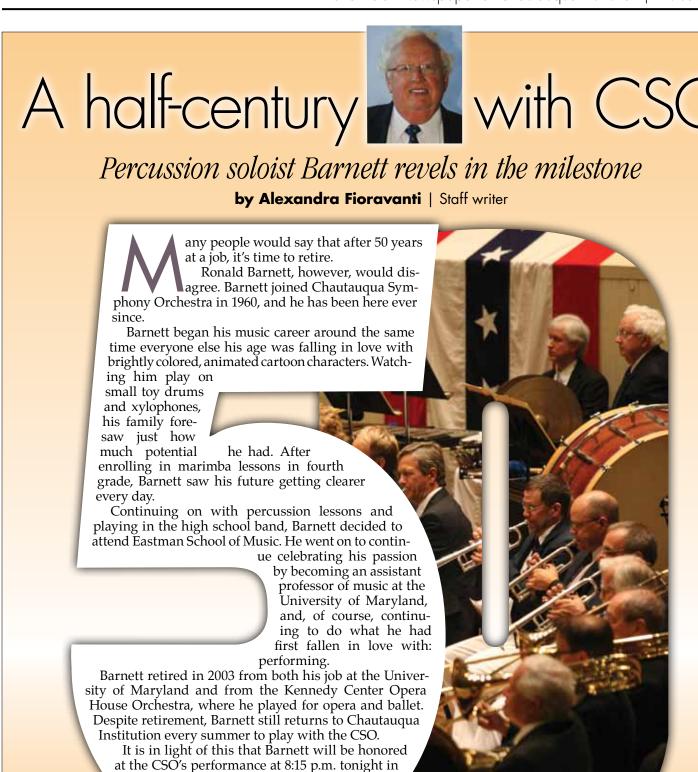
The Chautauquan Daily

The Official Newspaper of Chautauqua Institution | Thursday, July 9, 2009



Weisman imagines a 'world without us'

by Sara Toth Staff writer

A former magazine journalist will take readers and lecture-goers to a place they are familiar with, but have never seen and will never see: planet Earth devoid of any human presence.

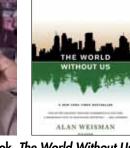
the Amphitheater.

Alan Weisman will give a lecture at 3:30 p.m. today in the Hall of Philosophy on his book titled The World Without Us, which is the second selection of the Chautauqua Literary & Scientific Circle's 2009 season.

Regionally, the Pittsburgh Post-Gazette gave high praise for Weisman's book. Critics said, "The World Without Us gradually reveals itself to be one of the most satisfying environmental



See **BARNETT**, Page 3



Weisman and book, The World Without Us

books of recent memory, one devoid of self-righteousness, alarmism or tiresome doom saying."

Borne from a pitch for a Discover magazine article, Weisman's book took two solid years of traveling and almost a career's worth of research to create an

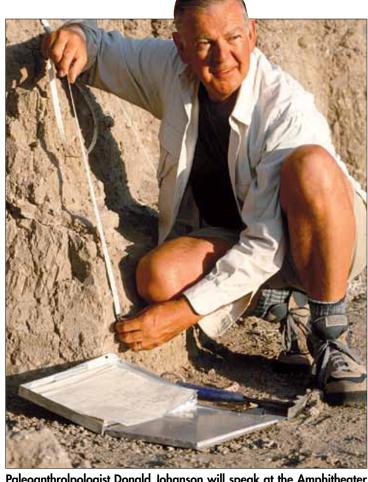
image of what would happen if human beings simply disappeared. It is a project that he has wanted to do for a long time.

Photo by Katie Roupe

"I've been covering the environment for the past couple of decades and more," Weisman said. "Even when the story was not specifically environmental, all stories turn out to be environmental pieces. The longer I did this, the more I gained an understanding of the world and the overwhelming force of human activity. I was compelled to write a book about how it all connects."

Weisman said the problem with books on global crises is that there is not a wide audience.

See **CLSC**, Page 4



Paleoanthrolpologist Donald Johanson will speak at the Amphitheater today and will explore discoveries and theories about human evolution.

Digging for answers

Johanson to speak on human origins

by Jessica Hanna Staff writer

Paleoanthropologist Donald Johanson will be speaking at 10:45 a.m. today in the Amphitheater. An expert in the field of human origins, Johanson will explore many of the discoveries and theories made about human evolution from Darwin to present day.

"I think the field of human origins is a scientific endeavor that many, many people are interested in — in the sense that all of us at one time or another in our lives, of course, ask the very simple question of 'where did we come from?'" Johanson said.

Johanson admitted that his career is not one many would dream of. Growing up in Connecticut, however, he knew what he wanted to do with his life at a young age. When he was 9 years old, Johanson met an anthropologist who was teaching at an institution near his home. The teacher sparked Johanson's interest in anthropology and, eventually, became his intellectual mentor and father figure.

"I was so interested in the natural world," Johanson said. "You know how

little boys are interested in bugs and turtles and salamanders, going out in the woods and collecting things and so on, so I wasn't so interested in cultural anthropology. I was interested in physical anthropology or sort of the biological side of things."

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autauqua, New York 50¢

At age 13, Johanson read Man's Place in Nature. It was this book that stimulated him with what he claimed was probably the most provocative idea he remembered as a child: that humans are closely related to the African apes.

"And for a young teenager, the light bulb went on, and I thought, what an incredibly interesting and profound idea that we are not separate and above the natural world, but we are part of the natural world," Johanson said. "And in addition to that, our closest living relatives are in Africa today. I thought that an astonishing intellectual concept."

Later, 16-year-old Johanson remembers being amazed by discoveries such as Olduvai Gorge. It was then that he began to realize other fossil remains had to exist, and he became determined to find them.

After receiving his doctorate from the University of Chicago, Johanson began a

See **JOHANSON**, Page 4

Riding the inspiration wave

CTC puts on outdoor theater experience

by Stacey Federoff Staff writer

Drawing inspiration from lectures this week by National Geographic photographers, Chautauqua Theater Company will present a piece of outdoor theater called "Lost and Found: A

Recycled Exploration."

The performance, set to be about 45 minutes long, will be held at 8:30 p.m. tonight at Miller Bell Tower. The event will be moved to Studio B in the Brawdy building near the Hurst Gate in case of inclement weather.

A mixture of music, movement and clowning, "Lost and Found" will be directed by faculty member Aole Miller and was developed over the last two weeks with the collaboration of five Conservatory members.

"We're pretty much riding

the inspirational wave of what is in front of us at this moment," Miller said. "How we can make this theater, how we can make this interesting."

Miller, who has worked as a mask teacher with CTC for the past five years, incorporated different styles of masks and clown noses into the piece as well.

The theatrical production was created when the actors all interpreted different images from the photographers visiting this week.

See **CTC**, Page 4



Photo by Katie Roupe

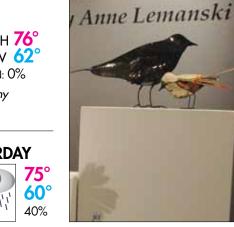
Rachel Spencer, Andy Nagraj, Liz Wisan and Lincoln Thompson rehearse a scene from "Lost and Found: A Recycled Exploration," being performed at 8:30 p.m. tonight at the Miller Bell Tower or at the Brawdy building in case of rain.

TODAY'S WEATHER



HIGH 76° LOW 62° **RAIN: 0%** Sunny

SATURDAY



'Fetching and fierce

Anthony Bannon reviews the "Flutter" exhibition at Strohl Art Center PAGE **11**



At 19, a tennis pro

Max Middleton details rigorous process of PTR certification PAGE **11**



Red Rover

Kobie Boykins explains Mars exploration from an engineer's perspective in Wednesday's morning lecture PAGE 6

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 2004 will meet at 12:15 p.m. Thursday, July 9 on the porch of Alumni Hall. A picnic lunch will be provided.

The CLSC Class of 1990 will hold its annual meeting at a potluck supper at 5:30 p.m. July 15 in Alumni Hall. Please bring an entree, salad or dessert. For reservations, call Larry Davis at 357-8255.

All classes may sign up to volunteer for the Great American Picnic, which will be held from noon to 3 p.m. Sunday, July 19. Rain date is July 26. Sign up in Alumni Hall. Volunteers are urgently needed. Any questions? Call Ellen at 753-7170.

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. Looking for new artists to join us. Please call Hope at (412) 682-0621 to inquire.

Friends of the Theater to host play lecture and study

Friends of Chautauqua Theater Company will sponsor a Brown Bag lecture with Bruce Michelson, author and professor of English at the University of Illinois, followed by a discussion of Tom Stoppard's "Arcadia" at 12:15 p.m. Sunday, July 12 on the ground floor gallery of Hultquist Center.

Wiebenga to speak at Men's Club

Jeanne Wiebenga, M.D., will present "States of Health: Personal Experiences on Three Continents" at a meeting of the Men's Club at 9 a.m. Friday at the Women's Clubhouse.

CWC annual flea market celebrates 44th year

Come to the Chautauqua Women's Club's annual flea market this Saturday. The sale begins at 9 a.m. and ends at 2 p.m. behind the Colonnade.

CLSC presents lecture on stem cell research

CLSC Scientific Circle meets at Alumni Hall from 9:15 a.m. to 10:30 a.m. Thursdays. Today's subject is "Stem Cell Research," and the session is designed for a general Chautauqua audience. A 40-minute presentation will be followed by 30 minutes of group discussions. Come and learn.

Professional Women's network hosts speaker

The Chautauqua Women's Club welcomes Mary van der Boon at 7 p.m. tonight as the second speaker in the Professional Women's Network series. A writer, lecturer, consultant and coach in transcultural management, van der Boon's work focuses on creating inclusive working environments and post-merger value retention and creation. In her presentation titled "A Life Imagined," van der Boon will discuss her global business, her passion for "sense marking" and her research on organizational preference and systematic bias.

Hebrew Congregation sponsors Shabbat dinner

The Hebrew Congregation will sponsor a Shabbat dinner at 6:30 p.m. Friday, July 17 in the Everett Jewish Life Center, 36 Massey Ave. Reservations are required; make them early by calling Marilyn Neuman at 357-5042 or emailing her at mfnskn@aol.com. Cost is \$25 for adults and \$15 for children ages 3 to 12. All are welcome.

CSO members to give Brown Bag talk

Meet four Chautauqua Symphony Orchestra musicians and hear them speak about their instruments and work at 12:15 p.m. Friday in Smith Wilkes Hall. Musicians include violinist Lenelle Morse, violist Caryn Niedhold, flutist Emma Moon and trumpeter Peter Lindblom. Bring your Brown Bag lunch if you like.

Book signing at Strohl

National Geographic photographer Annie Griffiths Belt will be signing copies of her book Last Stand: America's Virgin Lands at 3 p.m. today in the Gallo Family Gallery at the Strohl Art Center.

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AROUND THE WORLD, ON THE **GROUNDS**

On loan from National Geographic, photographs from the "One World One Tribe" series by Reza are currently installed at locations throughout the grounds, including the Hall of Philosophy, the Hall of Missions, the Amphitheater and near Turner Community Center.

'Spirited' Sanderling to speak to Women's Club

by Lori Humphreys Staff writer

If there exists a musical direction that captures the personality of Stefan Sanderling, music director of Chautauqua Symphony Orchestra, it would be Con Brio, meaning "with spirit!" You might be tempted to add "swashbuckler" when you hear of his youth in East Germany, before the Berlin Wall fell.

"I was not made for obliging authority," he said.

Sanderling will describe his journey, "Evolution and Life of a Conductor," at the Chautauqua Women's Club Thursday Morning Coffee at 9:15 a.m. today in the CWC Clubhouse. It is a fascinating tale that combines musical autobiography with an eyewitness account of the Cold War's end. This important world event became the catalyst for his first position as conductor at a Potsdam, Germany, opera house.

His musicality may well be inherited. His parents

are conductor Kurt Sander- can be self-deprecating, and ling and double-bass player Barbara Sanderling. His brother, Michael, is a cellist and his half-brother, Thomas, is a conductor.

Despite the rigid German education system, which decides a student's path at age 12, Sanderling's recognition that he had not yet mastered an instrument coupled with the attraction of following in his father's footsteps, led him to conducting.

His teachers read like a "who's who" in conducting. He studied with Kurt Masur at the Leipzig Conservatory. In 1988, he defected to the United States and continued his studies at the University of Southern California, and he also attended the Los Angeles Philharmonic Institute. At Tanglewood, he worked with Leonard Bernstein, Seiji Ozawa, Leonard Slatkin and Yuri Temirkanov.

Sanderling wears his authority and celebrity status with ease. He has a wonderful sense of humor, which

is friendly and gracious. But make no mistake, he understands and believes that the conductor's role is to conduct and persuade orchestra members of his vision.

He acknowledged that Marty Merkley, vice president and director of programming, and Chautauquan Jason Weintraub have helped him avoid mistakes.

Sanderling is also the music director of the Florida Orchestra and the principal conductor of the Toledo Symphony Orchestra. He has conducted many European orchestras, including the London Philharmonic Orchestra, the Vienna Radio Symphony Orchestra and the Orchestra of the Beethovenhalle Bonn. His recordings include the complete Tchaikovsky "Orchestral Suites" and, recently, works by the French composers André Gretry, Paul Emile Ladmirault, François-Joseph Gossec and Etienne-Nicolas Mehul with the Orchestre de Bretagne.

Sanderling is considered



Sanderling

one of the best within the rising generation of German conductors. However, he would say that one of his most important musical tasks is as second triangle player with the Chautauqua Community Band. He wears a red visor, with "Chautauqua Community Band, Triangle 2" sewn in white across the front, with pride.

Someone once said that you either get Chautauqua or you don't. From his enjoyment of the Community Band to his role as conductor, Sanderling gets Chautauqua.

Dill Fund sponsors CLSC Weisman presentation

The Louise Shaw Van Kirk Dill Fund of the Chautauqua Foundation funds this afternoon's Chautauqua Literary & Scientific Circle Roundtable presentation by Alan Weisman, author of *The* World Without Us.

The fund was created through a bequest of Mrs. Dill and by gifts made by her husband, Hugh Mack Dill, her daughter, Caroline Van Kirk Bissell, and her son, the late H. Spencer Van Kirk III.

The purpose of the fund is to support the lecture appearance of authors at Chautauqua Institution through

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Cinema for Thu., July 9

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photographer and documentariar

Mattias Klum created this film to

commemorate the tercentenary of the birth of Swedish botanist

Carl von Linné and to motivate

and inspire new generations toward an understanding and

preservation of the natural world. Mattias will host discussion after

WALTZ WITH BASHIR (R)

animated documentary of the 1982 invasion of Lebanon 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 "Hallucinatory brilliance

in the service of understanding

the psychic damage of war."
-Peter Travers, Rolling Stone "It
will change your ideas about
the possibility of film." -Christy

2:15 & **8:45** 91 min. Nominee: Best Foreign Language Film. Israeli director Ari Folman's

each screening.

Lemire, AP

the CLSC program. Priority is given to topics dealing with animal rights and welfare, the environment or ecological concerns.

Mrs. Dill died in her home in 1987 in McKeesport, Pa. She was the daughter of the late Walter C. Shaw, co-founder of the G. C. Murphy Company, and the late Una Virginia Carpenter Shaw. Her brother, Walter C. Shaw, Jr., a former chairman of the Institution's board of trustees, died in June 1989. Her son, Spencer, died in 1997. Her daughter, Caroline Van Kirk Bissell, continues to show her love and support of the Institution through her involvement in various organizations.

At Chautauqua, Mrs. Dill served as vice president of the Bird, Tree & Garden Club, during which time she was involved in special projects such as solicitations for the Chautauqua Fund, chair of District Five garden competitions, the Arboretum, Bishop's Garden, Wensley House maintenance, bake sale chairperson and Smith Wilkes garden chairperson.

For 22 years, she was a member and president of the CLSC Class of 1963. She and her husband opened Pioneer

Hall each season, and she was hostess every Thursday afternoon after CLSC Roundtable discussions. She worked toward the restoration of Pioneer Hall and served on the board of the CLSC Alumni Association.

A board member of Friends of the Library, Mrs. Dill provided flowers for Library Day and sponsored the library plantings in memory of her mother. She also was a supporter of Chautauqua Symphony Orchestra.

Mrs. Dill's family continues her interest and support of Chautauqua.

Neubauer Lectureship sponsors Johanson lecture

Today's 10:45 a.m. lecture featuring Donald Johanson, paleoanthropologist who discovered the "Lucy" fossil, is being sponsored by the Joseph A. Neubauer Lectureship in Science, a fund held in the Chautauqua Foundation.

Neubauer served as both a director of the Chautauqua Foundation and a trustee of Chautauqua Institution. He chaired the trustees' Chautaugua Fund committee and served on the nominating and development committees. He was also vice president of the Chautauqua Foundation.

Neubauer, born in 1911 to Ferdinand and Mary Neubauer, was a graduate of Case Institute of Technology and Harvard Business School. He was married in 1935 and resided in Pittsburgh with his wife, Marian. He served as a trustee of Point Park College, a board member of St. Clair Memorial Hospital and a member of the advisory board of Carnegie Mellon Institute of Research.

Marian Neubauer established the lectureship in her husband's memory. She continued her active participation in Chautauqua until her death. The Neubauer children, grandchildren and greatgrandchildren are in residence at Chautauqua every summer.





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Artists bring depth, knowledge to Artsongs at McKnight Hall

by Drew Johnson Staff writer

Today's Artsongs performers both hail from San Antonio, Texas, where they began learning their crafts in the city's youth choirs and musical theaters.

Catherine Martin, who sing with fellow Chautau Opqua Young era Artist Max Wier at 4 p.m. in McK-



Martin

night Hall, grew up with music in her blood. Her mother is a church music director, and Martin said that as a child, classical music lovers surrounded her.

After Martin got her start in musical theater, she competed in high school in the Texas All State Choir, a cutthroat competition among the state's most elite singers. Though Martin did not exactly thrive on the aggressiveness of the experience, she enjoyed the dedication necessary for her success.

"I really enjoyed working on something that hard, and that's really where [my love of singing] developed," she said.

A classical voice scholarship took Martin to the University of North Texas, where her voice continued to develop. During that time, she gradually realized that she was more suited for opera.

"I've always had a bigger voice," the mezzo-soprano said.

Martin said her voice teacher began to guide her more toward opera songs and that "the doors kept opening for opera."

Now a seasoned performer, Martin recently finished her master's degree in vocal performance from the University of Cincinnati. Martin said she loves the scholarship necessary to succeed in opera; in addition to reading her parts in various languages, she often studies the operas' source material so that she better understands the characters she plays.

"The music and the emotional side is more automatic

for me," Martin said, "but it goes even deeper if I study the parts I don't automatically have."

That emotional connection will be on display today when she sings songs including "Verdi prati" by George Frideric Handel, "Ich atmet" by Gustav Mahler and "Extase" by Henri Duparc.

For Max Wier, it is the re-creative interpretive aspect of opera that most attracts him to the art form.

After starting in children's chorus in San Antonio, Wier's voice changed

— he is now a bass — and he sang in various competitions and choirs throughout high school. When the time came to consider college, he looked at dual programs in engineering and voice before deciding that he wanted to focus solely on music.

Wier said he became obsessed with recital because it was a collaboration of many geniuses. Then with opera, he said, "You get to work with all these different people to make this one end product."

It is through looking at the source material and studying the composer to make sure he is being true to the original artists' intentions that makes opera a re-creative art form, Wier said.

Wier, who received his undergraduate degree from Rice University and is working on his master's degree at Indiana University, enjoys playing roles that are most often given to basses, though they may not always require a great deal of emotional depth.

"The overall arch of the [lead] characters is that they will want love," Wier said. "But that is very rare with the characters I play — the comic character, the devil, the king it's rarely love."

Whether or not they express love, Wier's vocal talents will be on display today as he performs Artsongs including "Empio, diro, tu Sei" by Handel and "Let us garlands bring" by Gerald Finzi.

Berofsky gives details on upcoming violin performance, master class

by Elise Podhajsky Staff writer

Aaron Berofsky, Chautauqua Institution School of Music visiting faculty member, wraps up his two-week stay with a violin recital today and master class on Friday. This is Berofsky's second season as a temporary teacher for the school's Instrumental Program.

On the program for his performance at 4 p.m. today in Elizabeth S. Lenna Hall is "Sonata for Piano and Violin in B-flat Major, K. 378," Wolfgang Amadeus Mozart; "Sonata for Piano and Violin in C Minor, Op. 30, No. 2," by Ludwig van Beethoven; "Theme and Variations for Violin and Piano," by Olivier Messiaen; and "Sonata for Violin and Piano in D Major, Op. 94," by Sergi Prokofiev.

Though Berofsky looks at all four pieces with equal his vigor, fondness for Mozart trumps all other comthe program.



"Ît's just so lyrical and inventive," he said. "It always sounds so perfect, yet it never sounds remote. It's so touch-

residents. Caroline knew

most of the year-round res-

idents and enjoyed playing

bridge and bowling. And

there was always a party

going on with the bowlers,

so winter was not only a

beautiful season, but a fun-

filled one as well. Winter

did not keep Caroline and

Ed from taking a bottle of

wine and a couple of chairs

out to the lake to watch the

full moon and falling snow

family began their own tra-

ditions during Thanksgiv-

ing at 39 Janes, which includ-

ed food, presents and fun

during a week of celebra-

tion. And when no one was

thinking about anything at

all in December, Santa Claus

would ride up to 39 Janes on

Caroline instilled

love of Chautauqua in her

children and grandchildren;

she was as special a mother,

wife and friend as the place

she loved. She will be missed

when the gavel comes down

may be made to the Chau-

tauqua Fire Department,

Chautauqua Theater Com-

pany and the Women's Club.

next to her husband of

60 years, Edward Creagh

Keating. They rest at the

contact Caroline's daugh-

Family and friends may

Chautauqua Cemetery.

Caroline is buried

Memorial contributions

a horse — magically.

to close each season.

The extended Keating

from November to April.

ing and beautiful and very close to my heart."

Because this is Berofsky's first Chautauqua recital, he said he has found himself compelled to include a Mozart sonata on the program so that he could share his love of the 18th century composer with the Institution.

The second piece of the afternoon will add stark contrast to Berofsky's performance by bringing a shade of darkness to the program. Beethoven's sonata, which is the only selected composition written in a minor key, will prove to be an exciting flurry of fingers and emotions.

The last two pieces on the

BARNETT

program, though very different, will create a satisfying close to the recital. The lesser-known Messiaen complements the familiar Prokofiev tonally and harmonically.

"There's a very slight similarity between the pieces that makes them sound like somehow they speak to each other," Berofsky said. "They are not similar pieces, but they have some sort of connection I can't help but feel."

The visiting musician said he hopes he can communicate his joy of playing through his performance and make audience members fall in love with the music the way he has.

communication Friday with what he calls a "three-way vibe" between student, teacher and audience as part of his violin master class at 2 p.m. Friday in McKnight Hall.

Throughout his career, Berofsky has given several master classes and enjoys their unpredictability. He said he does not have a particular style of teaching during the short lessons, which is what keeps them interesting. He might give one student advice that immediately clicks and introduce another to a style that he or she can experiment with and meditate on.

"There's a certain elec-Berofsky will continue his I find kind of fun," he said. release and tour in 2010.

"Hopefully the audience will get to hear some great music [Friday] and get a view into the different ways I try to help students."

Currently, Berofsky is associate professor of violin at the University of Michigan, concertmaster of the Ann Arbor Symphony Orchestra and first violinist of the internationally acclaimed Chester String Quartet. Berofsky has also toured throughout the world. He plans to fly to Germany after his stay here to play for another music festival, and he is also preparing to take a sabbatical soon, where he will finish recording all 10 tricity in master classes that Beethoven sonatas for a CD

Caroline Wilson Keating

Caroline Wilson Keating passed away at her daughter Mary's home in Erie, Pa., on December 1, 2008.

Caroline was a Chautauquan from childhood, first visiting the grounds with her Aunt Martha Wilson. She liked knowing that her grandfather John Wilson marched through the Chautauqua Literary & Scientific Circle gates in 1901.

Caroline walked in the CLSC parade as a member in 1965. Her husband, Edward, followed a few years later and her son, Tom, and daughter, Mary, walked the Red Brick Walk in 1978 and 2001, respectively.

Caroline loved Chautauqua. Her family would drive up from their hometown of Bradford and stay in summer rentals. Riding her bike one day, she spotted a house she loved; she stopped and asked the owner if he would consider selling. This began a 30year history for the Keatings at 39 Janes Ave.

On the grounds, Caroline enjoyed summer school classes, the Women's Club (as a member), theater and her friends. She served on the property owner association's board for many years.

Her favorite activity at Chautauqua was attending the morning lectures, which found her in her favorite seat on her favorite bench morning after morning.

Another facet of Caroline's love for Chautauqua arrived after the summer was over. In 1981, Caroline and Ed, now the front gate manager, moved to Chautauqua as permanent

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"Celebrating Ronald Barnett's 50 years at Chautauqua" will be the evening's theme, and Barnett will be the one under the spotlight. But he said the honor, while wonderful, is completely unnecessarv.

"I don't know what to say. I'm awed that they're honorg me," Barnett said, humbly. "But I don't think it's necessary. I hope to be here for a few more years, quite a few more. As long as the hands and eyes and ears work, I guess I'll continue to play.

"I never expected I'd be here for 50 years; I'm as surprised as anyone."

CSO Music Director Stefan Sanderling disagreed with Barnett. He believes honoring Barnett is more than necessary — it's essential.

"This is really a milestone for any member of any orchestra," Sanderling said. "I'm not saying it's a tradition, but it's good customs that we celebrate people here."

Sanderling said that the CSO's mission to feature principal players for its 80th anniversary has given purpose to honoring Barnett. It has also opened the door to featuring principal timpanist Stuart Chafetz and the rest of the CSO percussion section.

"The entire last row of the orchestra is featured in this concert," Sanderling said.

Barnett will not actually participate in the concert until the second piece, which is in place to honor Barnett by really featuring his section. "The Glory and the Grandeur: Concerto for Percussion Trio

and Orchestra," composed by Russell Peck, will highlight not only the percussionists' talents, but also their endurance, Barnett said.

"It's an exciting piece," he said. "It features the three percussionists playing many different instruments. So we move around stage quite a bit — from one area to another and then back again. It's like a road show, you might say."

Barnett also said, while the piece is definitely visually interesting because of the percussionists running what may seem like laps around the stage, the real excitement is, of course, in the music.

"The audience will eniov the rhythmic vitality of the piece," Barnett said. "It's got very driving rhythms, exotic sounds and intricate writing."

Sanderling agreed with Barnett, but went on to explain that the entire concert had been organized around the CSO's longest-standing member: Barnett.

The CSO will open the concert with "Symphony No. 103 in E-flat Major," known as "Drumroll," by Franz Joseph Haydn. During this piece, Chafetz will be featured.

Sanderling said he is sure that the audience will enjoy the piece because it is not as predictable for even the most acute classical lover.

"It's a wonderful piece," Sanderling said. "I find it in- *Prince Igor*" by Alexander



with new timpani mallets given to him at Chautauqua in this photo taken some time between 1979 and 1982. Barnett celebrates 50 years with Chautauqua Symphony Orchestra during tonight's CSO concert.

credibly witty and surprising. You can never just lean back and say 'well we know now how the next eight bars will go.' There's always a surprise. Haydn is the master of surprise."

Following Haydn's piece, the CSO will move onto the percussion section's featured piece.

"The piece speaks for itself," Sanderling said. "It's really a piece for percussion. And then at the end, we said, 'let's find something from the big repertoire where it is obvious that percussion plays a role."

That "something" will be "Polovtsian Dances from

Borodin. Barnett said audience members might be pleasantly surprised, finding that they recognize large parts of the concert's final piece.

"It's very accessible music," Barnett said. "It's very melodic and rhythmic."

Sanderling agreed with Barnett, saying that "Polovtsian Dances" is an all-time favorite. However, do not be fooled by the piece's slow beginning, Sanderling said. The "Polovtsian Dances," like the Peck piece, is an exciting one.

The two pieces are very energetic," Sanderling said. "Borodin is famous for it. The audience will probably feel the energy behind it."



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FROM PAGE ONE

Philanthropy seminar looks into transferring family wealth

Brown discusses importance of preparedness

by Jessica Hanna Staff writer

John Brown, the president and founder of John Brown Limited, presented a philanthropy seminar on Friday, July 3 titled "Transferring Family Wealth: Values, Legacies and Helping Others." Brown discussed the importance of thinking about one's estate and assets, and how to transfer them with consideration to preferences, family and the current economic state.

"I think part of [the importance] is just their having a chance to ask among their peers questions that have confused them or caused them to feel uncomfortable," said Brown of those who attended.

Brown said the seminar would not replace an adviser for legal or financial affairs, but that it would allow people to formulate the right to their children, families questions to get prepared for a meeting with their own personal advisers.

He founded John Brown Limited in 1978, where he advised development professionals on effective strategies on interacting with donors and achieving greater fundraising success. The company has served thousands of clients, whose operations range from running capital and endowment campaigns, effective major, planned gift programs and long-term financial and membership growth.

Before opening his own firm, Brown held several positions in major gifts and planned giving at Syracuse University. He also created and directed the planned giving program at Harvard University, and was a founding member of the Planned Giving Group of New England. Brown also volunteers by lecturing at professional not-forprofit conferences every year.

"It's a wonderful way to help people both in what they give away personally

or friends, but also [in] what they do for charities," Brown said. "I spend a lot of time working with 10 institutional organizations each and every year, and have the good fortune of having an association with Chautauqua."

At the seminar, Brown discussed asset management options such as wills and living trusts. Based on questions and situations put forth by guests in attendance, he addressed the benefits of giving during one's lifetime and giving after. Guests were encouraged to tailor plans according to their own circumstances.

Options that people have now were emphasized. Brown said an individual in the United States could make a gift of up to \$13,000 per year without needing to register the gift and without risking a gift tax. If married, a couple can give up to \$26,000. Gifts can be cash, stock, land, art and other tangible goods. Brown also said the law's purpose is to lower the value of the estate. For an individual, it is beneficial to give away the value incrementally. Brown advised various ways to do this.

"Think about your estate in the form of a full value pie," Brown said. "The percentage concept allows your value to have a degree of elasticity."

Using percentages allows for fluctuations in the value of the economy. Brown also advised that to avoid excess, any residual could be left by percent to charity.

"Some of the charitable gifts can pay you money back; some of them can help push assets to children," Brown said. "It's decision-making, looking at what is really important for us, what can we afford, what makes sense for us today, what will make sense for us in the future."

Those interested in learning more about the seminar can contact Karen Blozie, director of gift planning, at the Chautaugua Foundation Office. Call (716) 357-6244 or email inquiries to kblozie@ chautauquafoundation.org.



John Brown, president and founder of John Brown Limited, delivers a seminar on how to best manage and pass on one's assets in Smith Wilkes Hall last Friday.

CLSC

Readers drawn to a book about the environment tend to already know what they are reading, and a wider audience tends to find the subject matter overwhelming, depressing or frightening.

"I didn't want to write another book about all the nasty stuff," Weisman said. "The world doesn't need a book to be one more iteration of the issue unless I can make it [a] best-seller, but not dumb the issues down."

And a best-seller it was.

Both Time and Entertainment Weekly named The World Without Us as the number one nonfiction book of 2007, and the book ranked on The New York Times best-seller list for 26 straight weeks.

Jeff Miller, coordinator of CLSC activities, said that Weisman's book, in addition to being a best seller, also fit in perfectly with the summer's vertical theme of "escape." It all comes down to using one's imagination.

What would the world be like? What would happen to the concrete? What would happen to the water supply? What would happen to the

fields? What would happen to the buildings?" Miller said. "He delves into those [questions] pretty deeply."

So, what would survive of us? In his book, Weisman notes that pieces of bronze sculpture will last at least 10 million years. Radio and television waves, however, will last forever.

"I find most people are interested in human immortality," Weisman said. "Leaving a permanent mark somehow feels sullied or sinful, but nature has beautifully incorporated things from our past."

After two years of trav-

eling and almost a lifetime of environmental research, Weisman said he marveled at the idea that no matter how badly the planet is abused, it always bounces back in glorious, unexpected, magnificent ways.

"It's humbling, just understanding the resilience of life, just seeing one example after another, how powerful life is to insert itself in these sterile areas and make it beautiful again," Weisman said. "It gave me new sympathy for Creationists, seeing how beautiful the power of life is. I'm not saying that's my conclusion, but the power of life is just for-

A laureate associate professor in journalism and Latin American studies at the University of Arizona, Weisman said he used to wonder about the Earth's fate, but he realized that the Earth is going to be fine. He would simply like to see humans "pull

back" in a way that brings

balance to the planet.

"In spite of all things, nature comes back quickly and beautifully," Weisman said. "Isn't there some way we could be a part of this thing, to not have to disappear from the Earth? What will it take to bring us into a harmonious relationship with nature and still be human?"

Photo by Katie Roupe Liz Wisan rehearses a scene from the performance "Lost and Found: A Recycled Exploration."

CTC

"We found great symbolism and motivation and inspiration from the topic of this week, which has contributed to the kind of humanity which is displayed in this piece," "Lost and Found" actor Rachel Spencer said.

Fellow conservatory member Lincoln Thompson said that working with the other actors on a piece like "Lost and Found" has been rewarding.

"With this group of actors, and with Aole [Miller], it's very easy to trust each other," Thompson said.

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Spencer agreed.

"Everyone is just so generous with their ideas, putting their enthusiasm and their energy into the project," she said.

Miller explained that the piece came together successfully because of the talented actors involved.

"The actors are so gifted, so it's been pretty seamless,' he said. "They are open to anything and contribute 100 percent of their energy."

Miller said "Lost and Found" will be comedic and family-friendly, using anthropological and cultural references and environmental and science references as part of its content. The actors will also be using masks to portray some of the characters.

"Because of the nature of the uniqueness of the mask and the uniqueness of the actor, you will never see that character anywhere else exactly the same way again," Spencer said of the original work.

Ethan McSweeny, CTC artistic director, said this is a way to showcase a different

type of theater on the grounds.

"Aole's work is incredibly cool," McSweeny said. "We hadn't found a vehicle for sharing that work with our broader Chautauqua audiences [until now]."

He also said that masks give a physical representation of an actor's transformation into a character.

"The reason a mask is used as an acting training method is [because] it actualizes something an actor does even when they're not wearing a mask," he said.

Miller agreed, saying the actors "have a visceral experience of what it feels like to transform."

Spencer said the piece would bring together the magic of theater and the beautiful Chautauqua setting.

She and Thompson both hope the audience contributes to the performance by bringing positive energy and open minds.

"We encourage people to be as enthusiastic about watching it as we are doing it," Spencer said.

JOHANSON

life of field explorations traveling in Ethiopia, Tanzania, Egypt, Jordan, Saudi Arabia, Yemen, Eritea and, most recently, Iran.

most widely known and studied of his many discoveries is his 1974 uncovering of the "Lucy" fossil in Ethiopia. The 3.2-million-year-old skeleton displayed a mixture of both ape-like features and human characteristics, which marked an important step in the discovery of the Homo sa-

piens evolutionary path. Johanson currently serves as professor of physical anthropology at Arizona State University. He also holds the Virginia M. Ullman Chair in Human Origins and is the founding director of the Institute of Human Origins.

He has co-authored six books, including Lucy: The Beginnings of Humankind, which won the 1981 American Book Award in Science. He plans to publish another book this year, titled Lucy's Legacy: The Quest for Human Origins.

Iohanson has been published in National Geographic and numerous scientific journals. He has also hosted and narrated the Emmy nominated, threepart PBS/NOVA series "In Search of Human Origins."



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THEATER / HISTORY

Conservatory members audition again for Brown Bag audience

by Stacey Federoff Staff writer

Vivienne Benesch and Ethan McSweeny, Chautauqua Theater Company coartistic directors, spend the off-season auditioning students across the country for the conservatory company.

An actor might get nervous or discouraged auditioning with more than 400 actors from 75 different training programs, but some of Chautauqua Theater Company's conservatory members said that their audition felt exactly the opposite.

"I walked out of the room feeling like it was the best audition I'd ever done," conservatory member Andy Nagraj said. "It speaks a lot to the environment [Benesch and McSweeny] created in the room."

Conservatory member Rachel Spencer agreed.

"You can tell they want you to do well," she said. 'We can sense it."

Now that the season has begun and all 14 conservatory



Nagraj

members are hard at work with CTC, Benesch and Mc-Sweeny would like Chautauquans to know what it takes to get one of those coveted spots in the company. They will share the secret at the Brown Bag discussion at 12:15 p.m. today in Bratton Theater.

The Brown Bag, meant to be an inside look at the creative process behind CTC, is so named because audience members are invited to bring their lunches to the discus-



Spencer

sion. This week's Brown Bag is titled "Audition, or 'How I Got This Job."

McSweeny said CTC has become a destination for some of the country's best emerging actors, from training programs like those at The Juilliard School, Yale School of Drama, New York University, Brown University and the American Conservatory Theater.

For the CTC audition, prospective company members

BROWN BAG

➤ What - "Audition, or 'How I Got This Job' ➤ Where - Bratton

➤ When - 12:15 p.m.

had to perform two contrasting monologues, one classical and one contemporary, and of those, one comedic and one dramatic.

The artistic directors will choose actors at random to perform one of their monologues for the audience at the Brown Bag.

Most monologues last about two minutes long. Each should contain a complete thought outside the plot of the play and reflect the actor's personality, Mc-Sweeny said.

"A really great monologue usually should have some story that you can tell, some beginning, middle and end that you can tell within that space

of two minutes," he said.

Although both Nagaraj and Spencer were put on a waiting list last year, they both auditioned for the company again this season without feeling discouraged.

Spencer said she was "hungry" for a spot after seeing the plays chosen for this season.

Last year's audition went well, and "it was a warm room," Spencer said. "[But] it makes it all the better to get to come here this year."

McSweeny said he and Benesch try not to make the audition room intimidating — and they never call out "Next!"

"I want every single person who comes in to be better than the next one," he said. "I don't think people do good work when they feel threatened."

McSweeny said that sometimes choosing the best actors for the roles available during the season does not always mean choosing the best actors overall.

EDITION THURSDAY, OCTOBER 25, 1928. - ARCADIAN

"We're not just casting the 14 people who we think are the best actors, we're casting a company," he said.

The conservatory company brings together a group of actors and builds a sense of camaraderie, familiarity and confidence among them, he said.

"We know we've done our job well when you can't tell the difference between the guest artists and the conservatory actors, and at any one of our productions, you shouldn't be able to," Mc-Sweeny said.

Spencer said she does the best auditions when the audience is attentive, and she asks that those who come to today's discussion enjoy the monologues the same way.

"That's the best audition room, when you feel like the people on the other side are engaged with you," she said. "[The Brown Bag audience] should feel free to be themselves just as we should feel free to be ourselves in the

Deep in the Florida wilderness, Chautauqua's own Arcadia

by Alice R. O'Grady Staff writer

Walking through a natural area in the center of a Florida campground, down a winding narrow road that is overgrown with vines and pine trees, a person suddenly comes upon the ruins of a large stadium.

This is all that remains of the Chautauqua Assembly of Florida in Arcadia, dubbed by the founder for a woman named Arcadia who once baked him a cake.

The stadium is at the Peace River Campground 40 miles southeast of Sarasota. It was part of one of about 250 "permanent" chautauquas that thrived in the United States during the 20th century.

From 1914 until 1929, the permanent Chautauqua on the banks of the Peace River flourished. In 1928, the Assembly of Florida finished building a

huge amphitheater. "Christ The headline Builds Amphitheater," printed in a 1928 newspaper, initially seemed to indicate an extremely religious and unrealistic assembly, but it turns out that the builder was named J.A. Christ.

The oval amphitheater seated 4,600 people. Concrete buttresses around the exterior supported the suspended roof. No pillars were necessary. Similar to the Amphitheater at Chautauqua Institution, there was a stage at one end, seats in the flat center and bleachers on either side. However, walls enclosed the structure, protecting it from the elements.

It was one of the largest



buildings of its kind in 1928. According to a program Campground, George and it was done. Organizations from 1929, lectures, devo- Johnny Lempenau, are from such as the Boy Scouts and tions and evening entertain- Buffalo, N.Y., and visited Chau- YMCA also sometimes hold ment, including concert performances featuring opera, soloists, comedy acts and

storytelling, were offered. The season ran from January 17 through March 7 with "over 150 different programs in the large amphitheater during the 50 consecutive days." The gate fee for the season, which included all

programs, was \$10. The stock market crash of 1929 and the increasing popularity of movies and radio caused the collapse of the chautauqua program in Arcadia. The amphitheater was closed after its first season. It was later struck by lightning in 1935, and the resulting fire stripped the amphitheater of its woodwork. The lightning left only the towering concrete columns.

tauqua Institution. They bought the campground in 1992, and in 1993, they purchased the wilderness area where the ruins stand. They now offer wilder-

ness camping there. "We just cut back the foliage so people can get there," George Lempenau said. "Sometimes kids discover the ruins and come back to tell us, and we act like we didn't know."

For a long time, the area was known locally as "the Chautauqua Grounds." At least three weddings have been held in the ruins along with "everything from cockfights to prize fights and a farmers market," Lem-

In 2002, he said there was a music festival in the ruins. The only difficulty was get-

The owners of Peace River ting power to the area, but programs there.

The concrete buttresses that supported the roof are all that remain. Full-grown pine trees are now inside the perimeter, and algae, moss and lichens cover most of the concrete surfaces that are broken up in a few places with graffiti.

A reporter wrote in a local newspaper published after 1935, "Time, it is said, marches on, but some things remain constant — the original Chautauqua Center still continues active at Lake Chautauqua, New York."

Our thanks go to Nancy and Norman Karp for bringing Arcadia to our attention. They visited the site in 1996 and brought back a photocopy of the campground's scrapbook, from which all unattributed quotations have been taken.

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Images courtesy of Peace River Campground

Above left, the Arcadia Chautauqua amphitheater as it appeared from 1928 to 1935. Above, a 1928 advertisement indicating the intent of the owners to create a residential chautauqua. In 1929, the project collapsed.

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LECTURE

Amp audience explores the red planet with Boykins

by Alice R. O'Grady Staff writer

Kobie Boykins asked, "Why explore Mars?"

The Amphitheater audience gave three answers: we should explore Mars to find out if it has or has had life; because it's there; and because we might want to move there.

Boykins told his audience that he would take them on a Mars expedition, as seen through the eyes of an engi-

He worked as an engineer on the development of the two rovers that have been exploring Mars since 2004. He said that about 10,000 people worked on the project.

They have found evidence, such as an area of salt concentration, which indicates that there was once a presence of water. Boykins said he believes there was once life on Mars. We do not know why the water disappeared, and there may be lessons to learn about what could happen on Earth.

Two rovers

Boykins showed photos and films on the design, testing, deployment and exploration of rovers Opportunity and Spirit. Both of these landed on Mars in 2004. A girl named Sophie Collins, an immigrant to the United States, named them by winning a competition.

Boykins showed a film, some of it in animation, of Opportunity's launch. The trip took seven months and when the rover reached Mars' atmosphere, it slowed down from 16,000 mph, deployed a parachute and inflated airbags that completely surrounded it. The package bounced like a ball 300 to 500 times, as far as three miles.

After it stopped bouncing, the rover deflated the airbags, opened its shell and raised a communication tower. Then it drove off its platform and for the first time "It opened its eyes." It arrived in a pyramidal package three by three feet in size, but extended to a vehicle seven feet high and five feet two inches wide.

All of the rovers' maneuvers were commanded by a team at Kennedy Space Center. The intelligence of the vehicles, Boykins said, is about equivalent to the intelligence of an ant.

Each rover has an arm that serves several functions, including rock abra-

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Photo by Sara Graca

Kobie Boykins holds an actual Mars rover wheel during his lecture Wednesday.

sion to remove dust and other matter on rocks so it can examine them.

The landing of Opportunity, Boykins said, was an intergalactic "hole-in-one" it landed in a crater with exposed bedrock. It did hit one rock as it bounced, but that rock turned out to be a meteorite that was not from Mars.

Opportunity also got caught in a sand trap, and it took three months to get it out. The team experimented with one of its alternate rovers on Earth, and eventually found a way to remove Opportunity.

Specifics of testing

Boykins said the parachute was designed for slowing down high-speed vehicles. The team tested the parachute, and the first one could not support a 3,000-pound load. They inflated the next parachute in a wind tunnel that replicated the load's strain.

To test the airbags, the team found rocks similar in size and shape to those on Mars. When they bounced around a load surrounded by the airbags, one of the rocks made a hole that could not be repaired before deployment. That is one reason, he said, that two vehicles were sent.

The team was amazed that both landed and are operating properly. Some suggested that JPL stands not for Jet Propulsion Laboratory, but for Just Plain Luck.

A lot of testing went into designing a way for the rovers to drive off the platform and maneuver the irregular landscape. They had to recreate Mars' surface, so they went to Home Depot and purchased some flagstones. They laid them out and spread sand to simulate the planet's surface.

To determine if the vehicles could drive into a crater without slipping, they spent two months studying photos of a crater.

Boykins said that in some respects, Spirit was the evil sister. After a short time, it stopped phoning home. It took a month to figure out that Spirit's memory was full. But after they cleared its memory, it only communicated satisfactorily.

Spirit's right front wheel is immobile, so it drives backwards. Boykins said that even if it had only one wheel, with a perfect friction coefficient of one, that one wheel could move the entire vehicle up a wall. Boykins showed the audience an actual wheel, only about eight inches in diameter and four inches wide. Built into it are spiral shock

absorbers. The rovers were expected to operate for about 90 days and travel only 600 meters. However, they are both still operating after five years, and one has traveled about 6,000 meters. They have collected enough data to furnish scientists with about 20 years' worth of information to study.

There are frequent dust devils on the surface, and the dust devils clean dust off the solar arrays. Boykins said this is probably what has kept them going so long.

Mars Science Laboratory

A new vehicle scheduled for deployment this year is the Mars Science Laboratory. The launch date is October 2009. It has a similar design, but features new abilities. Whereas Opportunity and Spirit were roving geologists, the new one is a roving biologist.

still using a parachute, but also rockets. Instead of having airbags, this vehicle will be lowered by thethers after it gets within four meters of Mars' surface.

Its robotic arm will drill for subsurface samples to bring back to Earth. It will also shoot at rocks to exam-

who won the naming contest for the Mars Science Laboratory. She named it Curiosity. Boykins read Ma's essay that accompanied her entry.

"Curiosity is an everlasting flame that burns in everyone's mind," Ma wrote.

She said it's what makes her get out of bed in the morning and wonder what surprises life will throw at her. She said curiosity is a powerful force. When she was younger, she had so many questions, and America, she wrote, is the place to find her answers.

"Curiosity is the passion that drives us through our everyday lives," Ma wrote.

People have become explorers and scientists with their need to ask questions and to wonder. There are risks, she wrote, but people still continue to wonder, dream, create and hope.

She wrote that so much has been discovered about

It will have a guided entry,

ine the material.

Clara Ma is a sixth grader

the world, but still so little.

"We will never know everything there is to know, but with our burning curiosity, we have learned so much," Ma wrote.



space exploration; that's ev-

erything that we do for all the planes that are flying around;

that's all of NASA's 0.4 percent

of the GNP of this country.

There's always a line item for

the missions that we're work-

ing. The directed mission, like

Mars Science Laboratory, does

have a line item. There's still a

line item for Orion and Aries,

shuttle. There's still a line item

for Station. But in economic

times I think is when you

have to push exploration be-

cause if we don't push it, then

we're going to fall behind, and

we've already started to do

that — behind China, behind

Japan. And some of even the

European space stations have

started to get out in front of us,

and that's because we're not

spending the money to teach

our kids and to help them and

their curiosity of what could

think that is why we're going

to continue to keep a line item.

can we do with automakers?

Well, oh, I don't know. I mean,

the two missions that we set,

The second thing, what

I hope and pray that we do.

•Is there a solar array on Curiosity, and if so, where is it, and what's the output of it? A.No. This is a touchy subject for NASA, but I which are the update of the don't care. Curiosity is not going to be solar powered. We've actually made a very good move for us in space exploration in that it's going to go back to a nuclear source. The nuclear source is about 114 to 140 watts continuous, and we charge batteries with that. That means that [the] vehicle can live indefinitely. There will be nothing that limits that vehicle in terms of needing solar power or having to worry about dust or anything like that. We can work in the happen, what's out there. I night, we can work in the day, we can do investigations at any given time. And so, we've really expanded our ability to do science with the Mars Science Laboratory. Now, I say that sort of with bated breath. The reason is as we've developed a vehicle, some things have grown, some things got bigger, some things took a little bit more power. They've already called me up and said, "Do you think you can put a solar ray on there? Can we get a little bit more?" So we're looking at some options. It's late in the game. I told you we

\$688 million was the [initial] price tag after the first two years. Instead, it has cost us a little bit more. But we build one. When you build one-ofs, you can spend a significant amount of time doing the testing and the retesting and we don't have to try and spare expenses. Our project manager said when the rovers were going to launch in 2011, but we're looking at some oplanded, "It might have been a \$688 million mission, but now tions. We actually have to add it's priceless," because every another battery right now just because it takes us about all picture that we get from the surface is something we canthe battery power that we had originally designed just to not recreate. So the price tag keep the vehicle alive in that was small compared to the the source is not really superscience return that we got, powerful. I mean, we're talkand it's very difficult to do ing about a tiny piece of plutothat in the automotive indusnium. That's what we're using trv because you can't make to power that vehicle, and a bolt that costs \$1,000. That we'll be able to power that bolt needs to cost 20 cents or vehicle for 20 years or more. you couldn't sell the cars. So So it's actually a really good I don't know. But we'll keep move for NASA, it's just we trying. We actually communeed the populous' support. nicate quite well with all the Almost every time we launch other industries, and we use something that has any type the automotive industry for of, "It's nuclear," we can run inspiration for us. They're into some big problems. I'm testing one of our vehicles not trying to minimize those right now. Michelin is buildproblems at all, but we do test ing a tire for us to work on the for a lot of the contingencies moon and on Mars. So we use that come up with that, and industry to help us out with so that's why this vehicle is some of the things that we're not a solar-powered vehicle. trying to do because they It's going to be powered [by] a have a lot more technology different source. But don't tell and wheel development than anybody I told you that. we ever will. We can use that as part of our research. • We have a couple of ques-tions that are related to

•What was your biggest • surprise?

That we had an intergalactic hole-in-one. I mean, I think that out of everything that we did and everything that happened in that you imagine going 300 million miles and landing on a parking lot, just being lucky enough to find nature's excavator there for you and land in a crater that gave us bedrock and answered the question almost instantaneously. It took us nine days to get an opportunity to get off the lander. We drove up to the rock, we found hematite right away, we knew that there was water at that site. That, to me, was the most amazing part of that whole mission. I mean, even in the extended part of five years, I mean, that piece was just... [applause].

> — Transcribed by Elise Podhajsky









our current economic crisis; one

wanting to know if there really is

money for space exploration in

this, and the other asking, with

such a successful lifespan for the

rovers, what do you think NASA

could teach the U.S. automakers?

A. The answer to the [first] question is "yes." Con-

gress has been very, very

good about keeping a line

item for space exploration,

and I wish it was more. For

some of the people in here

probably remember the Apol-

lo days, the golden days of

NASÁ. We were 4 percent of

the gross national product of

this country. Now we're 0.4,

and that's all of NASA. So

[it's] not just what I do at the

laboratory. That's the man-



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The Chautauquan Daily RELIGION

Morning Worship COLUMN BY JOAN LIPSCOMB SOLOMON

The many roles of God

od has many names and images. In Wednesday's sermon, Chaplain Samuel Wells remind-'ed his listeners of two pictures that Jesus presented in his parables: pictures of the shepherd searching for his lost sheep and the woman seeking for

"The point of these parables is not for us to identify with the shepherd or the woman," Wells said. "We are the lost sheep. We are the lost coin. God is coming to seek for us with thoughtful, meticulous passion."

To these images, Wells added a third, coined by English poet Francis Thompson — a name providing the title of his sermon, "The Hound of Heaven."

Thompson spent much of his life running away from God. His well-to-do Catholic family hoped he would become a priest. Finding no vocation within the church, Thompson turned to medicine, his father's profession, but his studies made him miserable. Following the death of his mother, he began taking opium and at age 26, he fell into a low life on the streets of London. When he was on the verge of suicide, a prostitute befriended him, took him in, cared for him through the winter and encouraged him to write poetry.

"Two astonishing events followed," Wells said. "First, the literary editor Elfred Meynell published one of Thompson's poems and began a close friendship [with him] that was to endure for the rest of Thompson's life.

"Second, the prostitute, whose name is not known, recognized that Thompson had found a hitherto unknown peace among his new friends and disappeared from his life with the parting words, 'They will not understand our friendship."

"There is no other word in the Christian vocabulary for the publication of that poem but 'providence,'" Wells said. "There are no other words in the theological lexicon for the ministry of the prostitute but 'Holy Spirit.'"

Wells quoted the words with which Thompson began his description of his flight: "I fled Him down the nights and down the days; I fled Him down the arches of the years; I fled Him down the labyrinthine ways of my own mind; and, in the mist of tears, I hid from Him."

Thompson admitted, "Though I knew his love who followed, yet was I sore adread, lest, having him, I must have naught besides."

The reader, Wells said, is captivated by the relentless pursuit and the passion of the hound of heaven — the love that will not let Thompson go.

"The hound of heaven is one and the same with the woman seeking the lost coin and the shepherd searching for the stray sheep," Wells said. "Each one is God in Christ who comes to us in any form we can receive him."

Roman Catholic Father Vincent Donovan wrestled with his doubts, but went to live among the Masai tribes, where they shared their lives and talked about God and, in doing so, found yet another picture of God.

There, a Masai elder converted Donovan by contrasting the faith of a western hunter who used only eye, hand and rifle to bag a lion at a distance to a male lion going after his prey.

"The lion's nose, eyes and ears pick up on the prey," the Masai said. "His legs speed to catch it; as the animal goes down, the lion envelops it in his arms and makes it part of himself. This is the way a lion kills. This is the way a person believes. This is what faith is."

Donovan, at last, could see faith as a whole body experience. It matters all over, and when it is missing it hurts all over.

The lion is God. God is the hound of heaven, the good shepherd and the seeking woman. Faith is not a heroic journey, Wells said. Faith is the acceptance of being found.

Wells is dean of Duke University Chapel and research professor of Christian ethics. Longtime Chautauquan John Arter Jackson was liturgist. Hala Saad, from the International Order of the King's Daughters and Sons, read Luke 15:1-10 first in Arabic and then in English. Worship coordinator Jared Jacobsen led the Motet Choir in Fred Bock's setting of Isaac Watts' "I Sing the Greatness of Our God."

Low self-esteem demoralizes, humility aspires

by Judy Lawrence Staff writer

A sad thing that recently happened in Jewish life is that religion became associated with ritual, said Rabbi Joseph Telushkin in Tuesday's Interfaith Lecture at the Hall of Philosophy. This has probably also happened in other religions. The result: "Ethics are like an extracurricular activity — nice but not necessary."

Telushkin's topic covered "On Being a Good Person in a Morally Challenged World: Forgiveness, Self-Esteem and Obstacles to Change."

Telushkin does not dislike ritual. He is committed to ritual observances, he said, for three reasons: without rituals a sense of sacredness is lost; rituals have the power to create poetry; and rituals are also basic to a people's continuity.

"Part of the power of rituals is you have to adjust your life to rituals," he said.

They require self-discipline, he added.

But at Judaism's heart is the ethical, Telushkin said. He told the story of when a non-Jew approached the scholar Hillel and said he would convert if Hillel taught him the essence of Judaism while standing on one foot. Hillel responded, "What's distasteful onto you don't do unto your neighbor."

One of Judaism's basics is the concept of free will. We have a tendency to attribute human behavior to heredity and environment, he said. But rabbinic teaching tells us that in addition to these factors, humans have souls. Because of this, two people can grow up in the same environment and turn out differently. They have free will.

Free will applies only to the moral realm, he said. If there were no free will, he asked, why were prophets requesting people behave differently?

"How many of you in your family ... have relatives who are not on speaking terms?" Telushkin asked the audience.

When you stop speaking with a sibling, it flagrantly violates the fifth commandment, he said — the commandment to honor your father and mother.

Telushkin said that in terms of forgiveness, there are three attitudes in Jewish law: There are situations where forgiveness is obligatory, where it is optional and where it is forbidden.

The majority of times, forgiveness is obligatory, he said. This includes times when a person hurts another, and the hurt is not irrevocable. Then, you are obligated to forgive. If you have been badly hurt, you have to struggle with yourself to find a way to forgive. The person who hurt you may ask forgiveness three times. If you continue to refuse, then you take the blame on yourself.

If the person who hurt you does not ask for forgiveness or if one has done you irrevocable damage, forgiveness is optional. This is because irrevocable harm cannot be un-



Rabbi Joseph Telushkin discusses the Jewish perspective, as well as his own, on forgiveness at Tuesday's Interfaith Lecture at the Hall of Philosophy.

done, he said. But you should know your strengths so that is pointing to worse things forgive anyway because of the Shema prayer. According to Jewish tradition, it is said every night.

The Shema includes the words: "I forgive anyone who hurt me whether in this lifetime or any other lifetime,"

A psychiatrist in the 1960s learned that once alcoholics stopped drinking, they had to curb their resentments to refrain from drinking. This message applies to everyone, Telushkin said.

"If you let the person you dislike live in your brain, you're not free," he said. "A lot of us do it."

He also said we must find a way to forgive because we, ourselves, benefit.

But sometimes forgiving is

"Jewish teaching emanates out of the tradition that you can't forgive on behalf of others," he said. "It is not fair to that person. We can forgive for the harms we have

suffered." This third category only applies to certain horrific crimes, said Telushkin.

He then discussed selfesteem by explaining how humility differs from low self-esteem.

"Humility should never be seen as being in conflic self-esteem," he said.

In the Bible's creation story, God created something, looked at it and "saw it was good," Telushkin said. It is a model for having pleasure in the good things we have done.

It is very important to know your weaknesses, he said, but it is even more important to

you can overcome your weak-

"Human beings grow more from appropriate praise than they do from criticism," he said.

One's strengths act as motivation to overcome one's weaknesses. How can the difference

between humility and low self-esteem be determined? Telushkin asked.

Low self-esteem demoralizes, while humility aspires, he said.

Telushkin discussed some obstacles. According to the Bible, one obstacle is the tendency to blame others for your faults.

"If you caused the problem, you can un-cause the problem," he said.

He added that you have to acknowledge your responsibility.

Another obstacle is the tendency to rationalize. There is a tradition in the Jewish liturgy that on Yom Kippur, Jews confess to a litany of sins. One category includes the sins you willingly or unwillingly commit.

Often, we claim we were forced to do something, but really, we were not; so we rationalize. The Hebrew Bible is willing to show weaknesses even in great people. We also have to be willing to look at ourselves, he said.

The hardest obstacle to change is thinking that the wrong thing was a good thing. He used the example of when terrorists kill people and believe they are doing something good.

Another obstacle to change

someone else has done, Telushkin said.

He added that if we could only choose one value, the one that would be sufficient and affect our society most would be that parents should reserve the highest praise for their children when they perform acts of kindness.

Usually, we praise our children for their achievements. If children received the highest praise when being benevolent, we would raise generations that most liked themselves when they were being thoughtful, he said.

He concluded with a few thoughts about moral imagination. Often when we confront moral problems we do not use the full extent of our intellect to confront the problem, he said.

We need to use our moral imagination to confront moral problems. If we only have one way of responding to people's pain, some people will continue in pain, he said. It is important to know what matters most to others and to use intellect to try to help others in an imaginative way.

Following the lecture, Telushkin was asked about his feelings about the situation in Gaza.

It would be best for Israel if they were not ruling over people who did not want to be ruled over, he said. But the people of Gaza elected a government committed to the destruction of Israel, he said. It is a problem because the Jews want it to be a Jewish state and a democracy. That is a problem if most of the population is not Jewish.

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Baptist House

The Rev. James Barker, retired American Baptist minister of Rochester, will speak on "Color Your World: The Impact of Color Upon Us" at 7 p.m. today in the Baptist House.

Catholic Community

Daily Mass is celebrated at 8:45 a.m. and 12:10 p.m. Monday through Friday, and at 8:45 a.m. Saturday in the Episcopal Chapel of the Good Shepherd.

"The Gift of the Papacy?" is the title of the lecture today by the Rev. Russel Murray, OFM, at 12:45 p.m. in the Methodist House Chapel.

The Rev. Patrick Zengerski will speak on "Praying Your Experiences" at 12:45 p.m. Friday in the Methodist House Chapel.

Chabad Lubavitch

No class will be held today because it is the 17th of Tamuz, a fast day. The fast ends at 9:30 p.m.

Rabbi Vilenkin will lead a class titled "The Bible Decoded" at 9:15 a.m. Friday in the Library Room of Alumni Hall.

Challah Baking will take place at 12:15 p.m. Friday at the Everett Jewish Life Center.

Candle Lighting is at 8:38 p.m. Friday.

Chapel of the Good Shepherd

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.

Christian Science House

All are welcome to use our study room at 10 Center Ave., open 24 hours every day.

Ecumenical Community of Chautauqua

Chautauquans are invited at 12:15 p.m. today to the UCC Chapel next to the Amphitheater to continue the 2009

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Interfaith News

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of the King's Daughters

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p.m. daily for quiet prayer and

meditation. Please sign the

The King's Daughters and Sons will hold a Chautauqua

chapter meeting at 1:30 p.m.

Sunday in the Ida A. Van-

derbeck Chapel. The topic is

literacy. A brief history and

today's situation will be ex-

plored and discussed. Liter-

acy book bags to be used in

local libraries will be created.

The Rev. Michael Black-

well will preside at a service

of evening prayer at 7 p.m. to-night in the Lutheran House.

Ray Sprout will provide ac-

Metropolitan Community

Pat Collins, a recognized

lay minister of the New York

Conference of the United

Church of Christ, will facili-

tate the 7 p.m. vespers service

today at the Hall of Christ.

She will speak on the topic: "Was Jesus a Mystic?" Col-

lins has pastored churches

for five years before coming

to Chautauqua. This is her

The Rev. Dr. Carlos E. Wil-

ton will lead a vespers service

from 7 p.m. to 7:45 p.m. today

in the House chapel. John Cal-

vin's 500th birthday will be

celebrated along with a hymn

sing and brief open forum.

Wilton may show excerpts

from the new Calvin DVD.

United Church of Christ

chaplain administrator for the

United Church of Christ, will

lead a spiritual respite at 7 p.m.

today in the Randell Chapel of

the UCC Headquarters House.

Gill is a retired UCC pastor

ninth year at the Institution.

Presbyterian House

companiment on piano.

Church

Everyone is welcome.

Lutheran House

and Sons

visitors' book.

season of weekly ecumenical Brown Bag lunch dialogues on the theme of the week. Jo-An Webb from Unity of Chautauqua will facilitate the discussion for the topic "Exploring Our World." Webb is a world traveler, having circled the globe three times as a Semester at Sea staff member — a program that allows college students to earn a semester of credit as they travel around the world. She continued her travels to all the continents with individual trips accompanied by her nine grandchildren. She used it as a chance to share experiences with people of diverse religious and cultural backgrounds.

The Interfaith House and the ECOC hope that Chautauquans use this and other discussions as opportunities to share their experiences and explore their own thinking about the way that the theme of the week intersects with their own faith or spiritual traditions.

Hebrew Congregation

The Hebrew Congregation holds a Kabbalat Shabbat service to welcome the Sabbath, from 5 p.m. to 5:45 p.m. Friday at the Miller Bell Tower. Rabbi John Bush of Temple Anshe Hesed, Erie, Pa., conducts the service. For information about the memorial or healing portion of the service, call 357-5042. The rain venue is the Pier Building.

Rabbi Bush conducts Sabbath services at 9:30 a.m. Saturday in the sanctuary of Hurlbut Church. Joanna Bush of Temple Anshe Hesed is the cantorial soloist. The Hebrew congregation, family and friends celebrate the Bat Mitzvah of Lindsay Hanna Gorby. Following the services, a Kiddush, sponsored by Barbara Rait and family, will be served in memory of Joe Rait. All are welcome to attend this very special morning service.

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United Methodist

The United Methodist House invites all to join at 7 p.m. today when the Rev. Douglas Thompson leads a discussion on "Living in the Post Christian Era."

The Rev. LaVerne M. Gill, **Unity**

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Antiques

At top, Joan Smith helps her grandson, 4-year-old Louie Smith, unveil a Peace Pole outside of the Unitarian Universalist House on Bliss. The pole is one of 20 on the grounds. Above, the Hawthorne Family in front of a Peace Pole they sponsored and recently unveiled at the Unitarian Universalist House.

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SYMPHONY

The Chautauquan Daily

Franz Joseph Haydn (1732-1809)Symphony No. 103 in E-flat Major, "Drumroll" (1794)

Born in a rural Austrian town southeast of Vienna, Franz Joseph Haydn rose to become the most venerated composer of Europe despite the fact that most of his career was spent within 30 miles of his birthplace. The "Drumroll," Haydn's next-to-last symphony, was composed during one of two exceptional trips he took to London at the peak of his fame.

At age 28, Haydn landed a job with the Esterházy family. His duties included providing nightly musical entertainment (except on Sundays) for the family and guests.

Prince Nikolaus Esterházy was his employer from 1762 to 1790. Nicknamed "the Magnificent" for his extravagant use of the family fortune in pursuit of the artistic and beautiful, Prince Nikolaus built a palace he called "Esterháza" on the site of the family's hunting lodge in a remote Hungarian village. With 126 rooms, it was the "Hungarian Versailles." Prince Nikolaus gave Haydn a full-time orchestra and encouraged him to try new things.

Haydn recalled, "I could experiment, find out what produced an effect and what weakened it, so I was free ... to be as bold as I pleased. Cut off from the world I ... was forced to become original."

When Prince Nikolaus died on September 28, 1790, his son, Anton, succeeded him. Prince Anton thought the arts were an extravagance. Within two weeks, he laid off all the musicians. He mothballed his father's magnificent palace; he turned the opera theater into a hay barn. In view of Haydn's seniority, Prince Anton provided him with a pension and suggested that he go enjoy the big city — Vienna.

Haydn was in the process of moving into his new flat in the city when a visitor arrived saying, "I am Salomon from London. I have come to fetch you." He was, and he did. And thus, Haydn beage 58.

Salomon was an impresario. He ran a concert series in London and regularly trolled through Europe to catch artists for his upcoming season. He knew Haydn's reputation. Learning of the death of Prince Nikolaus, he raced to grab Haydn for the 1791 and 1792 London seasons. Haydn's brand of musical wit would be a sure hit with London audiences.

Salomon and Haydn reached London on New Year's Day, 1791, and Salomon's publicity machine clearly prepared the way.

"My arrival caused a great

sensation throughout the entire city, and for three successive days, I was mentioned in all newspapers; everyone is eager to know me," Haydn wrote to friends.

Concerts began in February and were met with ecstatic praise. Haydn stayed in England through the off-season, and in February 1792, his second season of concerts began. The triumph continued.

In June 1792, once the concert season was over, Haydn traveled back to Vienna, where he was greeted as a conquering hero. But Salomon was too savvy to let him stay there. He set up a return visit to London for the 1794 and 1795 concert seasons.

The "Drumroll" was composed during this second London visit. Haydn already had plenty of experience with the London audience — what would charm them, surprise them, delight them, and bring them to their feet. Each work required novelty in order to keep the listeners hyped.

This symphony gets the nickname "Drumroll" from the solo timpani roll that introduces the first movement. Haydn marked the timpanist's first measure with "Intrada," a term he normally reserved for fanfares, and placed a fermata (pause) over the bar. Both the title and the fermata free the timpanist from restrictions of meter, duration or even style.

In other words, Haydn does not specify how the roll is to be played or for how long. Some performances begin with a bang, while others emerge quietly from silence — Haydn leaves the choice up to the performers.

Whatever its nature, the timpani Intrada is followed by dark and sinuous, virtually subterranean wanderings of the lowest instruments — a picture Haydn returned to two years later when describing the Lord's creation of the worm in his oratorio "The Creation."

The London Morning Chronicle singled out this part of the symphony in its review: "Another new Overture [i.e., symphony], by the fertile and enchanting Haydn, was performed; which as usual, had continual strokes of genius both in air [i.e., melody] and harmony. The Introduction excited the deepest attention."

When the body of the first movement arrives, it is as though someone threw a switch. The listener is transported from subterranean gloom to a carefree frolic in 6/8 time, played by a lightweight trio of upper strings. That frolicsome music continues until it is interrupted when the ominous drum roll introduction returns. (About 10 years later, Ludwig van Beethoven adapted this idea where his "Merry Gathering of Country Folk" is similarly Symphony Notes

scattered by thunder in the "Pastoral Symphony." Of course, Beethoven ratchets the tempest up much more than Haydn, but he surely wanted to surpass his former teacher.)

The second movement is a short set of variations on a pair of Croatian folk tunes, which are already so similar that they almost appear to be variations of each other. The London reviewer reported that this movement was encored at the premiere.

For his third movement, Haydn issued one of his characteristically rugged, folksy "minuets." Anyone in polite society, of course, knew how to dance an elegant minuet. Simply by inserting a couple of extra bars (containing peculiar little echoes), Haydn threw off the rhythm — the steps and tossed his listeners into delighted confusion. This is the type of wit that Haydn used to keep his audience engaged. He guessed what they expected, and then played with those expectations.

Haydn's finale begins with a hunting horn call played by two solo horns. Suddenly, everything stops. Silence. It makes the listener sit up. Was it a false start? Where did everyone go? Then Haydn has the horns start their call again, but this time, he brings in the rest of the orchestra, and the race to the finish is on.

Russell Peck (1945-2009) The Glory and the Grandeur, Concerto for Percussion Trio and Orchestra (1988)

"Pecktackular" — Russell Peck's pun — is an apt description for this spectacle of stunning musical virtuosity, spatial design, athletic demands, theatrical showmanship and, very importantly, choreography. This concerto demands to be seen as well as heard. Three percussion soloists front the orchestra, awash in tom-toms and snare drums, vibraphones, bells, xylophone and marimba and all sizes and types of cymbals.

A thundering three-way cadenza with dueling tomtoms makes an explosive impact at the very outset, building energy, excitement and suspense until, finally, the full orchestra bursts into action. During the orchestral response, the three soloists wade through a sea of instruments to the vibraphones, bells, gongs and Chinese cymbals for serene moments of tranquility.

As the concerto unfolds, it takes on more and more American syncopations and drive and a jazz band style. The orchestra lays down the pattern, and each of the trio's instruments takes its solo turn. One outstanding solo has all three players crowded at one marimba, dancing back and forth to stay clear of each other.

Brass stabs from the orchestra complete the imagery and lead to a breath-taking finale.

Russell Peck was born in Detroit in 1945. He was fascinated by orchestral music from an early age. He wrote, musical beginnings were in Mozart and Motown." After receiving a doctorate in composition from the University of Michigan, he was appointed composer in residence for the Indianapolis Symphony Orchestra. Then in 1978, he left music altogether. For five years, he devoted all of his energy to finding ways to end starvation around the world. He returned to composition in 1983, and since then, "The Glory and the Grandeur" from 1988 has become his best-known work.

Russell Peck died on March 1, 2009. He had just set out on a walk from his home in Greensboro, N.C., when a major winter storm struck suddenly. After a week of searching, his body was found in a wooded area about one-quarter of a mile from his house.

Alexander Borodin (1833-1887)Polovtsian Dances from Prince Igor (1879)

Alexander Borodin seldom finished a work. It is

not simply that he tinkered with his compositions after they were done, the way many composers do. Borodin actually left his works full of holes. Borodin spent 18 years on his masterwork, the opera *Prince Igor*, but it was unfinished at his death. He completed the set of Polovtsian dances in the second act, but they alone took him 10 years. Even then, he died without orchestrating them. Nikolai Rimsky-Korsakov filled that gap.

Borodin was a chemist – literally. He kept a piano outside the door of his laboratory at the St. Petersburg Academy of Medicine and composed in spare moments, but seldom could he concentrate full attention on music. He once reported that he could compose only when he was too sick to meet his students.

He was famous throughout Europe as a researcher and professor of organic chemistry. Among his pioneering accomplishments was developing the general methods of condensing aldehydes and fluoridating organic compounds. He was also an educational pioneer, advocating the admission of women to the academy, and helped found a medical school for women in St. Pe-

In 1862, Mily Balakirev and Modest Mussorgsky brought him into the circle of Russian nationalist composers known as Moguchaya Kuchka — "The Mighty Handful" — who opposed Germanic influence in composition. Though largely self-taught in harmony, composition and orchestration, they rushed into colorful projects based on Russian Admission is free.

themes. Borodin picked the epic poem "The Song of the Host of Igor," which recounts the ill-fated campaign of Prince Igor against the Polovtsi, the Tartars of the steppes, in 1185.

It is difficult to imagine how one could hold the ideas for a massive project like Prince Igor in his mind for two decades, but it is obvious that Borodin's was an uncommon mind. He brought a scientist's analytical research methods to the task of creating a "true" picture of the culture clash between the Slav Igor and the Tartar nomadic tribes.

The "Polovtsian Dances" come after the Prince is captured by the Polovtsian Khan. Instead of putting his captives to death, the Khan entertains Igor and his men with exotic and sensual dances. When the Polovtsi are exhausted from the festivities that night, he makes his escape. (In an early example of Stockholm Syndrome, Îgor's son Vladimir falls in love with and marries the Khan's daughter.)

Borodin constructs a central-Asiatic sound for the Tartars, using authentic exotic scales from the orient and the Middle East. The program opens with a wild Dance of the Polovtsian Maidens, and then alternates between seductive melodies and dances of pure abandon.

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.

Cameras/Recording Equipment

The possession and/or use of cameras or recording devices in all Chautauqua Institution performance facilities, including the Amphitheater, Bratton Theater, Norton Hall, Lenna Hall, Smith Wilkes Hall and Hall of Philosophy, are prohibited except by authorized press and personnel.













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The Chautauquan Daily

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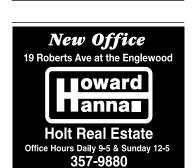
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In case of emergency, phone 911.

CROSSWORD

By THOMAS JOSEPH ACROSS

1 Collars 5 Hun head 11 "What's **DOWN** – for

me?" 12 Polished 13 Hamster home 14 Goes by

15 Drains 17 Shade source **18** Valentine

character

22 Brooch part 24 Alpine heroine

25 Concealed 26 Earthy

prefix **27** Not nodding

30 Hawke of Holly-

wood 32 Contract addition **33** W.C.'s 1940

co-star 34 Rival of Rome 38 Local

resident

41 Revered one 42 Made speeches

43 Kind of race, for short 44 Pushes off

UNCAP ELITEODE WOMANDUNE STEP |C|A|M|E|R|A| ZERO TENSES Yesterday's answer 20 Inkling 31 Gauguin's adopted

21 Singer Celine home 22 Scorch **35** Some wines

23 Leslie Caron film 28 Read out 29 See the

world **30** CPR expert

37 Caribou cousins 38 Negative link 39 Common

36 Depleted

verb 40 Keg need

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AXYDLBAAXR is LONGFELLOW

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.

CRYPTOQUOTE

BALCOZ TV ALNCX LGS X A S

XTT YSLD XT NS VSEX MOXCE

XASU LGS XTT ZXGTOW XT NS

NGTDSO. — ZLPMSE FTAOZTO Yesterday's Cryptoquote: NO ONE CAN BE SO WELCOME A GUEST THAT HE WILL NOT ANNOY HIS HOST AFTER THREE DAYS. — PLAUTUS

SUDOKU

Sudoku is a number-placing puzzle based on a 9x9 grid with several given numbers. The object is to place the numbers 1 to 9 in the empty squares so that each row, each column and each 3x3 box contains the same number only once. The difficulty level of the Conceptis Sudoku increases from Monday to Sunday to

Conceptis SudoKu By Dave Green 6 5 8 2 8 9 8 5 6 8 5

Difficulty Level ★★★

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

Difficulty Level ★★★

45 Mid-

month time

> 1 Pleasant 2 Have to grind 3 Full of oneself 4 Boosts

5 African serpents 6 Fix a roof

7 Gift-box liner 8 Powerful bunch

9 Director Ang 10 Plugs 16 Strike caller

19 Obstinate

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Photos by Roger J. Coda Series at Smith Wilkes Hall.

ART RECREATION

Flutter: New Works by Anne Lemanski

Roger J. Coda Annie Lemanski's sculptures are on display at the Strohl Art Gallery through July 20.



'Flutter' is fetching and fierce

by Anthony Bannon Guest reviewer

"Flutter" could be what your heart will do, though it is also the name of an exhibition at the Strohl Art Center on Wythe, where Anne Lemanski is showing little, odd sculptures of birds and the occasional critter.

Flutter goes my heart, I am about to confess, because these little things — and there are only nine of them — are both lovely and smart. They are extended reflections on the things birds do, the places they go and what birds can mean to our languages of vision and speech.

Lemanski, who lives in the Blue Ridge Mountains of North Carolina, is a former artist in residence at Penland School of Crafts. She draws upon craft strategies to make a fine sculpture, covering, one might say feathering, over an armature of copper rods to make these small pieces, just several inches high, hand-stitching found materials to design the bird's shape.

So these are birds, then, of a much different feather. But one quickly discerns the purpose, and its extended meaning. For there is:

• "Memory Bird," which is covered with vintage black and white $R \cdot E \cdot V \cdot I \cdot E \cdot W$

photograph negatives — snapshot vernacular images of family life - making the nest, so to speak.

• "For the Birds," which is covered with lines and quaint pictures from an old book about birds asking questions about bird lore ("What bird is named for a household pet; what bird is neat and polite?"), extending the topic into a poetics of appropriated words and images.

• "Pagoda Bird," which is covered in hand-stitched bamboo, an echo between the creature and its environment.

• "Vintage Bird," which is covered in pressed tin, summoning the bird and its cage.

• "Love Birds" (sic), which is just one bird covered in a collage of vintage valentine cards.

Metaphors take flight here, soaring between memory and meaning, covering new ecosystems for the mind. And Lemanski keeps her propositions in the air by extending the constructions to different creatures, where she more aggressively employs the building blocks of meaning to suggest less whimsical engagement.

For just as one constructs larger ideas or builds a figure of speech by connecting disparate notions into a new whole, the artist of this work sutures new and creatively powerful ways of considering aesthetic, even political, notions.

Take "Deerfield, USA," which covers a sculpture of a fawn with images from a satellite view of a suburban tract neighborhood just those developments, the new topographics, which have overtaken the forests and fields and forced new ecologies.

Similarly, "Pygmy Hog, Population: 150" sculpts the near extinct East Asian relative of the pig with a sutured image of a forest clearing fire, likely set to destroy territories for industrial development.

These are fetching and fierce ideas that prompt recognition and even action.

The exhibition was organized by Judy Barie, Strohl Art Center director. It continues in Strohl's Bellowe Family Gallery on the second floor through July 20.

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

At 19, a 'real gentleman' and a tennis professional

by Ashley Sandau Staff writer

A person might not expect Max Middleton to be a certified professional tennis instructor. It's not that he looks incapable; it is simply because at age 19, he seems too young to possess such a specialized title and ability. But he does.

Middleton, who works at the Chautauqua Tennis Center and just attained his Professional Tennis Registry certification in May, passed the required five-part test for

To become a member of the PTR, which is the largest international organization of professional tennis instructors, you must attend a certification workshop.

Middleton complet-

rating possible.

ed his in Washington Middleton Crossing, Pa., just outside of Philadelphia. The both at the Boys' and Girls' workshop is comprised of a 10-hour course, followed by a

five-hour test. The first section of the test is a written portion, which quizzes the applicant on general knowledge of tennis, different strategies, identifying grips and related topics, Middleton said.

The second part consists of a drill test in which the candidate must demonstrate competence.

The third requires the applicant to teach a group lesson, which must undergo observation to assure close following of PTR format.

The fourth is a skills section, which Middleton said covers just about every standard shot in the game.

The fifth and final part is an error detection section during which the tester must demonstrate a stroke and the person being tested must identify any incorrect form.

Next, the applicant is given a score between one and five on each section of the test, and the lowest score received on any one section is the overall score for the entire test. In order to pass, the candidate needs to score at least a three, at which level he or she would be an associate instructor. If the candidate scores a four, he or she would be an instructor, and if the candidate receives the highest score, he or she would be a full professional instructor.

Middleton, who has been

playing tennis for only "five or six years" and was a county tennis champion in high school, scored fives on all sections of the test.

"It's kind of a big deal," he joked.

But, in all seriousness, he downplays his accomplishment somewhat.

"The status is more of just a thing so that if I were to ever go to another club, I could say, 'Hey, look, I'm a professional,' but that status is not used to base the hierarchy in the [Tennis] Pro Shop. It's just something that neips certification with the highest to give you some legitimacy."

Middleton, who lives in Frewsburg, N.Y., and has taught tennis at the Lakewood YMCA for the past three years, is now in his second summer working at Chautauqua Institution. He leads very full days during the working summer,

Club and the Tennis Center.

At Club, he works as an assistant tennis counselor from 9 a.m. to noon before taking a break and heading over to the Tennis Center. There, he helps out with the adult clinic from 1 p.m. to 2:30 p.m., is available for private lessons from 2:30 p.m. to 5 p.m. and works with junior programs and toddler classes at 5 p.m. As if that were not enough to keep him busy, he also works the desk at the Tennis Pro Shop on the weekends.

Director Paul Young, his supervisor at the Tennis Center, seems to appreciate his commitment and presence.

"I've been doing tennis my whole life, and he's one of the nicest young men I've ever encountered — just a real gentleman, very polite, very pleasant," Young said.

And it does not hurt that Middleton really enjoys playing and teaching tennis, which is part of the reason he pursued his PTR certification.

"I wanted to increase my knowledge of the game and pick up on more instructional strategies or styles of teaching that I could incorporate into my lessons," Middleton said.

And in working through the course and test, he was able to learn a lot to better himself as an instructor.

"The person who ran [the workshop] had a very unique style of teaching," Middleton said. "It really broke down mechanics and strokes and



Chautauqua's youngest tennis professional, Max Middleton, 19, tightens the strings on a tennis racket.

how to work with students. It analyzed how to look at a lesson from a student's point of view and, from there, try to develop appropriate ways to

One of the key concepts that Middleton learned was to not overwhelm a student with too much information. Many instructors tend to do that, he said, by giving a student so much analysis on a shot that it results in "paralysis by

go about teaching."

analysis." Middleton, who just completed his freshman year at Vassar College in Poughkeepsie, N.Y., is considering majoring in political science. Though he hopes to return to Chautauqua, he is unsure about next summer, as it will be an election year and he would like to secure an internship with a campaign.

Regardless, as Young said, "The ability to play or teach [tennis] stays with you for life, whether it's for recreation or formal lessons or what have you."

So, whether Middleton continues as an instructor here, teaches more at the Lakewood YMCA or ends up teaching lessons on his own, he seems to have the makings of a sound and solid instructor.

"You need to understand that most people who come out to play tennis for you aren't going on to be professional players, and that they're there to have a good time," Middleton explained. "Obviously, you want your students to learn something new and you want them to be able to improve their game because that helps them have a good time with it, but the number one priority is always to keep it fun."

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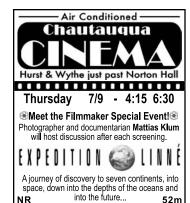
PROGRAM

The Chautauquan Daily

Thursday, July 9

- 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 CLSC Scientific Circle. (Programmed by the CLSC Alumni Association). "Stem Cell Research. Larry Rizzolo. Alumni Hall Garden Room
- 9:15 Thursday Morning Coffee. (Programmed by the Chautauqua Women's Club). "Evolution and Life of a Conductor." **Stefan** Sanderling, CSO Music Director. Women's Clubhouse
- 10:15 Service of Blessing and Healing. UCC Chapel
- 10:45 LECTURE. Donald Johanson, paleoanthropologist, director of the Institute of Human Origins. Amphitheater
- 12:10 Catholic Mass. Chapel of the Good Shepherd
- 12:15 (12:15-1:00) **Brown Bag:** Theater. "How I Got That Job." 2009 Conservatory members share audition monologues that got them a place in this season's company. Bratton Theater
- 12:15 (12:15-1:15) **Knitting.** "Women4Women-Knitting4Peace." UCC Reformed House Porch
- 12:30 (12:30-2) Mystic Heart Meditation Seminar. "Healing Ourselves, Healing the World." Subagh Singh Kalsa (Sikhism/Yoga). Hall of Missions. Donation
- 12:45 Chautauqua Catholic Community Seminar. "The Gift of Papacy." Rev. Russel Murray, OFM, assistant professor of theology, Washington Theological Union, Washington, DC. Methodist House Chapel
- 1:00 (1-4) Artists at the Market. (sponsored by the Chautaugua Women's Club) Farmers Market
- 1:15 **Duplicate Bridge. Herb Leopold**, director. Sports 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 Welcome Center.)
- 2:30 Piano Master Class/Lessons. (School of Music). Sherwood-Marsh Studios.
- 3:00 (3-5) **Book Signing.** Last Stand: America's Virgin Lands, Annie Griffiths Belt. Gallo Family Gallery at Strohl Art Center





NR into the future... 52 m Thursday 7/9 - 2:15 8:45 WALTZ WITH

- 3:30 CLSC ROUNDTABLE/ **LECTURE**. "The World Without Us." Alan
- 4:00 Artsongs at the Athenaeum. Recital with Chautauqua Opera Studio Artists.
- 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.)
- Faculty Artist Recital. Aaron Berofsky, violin. (Benefits the Chautauqua Women's Club Scholarship Fund.) Elizabeth S. Lenna Hall
- 4:00 Public Shuttle Tours of Gate Welcome Center. Fee. (Tickets available for pur-
- 4:15 Film. Screening of Mattias followed by Q&A with filmmaker. Chautaugua
- (6:00-7:45) Chautauqua Choir Rehearsal. All singers welcome. (Two rehearsals required to sing at Sunday worship services.) Smith
- 6:30 Film. Screening of Mattias Klum's "Expedition Linné," followed by Q&A with filmmaker. Chautauqua Cinema. Fee
- 6:30 Unity Class/Workshop. (Programmed by Unity of Chautauqua) "What Goes Up Must Come Down." The Rev. Temple Hayes, St. Petersburg, Fla.
- (6:30-8) Special event. Public viewing of Mars Rover replica. Hultquist Center, Room 101.
- 6:45 Pre-Chautauqua Symphony Orchestra Concert Lecture. Lee Spear. Hurlbut Church Sanctuary
- 7:00 Devotional Services.
- 7:00 Professional Women's **Speaker.** (Programmed by the Chautauqua Professional Women's Network) "A Life Imagined." Mary Van Der Boon, Chautauqua Women's Club
- 8:15 CHAUTAUQUA **SYMPHONY ORCHESTRA**. Stefan Sanderling, conductor; (principal percussion) 50 years at Chautauqua."

Weisman, The World Without Us. Hall of Philosophy

- McKnight Hall
- 4:00 THEATER. Tom Stoppard's
- **Grounds.** Leave from Main chase at Main Gate).
- Klum's "Expedition Linné," Cinema. Fee
- Wilkes Hall
- Hall of Missions

- Denominational Houses
- Celebrating Ronald Barnett's
- Symphony No. 103 in E-flat Major "Drum Roll" Franz Joseph Haydn

Guest conductor Tito Muñoz directs the Chautauqua Symphony Orchestra Wednesday night in the Amphitheater. A review of the performance

Photo by Sara Grace

will appear in Friday's Daily. "The Glory and the 10:00 (10-5:30) Chautauqua

- Grandeur: Concerto for Percussion Trio and Orchestra" Russell Peck
- Polovtsian Dances from Prince Igor Alexander Borodin

Friday, July 10

- ••• Last Stand: America's Virgin Lands, National Geographic Photographs by Annie Griffiths Belt closes. Gallo Family Gallery at Strohl Art 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 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
- Nature Walk. (Programmed by the Chautauqua Bird, Tree & Garden Club) Jack Gulvin, BTG naturalist. Meet under green awning at Smith Wilkes Hall
- (9:00-10:15) Men's Club. "States of Health: Personal Experiences on Three Continents." Jeanne E. Wiebenga, MD. (Programmed by the Chautauqua Women's Club) Women's Club
- 9:15 DEVOTIONAL HOUR. The Rev. Samuel Wells, dean, Duke Chapel, Duke Divinity School. Amphitheater
- 9:15 Class. "The Bible Decoded." Rabbi Zalman Vilenkin. Chabad Lubavitch of Chautauqua. Alumni Hall Library Room

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- Crafts Alliance Festival. (Sponsored by the Chautauqua Crafts Alliance). Bestor Plaza
- 10:00 Voice Master Class. (School of Music). Marlena Malas, presenter. McKnight Hall.
- 10:15 Service of Blessing and Healing. UCC Chapel
- 10:45 LECTURE. Mattias Klum, National Geographic photographer, filmmaker. Amphitheater
- 12:10 Catholic Mass. Chapel of the Good Shepherd
- 12:15 (12:15–1:15) **Brown-bag** Lunch/Lecture. (Programmed by the Writers' Center) "Writing Personally About the World: The Value of Creative Research." Philip Gerard, prose writer-in-residence Alumni Hall porch.
- 12:15 (12:15-1:30) Brown Bag Lunch/Talk. (Sponsored by Parents, Families and Friends of Lesbians and Gays and the Metropolitan Community Church) "Checking Our Orthodoxies at the Door" Rev. Ross MacKenzie, former Chautauqua Dept. of Religion Director. Chautauqua Women's Club
- 12:15 Meet CSO Musicians. Bring a bag lunch and come talk with musicians from the Chautauqua Symphony Orchestra. Smith Wilkes Hall
- 12:45 Chautauqua Catholic Community Seminar. "Praying Your Experiences." Rev. Patrick J. Zengierski, director, Catholic Campus Ministry at Buffalo State College, Vicar for Campus Ministry, Diocese of Buffalo, N.Y. Methodist House Chapel
- 1:00 Jum'a/Muslim Prayer. Miller Bell Tower
- 2:00 INTERFAITH LECTURE **SERIES**. The Rev. Peter Storey, president, Methodist Church of South Africa; pastor to Nelson Mandela.

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.)
- 2:00 Violin Master Class. (School of Music.) Aaron Berofsky, presenter. McKnight Hall.
- 2:00 Docent Tour. Strohl Art Center
- 2:00 (2-3) **Special event.** Public viewing of Mars Rover replica. Hultquist Center, Room 101
- 3:30 Chautauqua Heritage Lecture Series. "The Lake in History." Jon Schmitz, Institution archivist and historian. Miller Bell Tower (Alumni Hall if raining)
- 3:30 Dance Lecture. "Shakespeare Dances, Part I." Bonnie Crosby. (Programmed by Chautauqua Dance Circle). Smith Wilkes Hall
- 4:00 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.)
- 4:00 Public Shuttle Tours of Grounds. Leave from Main Gate Welcome Center. Fee. (Tickets available for purchase at Main Gate Welcome Center.)
- 4:00 Special event. "A Forum on Central Asia: The Forgotten Center of it All." Q & A with Scholar in Residence S. Frederick Starr. Hall of Philosophy
- 4:15 Purple Martin Chat. (Programmed by the

Chautauqua Bird, Tree & Garden Club) Jack Gulvin, BTG naturalist. Purple Martin

- houses next to Sports Club 4:30 (4:30-6) National Geographic North **American Map.** Turner Community Center
- gymnasium 5:00 (5-5:45) **Hebrew Congregation Evening** Service. "Kabbalat Shabbat: Welcome the Sabbath." Service led by Rabbi John Bush. Joanna Bush, soloist. Miller Bell Tower (Pier Building in case of rain)
- 5:30 Operalogue Il Trovatore. Lecture with excerpts from the opera. Sponsored by Chautauqua Opera Guild. Jay Lesenger, artistic/general director, Chautauqua Opera. Norton Hall. (Fee for Chautauqua Opera Guild non-members)
- (6-7:45) Chautauqua Choir Rehearsal. All singers welcome. (Two rehearsals required to sing at Sunday worship services.) Elizabeth S. Lenna Hall
- 7:00 Visual Arts Lecture Series. Stanley Lewis, painter; former faculty, American University, Kansas City Art Institute. Hultquist Center
- 7:30 OPERA. Verdi's Il Trovatore. Dean Williamson, conductor; **Jay Lesenger,** stage director. Norton Hall (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 Norton kiosk.)
- 8:15 SPECIAL. An Evening with Josh Turner. Amphitheater

PROGRAM PAGE CHANGES

Please submit 3 days before *publication by 5 p.m.*

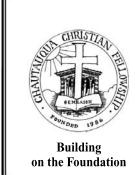
WIIW Chautauqua

"What Goes Up Must Come Down"



Hall of Missions YOU'RE INVITED

6:30 p.m.



Praise the Lord! Praise God in His sanctuary; praise Him in His mighty expanse. Praise Him for His mighty deeds; praise Him according to His excellent greatness. Praise Him with trumpet sound; praise Him with harp and lyre. Praise Him with timbrel and dancing; praise Him with stringed instruments and pipe. Praise Him with loud cymbals; praise Him with resounding cymbals. Let everything that has breath praise the Lord. Praise the Lord!

Psalm 150



LAKEWOOD CINEMA 8 All Stadium Seating 71-173 W. Fairmount Ave

Daily (12:30, 2:40, 4:50), 7:05, 9:30 **Transformers 2: Revenge of the Fallen * (PG-13) Two Screens Daily (11:45, 12:05, 3:10, 3:30), 6:20, 6:45, 9:20

· My Sister's Keeper (PG-13) **

The Proposal (PG-13)
Daily (12:00, 2:00, 4:10), 6:30, 9:00

** The Hangover (R) ** Daily (12:30, 3:00, 5:10), 7:30, 9:50 **Public Enemies (R)**

Daily (1:15, 4:05), 7:00, 9:40 ICE AGE 3 (PG) Presented in Real - D 3D/NO PASS Fri, Mon-Thurs (1:30, 4:00), 6:30, 8:45

UP (PG) STANDARD FORMAT FINAL NIGHT Daily (1:00, 3:30), 6:40, 9:00

Tickets on sale now for: Harry Potter and the Half Blood Prince, Starts 7/14 11:59pm Bruno (R) Tonight 11:59pm, Fri (1:15, 3:15, 5:15) 7:15, 9:15 All Times Valid Today Only / Will Change Friday

CINEMAS I & II Chautauqua Mall 318 Fairmount Ave. Movie Information 763-1888

Night at the Museum (PG) Final Night Daily (4:15) 7:00 ** Taking of Pelham 1-2-3 (R) No Pass

Final Night ** Daily (1:45, 4:15), 7:00, 9:15 YEAR ONE (PG - 13) No Pass Final Night * Daily (1:45), 9:15 All Times Valid Today Only / Will Change Friday



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