled him. He grew up in Guilford and spent his summers on the beach, fishing and swimming. "I knew the water on that beach touched every other beach in the world and the concept came to me that I could get a boat and it would take me to every beach on the planet. You know, right from here."

His first explorations were close to home, zipping around the Thimble Islands off the Connecticut coast in a Blue Jay sailboat. By 17, he was crewing on sailing charter boats in the Caribbean, which led to his first effort to sail around the world. Signed on to crew a 40-foot wooden sloop, he and his young boat-mates were no match for a hurricane off Bermuda in the first leg of the journey. The badly damaged ship limped its way back to shore in South Carolina, where the crew dispersed and

Morgan entered an associate degree program at the Silvermine College of Art in New Canaan from 1966 to 1968. (It closed in the early 1970s.) After a short stint on an oyster boat and other odd jobs, he opened Morgan Signs in South Norwalk. Even as he ran his sign company, which closed in 2000, he created several nautically inspired outdoor murals, including one of coastal schooner Alice S. Wentworth (built in South Norwalk in 1863) on the side of an historic building at the corner of Washington and Water streets. These days, Morgan's nautical offerings are attached to memories, such as the one that comes back when he looks at a painting of the Caribbean island of Nevis.

"This was the first place I went (to) twice; it's where I closed the circle," he says. "I had this goal for most of my life and after I actually achieved it, I felt like I had lived next to a mountain all my life and woke up one morning to find that it was gone. It was strange; a space without a goal."

He since has filled his time with art, exhibitions, jaunts on the Otter and time with family. Last month, he and a group of artists met as part of an annual tradition and fanned out across Marblehead, Mass., to capture plein air scenes for an annual three-day, weekend show at the Arnould Gallery. For about a week they create, collectively, about 50 pieces and then gather on Friday to frame, wire and hang their work in time for the Friday night opening.

As a solo adventurer, Morgan would sometimes set up for plein air painting during his sojourns on land. For his Marblehead jaunts, he is part of a crew.

"I've known these guys for about six years," he says of the group. "About six of us always get together for 6 a.m. breakfast at the Driftwood Diner, where the waitress there looks forward to us coming every year. Then, we are out hitting the bricks by 7. It's just a great community of plein air painters."

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BOOKS

'Bedlam's Door'

AN EXCERPT FROM
A MEMOIR BY
MARK RUBINSTEIN

As a newly minted psychiatrist, I enjoyed much of the work, but the most challenging venue was the prison ward where I sometimes examined patients. Every form of madness was housed behind the floor-to-ceiling bars confronting you as you stepped off the elevator serving the prison ward.

Many of the inmates were agitated, impulse-driven criminals; pumped-up, hypervoluble drug addicts; shameless psychopathic killers; inveterate food-throwers and feces-flingers; remorseless child-killers; wife-beaters; robbers and rapists — even a man who'd killed his six-year-old daughter, believing she was the devil in disguise. The unmistakable funk of excrement and unwashed bodies assaulted your nostrils as you passed beyond the prison bars. Shrieks, threats, and curses filled the air. The ward's atmosphere was one of madness welded to menace.

One day, I received a telephone call from the hospital's chief of forensic services. "I'd like to refer a case to you," he said. "It will involve traveling to the Fishkill Correctional Facility in Beacon, New York, to examine a prisoner. Are you interested?"

"Could be. Tell me more."
"The inmate's filed a civil suit against New York State. He claims there're particulates — mold or dust — in the prison air ducts that've caused him to develop breathing problems."
"And he's suing the state?"

"Yes. Even as a prisoner he has the constitutional right to his day in court, and he's suing for damages to his lungs."

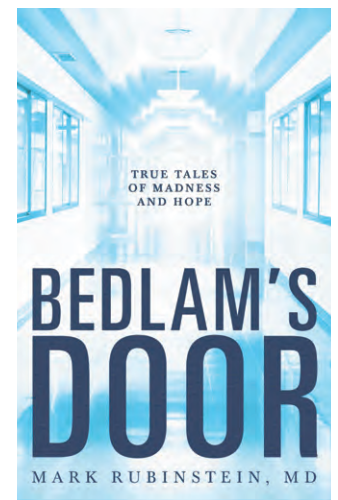
"Why're they asking for a psychiatric evaluation?"
"The judge wants to know if he's capable of representing himself. He's acting as his own attorney. And, they want to know if he's psychotic. If that's it, they'll make a motion for summary judgment."

Driving to Beacon, New York, I felt a sense of anticipation about interviewing plaintiff-prisoner Aaron J.

Based on the intricacy of his legal filings, it was clear he'd had spent countless hours in the prison library, soaking up articles and books. His legal papers — including his Bill of Particulars, a detailed complaint alleging the state's negligence and his damages — were jotted with a number two graphite pencil and organized in neat, block print. The documents conveyed in precise, lawyerly verbiage his allegations about the prison's contaminated air and his respiratory problems.

But was he insane, like so many other prisoners I'd evaluated on the prison ward?

Did he perceive the world through a paranoid lens, rendering the most innocuous surroundings — the



very air he breathed — potentially lethal? Did he believe some nefarious plot was afoot to poison or incapacitate him?

The prison grounds looked like something out of a Hieronymus Bosch painting. The complex had an eerily nightmarish appearance.

A series of redbrick buildings sat on a vast, treeless expanse surrounded by rows of chain-link fences stretching to the horizon. The enclosures were topped by gleaming coils of concertina wire. Against a gloomy sky, the buildings with their conical roofs topping round guard-tower turrets underscored the prison's fortress-like impenetrability.

At the main entrance my identification was checked, as were the contents of my wallet and the court papers allowing me admittance to the prison. I was questioned extensively, then wanded after which I walked through a metal detector, was patted down, and told to remove my shoes and belt, which were examined. My briefcase was opened and checked.

A burly guard escorted me along an endless, windowless corridor. The walls were cinder block; the ceiling and floor were poured concrete. Nearing an electronically controlled gate, a buzzer sounded and it slid open, then closed behind us.

"What a place," I said. "It's like being in hell," the guard replied.

I wondered what Aaron J. would be like.

How would he react to me when we sat in a small, locked room for the interview?

Would he view me as an adversary, a representative of the state?

Would he be insane? Would he think I was part of some plot to poison him?

Would he be aggressive? Violent?

My heart began pounding.

Copyright 2016 by Mark Rubinstein

Mark Rubinstein is a novelist, physician and psychiatrist who lives in Wilton. He was formerly a clinical assistant professor of psychiatry at Cornell Medical College and an attending psychiatrist at New York Presbyterian Hospital. "Bedlam's Door," he says, has been "30 years in the making." Rubinstein's most recent novel, "The Lovers' Tango" won the Gold Award in Popular Fiction in the 2016 Benjamin Franklin Book Awards.

Wilton novelist, physician and psychiatrist Mark Rubinstein draws on 30 years of experience dealing with mental illness in "Bedlam's Door," which fellow crime novelist Linda Fairstein calls "a riveting read."



Contributed photo

BEACH BOOK

FRIENDLESS IN GREENWICH

'Racket' exposes lifestyles of the rich and aimless

By Joe Meyers

You can expect to see many copies of "Our Little Racket" (HarperCollins) being pulled out of beach bags up and down the Fairfield County coastline this summer.

It's not just that Angelica Baker's debut novel is a classic page-turner about the lives of the rich and aimless — perennial beach-book fodder — but that she zeroes in on Greenwich and five women who are connected to a billionaire banker. As the story unfolds, the author takes us deep into Gold Coast life in 2008, just as the financial collapse was about to wreak havoc on the American economy.

Isabel is the gorgeous but glacial "old money" wife of Bob D'Amico, a wheeler dealer whose Manhattan banking empire is teetering on the brink of collapse. Madison is their teenage daughter who is starting to realize how little she knows about her dad. Amanda is Madison's high school friend-turned-frenemy whose father is one of the high-profile journalists tearing away at Bob's reputation. Mina is an up-from-the-middle-class socialite who begins to wonder if best friend Isabel is simply using her. And Lily is the D'Amico's nanny, a bright young woman who has put her own career ambitions on hold for eight years because of the irresistible perks of her job.

Madison is the real protagonist of the novel, a born insider who is starting to see through a lot of the people she interacts with, including her own mother. In one scene, the daughter remarks that Isabel's face "appeared scrubbed of makeup in a way that meant she had spent an hour applying foundation, powder, under-eye creams and forehead tightening gels. She looked healthy, rested. She's put this together carefully."

Isabel, who was born into wealth, is the envy of all the nouveau riche women of Greenwich for her casual elegance and perfect manners. "... This was still a body that any woman



Arroyo+Steele / For Hearst Connecticut Media

"WHEN PEOPLE SAY THE CHARACTERS IN A BOOK ARE 'UNLIKEABLE,' I THINK THEY'RE JUST SAYING THEY DIDN'T ENJOY THE BOOK. I DON'T THINK PHILIP ROTH RAN INTO THAT CRITICISM."

— a twenty-four-year-old, even — would want, would consider murder to have. Another reason ... the other, older wives hated Isabel, even as they angled for invites to her fundraisers," the very knowing nanny Lily observes. "She wore the taut thighs, the flat stomach, the tennis player's angled hips, just as she wore everything else. As something she'd inherited, without giving it another thought."

With scenes taking place in the real movie theaters, shops and restaurants of Greenwich — and a scandalous finale set at a benefit for the Bruce Museum — "Our Little Racket" answers many of the questions we might have about the lifestyles of the well-heeled women we pass on upper Greenwich Avenue.

Baker didn't grow up in the novel's setting, but she worked as a nanny and a tutor in the vicinity and has, in her words, "been in and out of Greenwich a lot." The author is a native of Los Angeles who did her undergraduate studies at Yale before settling in Brooklyn, N.Y.

"I grew up in a community in LA that was extremely wealthy. My family was certainly financially secure, but much more modest (than our neighbors). LA and Greenwich are different, but there is quite a lot of common ground in wealthy communities," Baker says of comparing her Connecticut research with her own time in upper-class Southern California.

The combination of elegant writing and razor-sharp analysis of upper-class suburbia has already brought Baker comparisons with Richard Yates and John Cheever. The book has been cited by Barnes & Noble as a Summer 2017 Discover Great New Writers Pick.

If you are looking for the sort of people who could be potential friends when you read a novel, "Our Little Racket" might seem a little off-putting, but Baker takes us so deeply into the lives of her five women that it is easy to empathize with them as they wonder if Bob's financial crimes might bring them all down.

Baker doesn't understand the

controversy that erupted a few years ago when a Publisher's Weekly reporter told novelist Claire Messud she didn't write the sort of "likeable" characters readers would want to hang out with. (Messud exploded and the result was a literary world, social-media firestorm.)

"I do think that debate is fairly ludicrous. When people say the characters in a book are 'unlikeable,' I think they're just saying they didn't enjoy the book. I don't think Philip Roth ran into that criticism," Baker says of the possible double-standard female novelists face.

The writer says she did wonder "if people wanted to read about them (the Greenwich women) and that year, but I think (it's dangerous) to see one person as a symbol for an entire system. (I was aiming for) what it would feel like if it was someone you loved — your dad. Everyone is closely involved but deeply excluded."

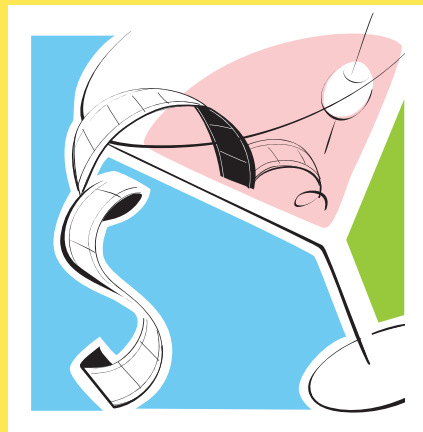
What adds poignancy to the book is that the women could be described as friendless, even though Mina and Amanda are still going through the motions as an icy wall goes up between them and Isabel and Madison.

"Part of what emerges in the characters' lives is that they are incredibly isolated. I think that is universal to these (super wealthy) communities," she says. "They don't have what I would describe as friendships. (Simply) bringing people into your home as a hostess doesn't count."

Everyone in the book lives in Greenwich, but none of them are deeply rooted in the community. They are there only because the powerful men in their lives could afford the real estate.

"All of my characters are people with one foot on the inside and one foot on the outside. ... I think that can be the most interesting perspective — people within and without," she says of the women who are about to be fodder for lots of summer book conversations.

jmeayers@hearstmediact.com;
Twitter: @joesview



MOVIE & A MARTINI

Join our film club

With Joe Meyers

Thursday, July 20, at 7 p.m.



Where:

Avon Theatre
272 Bedford St., Stamford

Watch:

Film to be announced.

How:

Meet Joe Meyers in the lobby at 6:45 for film selection, and buy your ticket.

Afterwards:

We'll adjourn to a local nightspot to talk about the movie.

Wednesday, July 26, at 6 p.m.



Watch:

The recent digital restoration of the 1949 espionage drama, "The Third Man," directed by Carol Reed from a script by Graham Greene, starring Joseph Cotten and Orson Welles. The new print of the British classic includes 11 minutes cut from the original American version.

Where:

Bethel Cinema
269 Greenwood Ave.

How:

Meet Joe Meyers in the lobby at 5:45 and then buy your ticket.

Afterwards:

We'll adjourn to a local nightspot to talk about the movie.

See You There!

Questions? Contact jmeayers@hearstmediact.com. Visit our Movie & A Martini Facebook page for the latest information.

Jaunt REFLECTIONS ON GLASS

NY BOTANICAL GARDEN SHARES ITS BEDS WITH CHIHULY'S JOYFUL ART

By Joel Lang

To judge from the traffic it attracted this past Mother's Day, the New York Botanical Garden in the Bronx has achieved another Dale Chihuly glass works blockbuster.

Within minutes of the garden's 10 a.m. opening, its pathway was already becoming clogged with family groups posing for photographs. Especially busy backdrops were two of Chihuly's larger pieces: "Red Reeds on Logs" at the main tram stop and "Sol de Citron" outside the entrance to the garden's iconic Haupt Conservatory.

From a distance, if you hadn't bothered to read the exhibit guide, the 15-foot-tall "Red Reeds" might have been mistaken for a cluster of candles on a giant birthday cake. "Sol de Citron" is a supernova of lemon-yellow tendrils hiding, or maybe hatching, spiraled nautilus shells.

But with Chihuly, who employs a staff of 80 to meet demand for his sculptures, the point is not to wonder what or why. Few of the 20 or so pieces in the new exhibition, depending how one counts, attempt to mimic plants. Most are mutants, intended to surprise, delight and wow.

The first Chihuly exhibition in 2006 drew 360,000 visitors, breaking attendance records and changing the way the Botanical Garden conceives of its programming. Since then it has mounted other big exhibits (Frida Kahlo's 525,000 visitors set a record-breaking attendance in 2015) and added new attractions.

The most significant for the Chihuly exhibit is the native plant garden, opened in 2013. "He was really mesmerized in 2015 when he came and saw the new native garden," says Karen Daubmann, associate vice president for exhibitions and public engagement. "We think that's one of the highlights of the exhibit."

The garden is a large natural bowl bordered on one side by a hill of rhododendrons and centered on three small ponds partially rimmed by a boardwalk. Chihuly, who made several repeat visits in planning the exhibit, chose the ponds as the site for three pieces.

Nearest the entrance, but hidden from view by hedges along the pathway leading to it, is "Float Boat," a full-size wooden dory piled high with Chihuly's version of glass Nijjima floats used by Japanese fishermen. Easily the most explicitly playful piece in the exhibition, the floats are like a fantastic marble collection. It reprises the first float project done in 1995 in Finland, where the floats were dropped in a river.

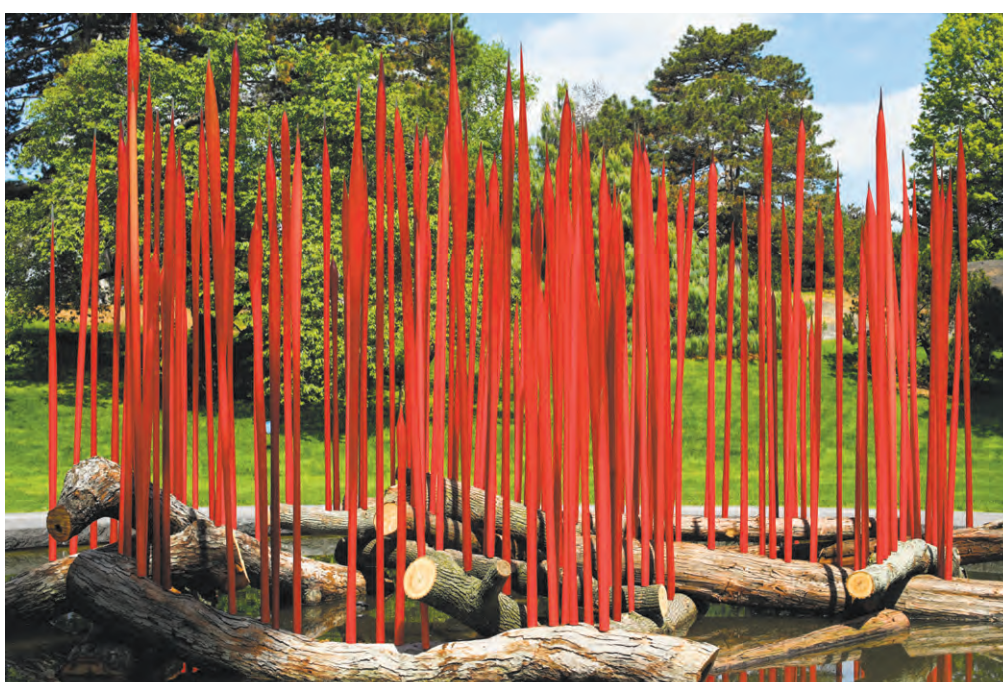
The ponds in the garden are stepped, separated by shallow weirs, and it is on these weirs that Chihuly chose to erect "Koda Study 1" and "Koda Study 2." The most subdued pieces in the exhibit, both are flat grids of colored panels made from a new mixture of acrylic, plastics and glass. Uniquely dull and unreflective, they become translucent screens, altering the surrounding landscape.

"Koda 1" and "Koda 2," along with "Koda Study 3," which is a collection of panels made from the same new material, but A-frame shaped and placed in the tropical



Timothy A. Clary / AFP / Getty Images

One of the glass pieces by Seattle-based artist Dale Chihuly, "Scarlet and Yellow Icicle Tower," on display at the New York Botanical Garden in the Bronx. The exhibition runs through Oct. 29, with more than 20 different installations throughout the garden's 250 acres. Below, "Red Reeds on Logs" and "Float Boat" are also part of the show.



pool behind the Haupt Conservatory, comprise one of three new site-specific installations created for the garden exhibit. The others are a pair of "chandeliers" suspended from the portico roof covering the main visiting ticketing area and "Neon 206" at the second of the pools behind the Haupt Conservatory.

Described in guides as suggestive of vines hanging with fruit, the mineral-blue and peridot-green chandeliers, floating above the heads of visitors, also could be ectoplasmic escapees from a "Ghostbusters" movie.

"Neon 206" is a crazy network of spaghetti-like electrified tubes best seen at night. The garden first introduced regular

ONE PHONE PHOTOGRAPHER WHO PAUSED IMPATIENTLY TOLD HIS COMPANION, "I'M TRYING TO GET A PICTURE WITH NO ONE IN IT."

night hours for the 2006 Chihuly exhibit and has scheduled 39 this time, mostly later in the summer when the days grow shorter. The exhibit runs through Oct. 29.

Nearby, rising above a hedged gallery between the two conservatory pools, is another exhibit giant: the 30-foot-tall "Scarlet and Yellow Icicle Tower." Luminous, it sprouts spikes like ripe wheat. Two young children who stopped there with their parents somehow didn't see it, the way you might miss a skyscraper you're standing under on a New York City sidewalk.

"Where's the show?" one of them asked.

"This is the show right here," the father answered. "This the garden. This is the show."

The father could have been speaking for the garden administration. One of the lessons from the 2006 Chihuly exhibit and a reason for the new one, Daubmann says, is it attracts a new audience who, once there, begins to see the garden differently.

The Chihuly effect worked for the larger, seemingly stand-alone outdoor pieces, like the "Float Boat" in the native-plant garden. Walking along the boardwalk, one's gaze must necessarily turn from the brilliant, gaudy boat elsewhere, to pitcher plants at the pond's edge or perhaps to a stand of gray birches. To detour from the boardwalk to the path shrouded with rhododendrons is to move from light to dark. Your eyes refocus. So it is with Chihuly.

The effect was even more pronounced, or frequent, inside the Haupt Conservatory, where a dozen or so pieces live under the same glass roof with plants, and where the Mother's Day traffic became most jammed. Every other person, it seemed, had cameras at the ready, determined to capture "Persian Pond" and "Fiori" (a grouping of red water lilies and silver flamingos) and "White Belugas" (a pod of iridescent pearl bulbs).

Near the "Belugas," a kava plant did a good job mimicking Chihuly. It bore two dark-red cones with a plastic sheen and each cone sprouted a pair of bright yellow horns. Toward the end of the trail, "White Tower with Fiori" (a tall stalk of pink and white tendrils), shared its bed with a pinkish dragon tree and delicate plants labeled Asparagaceae.

According to the garden's interactive guide, versions of "White Tower with Fiori" have been exhibited around the world. One phone photographer who paused there impatiently told his companion, "I'm trying to get a picture with no one in it."

A few steps away an older woman and a younger man found themselves admiring the same flowering plant, the way two people in a museum might find themselves looking at the same painting. The plant had no label they could find, and the woman asked the man if he knew what it was.

"Beautilacticus," it sounded like he said, quickly inventing a fake Latin name for the plant.

When they passed, you could see what attracted them. Thin stemmed, the plant bore tiny blossoms that climbed it like rungs on a ladder. Each blossom appeared to be comprised of two pieces: a tear-drop of white wearing a plum-colored hood. It was as improbable as any Chihuly creation and, as the woman and man agreed, beautilacticus.

Joel Lang is an award-winning Connecticut journalist and frequent contributor to Sunday Arts & Style.



take a break

THE NEWSDAY CROSSWORD

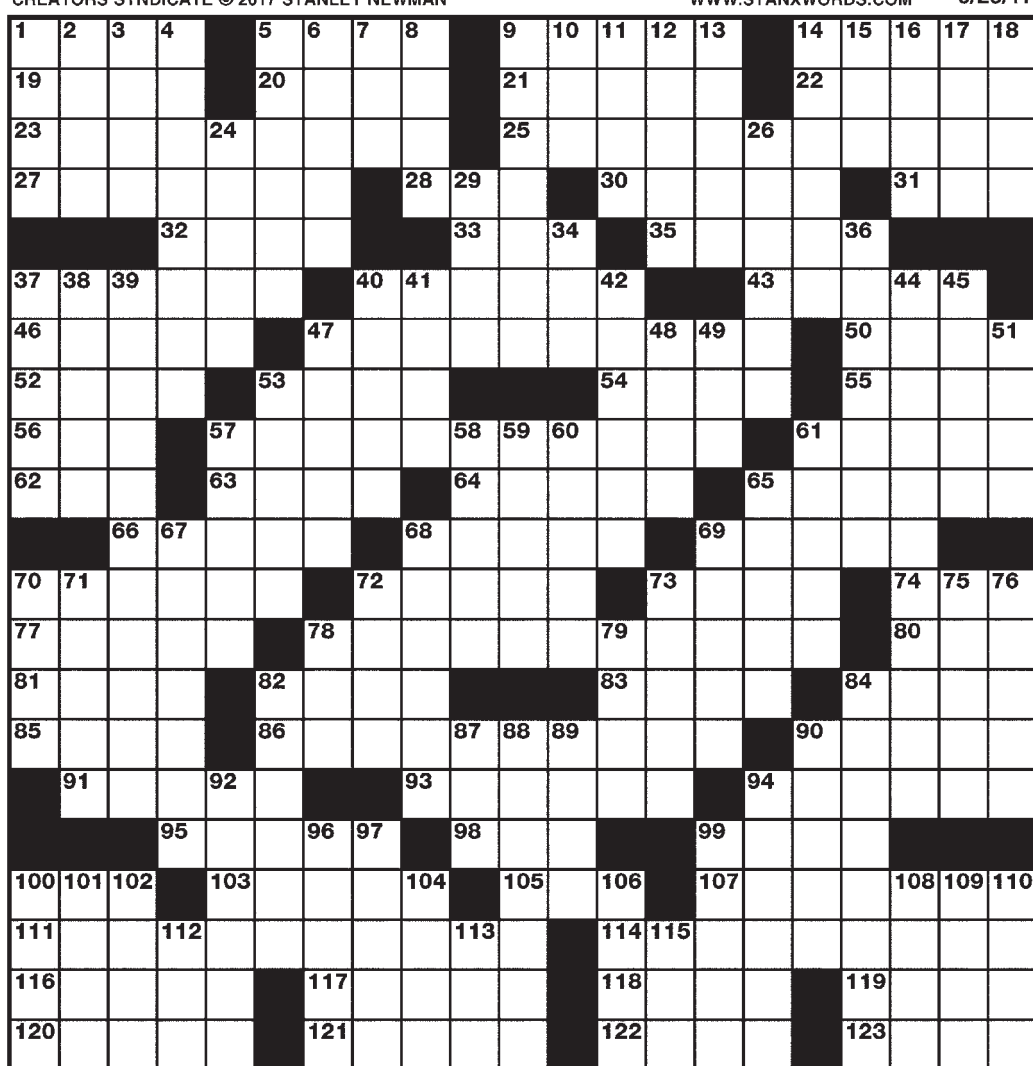
Edited by Stanley Newman (www.StanXwords.com)

AFTER FIVE: No, not six
by Fred Piscop

- ACROSS**
- 1 Snug spot
 - 5 Infield cover
 - 9 Kid-lit pachyderm
 - 14 Chocolate substitute
 - 19 Feel sore
 - 20 Tubular instrument
 - 21 Author Walker
 - 22 Kagan's appointer
 - 23 Five-___ (British bill made of plastic)
 - 25 Five-___ (MacArthur, e.g.)
 - 27 More fidgety
 - 28 French article
 - 30 Closes tightly
 - 31 Final phase
 - 32 Smart-alecky
 - 33 Actress Thurman
 - 35 Schnauzer's sniffer
 - 37 Maps within maps
 - 40 One of the Williams sisters
 - 43 Contrivances
 - 46 Small amounts
 - 47 Five-___ (maxim re dropped food)
 - 50 Whitman of verse
 - 52 Bunch of buffalo
 - 53 Houston or Honolulu
 - 54 Street ___ (reputation)
 - 55 Vivacity, in music
 - 56 ___ on *parle français*
 - 57 Five-___ (weather.com feature)
 - 61 Ski-lodge drink
 - 62 Signing ceremony souvenir
 - 63 Great weight to bear
 - 64 First Mrs. Trump
 - 65 1 Down product
 - 66 Ostentation
 - 68 Dramatic excerpt
 - 69 Traveler's course
 - 70 Cruise ship accommodations
 - 72 Shell out
 - 73 Brewery receptacles
 - 74 Big ATM maker
 - 77 Bornean ape
 - 78 Five-___ (poll analysis website)
 - 80 Emulating
 - 81 Seven Dwarfs' workplace
 - 82 Oversupply
 - 83 Aviation formations
 - 84 Minor controversy
 - 85 Tijuana locale
 - 86 Five-___ (local broadcast)
 - 90 ___ dish (lab container)
 - 91 Philosopher
 - 93 West Coast NFLers, for short
 - 94 Beseeched
 - 95 Braid of hair
 - 98 FDR or JFK
 - 99 Duo
 - 100 List ender
 - 103 Snug spots
 - 105 Junior, to Senior
 - 107 Seven-Emy actor
 - 111 Five-___ (carol collection)
 - 114 Five-___ (major blaze)
 - 116 Bonding agents
 - 117 Nonsensical talk
 - 118 Tip of a plane
 - 119 Elevator innovator
 - 120 Wintry fall
 - 121 Mar. honoree
 - 122 Handheld hackers
 - 123 Usage fee
- DOWN**
- 1 Northern California county
 - 2 Business school subj.
 - 3 Closed tightly
 - 4 Kind of bike
 - 5 Copy room supplies
 - 6 Scrub a mission
 - 7 Nonsensical talk
 - 8 Rid of rind
 - 9 Guys in barbershop quartets
 - 10 Hgt.
 - 11 Skewed view
 - 12 Meadowland
 - 13 Daughter of King Lear
 - 14 Diplomatic official
 - 15 Homer Simpson's dad
 - 16 Nearly unobtainable
 - 17 Saudi Arabia neighbor
 - 18 Bereft of tread
 - 24 Tries to trim down
 - 26 Ran off for romance
 - 29 Franc's successor
 - 34 Furthermore
 - 36 Barge pusher
 - 37 "Can you dig it?" reply
 - 38 One of the family
 - 39 Five-___ (bluegrass instrument)
 - 40 Feudal laborers
 - 41 It means "outside"
 - 42 Esoteric
 - 44 Five-___ (gridiron punishment)
 - 45 Decline gradually
 - 47 Russian spacecraft
 - 48 Celestial bear
 - 49 Divulge, with "out"
 - 51 Playpen assemblage
 - 53 Pair to press
 - 57 Carrying out
 - 58 Gadget for making hash browns
 - 59 "Save the date" happening
 - 60 Checkout counter display
 - 61 Word on all nickels
 - 65 Roman Empire invaders
 - 67 Pen-and-ink drawings
 - 68 Show contempt for
 - 69 Goes ballistic
 - 70 Rooster's topper
 - 71 Prima donnas' deliveries
 - 72 Synagogue
 - 73 Op-ed offerings
 - 75 County north of Limerick
 - 76 Fleet of foot
 - 78 *Cake Boss* ailer
 - 79 Unceasingly
 - 82 Continued
 - 84 Is concerned about
 - 87 Spanish hero El ___
 - 88 Israel's parliament
 - 89 Pixar clownfish
 - 90 Trojan War king
 - 92 Name on the cover of *The Sun Also Rises*
 - 94 Chaplains
 - 96 Arranges logically
 - 97 Circumvent
 - 99 "___ porridge hot . . ."
 - 100 Seuss' green stuff
 - 101 Turnpike expense
 - 102 Hunt hint
 - 104 Prune a bit
 - 106 Granny
 - 108 Evening, in ads
 - 109 Oscar role for Julia
 - 110 Pause for a pianist
 - 112 Key to the right of ess
 - 113 USMA stat
 - 115 Smoked salmon

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WWW.STANXWORDS.COM 6/25/17



horoscope HOLIDAY MATHIS

TODAY'S BIRTHDAY (June 25): You get fantastic results as a leader who asks people to do their best. You're not looking for perfection, just for honesty and solid efforts. Your lucky numbers are: 9, 16, 5, 40 and 28.

ARIES (March 21-April 19): You'll contribute your ideas to the group and you'll start conversations that you and others will be talking about in the months to come. There's something important being worked out with each new discussion.

TAURUS (April 20-May 20): You'll hear the best that others have to say because you're open to believing there's value in it. Often, the incidental add-ons or mistakes will be the gems of communication.

GEMINI (May 21-June 21): The old social patterns are getting

slightly stodgy. You're in need of fresh energy and this could come in the form of a person. Break the ice. Someone has to be the first to say hello, and you're so good at it.

CANCER (June 22-July 22): The thing that's keeping you from what you really, really want is a pretty close version to what you want. It's filling up the space at a solid 70 percent. In school that would be a C-. Is it good enough?

LEO (July 23-Aug. 22): There's nothing you want more today than for your nearest and dearest to have a good time. Your primary concern will be making this happen. Hint: You can't do it for them. Set the stage, and then get out of the way.

VIRGO (Aug. 23-Sept. 22): Respect where you've been and what you know; set a limit to what you're willing to accept from

others. If you don't lay boundaries, you'll be insulting your own experience.

LIBRA (Sept. 23-Oct. 23): The saying "All's fair in love and war" is at best confusing and at worst untrue. Clearly there's plenty unfair about both states, and just because someone feels a lot of passion about their act of creation or destruction, that doesn't make it right.

SCORPIO (Oct. 24-Nov. 21): There may be mightier vessels on the sea, but it's not always wise to jump ship for the chance to get there faster. For one thing, the sea is unpredictable. For another, your crew is one of a kind.

SAGITTARIUS (Nov. 22-Dec. 21): Though you may have as many reckless notions as the next person, this is a time to cultivate restraint. Words can break

hearts and actions can do worse. Kindness will heal the world.

CAPRICORN (Dec. 22-Jan. 19): There's a diverse group around you, and you're so multifaceted you can fit in with just about anyone. Much will be accomplished with everyone bringing the things they do well to the table.

AQUARIUS (Jan. 20-Feb. 18): When you're not completely sure what move to make next, think in terms of attraction. Which move will get the kind of attention you want? Coming at it from the other person's point of view will be wise.

PISCES (Feb. 19-March 20): Starting fresh is super-difficult to do if nothing about the environment is different. Change is much easier in a fresh place. If you can't go to a new scene, give your current one a makeover.

sudoku MICHAEL MEPHAM

Level: 1 2 3 4

		1					4		
	3		5				8		9
			2		8				
	4	7					2	1	
					3				
	9	8		7			3	4	
			8		7				
		3			9			8	
		2					6		

Last week's Sudoku

Last week's Crossword

6	9	7	5	2	1	8	3	4
8	1	5	3	4	9	6	7	2
4	2	3	8	6	7	1	5	9
3	8	1	7	9	4	2	6	5
2	4	6	1	5	3	7	9	8
5	7	9	6	8	2	3	4	1
7	6	8	9	1	5	4	2	3
9	3	2	4	7	8	5	1	6
1	5	4	2	3	6	9	8	7

CLARA	HOST	MALES	THAW
ROSES	TIGER	ECONO	HOSE
EVICT	PLEA	ACURA	ROIL
PEAK	PERFECTION	OPAL	
ERGO	ROD	FLU	ENDOW
SONIA	DIMLY	ISW	OOPS
SAMBA	PUBLIC	OPINION	POLL
AWARD	OBES	ETA	UNSET
MORASS	BRACE	APP	
ELKS	PAYONE	PRICE	SWAP
LINED	IRAN	ASP	TRESS
PACIFIC	COEAN	PERCH	
STATIC	EERIE	HEARS	
ENEMY	DNC	SEA	TEAS
CZAR	PEOPLE	OVER	PROFIT
ROMA	OLDIE	LIRA	AMIGO
ALOT	PEELS	ASIS	MINOR
BAKE	SELLS	SAFE	SCENE

chess

SHELBY LYMAN

It is tempting to yearn for our simple beginnings. It is not only age which visits unwelcome limits, but the continuous development of culture itself.

The chess I encountered in my teenage years was an open-ended arena for discovery and achievement.

There were no putative a priori limits placed on what might be accomplished.

But then came the ELO rating system which assigned a numerical rating to individual games and total lifetime performance. Everyone who played chess in the U.S. was now rated and ranked.

Those who were sufficiently brave thrust aside these shackles. No number was going to limit their aspirations and performance.

Their ambitions remained open-ended. But many players began to define themselves in terms of the numbers assigned to them, hoping at most to improve them incrementally.

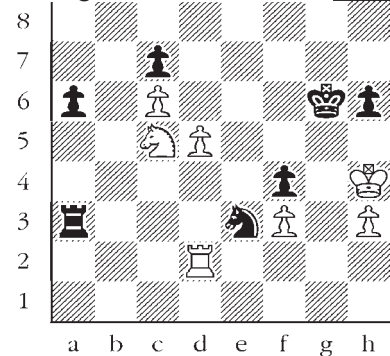
The system was institutionalized, in part, by organizing tournaments with designated purses for discrete rating categories (depending on the number of entrees at that particular level).

Following the money, some individuals deliberately lost games so as to qualify for a rating category where the financial reward was greater. These individuals, thankfully, were few.

Despite its drawbacks and our nostalgia, ratings were a historical boon to chess.

They both structured and encouraged competition and the growth of the game beyond its original narrow confines.

Beginner's Corner

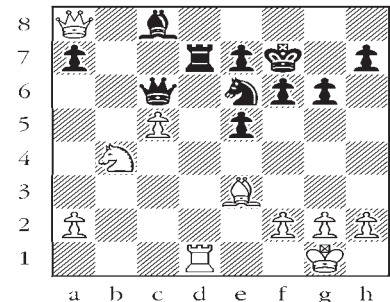


Hint: Force checkmate.
Solution: 1. ... h5! (threatens ... Nf5 mate.)

SOLVE-IT

after 23. ... Rd7

Motylev



Mokshanov
WHITE TO PLAY
Mokshanov Motylev

- 1. e4 c5 14. Nc3 f6
- 2. Nf3 Nc6 15. c5 Rb8
- 3. Bb5 g6 16. Qa4 Rxb2
- 4. Bxc6 bxc6 17. Qxc6ch Qd7
- 5. O-O Bg7 18. Qa8 Kf7
- 6. Re1 Nf6 19. Be3 Rb7
- 7. e5 Nd5 20. R(a)d1 Qc6
- 8. c4 Nc7 21. Nd5 Rd8
- 9. d4 cxd4 22. Nb4 Rxd1
- 10. Qxd4 Ne6 23. Rxd1 Rd7
- 11. Qh4 d6 White resigns
- 12. Bh6 Bxe5
- 13. Nxe5 dxe5

bridge

FRANK STEWART

If it looks tough

"Stockmayer's Theorem" (an adjunct to Murphy's Law): "If it looks easy, it's tough. If it looks tough, it's probably downright impossible."

In today's deal, South became declarer after a contentious auction. East would have been down one at four spades, losing a club and three hearts, but South was reluctant to let his opponents play at a vulnerable game when five diamonds might succeed or, at worst, be a cheap sacrifice.

West led a spade, and South ruffed East's ace. The play looked easy enough — it seemed South had to find West with the king of trumps and then hold his club losers to two — but it got tougher when South let the jack of trumps ride at Trick Two and saw East discard.

South cogitated but finally concluded that the contract was impossible.

"You get a trump and two clubs," South announced. East-West hastily accepted his concession of down one.

Just because a contract looks impossible doesn't mean that no way exists to make it. Could you make five diamonds?

South has three unavoidable losers, but he can focus instead on winners. After South's jack of trumps wins, he can proceed thus: heart to dummy, spade ruff, heart to dummy, spade ruff, trump to dummy, queen of hearts, heart ruff (as, luckily for declarer, West must follow suit). South then takes the ace of clubs. He has won 10 tricks, and dummy still has the ace of trumps to furnish one more. West's trump trick and East's two club tricks fall together at the end.

That wasn't so tough, was it?

North dealer E-W vulnerable			
NORTH ♠ J 5 2 ♥ A K Q 4 ♦ A Q 7 ♣ 7 6 4			
WEST ♠ K 10 7 4 ♥ J 8 7 6 ♦ K 5 3 2 ♣ J		EAST ♠ A Q 9 8 6 3 ♥ 10 9 5 ♦ None ♣ K Q 10 5	
SOUTH ♠ None ♥ 3 2 ♦ J 10 9 8 6 4 ♣ A 9 8 3 2			
North 1 NT Pass	East 2 ♣ 4 ♣ 5 ♣	South 3 ♣ 5 ♣	West 3 ♣ Pass
Opening lead — ♣ 4			

