

The Chautauquan Daily

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Ethnographer Davis to speak on wonder of cultural diversity

by Jessica Hanna Staff writer

National Geographic Explorer-in-Residence Wade Davis will be speaking at 10:45 a.m. today in the Amphitheater. He will discuss various aspects of culture, incorporating his books *Light at the Edge of the World*, released in 2001, and *The Wayfinders*, which will be released in the fall.

As an ethnographer, writer, photographer and filmmaker, Davis has become a strong voice for the

protection of what he has termed the "ethnosphere." This ethnosphere encompasses thoughts, beliefs, myths and institutions brought about by human imagination.

"It's a celebration of the wonder of culture around the world, and the idea that other peoples aren't failed attempts at being you, or us," Davis said. "They're unique answers to a fundamental question: What does it mean to be human, to be alive?"

Davis said he began his interest in cultural differences as a child living in Can-

ada, at a time when the French and English were not speaking to one another. He remembers a road that clearly separated his Anglo community from a French village.

Davis

A World of Photos

➤ For photography

by Wade Davis,

see PAGE 11

"I always thought how curious that just on the other side of that road was a different language, a different religion, a different way of being," Davis said. "I think that sort of intrigued me from the earliest days of my youth, and not just that the other world could exist, but that there was some sort of subtle message that I was receiving that I was not supposed to enter it. And of course, what I've done all my life is enter those worlds."

Davis went to Harvard University, where he earned degrees in anthropology and biology, and later his doctorate in ethnobotany. Davis traveled around the world and lived among various cultures while he worked as a cultural anthropologist and plant explorer.

He spent more than three years in the Amazon and Andes, where he lived among 15 indigenous groups and made more than 6,000 botanical collections. His later work in Haiti, where he investigated folk preparations said to create zombies, inspired his international best selling book *The Serpent and the Rainbow* (1986) as well as *Passage of Darkness* (1988).

See **DAVIS**, Page 4

Happy-go-lucky

Oboist Eberle featured as CSO prepares a lighthearted concert

by Alexandra FioravantiStaff writer

t 8:15 p.m. tonight in the Amphitheater, oboist Jan Eberle, Chautauqua Symphony Orchestra principal, will step out on stage in front of Guest Conductor Tito Muñoz, her fellow musicians and the audience.

Eberle will be performing as a soloist during the CSO's second piece, "Concerto for Oboe and Orchestra in C Major, K. 314." Wolfgang Amadeus Mozart composed the popular work.

Eberle said she could think of only one word to truly describe the Mozart piece: happy.

"Later Mozart might have gotten a little more on the profound side," Eberle said. "But this is just kind of a happy Mozart. It's the motifs he chooses; they're lighthearted. It's in C major which is usually a happy one, and it's harmonically pleasing."

Eberle said she played the piece many times before, and is happy to do it.

"It's my favorite concerto," she said. "And it's Mozart, and of course Mozart is one of the greats."

Muñoz, who will be making his first-ever visit to Chautauqua Institution, said the Mozart piece is small — small in the sense that it does not require a lot of instruments to create the wonderfully happy sound Eberle refers to. Muñoz said the piece only calls for strings, two oboes, two flutes, two horns and, of course, the oboe soloist.

"Really, it's just a way to showcase the principal oboist, Jan [Eberle]," Muñoz said. "You'll be able to see how she interacts with her colleagues because it is a very small piece in scale. So you'll see her bring a lot of interacting with them in terms of sound and phrasing."

Eberle said she is happy the piece is a bit tame in terms of numbers, thus avoiding a situation in which the soloist competes with her fellow musicians to be heard.

See **CSO**, Page 4



In Life Center, Chautauqua's Jewish community finally has a home

EVERETT JEWISH LIFE CENTER

Edith Everett gives a welcoming speech in honor of her late husband, Henry Everett, at the dedication of the new Everett Jewish Life Center Sunday afternoon.

by Jessica Hanna Staff writer

Musicians played traditional Jewish songs as a crowd of people filed into their seats and filled the street in front of the new Everett Jewish Life Center in Chautauqua on Sunday. The day marked the center's dedication and offi-

cial opening.

"When the doors are opened for all to enjoy, you'll find more than a beautiful building," said Richard Moschel, treasurer on the EJLCC board of directors, in his welcome address. "The rooms and this magnificent porch will provide a comfortable tapestry for conversation and friendships, study, relaxation and intellectual stimulation. What was once a

dream became a vision, and before you, today, is a reality."

Edith Everett and her family funded the Everett Jewish Life Center's construction in honor of Henry Everett, who contributed to the Jewish community and to Chautauqua Institution.

"Our family decided to build this house for two reasons: because it was time for there to be a Jewish house in Chautauqua, and

... because it was a wonderful way to remember Henry, my dear husband and life partner, in a place that gave him so much pleasure," said Edith Everett.

She serves as chairwoman for the EJLCC board of directors.

The Everett Jewish Life Center will provide classes, seminars and other Jewish and interreli-

gious activities during the summer season. Although the center will serve as a home for the Jewish community, it is meant to provide resources for people of all beliefs.

According to the Rev. Joan Brown Campbell, the center represents another step toward a future where barriers are broken, divisions are dissolved and common ground is claimed.

Rabbi David Saperstein and Rabbi Joseph Telushkin attended the dedication to speak in memory of Henry Everett, highlighting the many improvements he made in the world around him. They also discussed the benefits of the Everett Jewish Life Center, and the Jewish faith itself to the Chautauqua community and wider world.

See **EVERETT**, Page 4

TODAY'S WEATHER



HIGH 68° LOW 54° RAIN: 20% Mostly sunny

WEDNESDAY 69° 56°

74° 61° 20%



'The beauty is in the details'

Tony Bannon reviews the CTC production of "Arcadia" PAGE **5**



Native son
Jackson Rohm
returns to
Chautauqua,
guitar in tow
PAGE 3



'All about wonder'

Photographer Annie Griffiths Belt shares tales of worldly travels PAGE **7**

NEWS



NEWS FROM AROUND THE GROUNDS

The **Briefly** column appears on Page 2 daily and is intended to provide space for announcements of Institution-related organizations. If a meeting or activity is featured that day in a story, it should not be repeated in Briefly. Submit information to Priscilla in the editorial office. Please provide name of organization, time and place of meeting and a contact person's name with phone number. Deadline is 5 p.m. four days before publication.

CLSC alumni news

The CLSC Class of 2009 will hold a meeting from 9:30 a.m. to 10:30 a.m. on Wednesday at Alumni Hall. Members will make plans for graduation on August 5.

The CLSC Class of 2001 Class Coffee will be at 9:30 a.m. today on the Alumni Hall porch. The Class Bell Tower Picnic will be held at 12:15 p.m. Wednesday. Bring a Brown Bag lunch — drinks will be provided.

The CLSC Class of 2000 will meet at 4 p.m. today on the Alumni Hall porch. Please come with plans for our 10th anniversary.

For the CLSC classes of 1993 and 1998, Norman and Nancy Karp will host a porch party at 4:30 p.m. today at 107 Mina Edison Drive. Please bring an appetizer to share; drinks will be provided. For more information, call (716) 753-2473.

CWC holds Artists at the Market today

The Chautauqua Women's Club Artists at the Market will be held from 1 p.m. to 4 p.m. today at the Farmers Market, benefiting the Scholarship Fund. Please call Hope at (412) 682-0621 to inquire.

Garden Walk today

Joe McMaster, horticulturist, leads a Garden Walk starting at Smith Wilkes Hall at 4:15 p.m. Walks through Chautauqua's gardens will vary each week. Meet under the green awning toward the lake side of Smith Wilkes.

BTG hosts Early Bird Walk & Talk

At 7:30 a.m. today, John Rappole will lead a BTG sponsored Bird Walk & Talk. Rappole is board chairman at the Roger Tory Peterson Institute. Meet at the entrance to Smith Wilkes Hall, rain or shine. Bring binoculars, if possible.

Tennis Club hosts tournament Saturday

The Tennis Club will host a Men's/Women's/Juniors' Singles Tournament this Saturday, July 11. The entry deadline is at 6 p.m. Thursday. Call the Tennis Club at 357-6276 to sign up or receive additional information.

Meet the sections of the CSO

All are invited to a post-symphony party on the Amphitheater's back porch immediately following the 8:15 p.m. CSO concert tonight. Musicians from the violin section will be waiting to socialize, and refreshments will be served. Bus transportation will be available, leaving the Amp back porch at 10:45 p.m.

Young Women's Group holds coffee social

Come to the Chautauqua Women's Club at 9:30 a.m. today for social time with the Young Women's Group and moms of teens. Women, especially ages 25 to 55, are welcome. Membership not required.

CWC offers weekly Duplicate Bridge games

CWC offers Duplicate Bridge sessions for both men and women. Games begin at 1 p.m. on Tuesdays at the Clubhouse. Single players are welcome. A fee will be collected at the door, but membership is not required.

Library holds children's storytime

Storytime for children ages 3 and 4 will be held at 10:45 a.m. every Tuesday in Smith Memorial Library's meeting room.

Join VACI in "Celebrating 100 Years"

VACI Partners invites Chautauquans to join in the "Celebrating 100 Years" festivities, which include the Preview Party on Monday, July 13, and the Celebration Party on Sunday, July 26, at the Strohl Art Center. Enjoy champagne, supper and our famous "Art Off the Wall" auction. Reservations are limited, and forms are available at the Art Center and the Main Gate. For information, call Mimi Gallo at 753-3972.

CWC holds new Summer Gatherings

Chautaugua Women's Club is offering new Summer Gatherings, a series of marvelous events, from brunch to fine dining to "Biking for Pancakes." Reservations are limited. For more information, call Susan Scott at 357-4818.

Opera Guild offers new Pre-Opera Dinners

The Opera Guild has created a new Pre-Opera Dinner series, served at 5 p.m. in the Athenaeum Hotel parlor. These \$25 three-course dinners offer a variety of menu choices, with wine available for purchase. Advance reservations are required, and forms are available at the Main Gate or the Colonnade lobby. You may also make reservations by contacting Virginia Cox at 357-5775.

CWC to sell new round collectible plates

Look for the new Chautauqua collectible plate this summer at the Clubhouse, 30 South Lake Drive, and also at the CWC Flea Market July 11, the Strawberry Festival July 12 and the Antiques Show and Sale July 18. The \$15 donation benefits the Women's Club Property Endowment.

Annual Trunk Show to benefit Opera Young Artists

Sandy D'Andrade's seventh annual Special Invitational Trunk Show and Sale, which benefits Chautauqua Opera Young Artists, will be held from 9 a.m. to 4 p.m. today and Wednesday, in the Athenaeum Hotel Blue Room.

Everett Jewish Life Center hosts Brown Bag

The Everett Jewish Life Center will host a Brown Bag lunch at 12:15 p.m. Wednesday. Ken Fradin will talk about his memories as the first Jewish property owner at Chautauqua Institution.

The Chautauquan Daily

is now available **FREE** as a PDF online at

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The Bulletin Board is available to volunteer organizations who are at Chautauqua but are not one of the Institution's official organizations and do not have access to the Institution's usual promotional vehicles. Listing in the community Bulletin Board is limited to event (speaker), date, time, location, sponsor and cost, if there is one. The Bulletin Board will be published whenever there is a listing.

The cost for each listing is \$5, or three listings for \$10. Submissions to the Bulletin Board should go to the Daily Business Office in Kellogg Hall.

Event	Title / Speaker	Date	Time	Location	Sponsor
Brown Bag lecture	Rev. Ross Mackenzie "Checking Our Orthodoxies at the Door"	Friday, July 10	12:15 p.m. to 1:30 p.m.	Chautauqua Women's Club	Chautauqua Chapter of Parents, Families & Friends of Lesbians and Gays
PEO Reunion Luncheon		Every Tuesday	12:15 p.m.	The Season Ticket	Anne McDermott and Virginia Cox

Schoenhals to give Lenna piano recital

by Elise Podhajsky Staff writer

Seventeen years ago, a young and promising pianist named Joel Schoenhals stepped onto the grounds of Chautauqua Institution, unsure about whether to pursue a music career. Almost two decades later, Schoenhals

has received rave reviews from magasuch zines as American Record Guide and Fanfare for his piano recordings, and he has become one



of his generation's leading piano teachers.

Schoenhals regards the three summers he spent studying piano at the School of Music as "life changing," and the key to his musical success. Now, he returns the favor as a 12-year faculty member for the Piano Program by teaching private lessons and performing on the grounds. One such performance will take place at 4 p.m. today in Elizabeth S. Lenna Hall.

The recital will open with Robert Schumann's "Fantasy in C Major, Op. 17," followed by five more dream-like pieces composed by Schumann, Frederic Chopin and Sergei Rachmaninoff. The performance will subsequently take on a fantasy theme, which Schoenhals said is in response to one loyal Chautauquan's persistent request.

Every year, piano enthusiast Ken Fradin attends Schoenhals' recitals at Chautauqua, slinks backstage and asks him to play Schumann's "Fantasy" and Igor Stravinsky's "Petrushka." Though no Stravinsky appears on today's program, Schoenhals is honoring at least half of Fradin's fantasy request.

"It was sort of the seed that began the idea for the performance," Schoenhals said.

Though not fully complete, the fantasy program also includes "Polonaise-Fantaisie in A flat Major, Op. 61" by Chopin; "Arabesque in C Major, Op. 18" and "Toccata in C Major, Op. 7" by Schumann; and "Liebesleid (Love's Sorrow)," and "Etude-Tableau in D Major, Op. 39, No. 9" by Rachmaninoff.

Schoenhals said today's performance is just a sneakpeak of the evolving, dreamy repertoire he plans to tour with this coming year.

Today's opening piece, Schumann's "Fantasy," is a 30-minute work written in three movements, all of very different character. The work reflects the tumultuous and forbidden love that Schumann endured with his wife-to-be, Clara, at its time of conception — a love story fit for a fairy tale.

"It was written at a very heart-wrenching time for Schumann," Schoenhals said. "It's so full of passion-

ate love, longing, infatuation, desire and despair. It's quite the quintessential Romantic work, both of subject matter and music material."

Schoenhals said he spent a lot of time thinking about what the piece means emotionally, and is excited to share that experience with Fradin, and the whole audience.

A brief intermission will follow the piece. Then, the fantasy will continue with five much shorter, yet equally moving, works.

"It's a very enjoyable summertime program," Schoenhals said. "It's all just beautiful music."

In addition to teaching and performing at the Institution, Schoenhals is the associate professor of piano at Eastern Michigan University. He received his Doctor of Musical Arts and Performers' Certificate from the Eastman School of Music, and has led lessons and master classes across the country.

Levinson Fund sponsors tonight's CSO performance

The Jim & Lynn Levinson Fund for man of the Board for Unit Instruments in Chautaugua Symphony Orchestra sponsors tonight's performance of the CSO with guest conductor Tito Muñoz and oboist Jan Eberle.

Mr. and Mrs. Levinson of Erie, Pa., enjoyed summers at their Chautauqua home for more than 30 years until their deaths. Mr. Levinson passed away in 2001 and Mrs. Levinson died in 2002.

California, a business previously known as Autoclave Engineers Inc. of Erie, Pa., where he served as chief executive and president for 30 years. He was also a member of the board of governors of the Chautaugua Golf Club.

Mrs. Levinson was on the board of trustees of Chautauqua Institution for eight years, and a member of the board Mr. Levinson was the former chair- of directors of the Chautauqua Founda- musical events this fund supports.

tion for an equal length of time. She was an avid lover and supporter of the arts at Chautauqua.

The Levinsons' three children, along with their spouses, are: Jane and Chaz Kerschner of Chevy Chase, Md., Andrea Stern of New Bern, N.C., and Dr. Peter Levinson of Erie, Pa. Their children and 10 grandchildren are grateful that their parents' legacy will continue through the

Keogh Lectureship supports today's Davis lecture

The Kevin and Joan Keogh Family Lectureship, an endowment of the Chautauqua Foundation, helps sponsor today's 10:45 a.m. lecture with cultural anthropologist and author Wade Davis.

The Kevin and Joan Keogh Family Lectureship supports a lecture every year that focuses on biotechnology, business and, or education.

The interest in biotechnology comes from Kevin's days as a venture capitalist funding biotechnology companies. He was a partner in the venture capital firm of Horsley, Keogh & Associates in San Francisco. The interest in business and education comes from their children's chosen careers.

Kevin passed away in August 2003. His wife, Joan, and

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three children Sean, Maura and Kyle, survive him. Sean, his wife, Kim, and their three boys live in Massachusetts; Maura, her husband, Tony, and their three boys live in Wisconsin; and Kyle, his wife, Liz, and their three children live in Canaan, Conn. They all return to Chautauqua Institution every summer, extending their Chautauqua family to another generation.

Both Kevin and Joan are first-generation Chautauquans who heard about the Institution through an acquaintance in late 1974. Believing they would enjoy the lectures and music, and anticipating that their children, ages 3, 5 and 7, would enjoy Children's School and the Boy's and Girls' Club, they rented an apartment for a week in 1975.

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After the week, Joan remembers telling Kevin "we're going to spend all our summer vacations at Chautauqua." True to her word, their family has been back every year since. They purchased their home on the grounds in 1983. Joan is still an active vol-

unteer on the grounds. She served on Chautauqua's board of trustees from 1990 to 1998 and works with the Women's Club. Joan also participates in volunteer activities at her winter home in Heathrow, Fla. She is active in the Catholic community and is a fundraiser for Chautauqua.

Tuesday at the **Movies**

Cinema for Tues., July 7 GRAND CANYON ADVEN-TURE (NR All Ages) 45 min. 4:15 ⊛Specal Guest Event⊛ Follow anthropologist / ethnobiologist Wade Davis down the Colorado River in this spectacularly entertaining yet cautionary film as it reveals the world's growing shortage of fresh water. Wade shortage of fresh water. Wade will host a discussion to follow.

THE LIGHT AT THE EDGE OF **THEWORLD** (NR) 45 min. **6:30 ®Specal Guest Évent**® Join Wade Davis as he tracks indigenous cultures, each unique for the preservation of their customs in the face of modernization. As he investigates these people heading towards an uncertain future, Davis highlights a fundamental question: what does it mean to be ท็นman? Wade will host a discussion to follow.

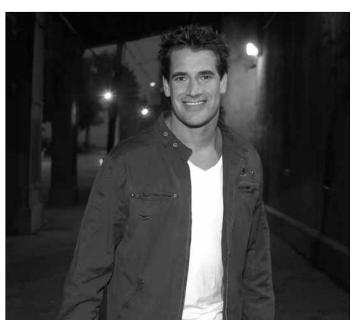
WALTZ WITH BASHIR (R) 8:45 91 min. Oscar Nom: Best Foreign Language Film. Israeli director **Ari Folman**'s animated documentary of the 1982 invasion of Lebánon is "A memoir, a history lesson, a combat picture, a piece of investigative journalism and an altogether amazing film. -A.O. Scott, New York Times



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LITERARY ARTS NEWS /



Native son Rohm to give College Club performance

by Alexandra Fioravanti Staff writer

Jackson Rohm is no stranger to Chautauqua Institution.

After spending summers growing up at the Boys' and Girls' Club, attending shows at the Amphitheater and taking his boat out on Chautauqua Lake, Rohm said that like most season visitors, he always looks forward to enjoying some summer sun at the Institution.

However, unlike many Chautauquans, Rohm comes back not only to wade in the lake and hear a lecture, but also as a performer.

At 9 p.m. tonight at the College Club, Rohm will return, guitar in tow. Rohm said he would love to play outside the Miller Bell Tower, weather permitting, where he spent a lot of time as a child.

Rohm's music has taken him on an exciting, albeit challenging journey, he said. He tested the waters of rock and pop music before settling comfortably into his new sound: country.

"I had this pre-conceived notion that country music wasn't really my cup of tea for so many years," Rohm said. "But it's kind of changed. I found my in country music."

style, his next album, which he will begin work on in November, will have more of an acoustic feel. His last released album, "Long Way From Moving On," showcases his new work in the country industry. While Rohm writes and records most of his songs, the title track, which the album name shares, was not one of his own.

On his Web site, Rohm describes the song's story as a classic theme of boy meets girl, girl dumps boy and boy can't let go. For Rohm, though, its meaning reaches him on a different level.

"I wanted to convey that I'm really just hitting my stride as an artist, writer, musician and performer. I still love making music, and I'm definitely a long way from moving on," he said on his Web site.

Rohm will perform for two hours at the College Club. He'll be playing a mix of originals and some covers.

"It's just going to be me and my guitar," he said.

Despite the risks and challenges Rohm has faced during his music career, he said he wouldn't have it any other way.

"It became a labor of love," he said. "It was a bit of a risk at first, and it's still Rohm said that despite a bit of a risk, but it's one his latest taste in music I've enjoyed taking."

Week Two poet to cover American poetry, history

by Sara Toth Staff writer

A poet with a secret aquatic talent and political streak is Week Two's poet in residence. She plans to take lecture-goers on a political, poetic journey from the Civil War all the way through to the present day and the War on Terror.

Erin Belieu, a published poet and director of creative writing at Florida State University, will deliver her "Unacknowledged Legislators: The Return of the Political Voice to Contemporary American Poetry," at 12:15 p.m. today on the front porch of the Literary Arts Center at Alumni Hall.

The Chautauqua Writers' Center Brown Bag lunch fits nicely with the week's theme, Belieu said. Not the theme of "Explore our World with National Geographic," but the theme across the country: the Fourth of July. Her talk will focus on "patriotic poetry." She will read her favorite poems and lead interactive discussions on them.

Beginning with the tradition of political American poetry, Belieu's talk will range from Walt Whitman to Robinson Jeffers; from Allen Ginsberg to younger, newer poets doing "interesting things with a political voice" in response to the current issues.

"The Iraq War has really brought poetry forward in a way we haven't seen in a really long time," Belieu said. "We're having this moment again when American poets are very responsive, from [the] most illustrious to the younger poets, to being very engaged with the political scene."

During the 1970s, after the Vietnam War and through the '90s, Belieu said, there was not much mention of politics in American poetry neither subtle nor overt. This is unusual, since poetry in other nations tends to be politically charged.

"In America, especially after T.S. Eliot and art for art's sake movements, there was the idea that there was something vulgar in being mixed up in the business of the world,



but I think poets are changing their attitude about that again, and there's an activist mentality, mostly on the liberal side, to be truthful," Belieu said. "I think it's interesting and exciting and appropriate."

A self-described "political rat," Belieu said she and her family were very politically involved people. She worked as a staff member on Michael Dukakis' 1988 presidential campaign, and Belieu said her poetry "always walked a very fine political line" from a young age.

"I remember getting a certain amount of grief for that, which I found really odd," Belieu said. "I thought that was part of the poet's job, to represent that part of life as well, or at least not ignore it. "

Belieu is the author of three poetry books and is working on her fourth. With an interest in the discipline and "intense lyricism" of form poems, Belieu lists "great Russian poets" and Sylvia Plath as her favorite inspirations. A voracious reader who turned into a voracious writer, Belieu said she knew from a very young age that she wanted to be a writer, but said that she did not really have much choice.

"I say, half-jokingly, that I became a writer by default because I'm not really, really good at anything else," she said. "I don't have the burden of the multi-talented. I mean, I was a really good competitive diver, but once you're about 20, there's really not a whole lot of call for competitive divers. Those were the only two things I was ever really good at."

CLSC Archive: a product of passion, good luck, good will

by George Cooper Staff writer

Sometimes referred to as the longest continuously running book club in America, the Chautauqua Literary & Scientific Circle, if nothing else, has a long history. But it is much more than that, and Bob Coghill, CLSC archivist, knows why. He will be sharing this history and its significance at 3:30 p.m. today in the Hall of Christ.

Begun in 1878 by Chautauqua Institution co-founder John Heyl Vincent, the CLSC, by its simple existence, disseminated information about the Institution throughout the United States, and the rest of the world. Active in the Sunday School Movement of the late 19th century, Vincent established the Northwest School publications from 1868 to 1888. He knew the importance of reading, and how to communicate with people throughout a vast territory.

He also knew that people from all walks of life wanted to read: people who had to quit school to work on the farm or factory, and women who were not given the opportunity to continue their education. They signed up in droves. Some 9,000 readers signed up for the first CLSC. One thousand of them eventually graduated in the celebrated Pioneer Class of 1882.

The CLSC is not all about grandeur or big numbers. However, over the years its stature has ebbed and flowed with the times. Its history, kept in notebooks and boxes by each year's class secretaries, often ended up enclosed Sunday-School Quarterly in in closets, shoved under stairs of Pioneer Class members' 1865 and the Sunday-School or stuck in the Chautauqua names: not exactly a page he looks from behind his desk Teacher in 1866, and he was cottages' basements — until burner. But then notice the in Alumni Hall, communicate editor of Methodist Sunday Bob Coghill happened along. meticulous handwriting, the with a sparkle in his eye.

As Coghill told it, that was pretty much the case: he happened along. Lois Minnigh played a key part in recognizing a need, but for Coghill, it was very much being in the right place at the right time, and being willing.

"It changed my life," Coghill said.

He began unwrapping brown paper packages tied up in string, examining the contents, brushing off everything that was bad, and preserving what was left.

"I'm not good, but I'm slow," Coghill said, referring to his own pace of working, but also accurately reflecting the nature of keeping an archive.

"It is like erosion," he said. "It is slow, but work happens."

The material does not always grab a viewer by the throat. Lists of thousands military order with which the names and places are aligned, the overall balance and even composition of information recorded in ink.

That is Kate Kimball, the diligent and loving executive secretary who, for 35 years, managed the CLSC so well that she was referred to as the heart and soul of the Chautauqua Movement.

There are extravagant and romantic stories, too, of people in a prison: people in the prison of their isolated prairie hometown, people who wept when the CLSC book arrived in the mail.

Coghill said he is not an orator, so he will not give great speeches. Instead, he will share the collected memory of the CLSC as represented in the archival material. He will tell some stories and, given how

TODAY!

ADVERTISEMENT

Adorn yourself like an operatic superstar

Artist D'Andrade presents couture at trunk show to raise scholarship money

Sandy D'Andrade thinks operatic" garments and opera and couture should be seen and worn by everyone. To illustrate the point, she is having the first of four trunk shows this season to raise money for Chautauqua Opera scholarships.

takes place today through Wednesday at the Athequa Opera Il Trovatore.

D'Andrade makes unique, wearable knits trunk show, to benefit the and has created both "non-

designs specifically based on all four of this season's operas. A portion of all proceeds will be donated to the Chautauqua Opera Guild's Young Artists Program.

Sandy comes up with This much anticipat- her opera designs by reed Chautauqua tradition searching the librettos (lyrics) for all the operas. She and her husband, Matnaeum Hotel and coincides thew Alperin, are both with this week's Chautau- opera fans and originally came to Chautauqua in 2003 for a one weekend Opera Guild.

"It was so successful that year, and each year since, that it has become our favorite place to show our work. And, over time, we expanded the benefit trunk shows to both coincide and tie-in to each of the four operas per season."

D'Andrade wants Chautauquans to know all her designs, both her "nonoperatic" creations and her opera ensembles, can be made in a variety of colors and custom sizes.

D'Andrade knits all her own designs and thinks Chautauquans are ideal customers because, "They get it. They know knits are durable and travel well. They're interested in art, travel and want something that's unique," she said.

D'Andrade hails from Philadelphia, and her work has been displayed at the Philadelphia Museum Show and permanent costume collections at various museums. Bergdorf Goodman has purchased her designs in the past.

She views her profession as the natural extension of her background and interest in art, as well toward doing well with as her genetic tendencies toward clothing.

"My mother was always interested in clothing, and the minute she found out I sold some designs to Bergdorf Goodman, she started respecting my choice," she said.

D'Andrade's glamorous grandmother was an even bigger influence. Her maternal grandmother, Sarah Slakoff, was an independent buyer during the Depression.

"She would go to Paris and New York and sell the designs to little stores and boutiques," D'Andrade said.

Her grandmother was "wilder than the family lets on," she said. D'Andrade remembers a Victorian-era dish with a nude or seminude woman on it that her grandmother gave her. D'Andrade was told it was a cheap item from Woolworth's and to keep it in her room out of sight. She later found out it was a gift to her grandmother from F.W. Woolworth himself and quite valuable.

Slakoff also may have passed on her tendencies

one's talents.

"She would call on wealthy Philadelphians to sell her designs and pick up their discarded clothing. Then she would make a regular run through the shanty towns to deliver the clothes and food to people who needed them,"

D'Andrade said. D'Andrade is a graduate of the Philadelphia College of Art (now known as University of the Arts). For a special preview of the garments D'Andrade will be showing and selling today through Wednesday, please visit her Web site at www. sandydandrade.com.

Wearable Artist Sandy D'Andrade has made special designs for all four operas this season to raise money for the Young Artists Program of the Opera Guild. These designs, including Il Trovatore, pictured above, are available for purchase or custom order.



Sandy D'Andrade of Red Hook, the owner of Sandy D'Andrade Designer Knitwear, has set up shop today through Wednesday in the Athenaeum Hotel for the Chautauqua Opera Guild's Benefit Art-to-Wear Couture Trunk Show and Sale.

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FROM PAGE ONE

FES performer offers 'good old-fashioned fun'

by Stacey Federoff Staff writer

After his last visit in 2007, a man who calls himself "chief executive oddball" of In Jest, Inc. has new surprises in store this year for the Family Entertainment Series.

In Jest, Inc.'s Nels Cremean will perform two shows at 5 p.m. and 7 p.m. tonight in Smith Wilkes Hall.

The funnyman brings an updated variety show with new props and "the world's shortest 15-foot unicycle."

Cremean uses physical comedy, juggling and audience participation to leave children and families amused.

"Seeing all generations laughing and enjoying [the show] together is my favorite," Cremean said.

The performer explained that his mother got him interested in performing at age 8, when he first learned to juggle. Since then, Cremean studied theater at the State University of New York at Buffalo, toured with a not-forprofit circus and performed for families, companies and organizations.

"Many of my programs incorporate educational and motivational components, but this is primarily all out of fun," he said.

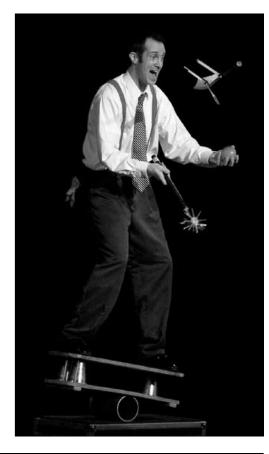
This will be the third time the modern clown has been a part of the FES, said Gwen Papania, assistant director of recreation and youth services.

The In Jest show, along with star Cremean, has entertained children and their families at past FES shows, Papania said, adding, "he embodies what we [Chautauqua Institution] are looking for in family entertainment."

She said she enjoys In Jest performances because his show is a good fit for the Institution; it is not too loud, flashy or quick, just "good old-fashioned fun."

The Corning, N.Y., native has lived in central and western New York for most of his life, and is looking forward to performing at Chautauqua again.

"It's just a beautiful setting and such a responsive audience, and whether or not the weather cooperates, people are always in good spirits," he said.



CSO FROM PAGE 1

Muñoz said the Brahms piece serves as a kind of homage to college life. Brahms achieved this sound by giving it an old-school feel: grandiose movements, the brassy sound of trombone and tuba and the bass of a strong percussion section. Think college football games — more specifically, the halftime marching band.

After opening with the Brahms piece, the CSO will

welcome Eberle out on stage for Mozart's oboe concerto, which should be quite a 'happy" experience for all.

Once Eberle sits to rejoin the orchestra, the CSO will close the concert with Beethoven's "Fourth." Muñoz said that even though Beethoven is popular and many know his music, the "Fourth" is a kind of rare treat for both the audience and orchestra.

"People know the 'Fifth' and the 'Ninth.' They're very grand," Muñoz said. "The 'Third' and 'Sixth' are also pretty well known. Those pieces are generally bigger in scale; they're longer. They are a lot more revolutionary for Beethoven in terms of history and composition of music. And the others, the 'First,' the 'Second,' the 'Fourth' and the 'Eighth,' those four are the least played."

"They just need to be played more," he said.

Éberle said the program is a strong one filled with classic standards. And standards, said Eberle, are not a bad thing. The audience will know the songs and their composers, which is helpful for both listeners and per-

Besides the comfort and familiarity with which the musicians will be performing, Eberle said they would also be sure to have plenty of fun.

"It's going to be a nice concert," she said. "We've got Mozart, who's great and probably my favorite. Then we've got Beethoven, who's a standard for everybody, and Brahms is one of the three Bs. [These are] major composers that everyone should know the name of."

EVERETT

"It's not only establishing, so to speak, an official Jewish address at Chautauqua, but it has a purpose to it," Rabbi Telushkin said. "Let this Life Center make its contribution by focusing on precisely what 3,000 years of Jewish ethical teachings can contribute to the broader world discussion

of ethics." Toward the end of the ceremony, a mezuzah was affixed to the door frame of the Everett Jewish Life Center, in keeping with the tradition of marking a Jewish home with specific verses from the Torah. These verses represent the central creed

of the Jewish faith. Edith Everett, her son, David, his wife, Karen, and their son, Ethan, then stepped forward together to cut the red ribbon blocking off the porch. A Jewish blessing called the Shehecheyanu prayer was said in celebration, joined by shouts of "Mazel tov!" from the crowd, and the Everett Jewish Life Center was officially opened.

"Inside this lovely, thoughtful structure, through scholarship, meditation, prayer, fellowship and creative alliances, insight will be gained to better understand our individual gifts and the needs that surround us, and the best ways to give back, much like the work of Chautauqua itself," President Thomas M. Becker said.

DAVIS

Davis' recent books include The Clouded Leopard (1998), Grand Canyon (2008) and Book of Peoples of the

World (ed. 2008). He has published 150 scientific and popular articles, and his photographs have appeared in more than 20 books and 80 magazines, journals and newspapers. His research has also inspired more than 700 media reports and interviews, and various documentary films.

Davis recently appeared in the 3-D IMAX documentary film "Grand Canyon Adventure," which highlights the environmental threats that face rivers worldwide. He also wrote, co-produced and hosted "Peyote to LSD: A Psychedelic Odyssey" in 2008, an award-winning documentary on the history of psychedelics.

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Photos by Katie Roupe

Above, Edith Everett stands in the foyer of the newly dedicated Everett Jewish Life

Far left, a duo performs before Sunday's dedication ceremony starts. Dedication attendees (left) were invited to take a tour following the ceremony.

Lost and Found

A lost-and-found office is located next to the Farmers' Market, south of the Main Gate Welcome Center (357-6314).







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THEATER

The beauty is in the details

CTC's 'Arcadia' meets the huge demands of Stoppard's script

by Anthony Bannon Guest reviewer

Let's try to imagine an intention more grim than creating a dramatic comedy — comedy, mind you, that takes on some walloping big ideas and prime academic debates and then, for good measure — and measure will be a key notion — engages the challenge of personifying the situation over a 200-year chasm.

Frankly, I hesitate to get into it. The story line built to hold this proposition is tricky. The big ideas turn out to be the most agreeable parts. It's the wreckage of depiction — representing lives caught on the rocks of too much information — that is the part that does not suffer interpretation well.

There are seven characters from 1809 and a few more that are talked about a lot, and then there are five characters from the present. The folks from the present are, in one way or another, studying the people from the past. So, history is a big topic. Both sets of people from the 19th and 21st centuries live in an English manor home, as true gentry or staff or visitors. Both the people in the present and those in the past are preoccupied with intellectual life — and with sex. That helps move things along; and maybe that is all you need to know.

The real talking point is that Tom Stoppard's 1993 award-winning "Arcadia" is the opening presentation of Chautauqua Theater Company's 26th season. This is a marker of quality. Stoppard's — makes huge demands, and CTC met the challenge.

Guest director Davis Mc-Callum, a Rhodes Scholar, honors the words. These are not little words, but words put together and worthy of a primer. And the CTC distributes such a crib sheet, which reorients a visitor to the pertinent philosophy, literature, science and math and provides a glossary for deeper dives.

McCallum succeeds because he does not do "cute." He does not do pratfalls. He does "smart" well, without arrogance or trickery, and the result is a relief. When is the last time you had to delight with words in the theater?

His work really is in the details.

The set is a long harvest table with chairs and a bookstand. From the past, a brilliant young lady takes her lessons from a tutor, who also thinks a good bit about sex, and that leads to disagreements with a visiting poet and sea captain, the gardener, the



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lady of the house and a butler. In the present, two scholars visit the same house chasing arcane academic opportunity, while descendents of those from the 19th century pursue their own interpretations of their family and the past.

The questions are: How do we choose to construct our realities, whether through mathematics, or science, or literature or landscape architecture? What larger system, whether classical or romantic, whether ordered or chaotic, prepares an adequate or appropriate vessel for meaning? And what of time in this? How do we use it, and how does it flow, in sequence, moment after moment or in something more like a helix, doubling upon itself, superimposed as if in a visit from spirits? Or does time just double back upon itself sometimes, perhaps repeat, congeal, intersect?

We build our present out of shards, faint or assertive archaeologies, from the past. We put things in our own order.

We take responsibility in time, or not. We acknowledge how we strive toward better ideas, or not.

"Arcadia" is the perfect garden: a timeless Eden. Though even in "Arcadia," in that first garden, was time and mortality, introduced.

That is the measure kept throughout the play, as a piano marks an imperfect beat from another room, regardless of the century and the principals, looking for the work — no question: brilliant ideas or the vitality to sustain life, dance a waltz that time controls and finishes with death.

These ideas are sustained only because McCallum focuses on his actors, and the actors are marvelous. CTC co-artistic director Vivienne Benesch and frequent Chautauqua Institution guest Andrew Borba are veteran anchors, fueling the play with their fiery cross-talk as dueling academics in search of



ABOVE: Bernard Nightingale (Andrew Borba) halts Hannah Jarvis' (Vivienne Benesch) questioning during a practice run of his lecture. BELOW: A distraught Septimus Hodge (Zach Appelman) burns an unread letter for a pleased Lady Croom (Bianca Amato).

their half-truths.

Benesch and Borba work so well during silences, with looks and subtle postures. Their flirtations are more of the mind than the body, but it is their bodies that carry the sins of the academic life: self-centered, self-important and ultimately inconsequentiality. That is their fear: that their inconsequentiality spells death. Academic failure in this game is final; the struggle is to figure out what matters, and what can get published.

Death is a motif throughout. Gunshots are a backdrop, as animals are killed and duels threatened. The objects of study — the people who are the focus of the research — are all, of course, long dead. Like the heat, energy is lost as any work is done, any action performed; life, too, is lost day after day, and it cannot be retrieved, except through the vanity of history.

'Arcadia"; the play ends with fireworks as time is marked by the measures of a waltz.

Also performing in the present are Caroline Hewitt, Matt Citron and Blake Segal, as descendents of the manor family in the past. Bianca Amato is the 19th century lady of the house, and you will never find one more to the manor born. She carries her elegance, her arrogance and her insecurity in her chin and in her wrist, never in her voice: magnificent.

Her daughter, the one true



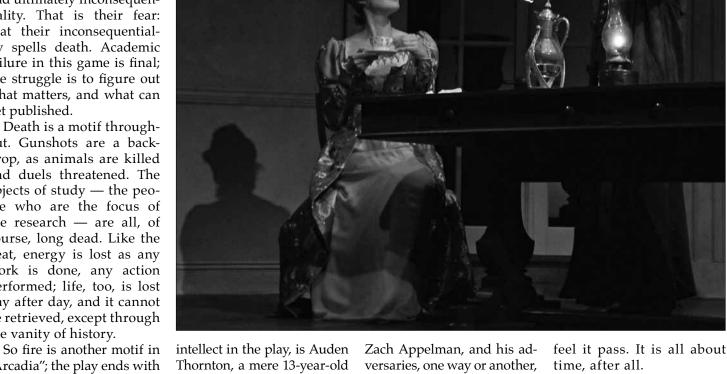
Thornton, a mere 13-year-old when the play begins, nearly 17 years old when it ends. Her carriage, as well, is a marvel, though I think the idea of playing young by speaking fast does not serve understanding. Her tutor, wonderfully contained, yet ever on the edge of destruction, is are Daniel Pearce, Craig Wesley Divino and Larry Bull. Ray Dooley is the butler, and you'll never find one better. He, too, plays it in the chin and wrist. Just wait for him to carry a dead rabbit off stage.

It is a long evening, three hours, and you won't

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"Arcadia" continues through July 12 in Bratton Theater.

Anthony Bannon is the director of George Eastman House International Museum of Photography and Film in Rochester, N.Y. Previously, he was the theater critic for The Buffalo News.



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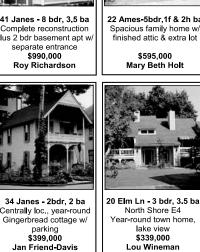
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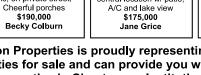




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SYMPHONY

Symphony Notes

Johannes Brahms (1833-1897) a postcard that accepted the Academic Festival Overture

A meticulous scholarly rigor is the hallmark of Johannes Brahms as a composer. More than any other composer of his generation, Brahms was known for strict attention to detail when constructing his counterpoint, for antiquarian research into the music of his historical predecessors from the Renaissance and Baroque eras and for his collections of European folk music. He was an editor of several early musicological efforts to create authoritative complete editions. It was also Brahms who, in 1877, produced the first scholarly edition of Mozart's "Requiem."

Cambridge University twice invited him, in 1877 and 1892, to receive an honorary degree, but Brahms' stomach turned at the notion of crossing the English Channel to receive the honor. He sent his regrets both times. However, in 1879, a university closer to home made a similar offer that did not require a sea voyage. The University of Breslau proposed that he accept an honorary doctorate with the citation "Ars musicae severioris in Germania *nunc princeps*" ("In the art of serious music, the foremost in all Germany today").

In spite of his academic credentials and reputation as a scholar and serious composer, Brahms had no university degree. His single brush with university life came when he was 20 years old. Brahms spent that summer visiting his friend, violinist Joseph Joachim, at Göttingen University. During those two months, Brahms threw himself into all aspects of college life — except for attending classes. He relished the chance to read. He loved the opportunities to discuss art and philosophy with Joachim and other students his own age. Most of all, he liked joining the students in the Rathskeller for beer and student songs.

When Breslau offered him the doctorate in 1879, he sent

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honor and expressed his thanks. Later, a friend explained to Brahms that a more substantial response was expected — something musical, perhaps a symphony. Looking back to his brief experience with college life for inspiration, he composed "Academic Festival Overture" for them.

Whatever expectations the university had, it certainly never anticipated what Brahms delivered. This most "serious" of German composers turned playful.

The work follows the traditional formal structure for overtures. It opens with dark, hushed, mysterious tones in C minor. The material swoops and swells, then builds suspense by dropping nearly to silence, leaving just a pianissimo timpani roll.

Then sweetly over the timpani, three trumpets present a new theme. It sounds like a hymn, but the university audience recognizes it as "Wir hatten gebauet ein stättliches Haus" ("We Had Built a Stately House"), a wellknown student protest song.

Gradually, the full orchestra joins in song, developing a great crescendo. The original dark, mysterious theme reappears, transformed and turned bright and sunny.

At this point, structural design demands a musical bridge leading to a contrasting theme. Brahms obliged, but with the second theme came a second shock of recognition. The university audience would have instantly identified it as music from the solemn "Landesvater" ritual, where students pledge allegiance to the country and to each other. The ceremony takes place when freshmen students, known as "Fuchsen" ("Foxes"), are accepted the clubs, the fellowship and into the student club. Each new member removes his cap and allows it to be pierced with a sword. Brahms treats the melody as if unaware of its familiarity or its emotional meaning. It is simply a model second theme: warm, lush and voluptuous.

> An even greater surprise arrives as the second theme

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ends. To finish the section, Brahms turns to a silly song used in initiation rites for the "Foxes." Titled "Fuchsenritt" ("Fox Hunt"), it has melodic and harmonic complexity comparable to "The Farmer in the Dell." Each pledge had to run a gauntlet of indignities, as upperclassmen sang this song while alternately tossing burning tobacco at him and dousing him with beer.

Brahms develops and recaps all three themes according to the standard structural model, but he saved one more surprise for the Coda — "Gaudeamus igitur," the universal student song. This one is equally at home, at commencement exercises and in beer halls. At the overture's premiere, the students in the audience reportedly stood spontaneously and lustily sang along, cheering Brahms, the music, the university, the nation and themselves at its conclusion.

Wolfgang Amadeus Mozart (1756-1791) Oboe Concerto in C Major, K. 314, 285d, 271k (1777)

At least three professional oboists during Mozart's lifetime had manuscript copies of this work. One amateur flutist did as well and for this, music history is thankful.

April 1, 1777, the Italian oboist Giuseppe Ferlendis joined the Archbishop's orchestra in Salzburg. Mozart played violin in this ensemble, and his father, Leopold, was its deputy Kapellmeister. Five months later, Mozart left Salzburg on a 16-month-long trip to Munich, Mannheim and Paris. Between Ferlendis' arrival and Wolfgang's departure, Mozart composed this concerto for the new oboist.

In Mannheim, he presented Mannheim orchestra's oboist Friedrich Ramm a copy of the concerto as a gift. Ramm played the concerto so often, and to such great effect, that Mozart wrote home in 1778 to share the news that it had become Ramm's "cheval de bataille" ("war horse").

A few months later, Mozart transcribed and adapted the oboe concerto for an amateur flutist named Ferdinand de Jean. De Jean was a retired physician who made a fortune in the East Indies working for the Dutch East India Company. He happened to be visiting Mannheim at the same time as Mozart, and was taking lessons from the Mannheim orchestra's principal flutist. Mozart and his professional colleagues made fun of de Jean, calling him "the Indian" behind his back. De Jean's musical ability and technical skills may have been lacking, but his wealth opened doors.

He offered to purchase some "short and easy" flute concertos and quartets from Mozart. Evidently, de Jean



CWC CELEBRATES FOUNDING WOMEN

Chautauqua Women's Club members who assisted with the publication of Founding Women: Inspiration and Impact on Chautauqua and the Nation gather on the steps of the Clubhouse during the June 29 Season's Greetings. The book, authored by CWC member Janet Myers Northrup, chronicles the 120-8year history of the CWC, founded in 1889.

complained that the first concerto Mozart gave him was far too difficult for him to play. He accused Mozart of trying to make him look foolish. To make amends, Mozart quickly adapted his oboe concerto to flute for him. It seemed likely that de Jean recognized this was not a new composition, but a recycled version of the work he already heard the oboist Ramm playing. Convinced that Mozart was trying to swindle him, de Jean appeared to have shelved it without ever playing it, and left town.

Five years later in 1783, married and living in Vienna, Mozart wrote his father urgently: "Please send me at once the little book which contains the oboe concerto which I wrote for Ramm, or rather for Ferlendis. Prince Esterhazy's oboist is giving me three ducats for it."

So, the oboe concerto was well-traveled and widely known during Mozart's lifetime. In spite of its popularity, it disappeared from view after Mozart's death. No manuscripts of the oboe concerto could be found, although plenty references to it existed. Therefore, the music to the oboe concerto was assumed to be lost.

But the flute version, which had been shelved by de Jean, remained. It was published in 1800 and became known as Mozart's "Flute Concerto No. 2." Its original, the "Oboe Concerto in C major," remained lost until a complicated feat of forensic musical archeology led to its rediscovery and eventual publication in 1948.

The concerto is laid out in typical fashion, in three movements. Mozart keeps the orchestration light and transparent, so the soloist is never in

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danger of being buried. Beside the soloist, the scoring is for just two orchestra oboes, two horns and strings. The first movement is brisk, marked Allegro aperto. ("Aperto" means "open"). It is not frequently used as a tempo mark, but in Mozart, it seems to imply a sense of freedom from restraint. The orchestra begins by presenting the principle themes and then turns the spotlight over to the soloist.

In the slow movement that follows, Mozart gives the soloist almost full stage domination. The soloist's orchestral accompaniment is frequently reduced to violins alone. The finale is a quick tempo rondo, with a primary theme that Mozart later repurposed for use in his opera *The Abduction* from the Serail.

Mozart also includes opportunities for the oboist to insert a cadenza in each of the three movements.

Ludwig van Beethoven (1770-1827)

Symphony No. 4 in B flat Major, Op. 60 (1806)

It is fashionable to speak of Beethoven's symphonies as coming in contrasting pairs. Robert Schumann may have started it all when he characterized tonight's symphony as "a slender Greek maiden standing between two Norse giants." Truly, the two symphonies that bracket this one — the epic "Eroica" and the powerful "Fifth" are giants. In fact, the entire decade from 1803 onward has been styled Beethoven's "heroic" years. What are we to do with a symphony like this, one that has few, if any, heroic pretensions?

Taken by his patron, Prince Lichnowsky, to visit Count Franz von Oppersdorff's Silesian estate, Beethoven

was greeted with his "Symphony No. 2," performed by the Count's personal orchestra. Oppersdorff was a fan. Legend is that he never hired a servant before confirming that the applicant could play well enough to be in the house orchestra. He desperately wanted to commission a work from Beethoven; the composer agreed. Setting aside the work he had already begun on what we know as "Symphony No. 5," Beethoven began this new work for the Count.

Why Beethoven started a new work rather than completing the C-minor symphony for Oppersdorff remains a mystery, but it is easy to suppose that Beethoven imagined the Count was not looking for something as outrageously novel as the "Fifth." Something more refined was called for — perhaps something with a large dollop of humor — something more like the "Second" symphony. Something more like Haydn would suit very well.

Haydn lurks around corners in this symphony. From the slow introduction in the first movement to the *perpetu*um mobile finale, his presence is felt. In the satirical third movement, designated a "minuet" but obviously not one, and in the witty extensions of the first and last movements, Beethoven acknowledges his former teacher's flair for surprise and delight.

Then, what are we to do with a symphony like this? Beethoven once provided an answer for such a question. Turning to an enrapt audience stunned silent by his piano improvisation, he howled, "An artist does not want only tears. An artist wants applause!" So be it.

Lee Spear is retired Associate Professor of Music at the University of Pittsburgh-Bradford. Readers are invited to tonight's pre-concert lecture, where Spear will provide more detail on these works, with musical examples and strategies for listening. Hurlbut Memorial Community Church sanctuary, 6:45 p.m. Admission is free.

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New This Season ~ SUNDAY SCENIC SIGHTSEEING CRUISES of LOWER & UPPER BASIN Live Narration 12:30 - 4:00 PM ~ Buffet Option TUESDAY THEME DINNER CRUISES Entertainment By Emerald City Productions July 7 Classic Country & July 14 Hot Country Nights WEDNESDAYS ~ "ROCK THE BOAT" Night Club on the "WIND" 7:30 - 10:30 pm ~ Live Entertainment

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THURSDAY DINNER CRUISE ~ Caribbean Style Entertainment by "SON OF A SAILOR" ~ Tribute to Jimmy Buffett with Jim & Dave ~ 7:00 - 9:30 pm SATURDAY DINNER CRUISE 7:00 - 9:30 pm featuring Entertainment By "Harbour Knights" or "Take2" BEMUS BAY POPS, Saturday Sept. 5 ~ 5:30-10:30 pm Picnic Buffet - Docking at Bemus Point

"LIGHT THE LAKES" Evening Cruise ~ Sunday Sep 6

LECTURE

Belt mesmerizes Amp crowd with photos, tales of worldly travels

by Alice R. O'Grady Staff writer

National Geographic and Chautauqua Institution have an important word in common, Annie Griffiths Belt said. That word is "wonder."

"We're all about wonder," she said — the exploration, curiosity and joy of play, its fearlessness and earnestness and innocence.

Belt, Monday's morning lecturer in the Amphitheater, declared that she has the best job in the world and that wonder is a big part of it.

"I've been exposed to things that have changed my life forever," Belt said.

Her career with National Geographic started two years after she received a degree in photojournalism. She was working for a newspaper in Minneapolis when a person from National Geographic magazine called, asking for some pictures of an event that was about to happen in Minneapolis. She volunteered to do the shoot, and one of her photos was published in National Geographic.

Belt later sent along an application and her portfolio. She was hired.

Namibian women

Her work started with a trip to Namibia, where she searched the desert for a nomadic tribe. The first people she met were two women with three children.

Belt said that in those days, a common way to make friends was to take a Polaroid photo of a person and give it to them. She did this and as the photo appeared, the women fell in the dirt laughing hysterically. Belt then realized that in the desert there were no reflective surfaces, and none of the women had ever seen their own faces.

Belt showed the audience the women. She pointed out son, wrapped him in a cloth that it looked like a couple of girlfriends just chatting.

"You don't always need language to communicate ... your eyes can say so much," she said. "One just has to be fearless enough to make an idiot of oneself, pantomiming."

The tribe lived in the desert with wild animals. But Belt said the people and the animals had respect for each other because they realized they were each other's food.

Belt spent only a short time with them, but, she said, "I was forever changed."

She also said that most of her work was taken in the United States. She displayed some pictures of American animals and landscapes, explaining that she felt lucky to be able to photograph wildlife, the land and vegetation. Belt also mentioned that she found beauty in various things: like a row of grain si-

"The shyest people on earth are Norwegian-American farmers," she said. "If

Findley Lake, NY 14736

you can befriend them, you can conquer any culture on earth."

As part of her U.S. work, she went to Nebraska to photograph a family branding. One morning, she woke up early and ran down to the horse pasture to take photos of the horses. When she turned around, four or five cowboys were behind her, just staring. It was embarrassing for her because she was only wearing a T-shirt and underwear.

She spoke about a little boy who demonstrated wrestling a steer. He wrestled and wrestled, she said, but the calf did not move. When Belt asked if the calf had a name, he said, "Yep, Michelangelo." She was amazed that a child in Nebraska would name his calf after one of the greatest artists who ever lived.

"I got some other ones back at the barn named for the other Ninja Turtles," he later said.

She said that is the miracle of being with people.

"I get to be a witness to their reality," Belt said.

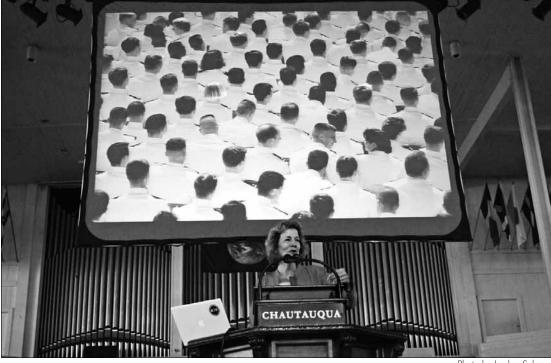
Having a family

Belt eventually married a writer and editor for National Geographic. She and her husband discussed how they would both travel and have children. They wanted a family, and Belt decided she would never leave them for more than two weeks. So her two children sometimes went along with her to various countries.

Her daughter visited 13 countries in utero. The family spent five years in the Middle East, in one of the most welcoming cultures on earth, she said. Belt was hoping to help readers shed their fear of Arab culture by photographing the Bedouins. When a dust storm came, a a photo of herself and one of Bedouin man grabbed Belt's and kept him safe. She said that although he was uneducated, the man was an extraordinary archeologist.

> "He's the opposite of the picture that's so often painted of this beautiful culture," Belt

In a cemetery in Italy, Belt asked an elderly woman if she could take her photograph. The woman walked over to the wall of drawers where



National Geographic photographer Anne Griffiths Belt talks a crowded Amphitheater through a slideshow of her work. This photo highlights the women in a graduating class of the United States Naval Academy.

the dead are placed with their photos displayed on the front, and posed. She asked Belt to send her the photo, and she explained that she wanted it for her own grave.

Belt showed many interesting photos of a British mouse club meeting, men in tutus drinking beer on their "Swan Lake" boat in Sydney and the first Bedouin to attend college while teaching Belt's daughter to write her name in Arabic.

Arab women

"The greatest privilege I had ... was spending time with Arab women," Belt said. "We assume that if a woman is covered, she is being abused."

But Belt said she could guarantee that there is more abuse of women in America than in the Arab world.

Belt needed permission to go into the Dome of the Rock in Jerusalem for the last final Saturday prayers of Ramadan. Although she managed to have dinner with the Grand Mufti, he still said "no."

At 4:30 a.m. the following day, a woman woke Belt and told her to dress modestly and bring one camera. The Grand Mufti had said "no," the woman explained, but his wife said "yes."

She went to a festival that only men could attend, but dressed in her husband's clothes and got photos.

"Most of the things I do I've never done before," she said. So she asks a lot of questions.

Giving back

Belt said she feels she is so blessed and fortunate that she wants her photos to be useful. Belt and her friend Barbara

Americans that only 1 percent of America is wild, and it have equal value." has to be saved.

She took nature photographs and Kingsolver wrote the text for their book, titled Last Stand: America's Virgin Lands, about protection of habitat.

As part of "giving back," Belt participated in a project for Church World Services in Pakistan, taking photos for a calendar. Arriving at a very poor village where all of the women were extremely beautiful, she saw some women talking and laughing. Her translator finally told her that they wanted to know if Belt was a man or a woman. She cupped her breasts and showed them photos of her children. The women were amazed that she had chil-

"Why?" Belt asked.

The translator reluctantly told her, "They were amazed that any man would have

"In the way that people who have nothing have everything," Belt said, a poor family fed them dinner, and the children watched them eat every bite.

The hosts pulled out their best cots and asked, "Would you like music?"

When the visitors said "yes," a group of men came around their beds and played until they fell asleep.

"So much of my job is just being ready for things you can't possibly imagine," Belt said. "It all has to do with wonder and generosity

Kingsolver wanted to remind of spirit and openness, and understanding that all lives



 How much editing do you • do per photo, and is there a line you draw on editing between photojournalism and art?

• Wow, that's a question. ⚠•Hopefully, the art is part of the photojournalism. I don't really see them as separate. I guess the difference is, in a photojournalistic photograph, you need content, there has to be content. In a purely art photograph, there doesn't necessarily need to be any content; it can just be, you know, a feather. It can be a rack. And they can be beautiful, but the journalistic side has a content imperative: that you're telling a story and that this photograph contributes to that story, so I guess that's the biggest difference.

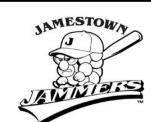
•Can you discuss what • the advent of digital photography has meant to you as a photographer? What was it like to switch to that?

A.I know that's a big question people wonder about, digital versus film, and my feeling on it is I resisted it. Who likes to give up something I love? I love film; in fact, this is the week that Kodachrome is no more. It's a very sad week for photographers because

it was the gem; it was the film. I think that there really isn't a difference in the shooting for me. A camera is a camera. What matters is who's looking through it and what they're choosing to photograph and when the digital quality became good enough (and it is very good. I mean, there are things you can do with digital that you couldn't do with film), the whole industry went that direction, so we had no choice. What I love about digital is that it has made photography available to millions of people who weren't going to dink around with film or couldn't afford to pay for it. Personally, there's a part of me that wishes I had digital when my kids were little because you give them a camera and they're photographing a bush and, you know, it's like cha-ching, cha-ching, cha-ching — you know, Lily, 'I think we have enough pictures of that bush.' And now, you can just let your kids be free, and I love the democracy of that.

The part I don't like is I don't like being hooked to a computer because I spend way too much time at a computer now, and I never used to. But I think the single biggest thing that I worry about is that the ability to work with images after they've been shot does two things. One, it makes people really sloppy, so they're not really thinking about photographs a lot because they think, 'I can just delete, I'll just delete, delete, delete.' And the second thing that, to me, is more insidious is that I think now there's a loss of innocence about photographs in general, and there's a suspicion that any wonderful photograph must have been manipulated. And that makes me sad because journalists do not monkey around with their pictures; it's a pledge we take to the industry. And if you ever do manipulate an image, you are soundly fired, and there have certainly been cases of that. But I hate for people to suspend their beliefs because of a technical toy.

> Transcribed by Ashley Sandau



Summer "staycation" continues this week at Diethrick Park

Saturday, July 4, 1:05 P.M.

Special 4th of July 1:05 start time- Start a new 4th of July tradition with the Jamestown Jammers. Catch the team's 1:05 first pitch against Mahoning Valley before you partake in your other holiday activities.



Sunday, July 5, 6:05 P.M.

The FIRST ever Aaron's TV Giveaway! - All men 18 and over (with valid photo identification), stay after the game against Mahoning Valley, and have a chance to dig for 65" TV, Blu-Ray Player, and stand courtesy of Aaron's. A remote will be buried in the infield, and the lucky guy who finds it will win the prize package! Limited to the first 200 men to sign up.

Tuesday, July 7, 7:05 P.M.

First Smith's Dollar Night- Where else can you get the greatest deal on dirt! Featuring \$1 hot dogs, \$1 Coca-Cola products, and \$1 Bud Drafts. Jammers Baseball is now as cheap as a gallon of gas! Come and enjoy an affordable night of fun at the park when the Jammers host Williamsport.

For ticket information, contact the Jammers at 716-664-0915. For your Jammers news 24/7, visit www.jamestownjammers.com.

Jamestown Jammers Baseball, serving out stimulus plans all summer at Diethrick Park.



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NEWS

Nick to present BTG lecture on Tulsa garden built by community

by Beverly Hazen Staff writer

For interested individuals who have heard of the Linnaeus Teaching Garden in Tulsa, Okla., but haven't been able to make the trip in person, come to the Bird, Tree & Garden Brown Bag lecture at 12:15 p.m. today at Smith Wilkes Hall for a pictorial "visit." Chautauquan Ron Nick will present "City of Gardens: The Oklahoma Centennial Botanical Garden and the Unique Linnaeus Teaching Garden in Tulsa, Okla." This is the annual Henrietta Ord Jones Memorial Lecture.

According to the garden's Web site, this privately funded garden opened in 2006 and has more than 10,000 plants. About 200 volunteers care for the gardens, with materials all donated by benefactors and industry professionals. The approximately \$3 million garden began as a way to teach locals gardening and show them what could work in their own backyards.

"That is the whole idea," Nick said. "It is not like your typical botanical garden. We want homeowners to come and get ideas and go home saying, 'Let's go ahead and try this."

Come to the lecture and see why Southern Living magazine considers this garden a must-see Tulsa destination.

His PowerPoint presentation will guide the audience through the process

Houses:

inspections

renovation & remodel

• shopping/errands/groceries, etc.

• transportation (airport, doctors, etc)

• organizing, baking, sewing, pet sitting

Chautauqua Institution-gate & other tickets

of developing the gardens: from the acquisition of the land to planting and design. Nick will also demonstrate how a group of volunteers turned a blank canvas into a world-class teaching garden without any public funding. Nick was the first vol-

unteer at the gardens, and now volunteer curator of the Learning Center of the Linnaeus Teaching Garden.



He said that more than 2,000 people attended the third anniversary celebration of the gardens this June.

Nick and his wife have been coming to Chautauqua Institution for about seven years. They first heard about it through an Oklahoma Chautauqua event of the Tulsa Arts & Humanities Council. The events' informational presentations from scholars were historical in nature, and also modeled the lecture form of Chautauqua.

"That is why we got interested in the Institution," Nick said. "We went to Oklahoma Chautauqua and heard that it really started in New York, so we took a chance and came."

Nick's only regret now is that he is not retired and able to visit for the whole nine-week season.

cleaning

• yard & garden

• renter assistance

Interfaith News

COMPILED BY MEG VIEHE

Baptist House

All are welcome to attend a social hour at 3:15 p.m. today in the Baptist House, Clark. Entertainment for the afternoon includes William Knapp, clarinet; Richard Kemper, bassoon; Barbara Hois, flute; Jeremy Hois, oboe; Kelly Hois, vocals; and Marjorie Kemper, piano. Members of Crossroads Community Baptist Church, Erie, Pa., will provide refreshments.

Catholic Community

Daily Masses are at 8:45 a.m. and 12:10 p.m. in the Episcopal Chapel of the Good Shepherd.

All are invited to attend the social hour at 3:15 p.m. today at the Catholic House at the corner of Palestine and the Red Brick Walk. Hostesses are Diana Ward, Ann Akin, Pat Spielman, Angie Bolander, Ernestine Cruzado, Mary Powers, Judy Parker, Fran Michalak and Ann Walsh.

Chabad Lubavitch

Rabbi Zalman Vilenkin will present "Jewish Psychology: Love and Kindness" at 9:15 a.m. today in the Library Room of Alumni Hall.

Vilenkin "Project Talmud: Swim in the Talmudic Sea" from 9:15 a.m. to 10:15 a.m. Wednesday in the Library Room, Alumni Hall. This class is a textual study for all levels.

Christian Science House

Join us at our 3:15 p.m. social hour today.

All are invited to a Christian Science testimony meeting, which includes readings from the Bible and Science and

Health with Key to the Scriptures by Mary Baker Eddy. It takes place at 7 p.m. on Wednesday in the Denominational House Chapel. All are welcome to use our study room at 10 Center Ave., open 24 hours every day.

Disciples of Christ

"Climate Change by the Numbers" will be presented by Jerry Hinkle at the 3:15 p.m. social hour today at the Disciples of Christ Headquarters House, 32 Clark and Janes. His presentation will examine the effects of climate change on world health, the cost and benefit of addressing climate now and our responsibility in taking leadership.

Hinkle, from Arlington, Va., holds a Master of Arts in environmental economics from Indiana University and will receive a Master of Arts in climate policy this year from the University of Maryland. He has studied our changing climate and has given presentations for the past eight years with the Greenhouse Network, a national speakers' bureau for educating people worldwide.

All are welcome. Refreshments will be provided by the Forest Avenue Christian Church (Disciples of Christ) in Buffalo, N.Y.

Ecumenical Community of Chautauqua

Join us at our social hour for lemonade and cookies at 3:15 p.m. today on Roberts Avenue in front of our porch.

Dr. Christopher Nye, a frequent guest at the ECOC and author of *The Old Shepherds* Tale, a children's picture book, will read selections from his newest book titled Poems Out

of Thin Air following the social hour in the Shaw House. The book will be on sale following the readings, and proceeds will go to the ECOC Building Fund. Everyone is welcome.

Episcopal Cottage

The Rev. Daniel Gunn will be introduced at the 3:15 p.m. social hour today at the Épiscopal Cottage.

Gunn also will lead a Bible study at 8:30 a.m. tomorrow at the Episcopal Cottage.

All are invited to worship at the Chapel of the Good Shepherd, which is open during daylight hours for prayer and meditation. The Holy Eucharist is celebrated Mondays through Fridays at 7:45 a.m.

Everett Jewish Life Center

Ken Fradin, property owner at Chautauqua since the 1960s, will speak at a Brown Bag lunch at noon Wednesday in the Everett Jewish Life Center. His topic is "The Jewish Presence at Chautauqua over Four Decades."

Hebrew Congregation

Please join the Hebrew Congregation at 3:15 p.m. today at the new Everett Jewish Life Center, 36 Massey Ave., for a social hour of informal conversation, discussion and refreshments.

Labyrinth

Chautauquans will continue to have the opportunity to learn about and walk through the labyrinth during the 2009 Season. Sponsored by the Department of Religion, an orientation to the labyrinth is held at 7 p.m. every Tuesday throughout the season. This orientation includes a brief introduction to the history and uses of labyrinths, and the opportunity to experience a labyrinth walk.

The Chautauqua labyrinth is located next to Turner Community Center, accessible through the Turner building or parking lot if arriving via state Route 394. There is bus and tram service to Turner. Remember your gate ticket. The orientation session concludes in time to attend the evening program in the Amphitheater.

Lutheran House

en from St. Paul's Lutheran to share.

Kaye Lindauer

Special Studies Course • Hultquist 101 12:30 - 1:45 p.m. Daily Participants Welcome (Space Available Basis) • Fee

Week 2: July 6 - 10

Emily Dickinson: "Poet"

Study Dickinson's writing during the

Civil War as a contemporary of Darwin

*4 Classes Monday-Thursday

Church, Erie, Pa., will host the event and also will be serving Lutheran punch and homemade cookies.

The Lutheran House is located on the Red Brick Walk at the corner of Peck and Clark. All are welcome.

Presbyterian House

All Chautauquans are invited to a coffee hour between Morning Worship and Morning Lecture every weekday at the Presbyterian House. The house porch overlooking the Amphitheater provides a good place to find old friends and make new friends. It's a place for conversation, good fellowship and chance to have that traditional Presbyterian coffee with a little extra something (cocoa). The often-overflowing porch indicates that a welcome is waiting for everyone.

Unitarian Universalist

Please join us for conversation and refreshments at 3:15 p.m. today in our new denominational house at 6 Bliss Ave. behind the Colonnade.

United Church of Christ

All Chautauqua guests are welcome to a social hour at 3:15 p.m. today at the UCC Headquarters House, across from the Amphitheater. Refreshments will be served.

United Methodist

All are welcome to share lunch on our porch at noon Tuesday for the Chaplain's Chat. Dr. Ralls will discuss the book *This is Water*. Please stop by the United Methodist House, 14 Pratt Ave., to order your \$6 lunch.

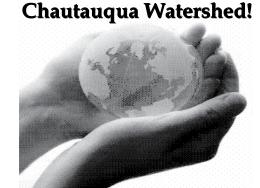
Cookies and punch await you at the United Methodist social hour at 3 p.m. today.

The Rev. J. Paul Womack, pastor of Hurlbut Church, will lead a Bible study on the parables at 7 p.m. tonight in the Chapel of the United Methodist House.

The annual meeting of the United Methodist House Association is held at 4 p.m. Wednesday in the house. All United Methodists and others who have made a recorded contribution to the association are eligible and invited All are invited to the 3:15 to participate in the meeting. p.m. social hour today at All are invited to stay for dinthe Lutheran House. Wom- ner and bring a covered dish

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Natural cleaning alternatives and environmentally-friendly products are safe for your family, your house, and put less stress on the ecosystems around you. This means cleaner air to breath and healthier forests and lakes to enjoy.

LESS TOXIC ALTERNATIVES

Your gran parents were right! Vinegar, baking soda and elbow grease will clean most of the surfaces in your home. Look below for safer

- o **Mildew Remover:** Spraydvinegar on surface. Wait $\frac{1}{2}$ hr. Scrub surface. o Drain Cleaner: Pour ¼ cup baking soda in drain followed by 1 cup vinegar. Repeat if necessary.
- \circ Floor Cleaner: Mop floors with a 50/50~mix of vinegar and hot water. Let stand for ½ hr. Wipe clean with a water-dampened cloth or mop.
- o **Scouring Powder:** Sprinkle baking soda and scour with damp cloth. Rinse. Or...sprinkle salt on surface and scour with cloth dipped in lemon juice. Wipe clean
- o Whitening Agent: Instead of chlorine bleach, use Borax© with your Regular laundry detergent.
- \circ Insecticide for Ants: Place a 50/50 mix of Borax© and powdered sugar in a shallow dish. <u>Remember</u> to keep out of reach of children and pets.
- o Insecticide Spray: Spray plants with a mix of 1 tsp. of phosphate-free liquid dish soap per liter of water. Rinse when insects are dead. Repeat every 2 weeks. If spraying vegetable plants, wash vegetables prior to consumption.
- $\circ \textbf{ Environmentally-Friendly Cleaning Products:} \ Products \ such \ as \ Method @\ ,$ Shaklee and Seventh Generation[®] are available locally
- o Check your local library, bookstore, or internet for more information on home toxics alternatives and environmentally-friendly products.



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Morning Worship COLUMN BY JOAN LIPSCOMB SOLOMON

Breaking the 'fantasy bubble'

ailure. It can stem from bad luck or rejection or a thousand other sources. It is arguably the biggest nightmare people have to face. Chaplain Samuel Wells met the unmentionable in Monday's sermon, "The Word We Don't Mention."

He began with the all-too-common story of a young man who, during his 10-year career since college, had both struggled and succeeded beyond his wildest dreams. And then, last January, his company, his life, his pride, his identity slid into bankruptcy like a sandcastle engulfed by the incoming tide. He was so devastated that his mother and sister could not find a way, even gently, to refer to the subject with him.

But failure is not restricted to modern times. Naomi of Bethlehem knew all about it. Fleeing famine, she, her husband and her sons settled in Moab. The young men found Moabite mates. All too soon, all three men died, leaving a bereft mother and wives behind. The failure-ridden Naomi was ready to head home to Bethlehem. One of the daughters-in-law took Naomi at her word and returned to her family. The other, Ruth, clung to Naomi with the words, "Don't press me to leave you. Where you go, I will go; where you lodge, I will lodge; your people will be my people and your God, my God."

To Ruth, something meant more than self-preservation loyalty and love, the chaplain said, and "in showing such steadfast love against all expectations, she shows us the face of God in a way we might never have seen if she'd been lucky and successful."

Fast-forward a few centuries. Jesus, faced with declining popularity and deserting followers, asked Peter, his right hand man, a question on whose answer rested the whole future of Christianity: "So, are you going away, too?" Like Ruth, Peter values love and loyalty above popularity and circumstances. He asked the Savior, "To whom can we go? You have the words of eternal life."

"It's almost like he's saying, 'even if you've failed, Jesus, your failure is still more important than anyone else's success," Wells said.

How did we become so preoccupied with fear of failure? Wells suggested a theological reason. The idea of Hell fell out of fashion in western society about 150 years ago. With God's judgment no longer supreme, all sorts of judgments became sought after and relevant, and correspondingly, there arose a thousand ways to fail.

"Failure became a kind of equivalent of death," Wells said. "Our earthly successes became our quest for immortality, the way we transcend our contingent mortality."

The very symbol of Christianity, Wells stressed, "is a man on a cross, dying alone in agony, rejected by the great many and abandoned by the close few." In fact, Christianity is like a 12-step program: you only get to be part of it if you are prepared to say the terrifying words "I have failed."

"Life begins the moment you admit you've failed," the chaplain said. "Until then, you're living in a fantasy

For him, the bubble burst at age 7 upon realizing he ould never become a professional soccer player.

Wells shared the liberating questions that an army commander fired without criticism at a friend whose notfor-profit enterprise had failed: "Your fault, or someone else's? Learn anything from it? Still lose sleep about it? Do anything differently next time?"

"It's only since then I've really enjoyed my job," said the commander, who felt he failed in Iraq. "I'm no longer obsessed about meeting people's expectations."

Reflecting on decades of disappointment and failure, a priest in Northern Ireland told Wells, "It's better to fail in a cause that will finally succeed than to succeed in a cause that will finally fail."

The chaplain concluded with his dreams for his listeners: "I dream that you'll let your life begin the day serious failure shows you who you truly are and whether that failure is in a cause that will finally succeed. You will then become the most powerful person in the world. One who isn't paralyzed by the fear of personal failure. My dream is that that person is you."

Wells is dean of Duke University Chapel and research professor of Christian ethics. Chautauqua Institution pastor the Rev. Joan Brown Campbell was liturgist. Longtime Chautauquan John Arter Jackson read Ruth 1 and John 6:66-68. Worship Coordinator Jared Jacobsen led the Motet Choir in John Ĥelgen's setting of Susan Palo Cherivien's "O Blessed Spring."



This new duplex home in the Garden District is waiting to be built and can be ready for occupancy in June, 2010. The home consists of one 3 bedroom / 2 1/2 bath apartment and one 4 bedroom / 2 1/2 bath apartment. Live in one and rent the other or create a two-unit condominium

For further information contact: Karen Goodell at Vacation Properties

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APPROACHING SUNDAY WITH JOY



Photo by Katie Roupe The Rev. Samuel Wells delivers his sermon, titled "One Day You Will Laugh," Sunday morning in the Amphitheater. He said every Sunday should be viewed as an Easter Sunday and approached with joy.

Page 9

Tallman concert to feature children's music

by Gail Burkhardt Staff writer

Chautauqua Institution's organist will celebrate the spirit of children during today's Tallman Tracker Organ concert titled, "Bless the Beasts and Children."

Organist Jared Jacobsen will play various songs that are geared toward children during today's 12:15 p.m. concert in the Hall of Christ.

"Somehow when I think about children, I always think about the things the organ can do. It can roar; it can tweet; it can play high; it can play low; it can whistle; it can imitate birds — all those things," he said of his reasons for including the "beasts" in the concert's theme.

A set of variations on "Twinkle, Twinkle Little Star" by Johann Sebastian Bach's son, Johann Christoph Friedrich Bach, inspired the concert's pieces, Jacobsen said. Music was the family business for Bach's children, he added.

"I don't know whether they were suggested by the father [J.S. Bach] or whether the son was showing off [saying], 'this is what I can do.''' he said.

Jacobsen called the variation on the popular children's song "charming."

He said I.S. Bach's son also designed the piece for a smaller organ, about the size of the Tallman Organ.

"When you play a small instrument like this, to really get a lot out of it you find yourself doing all of these acrobatics," he said. "Sometimes with your hands crossed and separated just to get the right sound."

Jacobsen will also play a few movements of what he calls "maybe the most famous children's piece," titled "The Carnival of the Animals" by French composer Camille Saint-Saëns, and another popular Christmastime piece "Dance of the Reed Pipes," from the "Nutcracker Suite" by Russian composer Pyotr Tchaikovsky.

People will probably recognize the tune of one of the other pieces Jacobsen will play, but they might not know its origin.

"Funeral March for a Marionette," by French composer Charles Gounod, was the opening number for the television show "Alfred Hitchcock Presents," Jacobsen said. The music sounds me-

chanical, like someone is pulling on the strings of a marionette doll, he added.

"Since the marionette is a mechanical doll and the Tallman Organ is a mechanical organ, there's a sort of funny little parallel to that I think," he said.

Jacobsen's next piece titled "March Grotesque" straddles both traditional and non-traditional organ music styles.

U.S. composer Richard Purvis played the organ at Grace Episcopal Cathedral in San Francisco, but he also played the organ in movie

theaters. His music combines two styles: traditional and theatrical, Jacobsen said.

"The March Grotesque is one of those pieces that ... just when you think you know where it's going to go harmonically, it takes a new direction," he said. And as Jacobsen also said, "grotesque" means something that is pushed out of its original shape.

In addition, Chautauqua's organist selected a ragtime piece that was written for pets belonging to the composer's children.

"The Nibs and Nobs Rag," by Robin Dinda, is named for two pet garter snakes, Nibber and Nobber.

"The music is like two voices wrapping around each other, so its kind of fun," Jacobsen said.



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The Chautauquan Daily welcomes letters to the editor. Letters should be typed or printed, double-spaced, no more than 350 words and are subject to editing. Letters must include writer's signature and typed or printed name, address and telephone number for verification. Works containing demeaning, accusatory or libelous statements will not be published. Submit letters to:

Matt Ewalt, editor

The Chautauquan Daily, PO Box 1095

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CROSSWORD By THOMAS JOSEPH

ACROSS 1 Blown girl

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AXYDLBAAXR

One letter stands for another. In this sample, A is used for the three L's, X for the two O's, etc. Single letters, apostrophes, the length and formation of the words are all hints. Each day the code letters are different.

7-7 **CRYPTOQUOTE**

COH GKFJU WLJ ROK OLE JKC

RHBC DE L ELYLUH, LJS COH

R O KRDOOKOS WLJ

QLFUO DE IKKQ.

U H K Z U HELJCLGLJL Yesterday's Cryptoquote: TO BE UPSET OVER WHAT YOU DON'T HAVE IS TO WASTE WHAT

SUDOKU

Sudoku is a number-placing puzzle based on a 0x0 grid with several given numbers. The object is to place the numbers to in the empty squares so that each row, each column and each 3x3 box contains the same number only once. The difficulty lev of the Concepts Sudoku increases from Monday to Sunday.

Conceptis SudoKu By Dave Green 9 2 8 5 9 6 5 3 8 8 1 2 5 4 5 8 3 9 1 8 4 9

Difficulty Level ★★

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

41 "Little Rascals"

42 The present 43 Go by

DOWN

1 Needs a massage 2 Relinquishes

PC

actor

11 Walks 3 Fancy home 14 Sidewalk 4 — Moines **5** Borscht

game 19 Tea cake veggie 20 Monte 6 Overhead trains 7 Portable

24 Concurred 25 Kind of 8 "Becket" musical wonder

33 Couches **35** Wee 38 Relaxing site

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T A C K Y M E S S Y

Yesterday's answer

9 Moistened 26 "Serpico"

39 Dr. Dre's music

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TODAY'S LECTURER



GEOGRAPHY







Today's lecturer is Wade Davis, anthropologist and ethnobotanist for National Geographic. The Daily has received special permission from National Geographic to reprint a few of Davis' photographs.





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PROGRAM

Tuesday, July 7

Center

- 7:00 (7:00–11:00) Farmers Market
 7:15 (7:15–8) Mystic Heart
 Meditation. Leader: Subagh
 Singh Kalsa (Sikhism/Yogic
 Meditation). Hultquist
- 7:30 Bird Walk & Talk.
 (Programmed by the Chautauqua Bird, Tree & Garden Club) John H. Rappole.
 Meet at Smith Wilkes Hall.
 Rain or shine. Bring binoculars.
- 7:45 **Episcopal Holy Eucharist. The Rev. Daniel Gunn,**Diocese of Bethlehem.
 Chapel of the Good
 Shepherd
- 8:00 Morning Meditation.
 (Sponsored by Unity of Chautauqua.) Hall of Missions
- 8:45 **Catholic Mass.** Chapel of the Good Shepherd
- 8:55 (8:55–9) **Chautauqua Prays for Peace.** Hall of Philosophy Grove
- 9:15 DEVOTIONAL HOUR.

 The Rev. Samuel Wells,
 dean, Duke Chapel, Duke
 Divinity School.
 Amphitheater
- 9:15 Class. "Jewish Psychology." (Programmed by Chabad Lubavitch of Chautauqua). Rabbi Zalman Vilenkin. Alumni Hall Library Room
- 9:30 Young Women and Moms Group. (Programmed by the Chautauqua Women's Club) Women's Club porch
- 10:15 Service of Blessing and Healing. UCC Chapel
- 10:45 LECTURE. Wade Davis, cultural anthropologist, filmmaker and author. Amphitheater.
- 12:10 **Catholic Mass.** Chapel of the Good Shepherd
- 12:15 Tallman Tracker Organ Mini-concert. "Bless the Beasts and the Children." Jared Jacobsen, organist. Hall of Christ
- 12:15 (12:15 1:15) Brown Bag
 Lunch/Lecture.
 (Programmed by the
 Writers' Center)
 "Unacknowledged
 Legislators: The Return of
 the Political Voice to
 Contemporary American
 Poetry." Erin Belieu,
 poet-in-residence. Alumni
 Hall porch.
- 12:15 Brown Bag Lunch/Lecture.
 (Programmed by the
 Chautauqua Bird, Tree &
 Garden Club) "City of
 Gardens: The Centennial
 Garden and the Unique
 Linnaeus Teaching Garden
 in Tulsa, OK." Ron Nick,
 curator, Linnaeus Gardens.
 (Henrietta Ord Jones
 Memorial Lecture). Smith
 Wilkes Hall
- 12:15 (12:15–1:15) **Brown Bag Lunch.** (Sponsored by the Metropolitan Community Church). Lesbian and Gay Chautauqua Group discussion of online dating experiences. Alumni Hall garden room
- 12:30 (12:30–2) Mystic Heart Meditation Seminar. "The Nature of Love." Meditation teacher: Subagh Singh Kalsa (Sikhism/Yoga). Hall of Missions. Donation
- 1:00 (1-4) Artists at the Market. (sponsored by the Chautauqua Women's Club) Farmers Market
- 1:00 **Duplicate Bridge.** For men and women. (Programmed by the Chautauqua Women's Club) Women's Club. Fee
- 2:00 INTERFAITH LECTURE

 SERIES. Rabbi Joseph

 Telushkin, author, Jewish

 Literacy. Hall of Philosophy
- 2:00 **Public Shuttle Tours of Grounds.** Leave from Main
 Gate Welcome Center. Fee.
 (Tickets available for purchase at Main Gate.)
- 2:00 **Docent Tour.** Strohl Art Center
- 2:30 "Mind/Body Tune-Up"
 Piano Class (School of
 Music) Raymond Gottlieb,
 presenter. Sherwood-Marsh
 Studios. Fee
- 3:15 Social Hour

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- 3:15 Hebrew Congregation
 Conversation &
 Refreshments. Everett
 Jewish Life Center
- 3:30 Chautauqua Heritage Lecture Series. "The CLSC Archives." Bob Coghill, CLSC archivist. Alumni Hall
- 4:00 Faculty Artist Recital. Joel Schoenhals, piano. (Benefits the Chautauqua Women's Club Scholarship Fund). Elizabeth S. Lenna Hall
- 4:00 **Public Shuttle Tours of Grounds.** Leave from Main
 Gate Welcome Center. Fee.
 (Tickets available for purchase at Main Gate.)
- 4:15 (4:15–5:30) **Film.** Screening of **Wade Davis'** "Grand Canyon Adventure," followed by Q&A with Wade Davis. Chautauqua Cinema. Fee
- 4:15 Garden Walk. (Programmed by the Chautauqua Bird,
 Tree & Garden Club) Joe
 McMaster. Meet under green awning at Smith
 Wilkes Hall
- 5:00 FAMILY

 ENTERTAINMENT

 SERIES. "In Jest" Comedy
 Show with Nels Cremean.

Smith Wilkes Hall

- 6:30 (6:30–7:30) **Film.** Screening of **Wade Davis'** "Light at the Edge of the World," followed by Q&A with Wade Davis. Chautauqua Cinema. Fee
- 6:45 Pre-Chautauqua
 Symphony Orchestra
 Concert Lecture. Lee Spear.
 Hurlbut Church Sanctuary
- 7:00 FAMILY
 ENTERTAINMENT
 SERIES. "In Jest" Comedy
 Show with Nels Cremean.
 Smith Wilkes Hall
- 7:00 **Introduction to the Labyrinth.** (Bring gate pass). Circle of Peace
 Labyrinth next to Turner
 Community Center.
- 7:00 Visual Arts Lecture Series. Lee Tribe, sculptor; faculty, New York Studio School. Hultquist Center
- 7:00 (7–8) Ecumenical Bible
 Study. (Sponsored by the
 Department of Religion).
 "The Parables of Jesus:
 Recovering the Art of
 Listening." The Rev. Dr. J.
 Paul Womack, leader.
 Methodist House
- 8:00 THEATER. Tom Stoppard's

 Arcadia. Davis McCallum,
 director. Bratton Theater
 (Reserved seating; tickets
 available for purchase at
 Main Gate Welcome Center,
 Colonnade lobby and Turner
 Community Center ticket
 offices, and 45 minutes before
 curtain at the Bratton kiosk.)

8:15 CHAUTAUQUA SYMPHONY ORCHESTRA. (Co

- ORCHESTRA. (Community Appreciation Night). Tito Muñoz, guest conductor; Jan Eberle, oboe (principal of the CSO). Amphitheater
- Academic Festival Overture, Op. 80
 Johannes Brahms
- Concerto for Oboe and Orchestra, K.314 (285d)
- in C Major Mozart
 Symphony No. 4,
 Op. 60 in B-flat Major
 Beethoven
- 10:00 (Following concert) **Meet the CSO Section: Violins.**(Sponsored by Symphony
 Partners). Amphitheater
 back porch

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Tuesday 7/7 - 4:15 Specal Guest Event - WADE DAVIS GRAND CANYON NR ADVENTURE 45m Tuesday 7/7 - 6:30 Specal Guest Event - WADE DAVIS The Light at the Edge of NR the World 45m Tuesday 7/7 - 8:45

Wednesday, July 8

- 7:00 (7:00–11:00) **Farmers Market**
- 7:15 (7:15–8) Mystic Heart
 Meditation. Leader:
 Subagh Singh Kalsa
 (Sikhism/Yogic Meditation).
 Hultquist Center
- 7:45 Episcopal Holy
 Eucharist. The Rev.
 Daniel Gunn, Diocese of
 Bethlehem. Chapel of the
 Good Shepherd
- 8:00 Morning Meditation.
 (Sponsored by Unity of Chautauqua.) Hall of Missions
- 8:45 **Catholic Mass.** Chapel of the Good Shepherd
- 8:55 (8:55–9) **Chautauqua Prays for Peace.** Hall of Philosophy Grove
- 9:15 DEVOTIONAL HOUR.

 The Rev. Samuel Wells,
 dean, Duke Chapel, Duke
 Divinity School.
 Amphitheater
- 9:15 **Project Talmud.**(Programmed by Chabad
 Lubavitch of Chautauqua). **Rabbi Zalman Vilenkin.**Alumni Hall Library Room
- 9:30 Koffee Klatch. (Programmed by the Chautauqua Women's Club). For women 60 years and older. Women's Club
- 9:30 (9:30–10:30) Chautauqua Institution Trustees Porch Discussion. "Youth and Recreation." Jack Voelker. Hultquist Center porch
- 10:15 Service of Blessing and Healing. UCC Chapel
- 10:00 **Voice Master Class** (School of Music) **Marlena Malas**, presenter. McKnight Hall. Fee
- 10:45 LECTURE. Kobie Boykins,
 NASA engineer, Mars
 Expedition Rovers program.
 Amphitheater
- 12:00 (12–1) **Women in Ministry.** Hall of Missions
- 12:10 **Catholic Mass.** Chapel of the Good Shepherd
- 12:15 Massey Organ Miniconcert. "Around the World in 45 Minutes." Jared Jacobsen, organist.
 Amphitheater
- 12:15 Brown Bag Lunch/Book
 Review. (Programmed by
 the Chautauqua Literary
 and Scientific Circle Alumni
 Association) Jean Badger,
 Angels and Ages: A Short Book
 about Darwin, Lincoln and
 Modern Life, by Adam
 Gopnik. Alumni Hall porch
- 12:15 Brown Bag Lunch/Speaker.
 "The Jewish Presence at
 Chautauqua Over Four
 Decades." Ken Fradin.
 Everett Jewish Life Center
- 12:15 **Brown Bag Lunch** (Sponsored by the Chautauqua Dance Circle) Carnahan-Jackson Dance Studios



1:00 Chautauqua Literary and Scientific Circle Alumni

Hall Docent Tours.

- 1:00 (1-4) **Artists at the Market.** (sponsored by the Chautauqua Women's Club) Farmers Market
- 1:15 Language Hour: French,
 Spanish, German.
 (Programmed by the
 Chautauqua Women's Club).
 Women's Clubhouse
- 2:00 INTERFAITH LECTURE

 SERIES. Rabbi Joseph

 Telushkin, author, Jewish

 Literacy. Hall of Philosophy
- 2:00 **Public Shuttle Tours of Grounds.** Leave from Main
 Gate Welcome Center. Fee.
 (Tickets available for purchase at Main Gate
 Welcome Center.)
- 2:30 **Piano Master Class/Lessons**. (School of Music). Sherwood-Marsh Studios. Fee
- 3:15 **Film.** Screening of National Geographic's "The Choir," followed by Q&A with filmmaker. Chautauqua Cinema. Fee
- 3:30 Contemporary Issues
 Dialogue. (Programmed by
 the Chautauqua Women's
 Club). Donald Johanson,
 paleoanthropologist, director
 of the Institute of Human
 Origins. (Today's Dialogue
 is open to all members of the
 Women's Club. Members
 should present their membership cards at the
 Clubhouse 15 minutes

- before the program starts. New members can join for \$25 at the door). Women's Clubhouse
- 4:00 **Public Shuttle Tours of Grounds.** Leave from Main
 Gate Welcome Center. Fee.
 (Tickets available for purchase at Main Gate
 Welcome Center.)
- 4:15 Young Readers Program.

 The Penderwicks by Jeanne
 Birdsall. Presenter: Ryan
 Kiblin, Supervisor of
 Gardens and Landscaping.
 Alumni Hall
- 4:15 Bat Chat. (Programmed by the Chautauqua Bird, Tree & Garden Club) Caroline Van Kirk Bissell. Smith Wilkes Hall (Children under 12 accompanied by adult.)
 4:30 (4:30-6) National
- Geographic North American Map. Seaver Gym
- 6:00 (6:30–8) **Film.** Screening of National Geographic Films' "The Choir," followed by Q&A with the filmmaker. Chautauqua Cinema. Fee
- 6:30 **Special event.** Public viewing of Mars Rover replica. Hultquist Center, room 101.
- 6:45 Eventide Travelogue.
 (Programmed by the
 Chautauqua Literary and
 Scientific Circle Alumni
 Association) "Exploring
 Russia West to East by

Trans-Siberian R.R." Dr.
Roland and Rev. Janice
Richmond. Hall of Christ
7:15 Christian Science Service

FLOATING

MIRRORS

Photo by Katie Roupe

Reflections in

balloons show

attending the

the large crowd

Sunday dedication

of the new Everett

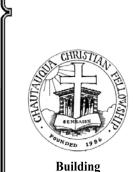
Jewish Life Center.

- 7:15 **Christian Science Service.** Christian Science Chapel
- 7:30 Voice Department
 Performance. McKnight
 Hall. (Benefits the
 Chautauqua Women's Club
 Scholarship Fund.)
- 8:00 THEATER. Tom Stoppard's

 Arcadia. Davis McCallum,
 director. Bratton Theater
 (Reserved seating; tickets
 available for purchase at
 Main Gate Welcome Center,
 Colonnade lobby and Turner
 Community Center ticket
 offices, and 45 minutes before
 curtain at the Bratton kiosk.)
- 8:15 SPECIAL. (Community
 Appreciation Night).
 Louisiana Repertory Jazz
 Ensemble of New Orleans.
 Amphitheater.

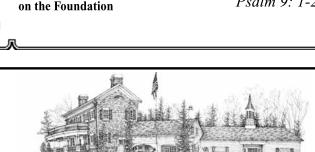
PROGRAM CORRECTION

Several times for the screenings of National Geographic films are incorrect in the 2009 Program Guide. Please see the *Daily* program page for correct times.



I will give thanks to the Lord with all my heart; I will tell of all Thy wonders. I will be glad and exult in Thee; I will sing praise to Thy name, O Most High.

Psalm 9: 1-2



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