

# The Chautauquan Daily

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CHAUTAUQUA, NEW YORK 50¢

## Cash-esque Turner brings country to Amp

by Elise Podhajsky  
Staff writer

Barrel-chested country music star Josh Turner will share his version of real life as he projects tales of love, loss and fishing holes through his unforgettable, bass-heavy vocals at 8:15 p.m. tonight in the Amphitheater.

The MCA Nashville recording artist and two-time Grammy Music Award nominee, who is praised for his clever, down-home lyrics and rich, Johnny Cash-like voice, has been regarded as one of country music's brightest stars.

Raised in Hannah, S.C., Turner developed his style by singing baritone and bass in several choirs and by listening to his grandparents' record collection.

"Growing up, traditional country music was always where my heart was at because those songs were speaking about the life that I was living in rural South Carolina," said Turner in a recent MCA press release. "It was all about love and work and life and just the everyday stuff that people go through. It has always made me feel good — the melodies, the lyrics — so that's what I'm trying to carry on."

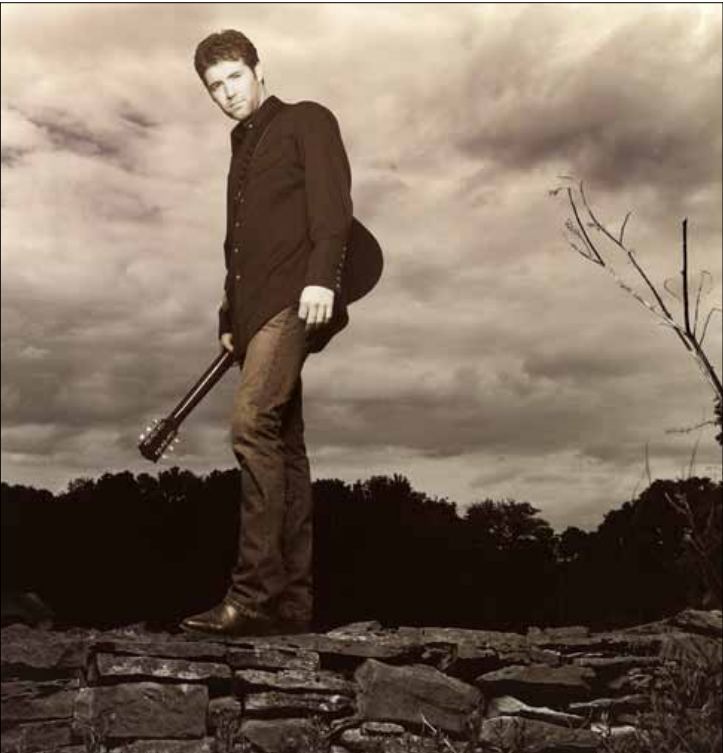
But its not just heartache and hunting that drives Turner's music. As a devout Christian, themes of the Lord lace his lyrics and provide inspiration for his songs. In fact, Turner has admitted to having spiritual visions since he was a boy.

In an interview with the Christian news talk show "The 700 Club," Turner described the revelation for his first hit single, "Long Black Train." While walking home from Belmont University where he attended college, Turner noticed something unusual.

"About halfway home, I had this vision come to me of this wide-open space way out in the plains somewhere," said Turner in the interview. "There was this train track running right down the middle of this wide-open space, and from out of the darkness came roaring down the track this long, black, beautiful, shiny train."

Turner remembered seeing lines of people standing at the side of the train, watching it fly past. Later, he realized the train was a symbol for temptation, and the vision prompted his lyrics: "Cause there's vict'ry in the Lord I say/Vict'ry in the Lord/Cling to the Father and His holy name/And don't go ridin' on that long black train."

See **TURNER**, Page 4



Turner



Photos by Roger J. Coda

Above, Count di Luna (Todd Thomas, left), burning with passion for Leonora, tells Ferrando (Ashraf Sewallam) to wait by the cloister to kidnap her. Below, Azucena (Victoria Livengood), overwhelmed by memories of her mother's death, relates a story in which she mistakenly burned her own son to death.

## 'A ROCK STAR OPERA'

*Il Trovatore* opens season of opera with a bang

by Drew Johnson  
Staff writer

Talk to enough opera experts about *Il Trovatore*, and you're guaranteed to hear the following phrase repeated at least a few times: "It requires the four best singers in the world."

The opera, called *The Troubadour* in English, will be performed at 7:30 p.m. tonight in Norton Hall.

"It's a rock star opera," said Benjamin Warschawski, a tenor who will be playing the lovelorn troubadour Manrico. "It really does require the best four singers in the world."

*Il Trovatore*, composed by Giuseppe Verdi and first performed in 1855, is thought to recall the florid and highly emotional bel

canto style often associated with operas by Gioachino Rossini and Gaetano Donizetti. Barbara Quintiliani, a mezzo-soprano who will take the stage as Leonora tonight, said *Il Trovatore* is almost a sort of transition piece, written as opera moved from bel canto into the verismo, or "realism" style.

"It feels very old fashioned, but feels like it's moving towards the verismo style," Quintiliani said. "I think it's a grand opera, but remains an intimate story about these four people."

See **TROVATORE**, Page 7



## Klum to speak on connectivity to nature

by Ashley Sandau  
Staff writer

Award-winning National Geographic photographer and documentary filmmaker Mattias Klum returns to Chautauqua today to give the final morning lecture of the week in partnership with National Geographic. The main theme of his speech is "connectivity."

What images does this word bring to mind?

Perhaps those of instant messaging on the Internet or a phone call. Maybe the sparking of neurons transmitting messages through the body. Or, possibly, it brings about an international awareness of other cultures and the idea of making an effort to learn more and appreciate differences.

### WORLD OF PHOTOS

► For photography by Mattias Klum, see **PAGE 13**

But, for many, the word "connectivity" does not necessarily arouse ideas of nature.

"These days, we're alienating ourselves from nature and we really can't afford to — we need to connect and reconnect with it," Klum said.

Klum, who gave the last lecture of Chautauqua's 2008 Season, "In the Footsteps of Darwin and Linnaeus," is returning after a busy year abroad. He has been working mainly in three different areas as well as lecturing in various locations.

In South America, he worked on shooting photographs for a *National Geographic* story. In northern Italy, he shot footage for a film project. And on the Baltic Sea, he has been working on a media project. Klum has also been involved with Young Global Leaders, a forum on changes that will help bring about economical solutions.

And economical solutions are not the only answers Klum is passionate about discussing and finding; he also uses his photography to generate awareness that he is hopeful will enact the changes needed to bring about such solutions.

"When I have a child dying in my arms in Africa from malaria or AIDS, and



Klum

I get to share that moment, it's very emotional," Klum said. "When you can use your images to tell that story, it's because you have felt that story."

See **KLUM**, Page 4

## South African minister to give today's Interfaith Lecture

by Judy Lawrence  
Staff writer

"Without memory, there can be no healing. Without forgiveness there can be no future," the Rev. Dr. Peter Storey said at an Emory University luncheon in 1998.

Storey, a seventh-generation South African Methodist minister, will speak at the 2 p.m. Department of Religion Interfaith lecture today in the Hall of Philosophy. The title of his talk is "South Africa: One Bright, Shining Moment or Model in a Troubled World?"

Storey was deeply involved in the anti-apartheid struggles of the 1970s and 1980s, both as president of the South African Council of Churches and the

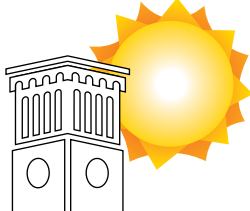
Methodist Church of Southern Africa, at different times.

Storey was the regional chairperson of the National Peace Accord structures intervening in political violence in the 1990s, and he founded the organization known as Gun Free South Africa. Storey also was appointed by President Mandela to help select the Truth and Reconciliation Commission in 1994.

Storey

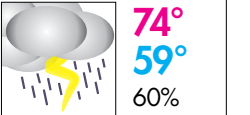
See **STOREY**, Page 4

### TODAY'S WEATHER



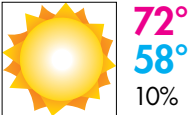
HIGH **80°**  
LOW **68°**  
RAIN: 20%  
Mostly sunny

### SATURDAY



**74°**  
**59°**  
60%

### SUNDAY



**72°**  
**58°**  
10%



### A spiritual gift

Subaghs create fund to help grow acceptance of spiritual practices  
**PAGE 6**



### 'Divine inspiration'

Anthony Bannon reviews Tuesday's CSO performance  
**PAGE 9**



### History of humans

Donald Johansson discusses 'Lucy' and his other findings  
**PAGE 10**



NEWS

Briefly

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.

BTG to hold Nature Walk today

Naturalist Jack Gulvin will lead a Nature Walk sponsored by the Bird, Tree & Garden Club at 9 a.m. today. Meet under the green awning toward the lake side of Smith Wilkes Hall.

Meet the CSO Musicians

All are invited to a Brown Bag lunch at 12:15 p.m. today in Smith Wilkes Hall to meet the Chautauqua Symphony Orchestra musicians.

New CLSC diplomas ready

“New” CLSC diplomas are ready to be picked up at Alumni Hall. Drop into the Kate Kimball Room between 9 a.m. and 10:30 a.m. today. If you have any questions, call Alumni Hall at 357-9312.

CLSC class news

CLSC Class of 1999 will celebrate its 10th anniversary at 6 p.m. on Thursday, July 16 in Alumni Hall. Connie will cater dinner, and entertainment will be provided. Please contact Jackie Katz at (716) 789-5753 or [larjac@aol.com](mailto:larjac@aol.com) for information and reservations by July 12.

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

CLSC Brown Bag lunch

The Chautauqua Literary & Scientific Circle Guild of Seven Seals Brown Bag Lunch will take place at 12:15 p.m. today in the Dining Room of Alumni Hall.

CWC offers Mah Jongg for members

The Chautauqua Women's Club invites members to meet at 1:30 p.m. today at the Clubhouse for an afternoon playing Mah Jongg. Bring your set if possible. Cards are available at Chautauqua Bookstore. Memberships are available at the door.

CWC Annual Flea Market celebrates 44 years

Come to the Chautauqua Women's Club annual flea market. The sale begins at 9 a.m. and ends at 2 p.m. Saturday behind the Colonnade. Early birds find the best items for great prices!

CWC holds 38th Annual Strawberry Festival

Join the Chautauqua Women's Club on Bestor Plaza for the Annual Strawberry Festival from 1 p.m. to 3 p.m. Sunday. Enjoy strawberry shortcake topped with whipped cream and lemonade served in a Victorian atmosphere!

Institution accepts non-perishable food

Chautauquans can dispose of their sealed, non-perishable foods, such as boxed and canned items, in the gold-papered carton on the floor inside the north entrance of the Post Office. The Mayville Food Pantry makes the food available to needy individuals and families in the Chautauqua Lake Central School District. For more information, contact Lou Wineman at 357-5015.

Il Trovatore operalogue featuring Jay Lesenger

The Chautauqua Opera Guild invites opera lovers to this season's first operalogue. Hear artistic director Jay Lesenger preview *Il Trovatore* at 5:30 p.m. tonight in Norton Hall. Operalogues are free to Opera Guild members. Non-member fee is \$5, and memberships are available at the door.

'The Choir' to show again Friday, followed by discussion with Davie

National Geographic filmmaker Michael Davie has had several requests for copies of his film “The Choir,” shown yesterday at the Chautauqua Cinema. Chautauquans may contact him at [michael@michaeldavie.com](mailto:michael@michaeldavie.com). By popular demand, “The Choir” will be shown again at 3:40 p.m. Friday. Another movie from Michael Davie, National Geographic's just-completed “Gorilla Murders,” will be shown at 1:30 p.m. Friday. Both are “Meet the Filmmaker” events, and will be followed by discussion with Michael Davie.

SPACE TOURISTS



Photos by Jordan Schnee

Chautauquans flock to see a full-size replica of a Mars rover Wednesday evening in the Hultquist Center. NASA engineer Kobie Boykins lectured about the rovers earlier in the day. Above, the rover has six airless shock absorbing wheels. If one malfunctions, the others are able to propel the craft. Left, solar panels provide the rover with energy.



Boyle Lectureship Fund sponsors Klum's lecture

The Boyle Family Lecture-ship Fund of the Chautauqua Foundation sponsors today's 10:45 a.m. lecture with Matias Klum, National Geographic photographer and filmmaker.

The Boyle Family Lecture-ship Fund was established through gifts to the Chautauqua Foundation by Edward

and Helen Boyle. Edward was president and publisher of the *Oil City Derrick*, and he was well known in the oil and gas industry. In 1942, he became a director of First Seneca Bank and Trust Co. in Oil City and later chaired the executive committee.

The Boyle family members have been active Chautauqua

participants for many years. Mr. Boyle served as an Institution trustee from 1976 to 1984 and as a director of the Chautauqua Foundation from 1984 to 1994. From 1980 to 1983, he chaired the Chautauqua Fund. He passed away in December 2000. Throughout the years Helen was involved in the Chautauqua Opera

board, Bird, Tree & Garden Club, Chautauqua Society for Peace, and she provided primary funding for the Abraham Community Program. Helen died in 2008.

The Boyles have six children who continue to enjoy Chautauqua: Mary Boyle-Arn, Michael, Mig, Patrick, John and Peter.

Carnahan-Jackson Fund supports today's Interfaith lecture

The Carnahan-Jackson Religious Lectureship Fund, an endowment held by the Chautauqua Foundation, funds the 2 p.m. lecture today. The Rev. Dr. Professor Peter Storey will be speaking. He is a seventh-generation South African Methodist minister who has served inner-city churches in District Six, Cape Town and the Central Methodist Mission in Johannesburg, South Africa. Mrs. Alvin C. Jackson

was the first member of her family to come to Chautauqua Institution. She initially visited the Institution at age 18 to study Sunday school teaching methods. She later returned with her husband and daughter, Katharine, on a regular basis. When Katharine married Clyde L. Carnahan of Jamestown, N.Y., they purchased a home at 41 Palestine Ave., Chautauqua, N.Y., and continued to spend summers there.

Although the Carnahans lived in Jamestown, they became devoted Chautauquans. Mrs. Carnahan served as an Institution trustee and served on board committees for the library and Department of Religion. She and Mr. Carnahan participated actively in the Presbyterian Association of Chautauqua.

In 1969, Mrs. Carnahan created the Japanese Garden in memory of her parents and husband. It is located be-

side the United Presbyterian headquarters. When making the gift, Mrs. Carnahan remarked that the Institution was very important to her parents and that she believed Chautauqua's Christian faith and programming were its greatest inner strengths and distinguishing factors.

David Carnahan is the son of Katharine and Clyde Carnahan. Now the chairman of the board for the Carnahan-Jackson Foundation of Jamestown, Mr. Carnahan has continued his parents' long record of commitment and service to Chautauqua. A former director of the Chautauqua Foundation and a former trustee of the Institution, Mr. Carnahan is active in many civic and educational organizations.

Mr. Carnahan met his wife, the former Martha Popp, at Chautauqua.

LAST DAY

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**Friday at the Movies**  
Cinema for Fri., July 10

ⓂDirector Michael Davie returns to the Cinema for two **Meet the Filmmaker Special Events** and will host Q&A after both.

**GORILLA MURDERS (NR) 1:30**  
50min. Investigates the execution-style murder of six mountain gorillas in Virunga National Park. Their search reveals corruption and how Virunga has become one of the most dangerous places on earth.

**THE CHOIR (NR) 3:40** 88 min. Inmates in South Africa's largest prison who find the possibility for real growth and personal transformation in the brotherhood of the prison choir.

**I LOVE YOU MAN (R) 6:30**  
105min. "It's a bromance that's out and proud. In the liberation are the laughs, and they stick to your ribs longer than you'd think." -Ty Burr, *Boston Globe*

**THE WRESTLER (R) 8:45**  
111min. "About the seductions of superficiality and the dull ache of living beyond one's moment. It stares with compassion at the man pinned on the mat and wonders how he'll ever get out of this one." -Ty Burr, *Boston Globe*

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LECTURES

Gerard to discuss perils of writing nonfiction

by Sara Toth  
Staff writer

Ask any journalist — sometimes, hard facts can be boring. But the story that those facts add up to usually has the makings of an interesting narrative, and that is what prose writer in residence Philip Gerard intends to illustrate.

Gerard, the head of creative writing at University of North Carolina at Wilmington, will deliver his lecture “Writing Personally About the World: The Value of Creative Research” at 12:15 p.m. today on the front porch of the Literary Arts Center at Alumni Hall.

Sponsored by the Chautauqua Writers’ Center, the Brown Bag lunch and lecture will focus on the sometimes surprising results of research for journalists and non-fiction writers and how those discoveries could play out in print.

The most important thing, Gerard said, was creating fact-based stories that were not only true, but also interesting.

“A narrative shouldn’t be just a good story, but should matter somehow and should have a point,” he said. “So it isn’t just, ‘Here are my reminiscences from childhood,’ but also, ‘Why should I care?’ Research and facts are crucial.”

But even the best of researchers and journalists sometimes get the facts wrong. What to do when that happens, Gerard said, will be a topic of discussion in his lecture, and he will use his own experiences as examples.

“What I want to talk about is getting facts straight, and what it was like being a newspaper reporter,” he said. “Reporting really well on something, and getting it all wrong, and why and what I learned from that, about how you have to actually report and research something to not make that mistake again.”

The theme of Gerard’s weeklong workshop, which wraps up today, is “Writing



Gerard

out Loud: The Radio Essay,” and ties in with his lecture’s ideas. Gerard said storytelling is the unifying theme.

“There are certain age-old tenants in storytelling,” he said. “It’s about planting something and bringing it back with spin. There are some things you can learn from all of the greats, like Mark Twain and Hemingway. The principles have not changed that much.”

Gerard said the tension that all non-fiction writers must grapple with is balancing the desire to make a story interesting, and the less-than-glamorous truth that the facts might not be all that interesting.

“We have this pull to a clean narrative with closure,” he said. “There’s this gravity in that we want it all to work out in an interesting way and the fact that in real life, the facts might not have that elegant shape.”

When a factual story does not end the way a reader or writer wants, he or she must resist the urge to fictionalize. This is both the blessing and curse of writing nonfiction, Gerard said. But, at the end of the day, if a writer sticks to the story and sticks to the facts, something can come out of a jumble of statistics and spreadsheets, or docket sheets and court transcripts.

“The beautiful story is the one where every day there’s another twist that unfolds,” Gerard said. “And finally, you can get the whole thing unwrapped.”

INVESTING IN THE FUTURE



Photo by Roger J. Coda

The musically inclined quartet of (from left) Charlotte Kingston, 5, Lila Doran, 7, Isabel Kingston, 7, and Julia Kingston, 6, (pianist, on ladder) chart the progress of the Chautauqua Fund, now halfway toward its goal of \$3,135,000.

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Schmitz to give lecture on historical link between lake and Institution

by George Cooper  
Staff writer

One might speculate that if it were not for Chautauqua Lake, there would be no Chautauqua Institution — at least not here.

Since 1874, the lake and the Institution have enjoyed a reciprocal relationship, a shared identity — the piece of land inseparable from the body of water. That interdependence remains, and Jon Schmitz, Chautauqua Institution archivist and historian, will discuss “The Lake In History” at 3:30 p.m. today at the Miller Bell Tower. Should the weather be inclement, the gathering will take place in Alumni Hall.

Chautauqua Lake has been an important medium

of passage to the Institution. The first arrival, in a manner of speaking, a young George Vincent, founder John Heyl Vincent’s son, laid claim to being the first Chautauquan; as he was first to jump from boat to shore when arriving at Fair Point with his elders in August 1873.

In his book *The Story of Chautauqua*, Jesse Hurlbut found the lake to be an object of great beauty and natural power. He wrote “The lake is 18-miles-long besides the romantic outlet of three miles, winding its way through forest primeval, and flowing into a shallow stream, the Chadakoin River, thence in succession into the Allegheny, the Ohio, the Mississippi and finally resting in the bosom of the Gulf of Mexico.”

It could be calm and placid, it could be rough and choppy, its depths could be deep with mystery and in all that variety, the lake became an emblem with moral force.

The Rev. H.H. Moore, one of the early writers for the *Chautauqua Assembly Daily Herald*, composed a series of articles documenting the fictional adventure of Ida Norton of Chautauqua. Moore introduced Miss Ida Norton as a girl of age 7 or 8, of unknown birth and parentage, adorned in short dresses and as a “unique waif flitting about in the midst of this rustic crowd, fully alive to all its frolic and fun.” In other words, she was an accident waiting to happen.

After lunch one day, she

embarked on the lake with Fred Granger. A short distance below Fair Point, they stopped to gather water lilies. Sure enough, they lost sense of themselves, “and reaching as far as possible for the same flower, [the boat] upset and both were plunged into the lake.”

And then there is the name: Chautauqua — bag tied in the middle? Schmitz thinks not. Two moccasins tied together? Nope. The place high up? The place of mists?

So many choices. Schmitz, for whom the lake and its vistas remain beautiful magnetic attractions, will continue helping his audience narrow these choices.

Starr speaks on policy toward Central Asia

by Gail Burkhardt  
Staff writer

An expert on Central Asia will speak and answer questions about problems and perspectives in Afghanistan at 4 p.m. today in the Hall of Philosophy.

S. Frederick Starr, the 2009 Everett Scholar in Residence, is the chairman of the Central Asia-Caucasus Institute and Silk Road Studies Program, a research and policy center on Central Asian countries.

“We’re going to look on the Afghan problem and the regional perspective, big regional perspective, and it will suggest that the potential benefits of success are far greater than we think, than we have grasped, and the potential dangers of failure are greater as well,” Starr said.

Starr’s knowledge of Central Asia began when he was

studying for his bachelor’s degree at Yale University.

He said his roommate’s father was the mayor of Tehran, Iran. He added that his early work began in Turkey.

“I started my career in the Turkic world doing archeological work in Turkey for seven years as a young student, and that introduced me to the region,” he said.

Starr, a research professor at Johns Hopkins University, founded the Central Asia-Caucasus Institute in 1996. The Silk Road Studies program was founded in 2002 in Stockholm, Sweden. The two entities now work together as a joint program, Starr said.

According to the program’s Web site, the joint program is associated with the Paul H. Nitze School of Advanced International Studies at Johns Hopkins

University and the Stockholm-based Institute for Security & Development Policy.

The organization works to educate others about Central Asia through research, publications, forums, conferences and networking, according to the program’s brochure.

Starr also performed with the Louisiana Repertory Jazz Ensemble of New Orleans this week at the Amphitheater and previously lectured at the Institution, but this is the first time he has been the Everett Scholar in Residence.

He spoke to members of the Bestor and Daugherty societies earlier this week about a wide range of topics pertaining to Central Asia through the Scholar-in-Residence program.

Edith Everett started the Everett Scholar in Residence



Starr

program in 1991 to spark more in-depth scholarly discussion, said Tina Corder, assistant director of the Chautauqua Fund.

According to Corder, topics have included historical perspectives, healthcare, race and ethnicity.

In lecture, Lewis wants his audience ‘shocked’

by Regina Garcia Cano  
Staff writer

“Do you see anything strange about this painting?” Stanley Lewis will ask his audience at the beginning of his lecture at 7 p.m. tonight at the Hultquist Center.

He expects “yes” to be the answer.

Lewis, an artist and faculty member of the Chautauqua School of Art, wants people to observe something beyond typical in every painting; particularly in those of the French realist Gustave Courbet.

“I don’t think people right away are attracted to this [Courbet’s] kind of painting because some of them are very shocking,” Lewis said. “My job is to talk about something that would make you see it in a different way and realize that the paintings are really much more exciting.”

Lewis said he selected Courbet’s work as the subject for his lecture after seeing a “very impressive show” on the painter last year in New York City. However, Lewis said, Courbet, especially his landscape paintings, influenced Lewis’ work from the beginning of his career.

“I was taught that Courbet

was an important and great artist,” Lewis said. “I copied Courbet’s paintings, and I was always amazed by how difficult and interesting and important they are; I want all the people to see it.”

Lewis said he would like to teach his audience to “read” Courbet’s realist work as if they were reading a fiction novel.

“Any writer writes about real life and things that happen in the world,” Lewis said. “But it’s pretty obvious, in a way, that a story isn’t the real world; it’s just talking about what happened ... a writer puts words together and then you feel like you are able to exceed the story happening in your mind, but it’s only happening be-

cause of the words that the person is saying.”

Courbet is the “first” realist painter, Lewis said. Courbet’s 19th-century paintings breached the gap between modern and traditional work. His pieces came after a period in which mythological and historical scenes dominated the art world.

Lewis said Courbet’s “Proudhon and his Children” is the “greatest” painting he ever saw. The painting, set in a garden, shows the French philosopher Pierre-Joseph Proudhon wearing simple clothing, sitting next to his daughters and set of books.

Lewis has been a guest artist and faculty member of the New York Studio School. In 2007, he received a Gug-

enheim Foundation Fellowship. He received a bachelor’s and a master’s degree from Yale University, both in fine arts, and a Bachelor of Arts from Wesleyan University.

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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FROM PAGE ONE

KLUM

FROM PAGE A1

“As humans, we have intellectual and emotional capacity; when there is a balance between the intellectual awareness and the emotional awareness, we can work toward being able to bridge the gap between what we feel about things and what we do about them,” he said.

And there is a lot to be done.

One of the projects that Klum focused a lot of energy on is drawing attention to the environmental problems in Borneo, which is the largest island in the world. Klum shot a *National Geographic* cover feature that ran late last fall, highlighting the significance of rainforest depletion on the island and the threat to wildlife that depletion poses.

The oil palm tree is a plant that grows well in Borneo’s climate, and its oil is in high demand worldwide as an ingredient in home cooking, processed foods and for making biodiesel. Unfortunately, 75 percent of the island’s lowland rainforests have already been destroyed, Klum said, mostly to export wood and make room to harvest oil palms. The crop now covers some eight million acres of Borneo, an area roughly the size of Switzerland, according to the article titled “Borneo’s Moment of Truth.”

Klum first went to Borneo when he was 20 years old and

was immediately amazed and intrigued.

“I really felt that it was one of the most interesting rainforest areas in the world,” he said. “There’s incredible biological diversity, but, on the flip side of the coin, there’s the extent of logging. I definitely felt this is a place I wanted to come back to and try to find ways to tell its story that could move people by showing both the beauty and the horror.”

After finishing up at the Institution, Klum plans to return home to Sweden and vacation with his family. Then it is back to work; he will be traveling to Tanzania, Peru and back to the Baltic Sea in the fall where he’ll be working on five documentaries and feature documentaries. He will return to Borneo in November.

Looking at his photos, awards and awareness he has generated, it’s a good thing that Klum decided to pursue his childhood dream. In doing so, he has not only drawn public attention to global problems and the effects they have on nature; he has also connected on a personal level with nature itself.

“I think my different encounters in nature, from the small and the trivial to the exotic, always charge my battery totally,” Klum said. “It’s a very healthy meditation.”

And on coming back to the Institution this year and speaking on a new topic, he said he hopes to bring the

connectivity he feels and the realization that anyone can feel it, to others. Klum’s lecture, titled “Being There,” is really about “the ability to see and join and connect.”

“I feel that [our understanding] is one of the most important things we need to change because we will not be able to change our way of dealing with nature and issues if we have no way of relating to them,” Klum said. “We need to get people interested so they, themselves, get curious ... and engage in the issues.”

And Klum seems like the perfect model to learn from.

“I’ve been to over 80 countries, and I’ve seen a lot of cool different areas. But I’m the kind of person who, I think, understands how important it is to learn how to appreciate small things close to us no matter where we are,” Klum said. “There are so many nuances, so many subtleties, so many gifts from nature that we are not necessarily really thinking about and appreciating.”

This awareness is something that Klum hopes to ignite in people with his photos. And connecting with nature also is something he hopes that people will feel — and realize is not only possible, but also necessary — as a result of that ignition.

As he simply put it, “To me, nature is a part of me, and I feel I’m a part of nature.”

TURNER

FROM PAGE A1

During what is considered his debut performance at the Grand Ole Opry in 2001, Turner performed “Long Black Train” twice to standing ovations.

“I was choked up, especially the second time I had to sing the song,” said Turner on “The 700 Club.” “I really didn’t know what to do, I didn’t expect that, it was overwhelming.”

STOREY

FROM PAGE A1

In the 1960s, Storey founded the first Life Line telephone counseling centers in South Africa.

His ministry was predominantly among the inner-city churches in District Six, Cape Town and the Central Methodist Mission in Johannesburg, South Africa.

After retiring as a Methodist bishop in Johannesburg, Storey taught for nine years in the United States. He was also a consultant to the first U.S. Truth Commission in Greensboro, N.C. Storey is currently a distinguished professor emeritus at Duke Divinity School and

Five years later, Turner became a double-platinum-selling artist nominated for Grammys in the Best Male Vocal and Best Country Album categories. He was also nominated for Best Male Video for the 2008 Country Music Association Awards. Almost a month ago, Turner finished recording his fourth album, which remains untitled. On that same night, his wife, Jennifer, went into labor and gave birth to their second son the next day.

Even with a new addition to the family, Turner will continue on his national tour, sharing his “real life” experiences with Chautauqua audience members during “An Evening with Josh Turner” tonight.

“Music fans will love him,” said Marty Merkle, vice president and director of programming. “He’s talented, has some great hits and we’re pleased to have him make his first Chautauqua appearance.”

KEYS TO SUCCESS



Photo by Katie Roupe

Piano Program Chair Rebecca Penneys teaches Erika Tazawa piano techniques during a master class in Sherwood-Marsh Studios earlier this week.

WNED filming today

Buffalo’s WNED-TV will be filming for its one-hour documentary on Chautauqua Institution today. Remember — no waving at cameras!

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NEWS



Art exhibitors line Bestor Plaza during one of 2008’s Chautauqua Craft Alliance Festivals.

Submitted photo

Crafts abound at weekend’s festival

by Regina Garcia Cano  
Staff writer

Bestor Plaza will turn into a craft arts market today during the Chautauqua Craft Alliance Festival.

The festival will be open from 10 a.m. to 5:30 p.m. today and Saturday, and from noon to 5:30 p.m. on Sunday.

Wood objects, jewelry, hand-blown and leaded glass, pottery and ceramic sculptures will be on sale during the show. All of the objects have been made from scratch; none of them contain manufactured pieces.

The Chautauqua Craft Alliance requires all craft artists to be present during the show. This policy favors the creation of a connection between the buyers and craft artists.

“It’s not like walking into a department store and making an impersonal purchase,” said Christina Rausa, managing director of the Chautauqua Craft Alliance.

Approximately 30 percent of the 72 craft artists in the festival are returning exhibitors. However, no paintings will be sold this year because they are not considered a fine craft, Rausa said.

A jury selected the exhibitors. Craft artists pay an application fee and if selected, they must cover a booth fee.

This year, the three appointed jurors are Emily Ivy, a member of the State University of New York at Fredonia Department of Art, ceramicist Bryan Hopkins and Gerald Mead, guest curator at the Charles E. Burchfield Nature & Art Center.

Mead looked for museum-quality work in the submitted applications. After working as a curator for more than 20 years, Mead said, he developed knowl-

edge of what makes a strong, distinctive work.

The Chautauqua Craft Alliance is a Chautauqua County organization and is not affiliated with Chautauqua Institution.

A group of craft artists founded the alliance 30 years ago with the intention of maintaining and promoting the American Arts and Crafts Movement. The alliance is a not-for-profit organization with the sole purpose of providing artists a venue to sell their work.

The festival will take place again during this season from Aug. 7 to 9.

Crosby to present ‘Romeo and Juliet’ choreography

by Christina Stavale  
Staff writer

Bonnie Crosby fell in love with the ballet “Romeo and Juliet” when she saw it performed during the early ’70s by the Stuttgart Ballet, under the artistic direction of John Cranko.

“It was stunning,” said Crosby, the programming director and founding co-president of Chautauqua Dance Circle. “It converted my husband to ballet.”

Her husband is now treasurer of the CDC. And today, Crosby will present a lecture titled “Shakespeare Dances, Part I,” which will feature comparisons of three versions of the “Romeo and Juliet” ballet.

The lecture, which is part of the CDC lecture series, will take place at 3:30 p.m. today in Smith Wilkes Hall.

Crosby said Shakespeare had nothing to do with any of the dances she will present; however, throughout the years, choreographers have interpreted the themes of his plays to create dances.

Each of the dances Crosby will present features the same music by Sergei Prokofiev; the differences lie in how the choreography is handled.

The first version Crosby will present is “melodramatic, but very classical.” It stars Galina Ulanova, prima ballerina assoluta of the Bolshoi Ballet.

The second version, she said, is contemporary in style. Choreographed by the

French-Albanian choreographer Angelin Preljocaj, the piece is not lyrical, but has a “very Soviet feeling of repression.”

Finally, Crosby will present choreography by Jean-Christophe Maillot, which she said is post-classical with a lyrical and dramatic approach. The dancers really tell the story.

“You can see it not only in their bodies, but in their faces,” she said.

Though she has never danced in “Romeo and Juliet,” Crosby has danced professionally for many years. Her dance education began in New York City at the High School of Performing Arts, a division of Fiorello H. LaGuardia High School. She then went on to study at The Juilliard School and Hunter College.

Crosby also had her own dance company in Madrid, Spain, and she danced in Bob Fosse’s musical “Red-head” in Europe.

She has also been involved in sacred dance, dancing in and choreographing for worship services at churches in New York City and Pittsburgh.

But, she said, her real passion lies in teaching.

“Choreography is my love,” she said. “Teaching is my love.”

Crosby will also present the lecture “Shakespeare Dances, Part II” during Week Nine. This lecture will feature and compare three different versions of “Othello.”

PURPLE MARTINS MAJESTY



Daily file photo

Jack Gulvin monitors the growth of baby purple martins, checking nests every few days. Come at 4:15 p.m. today to hear Gulvin share his knowledge of the graceful birds. Meet him at the bird houses between the Bell Tower and the Sports Club.

Year-round Chautauquan to speak on global health from personal experience

Jeanne E. Wiebenga, M.D., will address “States of Health: Personal Experiences on Three Continents” as the speaker for the Men’s Club at 9 a.m. today in the Women’s Clubhouse.

Wiebenga, a year-round Chautauquan, was born and raised in the Netherlands and graduated from Leiden University Medical Center. She completed her Master of Public Health at Harvard University and completed her residency in obstetrics and gynecology at the State University of New York at Buffalo. She served as staff physician at

a mission hospital in Ghana for three years and staff specialist in obstetrics and gynecology at Queen Elizabeth Central Hospital in Blantyre, Malawi, for three years. From 1992 to 2002, she operated a private practice in Jamestown, N.Y.

Since 2002, Wiebenga worked as a locum tenens in obstetrics and gynecology on a Navajo reservation in Arizona; at the Alaska Native Medical Center in Anchorage, Alaska; at Cairns Base Hospital in Queensland, Australia; and for volunteer missions in Ghana, Malawi and Honduras.

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PHILANTHROPY

Lifelong Chautauquan finds ‘there’s always something to do’

Joanne Fuller has been coming to Chautauqua Institution for more than 60 years. For her, this is a special place right in her own backyard.

Fuller lives in Cattaraugus, N.Y., a small town about 45 miles east of Chautauqua, but that isn't quite close enough. She spends her summers in a cottage that she and her late husband, Charles, built in the small community of Katawka, N.Y., just off the Institution grounds.

“As a little girl, I would come to Chautauqua with my parents,” Fuller said. “My mother loved the opera, and we would come every Friday night back when there would be seven operas performed in the summer. We would also make a day trip on Sundays to go to church, have lunch on the grounds and stay for a symphony concert.”



After college, it became more difficult for Fuller to come to Chautauqua, as her teaching career had taken her away to Dansville, N.Y., outside of Rochester. Years later, while attending a college reunion, Joanne and Charles Fuller learned about a piece of property for sale in Katawka. Since 1974, she has been enjoying her summers doing what she loves: spend-

ing time at Chautauqua.

“Now widowed, I buy a season ticket every year and spend my days commuting the one mile or so to the grounds — two, sometimes three, times a day,” Fuller said.

Morning lectures are a staple in her daily schedule.

She was able to attend last year's lecture by Mattias Klum, the National Geographic photographer and filmmaker and returning speaker.

Her afternoons are occasionally spent on the grounds taking a Special Studies course or attending the 2 p.m. Interfaith Lecture Series at the Hall of Philosophy, but Fuller always comes back for the evening specials in the Amphitheater. She is also a graduate of the Chautauqua Literary & Scientific Circle, Class of 1982.

“I am so busy back in Cattaraugus, that it's nice to get away and just relax,” Fuller said. “I can take in what I want and enjoy my days, but it's amazing how things always pop up. There's always something to do at Chautauqua.”

Fuller is active on the board of the United Methodist Missionary Home, which includes the Fenton Memorial Deaconess Home; both are on Chautauqua grounds.

“It always works out that the more things you do, the more people you meet from all over the world,” Fuller said.

For someone who spent many years traveling the globe to places like Spain, South Africa, China, Germany, Australia, Austria, Germany and New Zealand, it is a joy to continue learning about others right here in Chautauqua, she said.

Fuller's experiences and memories compelled her to make a gift to the Institution; she designated Chautauqua as her will's beneficiary.

“Chautauqua gives so much to other people, and this is my way of giving back,” Fuller said.

She also encourages others to donate to Chautauqua when they can.

“I have a college friend who will come to visit me in the summer, and she just loves Chautauqua. I know she tries to give a little something to the Annual Fund,” Fuller said.

By planning a gift through her will for Chautauqua, Fuller has become a member of the Eleanor B. Daugherty Society. The Daugherty Society recognizes those individuals who have included Chautauqua in their estate



Photo courtesy of Eileen McDonnell

**Fuller**

plans through a will, trust or other planned gift.

*If you are considering including Chautauqua in your will or other estate plans, please contact Karen Blozie at (716) 357-6244 or e-mail [kblozie@chautauqua-foundation.org](mailto:kblozie@chautauqua-foundation.org).*

With Fund for Spiritual Practices, Subaghs hope to grow acceptance

by Jessica Hanna  
Staff writer

A new fund within the Department of Religion, called the Fund for Spiritual Practices of World Religions, has been created this season by Subagh Singh Khalsa and Subagh Kaur Winkelstern. The fund was created to support experiential programs and spiritual practices of various kinds, as taught within the world's religious traditions.

“Our intent was to create a fund which would ensure, in the future, that spiritual practice was available in the Chautauqua community,” Khalsa said. “Not as something that was intellectually discussed, but primarily programs that were experiential in nature.”

The Subaghs currently run the Mystic Heart Program. It consists of weekday morning meditation and contemplation practices as well as Tuesday and Thursday afternoon seminars on religious traditions. The program is in its ninth year.

Program director Winkelstern said a new religious

experience will be featured every week of the season. Leaders include a teacher from the Hindu tradition, a Sufi couple, two Zen Buddhist teachers, a Jewish Kabbalah teacher and a contemporary Christian. Khalsa, a Sikh minister, also teaches Sikh blended with yoga traditions for the program.

“The whole notion of world religions is an important step forward as Chautauqua evolves from its original Christian roots to its sense of itself as an Abrahamic community and, I think, in the future more and more, where all of the world religions are understood and studied,” Khalsa said.

The Subaghs hope that the new fund will provide programs in which people can together learn contemplation, meditation and related practices. The fund will leave room for the Mystic Heart Program to evolve and grow and allow for additional programs to be created in the future.

The purpose of the fund reflects the goals and values

of the Subaghs. Khalsa said that their mission is to give people a set of tools that enables them to create inner peace and inner happiness. They believe that those who achieve this level of contentment can help create it in the outer world. The couple also wants to feed the demand for spiritual practice for those already practicing and those interested in experiencing meditation's benefits.

“What we're really talking about right now is an endowment that will serve whatever the Institution might evolve into, and so far there is a need for spiritual practice,” Khalsa said. “We feel that spiritual practice, as opposed to religious observance, is an important part of the larger picture of religion, and that's what we want to perpetuate.”

The Subaghs hope that creating the fund will be a seed, and that others who support similar ideas of spiritual practice will help it to sprout.



Photo by Katie Roupe

Chautauquans seek inner peace during a Mystic Heart meditation class earlier this season.

Foundations support teacher workshops

by Jessica Hanna  
Staff writer

Two local foundations, the Holmberg Foundation and the Chautauqua Region Community Foundation, have funded the “Bring the Spirit of Exploration Into Your Classroom” project to help teachers help their students.


“We like to support organizations that help children gain experience necessary

to get into college,” Holmberg Foundation's David Shepherd said. “In this case, we're training teachers to give a better science education to kids.”

Teachers will be able to come to Chautauqua Institution to experience the lectures associated with National Geographic. They then can attend National Geographic workshops to learn how to

bring related content into their classrooms.

“The excitement for learning that can be brought back from this workshop to the Jamestown area is invaluable,” said Randy Sweeney, executive director of CRCF. “This is a rare opportunity for local K-12 educators to be inspired by the world's greatest explorers and scientists first-hand.”



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# OPERA

## Making gradual changes to improve your experience

by Jay Lesenger  
*Artistic/General Director, Chautauqua Opera*

In 1928, Mrs. O.W. Norton, in memory of her husband and daughter, contributed the \$100,000 necessary to build Norton Memorial Hall for opera staging at Chautauqua Institution.

The one requested stipulation was that opera be performed in a manner that would be understood by the Chautauqua Opera audience —English. Only a few opera companies in the English-speaking world continue to perform opera exclusively in our own tongue: Chautauqua Opera, Opera Theatre of St. Louis, and English National Opera, to name a few.

However, in 1929, opera performed in English was the norm. In fact, throughout the world, opera was, until recently, performed in local language as much as in its original language.

I saw my first *La Traviata* in Paris in French; I heard one of Franz Joseph Haydn’s operas at Drottningholm Theater in Swedish. I have staged *La Bohème*, *Eugene Onegin* and *The Marriage of Figaro* in Norwegian for Opera Nordfjord. In Italy, Maria Callas sang her first Wagner roles in Italian. Giuseppe Verdi oversaw productions of his Italian operas translated into French. During his lifetime and after his death, Wolfgang Amadeus Mozart’s operas were performed in Dutch, Russian, etc. Giacomo Puccini sanctioned the English translation used in the first performances of *Madama Butterfly* in this country. Composers fully expected that their operas would be performed in the local language of the producing companies.

The question most asked over the years has been, “Why does Chautauqua Opera continue to perform opera in English?”

This question is always posed by traditional opera-goers; opera-goers who have seen opera around the country and listened to it in its original form. I have been a great supporter of this tradition since I arrived in 1995. In the large international theaters, it would not make sense — although the Metropolitan Opera does perform *The Magic Flute* and *Hansel & Gretel* in English. I believe that under the right circumstances, opera in English is a great audience builder. We have had experiences in Norton Hall that are rare in other companies: our audience reaction is spontaneous and immediate to the action and surprises onstage. That simply does not happen in quite the same way in other opera houses anymore because audiences are getting much of their information from reading rather than listening to text.

Many children and grandchildren at the Institution experience opera here for the first time, and language is not a barrier. Many people say these young people become “hooked” after seeing our productions. As a stage director, I would much rather have audiences watch the performers onstage than spend the evening reading the wall above.

Why shouldn’t experiencing opera be much the same as experiencing a great play or musical?

At Norton Hall, one can do so in a relatively intimate space.

However, Norton Hall does have acoustical issues that do not always help comprehension. Depending on location, the color and size of the orchestra and, or the style of composition, understanding the text can be difficult. Also, some audience members have hearing issues. With the advent of supertitles in other opera houses and subtitles in the Metropolitan Opera HD film casts, many audience members have become dependent on them.

So this season, we will experiment with titles at Norton Hall starting with our first production, Verdi’s *The Troubadour* (*Il Trovatore*). We will not print every word. We will not use them for musicals and operettas, when we can use amplification to help comprehension. But since we now have the necessary technology to make it work here, we’ll give it a try.

I hope supertitles will be of help to those who want them. And I hope they will not prove a distraction to those who don’t. As always, at Chautauqua, our audience always lets us know!

I am looking forward to seeing all of you in Norton Hall as we celebrate our 80th anniversary of opera in English — with supertitles this season. It’s going to be a sensational summer for opera. Let me know what you think.

### PUBLIC RADIO DAY 2009 – BROADCAST SCHEDULE

Friday, July 10 (WQED – Pittsburgh) [www.wqed.org](http://www.wqed.org)

7:10 a.m. — Tom Becker (President, Chautauqua Institution)  
7:35 a.m. — Bruce Stanton (General Manager, Athenaeum Hotel)  
8:10 a.m. — Vivienne Benesch and Ethan McSweeney (Co-artistic directors, CTC)  
8:35 a.m. — Marty Merkley (Vice President, Chautauqua Institution)  
9:10 a.m. — Jay Lesenger (Artistic/General Director, Chautauqua Opera)  
9:35 a.m. — Jack Voelker (Director, Youth and Recreation Services)  
10:10 a.m. — Oliver Dow (Managing Director, Chautauqua Music Festival)  
10:35 a.m. — Jared Jacobsen (Chautauqua Organist and Coordinator of Worship, Sacred Music)  
11:10 a.m. — Jean-Pierre Bonnefoux (Artistic Director, Chautauqua Dance)

Saturday, July 11 (WQED – Pittsburgh) [www.wqed.org](http://www.wqed.org)

9:10 a.m. — Mike Sullivan (Director, Institution Relations and Public Affairs)  
9:40 a.m. — Jason Weintraub (Oboe/EH Personnel Manager, CSO)  
10:10 a.m. — Jon Schmitz (Archivist and Historian, Chautauqua Institution)  
10:40 a.m. — Don Kimes (Visual Arts/Artistic Director, Visual Arts at Chautauqua)  
1 p.m. or during concert intermission — Stefan Sanderling (CSO Conductor)

Saturday, July 11 (WNED – Buffalo) [www.wned.org](http://www.wned.org)

10:06 a.m. — Jared Jacobsen (Chautauqua Organist and Coordinator of Worship, Sacred Music)  
10:38 a.m. — Jay Lesenger (Artistic/General Director, Chautauqua Opera)  
11:00 a.m. — Oliver Dow (Managing Director, Chautauqua Music Festival)  
11:20 a.m. — Free time (Stratton Rawson or WNED Documentary)  
11:40 a.m. — Vivienne Benesch and Ethan McSweeney (Co-artistic directors, CTC)  
12:00 p.m. — Mike Sullivan (Director, Institution Relations and Public Affairs)  
12:40 p.m. — Jean-Pierre Bonnefoux (Artistic Director, Ballet Company)

Brian Reagin (Concertmaster and violinist, CSO) – pre-recorded interview to be held Friday, July 10 in the afternoon



### TROVATORE

FROM PAGE A1

The story revolves around four characters: the troubadour Manrico; the noble lady Leonora, the object of Manrico’s love; the evil Count di Luna, who also loves Leonora and tries to win her from Manrico; and the gypsy Azucena, who is Manrico’s mother. Maybe.

Act I reveals that as a boy, di Luna’s brother was kidnapped and possibly murdered by Azucena, who promised to burn him alive as revenge for the murder of her mother by the Count. As the opera progresses, the audience learns that Manrico, to whom the audience is first introduced as Azucena’s son, may be di Luna’s long-lost brother. This relationship is, of course, complicated by their competition for Leonora’s love.

Dean Williamson, who will be conducting Chautauqua’s rendition of *Il Trovatore*, said that the opera asks a lot from its performers.

“It’s so difficult to sing;

the emotions are so hot and heightened that the only way to convey them is to push [the singers] to their limit,” Williamson said.

Quintiliani admits that despite its difficulty, Leonora has become one of her favorite roles to perform. From a vocal standpoint, the flexibility of the range and the intensity of the acting are at very high levels. She said that the first time she performed the role, by the final act she began to wonder, “What have I gotten myself into?”

Warschawski agreed the opera could take its toll on the performers.

“Each of the roles is taxing in terms of length and the number of bravura moments that require virtuosity. Everyone has runs and trills and extreme acting,” he said.

“It’s like a wild roller-coaster ride,” said Williamson of the extremes to which all four singers must go in pursuit of fully performing their characters.

“You sense the danger of what the singer is doing, the difficulty of it,” he added.

The first viewers of *Il Trovatore* may have been surprised by the intensity and consis-

tently heightened emotions of the piece. At the time, audiences were just beginning to become familiar with the “endless melody” that was gaining popularity with the verismo movement. *Il Trovatore*, by contrast, was almost old-fashioned, Williamson said, with recitatives more distinguished from arias.

“This is Verdi’s final ode to bel canto,” Williamson said.

Williamson, who conducted *Madame Butterfly* at the Institution in 2005, believes that although the opera is not particularly difficult to

conduct, the challenge comes from matching the music with the heightened feelings of the libretto.

“You want to give the impression that the horse and carriage are out of control,” he said.

Victoria Livengood, who will play Azucena, said “it’s exhausting” performing in this opera.

Exhausting, and worth it for Chautauquans. “I think it’s one of his greatest works, I mean, it’s got the anvil chorus,” Livengood said. “It’s just got one hit tune after another.”



Photo by Roger J. Coda

Leonora (Barbara Quintiliani) and Manrico (Benjamin Warschawski) reunite after she thought he was killed in battle in *Il Trovatore*.



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RELIGION

Can't fight it? Then joke about it

Telushkin uses humor to explain life and culture

by Judy Lawrence  
Staff writer

The Hall of Philosophy was filled with laughter Wednesday afternoon as Rabbi Joseph Telushkin presented his lecture "The 50 Best Jewish Jokes and What They Tell Us About the Human Condition."

"The whole subject of ethnic humor can sometimes be problematic because ethnic humor paints with very broad strokes," Telushkin said. "In ethnic humor, there are no individuals. There are only groups. And groups get associated with stereotypes."

"But people who oppose all ethnic humans would have us believe that all traits are equally arranged among all groups," Telushkin said.

Telushkin does not think this is true. If this were true, it would mean that culture, religion and history had no impact. If someone has a particular culture and history, he or she will often have certain traits, he said.

His book on Jewish humor, which his lecture was based on, was an attempt to explain Jewish life. Sigmund Freud was probably the first to write scientifically about humor, he said.

Nervousness or anxiety is often a Jewish trait, he said. When Joseph Lieberman was nominated for vice president, some Jews were nervous because they thought that if he did something that people did not like, all Jews would be held responsible.

What areas are typical of Jewish culture, and therefore, the source of many jokes? Telushkin asked.

One is the Jewish family.

The Ten Commandments order individuals to honor their fathers and mothers. It is very unusual for a religion, first in legal documentation, to put primacy on a person's relationship with parents, he said.

The Bible does put great emphasis on parent-child relationships, Telushkin said, but humor is about times when



Photo by Katie Roupe

Rabbi Joseph Telushkin lectures about Jewish humor to a heartily laughing crowd in the Hall of Philosophy.

things do not go well — not about when they do. Often jokes are about a parent's desire for his or her child to get married and do well in life.

"Words often acquire specialized connotations that are not intrinsic to the actual meaning of the word," Telushkin said.

In English, the word "successful" could apply to success in different areas, but it usually means monetary success. The Yiddish term "naches" means joy or gratification, especially from children. This is important in Jewish culture, so there are many jokes about children's marriages and success in their careers.

Another area of humor pertains to Jewish mothers and psychiatrists. Jews have had a disproportionate attraction to medicine, especially psychiatry, he said. Freud and his whole circle, except for Carl Jung, were Jewish. Jokes that dealt with psychiatry went through two stages, he said. In the past, jokes were about Eastern European Jews who had difficulties understanding psychiatry, but in more recent humor about psychiatry, we're dealing with a far more sophisticated community, Telushkin said.

"Jewish culture as it evolved ... evolved more as an intellectual culture, not physically impressive culture," he said. And that is why Israel's army surprised people, he added. So there are a lot of jokes about the Jews' lack of interest in fighting.

Jackie Mason used to make jokes about this: "In this country, Jews don't fight. Jews almost fight. Every Jew I know almost killed somebody. They'll all tell you, if he had said one more word he'd be dead today."

So the question becomes: "What do Jews do then with their anger?" Telushkin asked. "If it's not discharged physically, it's discharged verbally. Judaism then becomes famous for the ferocity of its curses."

"Many of the jokes told in Jewish humor pick up on things that are significant in Jewish life."

One such area is charitable contributions, while another is guilt. Guilt is derived from the Jewish tradition of mitzvah, or commandment, he said. People who feel like they have a lot of commandments also feel guilt when they do not always comply.

A rights-oriented society is often an angry society, he said, while an obligation-oriented society leans toward guilt.

In Jewish humor, there are opposite tendencies toward bragging and self-denigration, Telushkin said. He tied this tendency to contradictory messages from the Talmud that one human is worthy of God's creation and that we are all ashes and dust. People have a tendency to feel both ways, even in the same day, he said.

A well-known and successful model of self-denigrating humor is Rodney Dangerfield and his comments that "he gets no respect," Telushkin said. This was the basis of his career as a comedian, and a lot of Jewish jokes have been based on self-denigrating humor.

One area where a different kind of Jewish humor arises is in the area of anti-Semitism.

"Humor is often used to denigrate things we can't fight against," Telushkin said.

In the 1930s, many more Jewish jokes about anti-Semitism existed because back then, people felt there was little they could do about anti-Semitism.

In Israel, there are a lot of jokes about driving. And in the United States, there are

many jokes about the afterlife.

"Jews would ridicule what they couldn't fight," he said.

In the late 1930s, there were jokes about the Nazis, he said. But by the 1940s, there was nothing to joke about anymore. Prior to World War II, the staple of anti-Semitic literature was that Jews ruled the world. This image of Jewish power and dominance was untrue, but there was nothing Jews could do about it. So they joked about it, he said.

Similarly, Jews from the former Soviet Union made jokes about this lack of Jewish power. Telushkin quoted George Orwell: "Every joke is a tiny revolution." And for Soviet dissidents, humor was a way to ridicule.

There are many jokes about rabbis, but they are seldom about conservative rabbis. Orthodox rabbis can be seen as unworldly and Reform rabbis as assimilated, so they are more often fodder for humor.

"In traditional Jewish life, rabbis are the heroes," he said. "[Today] in the rougher world of American Jewish life, you find more ambivalence toward rabbis."

In Catholic churches and many Protestant churches, priests and ministers are assigned. In Jewish communities, the board hires rabbis. So they are considered men and women of God and also employees, and the ambivalence about them is expressed through humor.

"Cantors, too, can get subjected to ridicule," Telushkin said. "Rabbis have their own jokes about congregants."

There is a lot of absurdist humor surrounding the injustice of life and jokes posted about the new developments in life, like Internet dating.

He ended with several Jewish haikus that revealed humor about Jewish culture.

One haiku read "Seven foot Jews in the NBA slam-dunking. The alarm clock rings."



Morning Worship

COLUMN BY JOAN LIPSCOMB SOLOMON

Questions of faith and Christ

Introductions. They rarely include the deepest doubts, hopes and fears of those involved. Not so, in Chaplain Samuel Wells' Thursday sermon titled "I Want to Know Christ." He introduced two absent friends to his listeners, along with one well known to them: St. Paul. All three had the same heart-felt questions, doubt shared from time to time by the congregants.

The first of the chaplain's friends is a young woman who always felt her faith was second-rate and a disappointment to her parents. They, unlike her, seemed to be on a first-name basis with Jesus. Worst of all, even in church, she had a constant sense that God was speaking to others, but not to her. Unreal? Unfair? Discouraged, she was beginning to stay away.

The second friend, an older man, is reeling from the loss of faith that had been as real as anything he had known. The trouble is, it is not there right now. He resists psychological counseling for fear that his past profound faith might be exposed as fantasy, an outcome he is not prepared to face.

But what about St. Paul? What does he have to worry about? Isn't he a member of the "All-Time Discipleship Hall of Fame?"

Why does he insist, "I want to know Christ and the power of his resurrection and the sharing of his sufferings by becoming like him in his death, if somehow I may attain the resurrection from the dead."

"He's not 100 percent sure of his knowledge of Christ," the chaplain said, "and he's not 100 percent sure of what Christ has in store for him when he dies."

St. Paul tells us three things about Christ.

First, he says, "I want to know the power of Christ's resurrection." If Christ is raised, then God's love, and ours, is not finally in vain, but will bear fruit. Death does not have the final word. Fear will pass away. Joy will prevail. All will finally become beauty. That is the only power that really matters.

Second, Paul wants to "share in Christ's suffering by becoming like him in his death." Like the chaplain's friend whose faith has disintegrated, the apostle would rather walk through intense suffering, and even face death provided he was close to God's heart, than face life's daily superficialities alone.

Third, Paul, tentatively and almost as an afterthought, said he hopes in the end to participate somehow in the dead's resurrection. Wells said, naturally, you hope to receive the blessings of eternal life after your death, but even if you do not, it would still be worth it to know Christ and the power of his resurrection.

"Faith begins, indeed, eternal life begins, the moment we let go of our own destiny," Wells said. "Jesus is not a device to get you to something more important. There isn't anything more important than Jesus."

The chaplain announced his intention to finish his sermon by talking directly to his two friends. To the uncertain young woman: forget how other people talk about God, and concentrate on the following idea — "Do I want to know [not feel] the power of Jesus' resurrection more than anything else in the world? If 'yes,' all Paul's promises can come true for you. If 'no,' you may be facing a loneliness that knows no end."

To the friend aching for his lost faith: "Wanting to believe is believing. Don't let grief paralyze and isolate you. Let people see, within you, the Jesus who asked, 'Did you ever see me hungry?'"

To his listeners: "When feeling fragile in faith, make that tentativeness and diffidence an inspiration to others. Let others see the resurrection in you."

Wells is dean of Duke University chapel and research professor of Christian ethics. Longtime Chautauquan John Arter Jackson was liturgist. Nicole Jeffrey from the International Order of the King's Daughters and Sons read Philippians 3:7-11.

The Chautauqua Motet Consort, Judy Bachleitner, flute; Richard Kemper, bassoon; and Joseph Musser, piano, played, as a prelude, "Graceful Consort" from Franz Joseph Haydn's "Creation." Worship coordinator Jared Jacobsen led the Motet Choir in Alessandro Scarlatti's "Exultate Deo."

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SYMPHONY



Photos by Sara Graca  
At left, Chautauqua Symphony Orchestra's principal oboist Jan Eberle pauses during her solo with the CSO, guest conducted by Tito Muñoz. Tuesday's performance marked Eberle's 24th season with the CSO.

Beethoven's 'Fourth' breathes divine inspiration

by Anthony Bannon  
Guest Reviewer

I heard the Dharma breathe.

I heard it Tuesday evening in the Amphitheater — in Ludwig van Beethoven's voice.

And that was also what keynote speaker Wade Davis talked about earlier on Tuesday. Not Beethoven. The National Geographic explorer in residence heard the breath while with monks in Tibet, and he shared his experience at the morning lecture in the Amp.

I heard it later the same day during Beethoven's "Symphony No. 4." Under-appreciated and underperformed, Beethoven's Fourth is an engine of the Enlightenment, and the symphony's first movement is among the grand cosmologies of the 19th century. It still works today.

Of course, any art with good grooming and fair proportions will come to mean more than itself and quite possibly mean every-

R.E.V.I.E.W

thing. That is the wonder of art, after all, and for several of those mysterious first moments of the "Fourth" the orchestra, led powerfully by the strings, gathers itself to command a huge space, and breathing in with the universe a profound respiration of energy, art and meaning.

These are not programmatic meanings. No story is told here or in the rest of the symphony. For unlike its bookend symphonies, Beethoven's "Third" and "Fifth," the "Fourth" has no stated, ulterior meanings. It just takes a deep breath and begins this divine inspiration, and one can hear — listening attentively — the cosmos stirring. This is in the body of all that is, and we have found with the symphony's endurance, will be as well.

The exquisite several moments of the introduction could continue for a long, long time, for its truth is a

timeless presence. And then it is over; too soon the cosmos come down to earth, albeit with wonder and vigor, skipping in syncopated rhythm toward a long crescendo.

There is a return to elevated thought in the second movement, led without the aid of a score by guest conductor Tito Muñoz, assistant conductor with the Cleveland Symphony Orchestra. Muñoz, in the second movement, leads the return to a fundamental melody, a wistful adagio. And still with an underlying breath, the strings search out and make connections with the rest of the world of the orchestra: to the clarinet and to the flute especially, elaborating above.

It is a gorgeous poetry, overtaking the first movement's contemplative tones and making them mortal — luxuriating in the tenderness that humankind can render. The composer Hector Berlioz said of this second movement that it was the Archangel Michael (aka Beethoven) considering the heavens, which is the highest, uppermost level of paradise.

These next movements express three different ways of being in the world: a whirling, saucy dance in the thoroughly secular third movement and then a roiling spiral toward a conclusion in the fourth — a perpetual motion machine lively, nimbly, joyfully building toward an ending, unexpectedly sudden, though for its surprise, wonderfully measured.

Muñoz emphasized this universal truth of Beethoven's creation, not at all the overlooked, second citizen symphony, but instead one boldly stroked with the composer's signature chords and his slashing string assertions, making no apologies.

Muñoz did not go softly into our good night, but assertively carved out the edges of the work, isolating the angelic punctuations from the clarinet, flute and oboe, beautifully tempering the horns. To these players, the

conductor gestured before the standing audience, and only then did he take his own deserved bow.

The young conductor's opening leadership with Brahms' Overture was equally forceful, energetically commanding the strong lines of student songs that the composer melodically collaged into a testamentary to the university at Breslau that presented him with an honorary doctorate.

The testamentary for Chautauqua Symphony Orchestra's yearlong 80th anniversary celebration continued Tuesday with a graceful oboe solo from principal oboist Jan Eberle, a 24-season veteran with the CSO and professor at the Institution's School of Music. During the winter season, Eberle teaches at the University of Michigan and performs with the Fort Wayne Philharmonic.

Her gentle treatment of Mozart's "Concerto for Oboe and Orchestra in C Major" was a clear centerpiece for the evening. A summer kiss on a cool evening.

Eberle and Muñoz collaborated for a delicate, expressive treatment of the concerto's three lightly hearted, brightly paced movements. Eberle's serene manner, never overblown, nestled into the larger presence of the small orchestra for a balanced, wistful effect. It summoned a standing reception from the audience.

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

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LECTURE

Johanson details his search for humankind's origins

by Alice R. O'Grady  
Staff writer

This year is the 200th anniversary of the birth of Charles Darwin and the 150th anniversary of the publication of his book, *On the Origin of Species*. Donald Johanson began his morning lecture in the Amphitheater Thursday talking about the connection between Darwin and human origins. Darwin's ideas of natural selection continue to be at the core of biology. Nothing in biology, he said, makes sense without evolution.

Johanson said that one interesting thing about Darwin's book is that any reader can understand it.

Darwin was a reserved, quiet man who did not mean to shake up the world. He went out on his voyage with traditional ideas and came back changed. His mind, Johanson said, was like a parachute — it doesn't work unless it's open.

Without using any grant money, Darwin developed a theory that would forever change the science of biology. Even 150 years later, Johanson said, we have still not developed the grand unifying theory of what the universe is all about, despite all the money spent on scientific research.

When *On the Origin of Species* was published, the English population reacted. "Many got their knickers in a twist" that man might be related to apes, Johanson said.

Other books

As a boy, reading *Man's Place in Nature*, by Thomas Henry Huxley, inspired Johanson. Written just five years after Darwin's book, it had wonderful pictures, which *On the Origin of Species* lacked. Unlike Darwin, Huxley was an accomplished speaker, and Johanson referred to him as a proselytizer of Darwin's ideas.

In a later book, *The Descent of Man*, Darwin theorized that as gorillas and chimpanzees populated Africa, and as they are man's "nearest allies," early man most likely lived on the African continent. He developed this hypothesis before a single tooth, bone or artifact was found to support it.

Darwin's model said the stimulus for the evolution of man must be environmental change. Bipedal locomotion freed the hands, larger brains developed and stone tools replaced large canine teeth.

Both Darwin and Huxley looked at apes and man and found that, except for man's large brain and bipedal locomotion, they are very similar.

Jane Goodall has said that chimpanzees not only look like humans, but act like

them as well, Johanson said. They show human feelings such as love and caring.

The human genome is less than 1 percent different from that of chimpanzees, obviously showing a common ancestry.

Yet, Johanson said, chimpanzees and gorillas, our closest relatives, are disappearing. He hypothesized that if a man-like creature were found on another planet, humans would do everything possible to preserve their habitat.

Common myth

The myth of hominization, illustrated by gradually evolving apes and finally man walking "from ape to angel," is one of the worst myths, Johanson said. It implies that once man's ancestors stopped being quadrupedal, they moved directly to an upright walk.

And in the illustration Johanson showed, the animals in the parade became progressively happier, with the white male at the end looking overjoyed.

However, Darwin knew there is no ultimate goal. Survival of the fittest really means the elimination of the unfit.

There is one illustration in *The Descent of Man*, a branching diagram showing common ancestors and adaptive radiation. Fully 99 percent of man's relatives have gone extinct. Extinction, Johanson said, is more the rule than survival.

It wasn't until 1925 that evidence for Darwin's theory of African origins appeared. Raymond Dart came upon a skull in South Africa and named it *Australopithecus africanus*. He called it a missing link, but many scientists rejected it, as they couldn't accept man's origins to be in Africa. This find marked the birth of African paleoanthropology.

After Louis and Mary Leakey found a hominid skull in the Olduvai Gorge in 1959, there was a "hominid rush," that Johanson likened to a gold rush.

The search was focused on the Great Rift Valley in east Africa.

Lucy

Johanson was one of the searchers in Hadar, in the northeastern Ethiopian Rift Valley. The fields there, he said, were rich with fossils, but none were of humans.

For two months each year, Johanson lived in a tent and searched with about 30 other people for remains of man's earliest ancestors. There were geologists, paleontologists, palynologists, archeologists, anthropologists, paleoanthropologists and many other specialists.

Johanson remembers thinking, "The reason I'm here is because of these people."

November 24, 1974, was an anniversary of the publication of *On the Origin of Species*. It was a Sunday, 110 degrees, and the Leakeys had just left the day before.

At about noon, Johanson was walking to his Land Rover. He was keeping his eyes to the ground, which is the way one walks when on a dig, he said. He happened to look over his right shoulder and saw a bone that he recognized, the elbow end of an ulna. It was definitely not non-human. Then he looked around and saw a shard of a skull and part of a pelvis.

This, he said, was something people had spent lifetimes looking for. Looking right instead of left was lucky, but the rest of it was knowing and training, Johanson said. They found the arms and half the pelvis and the rib cage.

It was 3.2 million years old. Because it was of a person only 3.5 feet tall and lightly built, Johanson first thought it was a child. Seeing that the wisdom teeth had erupted in the bit of jaw they had found, he decided it was a woman.

Her long arms, he said, were "evolutionary baggage" from her ancestors' life in the trees. The team estimated her skull to be grapefruit-size, about a third of modern humans' brains.

Johanson named her *Australopithecus afarensis*. That evening, while "Lucy in the Sky with Diamonds" was playing, Johanson's girlfriend suggested the fossil should be called Lucy.

Before that discovery, everything found that was more than 3 million years old would fit in the palm of a hand.

"She is the benchmark by which we judge new discoveries," Johanson said. For example, a find may be "so many years after Lucy," or "close to Lucy's age."

The Ethiopian government has given Lucy an Amharic name, Dinkeneshe, which means, "You are wonderful." The original Lucy, not a replica, has begun to travel. She can currently be seen in the Discovery Times Square Exhibition in the former press room of *The New York Times* on West 44th Street in New York City, next to Sardi's.

The exhibit is called "Lucy's Legacy," and a Titanic exhibition is also on display.

It is now known that Lucy walked upright, as fossilized footprints have been found in the area.

Other finds

Zeresenay Alemseged, an Ethiopian, has found a 3-year-old girl's skeleton a bit older than Lucy at 3.3 million years. It has a complete skull, ribs and most of the legs.

Her people were predominantly vegetarians who lived in a lightly forested area.

Another Ethiopian discov-



ery is a 2.4 million-year-old upper jaw, much like modern man's. The dig also showed evidence of tools and other artifacts.

Neanderthals lived in Europe, and about 40,000 years ago *Homo sapiens* entered Europe. The Neanderthals disappeared relatively soon after that.

In South African excavations 70,000 to 200,000 years old, *Homo sapiens* fossils have been found.

Johanson said there's no doubt that the roots of man's origins are in Africa, either in Ethiopia or South Africa. "We are all Africans," he said.

As recently as 50,000 years ago there were four kinds of man. Three of them got selected out.

He asked, "What is Lucy's legacy?" As men are all related as a common species, there must be common destiny, Johanson said. Man is the species in control, "so it's up to us." Man has to come together as a species and "[use] that capacity to make decisions about where we go from here."



Photo by Jordan Schnee

Top, paleoanthropologist Donald Johanson discusses the history of his field during his lecture in the Amphitheater Thursday. Above, Johanson discusses his landmark discovery, Lucy, illustrating her long arms.

Q&A

**Q.** Could you talk a little bit about the determination of time? 3.2 million, not 4 million, something over 600,000 years, but not quite 750,000. How do you arrive at those determinations?

**A.** That's a very good question. How do we know the antiquity of these specimens? Well, the fossils, these bones, are actually turned entirely to stone. So you cannot date the bone with modern technology directly. If we were to go out here and excavate a Native American site and find a burial, we could use Carbon-14 because Carbon-14 goes back about 50,000 years, and we know the new world was not really populated until about 14,000, 16,000 years ago.

So we could use Carbon-14. But with these fossils, you have to date the context in which they are found. You saw the various layers, the stratigraphy, and that a number of layers are very white in color, which are volcanic ash. When volcanoes erupt, they eject molten material and a particular gas and water and so on that's trapped in the crystals — the next time you use your saltshaker, they're about the size of salt — all the gases and water vapor and so on are expelled into the atmosphere. Then, the rock re-solidifies. These volcanic settlements in eastern Africa are very rich in an unstable element of potassium in their feldspar minerals. And, as you know, any unstable isotope of an element will try to reach stability by ejecting an electron, and it decays into something else. The potassium decays into calcium and into argon gas. Many of you have double-paned windows, for example, that are filled with argon gas. Why argon gas? Because it doesn't combine with

anything; it never gets frosty inside. It's an inner noble gas, so it's a pure gas. You never have to replace those windows because of oxidation, for example. And it's the same thing here — this argon gas does not combine with anything else. It stays in its pure state. And by taking a crystal and putting it into a vacuum chamber and melting it and collecting the gases that come off over a mass spectrometer, they can actually count the number of argon atoms. Since the number of atoms is a function of time, the older the rock, the more argon atoms. Now in 1970, when I first became involved, there were big error bars. Someone would say, "That's 1.5 million years, plus or minus half a million years," or sometimes "750,000 years" — not very precise. Today, they can date single crystals and even segments of single crystals using a single-crystal laser fusion technique. Our error bar has become so precise that when we say volcanic ash that Lucy sits on top of is 3,180,000 years old, plus or minus 10,000 years, that's close enough for us. So, she died roughly 3.2 million years ago. And there are a lot of checks and balances on this using other dating techniques, paleo-magnetism and so on.

— Transcribed by Sara Toth




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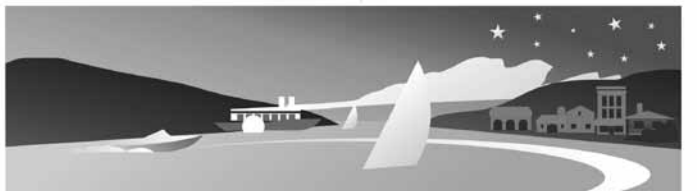


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GREAT BARGAINS! Keystone-Week 9. 1)Three Bed/Three Bath, Sleeps 8 \$2800 2)Two Bed/Two Bath, Sleeps 6 \$2200 3)One Bed/One Bath, Sleeps 4, \$1200 4)Efficiency, One Bath, Sleeps 2 \$800 (716) 573-4791

NEW CONDO, 2BR, Sleeps 6, Full Kitchen/LR, Street Level, Near AMP/Plaza. Immediate Availability. 716-357-2257

TWIN BEDROOM, Shower/Bath, Full-Equipped Kitchen, Large Living room, A/C, Wireless Connection or Cable. Shared Porch w/lake view. Cancellation makes this Immaculate Space Available for Weeks 3,4,5. 716-357-5961

WEEK 5 available. New A/C rental with 1 to 4 bedrooms, 3 baths, gourmet kitchen, and 40' porch overlooking AMP. \$1500-\$4500. 440-333-1000

2009 RENTAL 16 Wiley, Week 4, 6+ bedrooms, great kitchen, 3-story, wrap around porch. Quiet street. Available due to last minute cancellation. Jerry 212-369-2888 or 888-752-7325.

DUE TO PREMATURE BIRTH - APARTMENT AVAILABLE WEEKS 5, 7, 8

Two-bedroom apartment near Smith Wilkes Hall; full kitchen, patio with gas grill, washer, dryer, Internet, TV, and a view of the lake. \$1750/week. Please contact: (716) 357-2292 or 410-404-1943.

ANTIQUES & COLLECTIBLES

EAST LAKE Pier Mirror, Atwater Kent Radio w/Speaker, Victorian Chests, Victrola w/ Records, Mission Oak, Large Dental Cabinet, Oak Armoire (c.1890) Mirrors Plus Much More 716-753-7382

APARTMENTS FOR RENT

APARTMENT- 1/2 PRICE! Injury keeps us away. Wk 4 (July 18th-25th). Comfortable 1 bdrm. w/ kit. on Scott Ave. Close and quiet \$425. Also, OPERA TICS (7/24)-ctr fnt bldncy - \$60 for 2. 559-561-4568/3662

WEEK EIGHT 1BR, first floor, A/C, twin beds, bath w/tub/shower, kitchen w/dining, LR, porch. 357-3332

BOAT & JET-SKI RENTALS

BOAT AND Jet-ski Rentals... Fun in the Sun, Chautauqua Marina 716-753-3913... www.ChautauquaMarina.com 3 miles from Chautauqua Institution

BOATS FOR SALE

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OVERLOOK, SOUTHEND, Modern 3BR 2 Bath, Turn-Key Condo, Central A/C, Heat, Covered Patio, Cable TV, Internet, Phone, W/D, Cathedral Ceiling, W/B Fireplace, 1 Parking Space. 1500sq.ft., On Bus Route. Avail wk 3,6; \$2600/wk. 646-286-7176

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FOR SALE

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HAPPY ADS

FRIDAY FISH Fry at The Watermark., the Only Restaurant on the Water in Mayville. 4 Miles from Chautauqua Institution. 716-753-2900

Happy Birthday Supial. We Love You So Much! Your Adoring Family, Rick, Whitney, Ross and Reid

HELP WANTED

CAT SITTER one week 357-5343

HOUSES FOR RENT

5B/5B NEW house on Hurst by Cinema. Available weeks 7 and/ or 8. Large Porch, Parking, Internet, Cable included. Reduced price. hugh.a.butler@gmail.com

HOUSES FOR SALE

CHAUTAUQUA SHORES. Quaint 2 bedroom chalet on wooded lot. Lake rights. Walking distance to institute. 440-974-8140

3 bedroom, 2 bath, sauna, private, 2 blocks from Bryant Gate. 319 K, 216-990-5472

INSTRUCTION

Looking for GUITAR LESSONS for 13 year old. Week 3/4. 309-287-2367, 357-4334

LOST AND FOUND

LOST PRESEASON. Book "Earth Behind My Thumb" by Barbara Berkenfield. 357-4803 (Thea)

NOTICES

CHESS GAMES and Instruction. 3-5pm Every Day. Alumni Hall Lawn. Instructor: Dr. Long. All Levels Welcome!

WOMEN SEEKING Serenity 12 step meeting Friday Noon Hurlbut Church Parlor

NOTICES

ROBERT H. JACKSON CENTER

305 East Fourth Street Jamestown, NY 14701 www.roberthjackson.org

Annual Robert H. Jackson Lecture Featuring Paul Clement

Solicitor General under President George W. Bush July 13<sup>th</sup> at 4:00 p.m. Hall of Philosophy

5th Annual Tom Drake Memorial 5K Race/Walk Sat., July 11 at 9:00 Mayville Lakeside Park

Participants can register the morning of the race between 7:00-8:30. Registration is \$15 (\$20 after July 1st) & includes a Commemorative race shirt for first 200 to sign up.

Call Dave Lewellen at 789-2111 to pre-register or email davelewellen@vacationpro.com. Applications also available at the Turner Fitness Center. Great prizes and awards for all age groups, law enforcement participants and school teams.

REAL ESTATE

New Office 19 Roberts Ave at the Englewood

Howard Hanna

Holt Real Estate Office Hours Daily 9-5 & Sunday 12-5 357-9880

Gorgeous 2 bedroom, 2 bath condo for sale one block from Bestor Plaza. Call Susan Bauer at Maple Group Real Estate 716-450-3215 for a private showing.

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CROSSWORD

By THOMAS JOSEPH

- ACROSS 45 Lathered up 46 Intuit 6 Will group 11 Instructional 12 Broadway backer 13 Set off 14 Mary's friend 15 High home 17 Cyclotron bit 18 Maravich of the NBA 20 Let off steam 22 Hostile 23 Makes dry 26 Snap 28 "Super-man" star 29 Springs 31 In shape 32 Before long 33 Sargasso Sea swimmers 34 Each 36 Be audacious 38 Bank subtraction 40 Lounges about 43 Foe of Harry and Ron 44 Parting word

WORD

JOSEPH

45 Lathered up

46 Intuit

DOWN

1 "That's it!"

2 Cut off

3 James Brown

N	A	B	S		A	T	T	I	L	A		
I	N	I	T		S	H	I	N	E	D		
C	A	G	E		P	A	S	S	E	S		
E	X	H	A		U	S	T	S				
		E	L	M		C	U	P	I	D		
C	L	A	S	P		H	E	I	D	I		
H	I	D							G	E	O	
A	L	E	R	T		E	T	H	A	N		
R	I	D	E	R		M	A	E				
					C	A	R	T	H	A	G	E
		N	A	T	I	V	E		I	D	O	L
		O	R	A	T	E	D		T	E	N	K
		R	E	P	E	L	S		I	D	E	S

Yesterday's answer

- 16 Dam-building org. 30 Goal 33 Crumble 34 Includes 35 Andean land 37 Woeful cry 39 Gift from Santa 41 Guitar pioneer Paul 42 Haul into court

NEW CROSSWORD BOOK! Send \$4.75 (check/m.o.) to Thomas Joseph Book 1, P.O. Box 536475, Orlando, FL 32853-6475

1	2	3	4	5		6	7	8	9	10
11						12				
13						14				
		15			16		17			
18	19				20	21				
					23				24	25
22										
26				27			28			
29						30			31	
								33		
34	35					36	37			
38					39		40		41	42
43							44			
45							46			

7-10

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.

7-10 CRYPTOQUOTE

J I F H O L A G F M M F A J R L K M P U

I L T T R A F M M L O F : M P B F J I R A H

J P G P , M P B F J I R A H J P K P Q F ,

L A G M P B F J I R A H J P I P T F U P O .

— L K K L A N I L K B F O M Yesterday's Cryptoquote: THE CHAINS OF HABIT ARE TOO WEAK TO BE FELT UNTIL THEY ARE TOO STRONG TO BE BROKEN. — SAMUEL JOHNSON

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.

Conceptis Sudoku

By Dave Green

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

Difficulty Level ★★★★★

7/10

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

Difficulty Level ★★★★★

7/10

SMOOTH SOUNDS OF JAZZ



Photo by Jordan Schnee

A saxophonist takes advantage of the night's theme by busking before Wednesday's performance by the Louisiana Repertory Jazz Ensemble at the Amphitheater.



TODAY'S LECTURER



GLOBAL  
GEOGRAPHY



Today's lecturer is **Mattias Klum**, photographer for *National Geographic*. The *Daily* has received special permission from *National Geographic* to reprint a few of Klum's striking photographs.





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[www.womenseekingserenity.org](http://www.womenseekingserenity.org)

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PROGRAM

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
- 9:00 **Nature Walk.** (Programmed by the Chautauqua Bird, Tree & Garden Club) **Jack Gulvin**, BTG naturalist. Meet under green awning at Smith Wilkes Hall
- 9:00 (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
- 10:00 (10–5:30) **Chautauqua 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



LET'S GET JAZZY

Photo by Jordan Schnee  
**Members of the Louisiana Repertory Jazz Ensemble of New Orleans take to their feet during their last number Wednesday night in the Amphitheater.**

- 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. Fee
- 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)
- 6:00 (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

Saturday, July 11

- PUBLIC RADIO DAY**
- 7:00 (7:00–11:00) **Farmers Market**
- 8:45 **Catholic Mass.** Chapel of the Good Shepherd
- 9:00 (9–2) **Flea Market.** Benefits Chautauqua Women's Club. Behind the Colonnade
- 9:30 **Hebrew Congregation Sabbath Service.** **Rabbi John Bush**, Congregation Anshe Hessed, Erie, PA; Joanna Bush, soloist. Bat Mitzvah of Lindsay Hanna Gorby. Hurlbut Church
- 9:30 **Chabad Lubavitch Community Shabbat Service.** **Rabbi Zalman Vilenkin.** Kiddush will follow. Everett Jewish Life Center
- 10:00 (10–5:30) **Chautauqua Crafts Alliance Festival.** (Sponsored by the Chautauqua Crafts Alliance). Bestor Plaza
- 1:00 **Dance Performance.** Workshop I Studio Performance, Carnahan-Jackson Dance Studios
- 2:00 **National Federation of**

- Music Clubs' Chautauqua Student Scholarship Recital.** McKnight Hall
- 2:00 **Public Shuttle Tours of Grounds.** Leave from Main Gate Welcome Center. Fee. (Tickets available for purchase at Main Gate Welcome Center.)
- 2:15 **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.)
- 3:00 **LECTURE.** (Programmed by Chautauqua Women's Club). "U.S. Health Care Reform: An Embattled Human Right." **Donna Smith**, healthcare reform activist. Hall of Philosophy
- 4:00 **Public Shuttle Tours of Grounds.** Leave from Main Gate Welcome Center. Fee. (Tickets available for purchase at Main Gate Welcome Center.)
- 5:00 **Catholic Mass.** Hall of Philosophy
- 6:00 (6–7:45) **Chautauqua Choir Rehearsal.** All singers welcome. (Two rehearsals required to sing at Sunday worship services.) Elizabeth S. Lenna Hall
- 6:45 **Pre-Chautauqua Symphony Orchestra Concert Lecture.** **Lee Spear.** Hurlbut Church Sanctuary
- 7:00 **Public Radio Day Lecture.**

- WQED-FM Pittsburgh.** Hall of Philosophy
- 8:00 **THEATER.** Tom Stoppard's *Arcadia*. **Davis McCallum**, director. Bratton Theater (Reserved seating; tickets available for purchase at Main Gate Welcome Center, Colonnade lobby and Turner Community Center ticket offices, and 45 minutes before curtain at the Bratton kiosk.)
- 8:15 **CHAUTAUQUA SYMPHONY ORCHESTRA.** **Stefan Sanderling**, conductor, **Brian Reagin**, violin (concertmaster of the CSO). Amphitheater
- Cantata No. 60 O "Ewigkeit, du Donnerwort" Johann Sebastian Bach
- Concerto for Violin and Orchestra Alban Berg
- Kaiser-Walzer, Op. 437 "Emperor Waltzes" Johann Strauss Jr.
- Unter Donner und Blitz, Op. 324 "Thunder and Lightning Polka" Johann Strauss Jr.
- Persian March, Op. 289 Johann Strauss Jr.
- Im Krapfenwald, Op. 336 "In Krapfen's Woods" Johann Strauss Jr.
- An der schönen blauen Donau, Op. 314 "On The Beautiful Blue Danube" Johann Strauss Jr.
- 8:15 **Public Radio Day.** Live broadcast of CSO by WNED-FM to Buffalo, NY, and by WQED-FM to Pittsburgh, PA

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I LOVE YOU, MAN 105m

Friday 7/10 - 8:45

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Thus says the Lord who made the earth, the Lord who formed it to establish it, the Lord is His name,

Call to Me, and I will answer you, and I will tell you great and mighty things, which you do not know.

Jeremiah 33: 2-3

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**\*\*Transformers 2: Revenge of the Fallen \*\* (PG-13)**

Daily (11:45, 3:10), 7:00, 9:15

**The Proposal (PG-13)**

Daily (12:00, 2:00, 4:10), 6:30, 9:00

**\*\* The Hangover (R) \*\***

Ends Tues 7/14, Daily (12:30, 3:00), 6:45, 9:10 (No 9:10 on Tues)

**Public Enemies (R)**

Daily (1:15, 4:05), 7:00, 9:40

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Sat-Sun (11:15, 1:30, 4:00), 7:00, 8:45

**I Love You Beth Cooper (PG-13)**

Daily (12:15, 2:30, 4:45), 6:50, 9:05

**BRUNO (R)**

Daily (11:15, 3:15, 5:15), 7:15, 9:15

Tickets on sale now for:

Harry Potter and the Half Blood Prince. Starts 7/14 11:59pm

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Movie Information 763-1888

**Away We Go (R)** Ends Tues. 7/14

Fri-Tues (1:45, 4:15), 7:00, 9:15

**UP (PG)** Ends Tues. 7/14

Fri-Tues (1:45, 4:15), 7:00, 9:15

**\*\* The Hangover (R)** Starts Wed 7/15 \*\*

Wed-Thurs (1:45, 4:15), 7:00, 9:15

**\*\* My Sister's Keeper (PG-13)** Starts Wed 7/15 \*\*

Wed-Thurs (1:45, 4:15), 7:00, 9:15

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