

The Chautauquan Daily

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CHAUTAUQUA, NEW YORK 50¢



Franklin shares definition of what it means to be moral

by Lori Humphreys
Staff writer

Robert M. Franklin, president of Morehouse College, will discuss “What Makes Us Moral” at the final lecture of Abrahamic week at 10:45 a.m. today in the Amphitheater.

He will share his definition of what it means to be moral. He also will identify and define moral literacy, our ability to learn the ABCs of morality; moral imagination, our capacity to look out into the blue sky and conceive, even dream, of moral possibilities; and moral agency, our capacity to act in remarkably honorable, inspiring ways.

He defines moral leadership as “the capacity to act and communicate with integrity for the common good in such a compelling way that others are motivated to follow and emulate such action.” Franklin knows something about moral leadership.

See **FRANKLIN**, Page A4



Jason Alexander to end his comedic tour in Chautauqua

by Elise Podhajsky
Staff writer

At the ripe age of 14, Donny Clay dropped out of high school and began to pursue his life’s true calling as a motivational specialist. Convinced he is “blessed with the gift of knowing,” Donny guides audiences on this often bumpy road we call life — a road for which Donny not only has lost the directions, but never seemed to have in the first place.

At 8:15 p.m. tonight in the Amphitheater, Donny, played by multi-award-winning actor Jason Alexander, will fumble through comedy bits, musical numbers and even magic tricks as he gives important — or what he thinks is important — advice on how to become successful, talented and good looking in his newest comedic tour, “Donny Clay Will Show You — The Way!”

“Donny speaks as if he is giving you the most sage advice, as if he’s the most enlightened man on the planet,” Alexander said, “but he has absolutely nothing to say. His ideas are foolhardy.”

The Donny Clay character actually began as Bob Patterson in a short-lived 2001 ABC sitcom. Written by Alexander and Peter Tilden, the show followed the utterly dysfunctional life of its namesake, a

clueless motivational speaker. “Bob Patterson” premiered within weeks of the 9/11 tragedy, which Alexander linked to the show’s ratings, or lack thereof, and it was canceled after just five episodes.

“We felt it didn’t get the dues it deserved,” Alexander said. “We loved the character and the idea of a guy that really doesn’t know very much claiming to know a lot. Over the years, we often talked about how we could bring him back.”

Recently, Alexander said, he was asked by his agents to create a live show for corporate retreats. With Patterson in mind, Alexander decided to create a character that would conduct real, live motivational seminars for retreat audiences. Donny Clay was born.

See **ALEXANDER**, Page A4

Harvard professor Cox to discuss youths’ morally difficult choices



Cox

by Judy Lawrence
Staff writer

This afternoon’s Department of Religion Interfaith lecturer, Harvey Cox, will discuss what happens when young people deal with morally difficult choices, how they think and discuss them and how they make decisions. The title of his lecture is “Moral Choices and Moral Courage,” and he will speak at 2 p.m. today in the Hall of Philosophy.

Cox comes to Chautauqua from Harvard University, where he is the Hollis Professor of Divinity. Cox, an American Baptist minister, has taught at Harvard since 1965. He is on the Harvard Divinity School faculty and the Arts and Sciences faculty.

Cox taught for 15 years in a division that helped students at Harvard “think through how they were going to use what they were learning in a morally mature way.”

“I learned a lot about myself in

teaching these students,” he said. “All the reasoning and argumentation doesn’t get you to the point of having the moral fiber or gut to do the thing that you should be doing.

“Where does that courage come from and can we help them be open to finding the resources to do the right things?”

Cox has served as Protestant chaplain at Temple University; director of religious activities at Oberlin College; ecumenical fraternal worker in Berlin

with the Gossner Mission and Evangelical Academy; and professor at Andover Newton Theological School.

Born and raised in Malvern, Pa., a small town in the southeastern corner of the state, “There wasn’t much else happening except the church when I was a kid,” he said. “My parents weren’t really church people, but they sent my siblings and me to the Baptist Sunday school.

See **COX**, Page A4

Painter Langsam lectures on her oeuvre

by Regina Garcia Cano
Staff writer

Painter Julie Langsam will lecture about her art at 7 p.m. tonight in the Hultquist Center.

Langsam said her oil-on-canvas and oil-on-panel work deals with subjects that people think of as ideals, but explicitly know they never will be able to achieve.

“It is just this idea of truth, beauty, sort of perfection, but it doesn’t exist,” Langsam said. “It is just this thing you kind of keep reaching for, but you know you’re never

going to get there.”

Langsam added that the pursuit of things beyond someone’s grasp has a correlation with all artists’ creations.

“If I were painting and I finally said, ‘Oh this is it,’ then I wouldn’t have to make the next painting,” she said. “There wouldn’t be any reason for me to go into the studio the next day and make another painting because I just did it.”

In her paintings, Langsam situates examples of modernist architecture, such as the TWA Terminal designed by Eero Saarinen, in a land-

“It is just this idea of truth, beauty, sort of perfection, but it doesn’t exist.”

—Julie Langsam
Painter

scape with a romantic sky. Along the bottom of these pieces, she paints references to abstract painting.

Langsam said while she uses photographic sources to paint the buildings, the

skies come from her imagination. The abstract connections belong to a third-generation copy of a painting in a book. Whereas the first generation is the photo directly taken of the painting, the second generation is the image printed in the book.

“I have this third-generation copy of a painting that is supposed to be this perfect solution, and I copy it exactly,” Langsam said. “Somehow, I have this idea of being very meticulous, about being perfect about imperfection.”

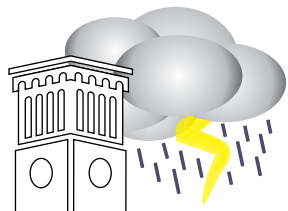
See **LANGSAM**, Page A4



Courtesy of the artist and Frederieke Taylor Gallery, NYC

Julie Langsam’s “Saarinen Landscape” (TWA Terminal) 2008 oil on canvas

TODAY’S WEATHER



HIGH **74°**
LOW **58°**
RAIN: 50%
AM T-Storms

SATURDAY



80°
66°
10%

SUNDAY



74°
64°
30%



Celebrating Mozart and ‘incomparable’ Verdi

Anthony Bannon reviews Tuesday’s CSO (left, PAGE **A7**) and Wednesday’s Dance (right, PAGE **A8**) performances



Exploring ‘Menagerie’ characters

Conservatory actors discuss their roles in Williams’ classic play
PAGE **B2**



NEWS



NEWS FROM AROUND THE GROUNDS

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

BTG sponsors 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.

CWC Flea Boutique thrift shop open

The Flea Boutique thrift shop will be open from noon to 2 p.m. Mondays, Wednesdays, Fridays and Sundays behind the Colonnade.

Meet the CSO musicians at today's Brown Bag

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.

EJLCC holds choir practice, Brown Bag

This morning from 9:15 a.m. to 10:15 a.m. at the EJLCC, Susan Pardo leads a choir rehearsal. Parents are welcome to bring a brown bag lunch and join us at 12:15 p.m. today to discuss "Blessing our Children." Pardo will teach the history of several blessings for our children.

APYA coordinators hold Muslim prayer service

Every Friday, Hassan Raza, APYA male Muslim coordinator, will lead the community in Jum'a: the Muslim prayer service recited on Friday afternoons. The Jum'a prayer will be available in Arabic, English and transliteration with detailed explanations for those who wish to join in prayer or understanding. Please join us at 1 p.m. today at Miller Bell Tower. No special dress or reservations are required.

CWC offers Mah Jongg for members

The Chautauqua Women's Club invites members to meet at 2 p.m. today in the Clubhouse for an afternoon playing Mah Jongg. Bring your set if possible. Memberships are available at the door.

BTG extends deadline for member Luncheon

There's still time to make reservations for the 12:15 p.m. Bird, Tree & Garden Club Life Member Luncheon, \$30, on Aug. 7 at the Athenaeum Hotel. All life members, past, present and future, may contact Barbara Georgescu at (716) 357-4949 or bgeorgescu@aol.com. Guest speaker Betty Hite presents "Naturescaping: A Beautiful Solution to Water Pollution."

CLSC banners on parade and on view

All CLSC classes should prepare for their banners to be carried in the Recognition Day parade. See Lynn at the front desk at Alumni Hall. For information, call Alumni Hall at 357-9312. From 12:30 p.m. to 2 p.m. Monday, there will be an open house of the Banner Room at the Oliver Archives Center. This will be the final open house for the summer. Follow the signs to the back of the building.

CLSC class news

The **CLSC Class of 1999** will meet at 8 a.m. on Recognition Day, Aug. 5, at Alumni Hall for a brief meeting. Cake and coffee will be served. Dues will be collected. The **CLSC Class of 1997** will hold its annual meeting after the "Gala" on Aug. 5. Please call or stop by Alumni Hall to make your reservation and purchase a ticket.

Chautauqua 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 Central School District. For more information contact Lou Wineman at (716) 357-5015.

CWC 'Walk of Friends' Brick Project continues

Chautauqua Women's Club continues its "Walk of Friends" Brick Project, adding an additional 50 bricks to CWC's beautiful garden. Each brick can be inscribed with three lines, 14 characters per line. Bricks are available for a donation of \$100 each. For information contact Pat Hirt at (716) 753-7846 or come to the CWC Clubhouse.

Piano Program hosts 14th Annual Piano Competition

At 10 a.m. today in Sherwood-Marsh Studios, the second half of the preliminary round for the 14th Annual Chautauqua Piano Competition will commence. Today's round will see contestants Nos. 15 to 27. All performances for the competition today are free and open to the public.

Vamos presents violin master class

At 2 p.m. today in McKnight Hall, Almita Vamos, violinist and five-time recipient of the Presidential Award for Excellence in Teaching, will give a master class to five violin students in the Instrumental Program. The class will be open to the public and entry costs \$5.

'Pigtails in the Outfield' reading

Longtime Chautauquan David Zinman will present a staged reading of his one-act play, "Pigtails in the Outfield," at 3 p.m. today in the Girls' Clubhouse at Boys' and Girls' Club. The two-character play concerns a macho baseball coach with a girl on his Little League team. The production stars Carl and Jean Badger, also longtime Chautauquans.

Men's Club panel discussion addresses aging

The Men's Club meeting at 9 a.m. today at the Women's Clubhouse will feature a panel discussion on the issue of aging with Ruth Bennett, M.D., Westfield Hospital's Tina Newell, and Andrew Freay, manager of Chautauqua Health & Fitness.



A GOOD TASTE FOR MUSIC

Photos by Roger J. Coda

Sylvia Bookoff, Nancy Weintraub and Anne Prezio have their hands full serving birthday cake Wednesday afternoon to help commemorate the 80th anniversary of the Chautauqua Symphony Orchestra. Free cake was offered to all in Bestor Plaza. Left, 5-year-old Joseph Sweeney enjoys a piece of the CSO birthday cake.

Bulletin BOARD

The **Bulletin Board** is available to volunteer organizations who are at Chautauqua but are not one of the Institution's official organizations and do not have access to the Institution's usual promotional vehicles. Listing in the community **Bulletin Board** is limited to event (speaker), date, time, location, sponsor and cost, if there is one. The **Bulletin Board** will be published whenever there is a listing. The cost for each listing is \$5, or three listings for \$10. Submissions to the **Bulletin Board** should go to the Daily Business Office in Kellogg Hall.

Event	Title / Speaker	Date	Time	Location	Sponsor
Bible teaching/ Brown Bag Lunch (optional)	"Father Abraham" with the Rev. Kathie Kuhn	Today	12:30 p.m.-1:45 p.m.	Baptist House, 35 Clark	Chautauqua Christian Fellowship

Lucas Religious Lectureship sponsors today's Cox lecture

The Robert S. and Sara M. Lucas Religious Lectureship, an endowment fund in the Chautauqua Foundation, provides funding for today's 2 p.m. lecture by Harvey Cox, Baptist minister and Hollis Professor of Divinity at Harvard University.

The Robert S. and Sara M. Lucas Religious Lectureship fund originated in 1980, in honor of the couple's 50th wedding anniversary, by their daughter and her husband through contributions to the Chautauqua Foundation.

Dr. Lucas, who died the following year, practiced internal medicine in Butler, Pa., for more than 50 years. He was a member of the Cov-

enant United Presbyterian Church, where he served as elder, trustee and deacon and was involved extensively in professional and civic activities. Dr. and Mrs. Lucas were active in the United Presbyterian Association of Chautauqua and maintained a summer home here for 40 years.

A Juniata College graduate, Mrs. Lucas had been an elementary school teacher before her marriage. In Butler, she served on the board of directors of the Butler Public Library. She was active in the Alice Wick Missionary Society of Covenant United Presbyterian Church, the

Butler Senior Women's Club, the Butler Medical Auxiliary, the Literary Club, and the Butler Garden Club.

The Lucases' daughter, Sylvia Miller, continues the family's Chautauqua traditions with her children and grandchildren.

Curtze Co. sponsors Alexander presentation

by Jessica Hanna
Staff writer

C.A. Curtze Co. is sponsoring Jason Alexander's presentation of "Donny Clay will Show you the Way!" at 8:15 p.m. tonight in the Amphitheater.

A food service distribution company out of Erie, Pa., C.A. Curtze Co. has sponsored a program for the Chautauqua Season for

the past several years.

"We're just very excited to be a part of the program and proud of our association with Chautauqua Institution," said Bruce Kern Jr., president of C.A. Curtze Co.

Kern said that his family has been coming to Chautauqua to attend lectures, concerts and performances every summer since he can remember. They are very excited for Jason Alexander's

performance, he said.

"We think he's got a terrific comedic flair and are excited to see him in the role of Donny Clay," Kern said. "And what he does with the motivational speaker program sounds fascinating. Being in a sales and service related industry, we think we're going to be able to really relate to some of his turns of phrase and comedy."

Friday at the Movies

Cinema for Fri., July 31

THE FRONTIER GANDHI

4:00 Meet The Filmmaker

This documentary tells the extraordinary tale of Muslim peacemaker **Badshah Khan**—born into Pashtun warrior society—who raised a nonviolent army of 100,000 men, women, and youngsters as he struggled for India's independence alongside Gandhi. (Q & A with director **T.C. McLuhan** following the screening)

EARTH (G) 6:45

90 min.

Following polar bear, elephant, and whale families as they cross great distances and confront numerous hardships, this spectacular documentary is an invitation for adults and children alike to experience the wonders of our natural world.

I'VE LOVED YOU SO LONG (PG-13) 8:45

In French with subtitles. 117 min.

Kristin Scott Thomas stars as woman struggling to interact with her family and find her place in society after spending fifteen years in prison in **Philippe Claudel**'s intelligent and compassionate directing debut. "You'd have to be made of stone not to weep." -*Lou Lumenick, New York Post*

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LECTURES

Black and white perspectives on racial integration: Chautauqua 1899

by George Cooper
Staff writer

It is a subtle point and counterpoint on a not-so-subtle topic: "On The Race Problem At The South," and excerpts of this 1899 Chautauqua platform exchange will be read and discussed as part of the Oliver Archives 2009 Heritage Lecture Series at 3:30 p.m. today in the Hall of Christ.

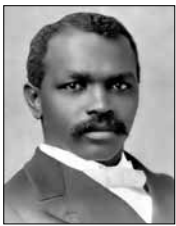
Hugh Butler, Chautauquan and Archives volunteer, will take the role of the Rev. J.S. Johnston, Protestant Episcopal bishop of Texas, out of whose mouth spilled words such as: "When the sons of the veterans of the Confederate and the United States armies went up San Juan Hill shoulder to shoulder under the flag of the common country and planted it upon the ramparts of the Spanish fortress, they really obliterated Mason and Dixon's Line and closed what was once an unfortunate bloody chasm between the sections and sealed it with the rich, warm blood of the boys whose fathers a generation ago had worn the blue and gray."

Unity in post-Civil War years was so important that any attainment of it justified bloodshed in the later Spanish-American War. Unity also meant bringing former slaves into mainstream American culture.

Johnston first considered the Indian situation and concluded that General Sherman's solution was hardly satisfactory.



Johnston



Bowen

"General Sherman, I think it was, said that the only good Indian was a dead Indian," Johnston said. "And they are nearly good now, and the problem is nearly settled."

He then considered the Chinese immigrants, whose labor was appreciated but whose presence was not.

"After a few years, when several tens of thousands of them had arrived in California," Johnston said, "the organized labor of this country became alarmed for fear that they were going to supercede them in every line of business, because the Chinaman, as you know, is an imitative creature."

The result was the Chinese Exclusion Act.

But as Johnston said, "The negro is here. We have got him, or he has got us."

Johnston recognized that previous solutions to problems with integration are not workable for the black population and concluded that one solution and only one solution will work: "the education and elevation of the negro to be fitted to discharge the responsibilities of American citizenship which have been thrust upon him."

Dr. J.W.E. Bowen of Gammon Theological Seminary in Atlanta responded to Johnston's speech, and he largely agreed.

"I desire also to say that I appreciate very highly, and so expressed my appreciation to Bishop Johnston of Texas, his liberal spirit and his large conclusions, which in my judgment are right," he said.

Bowen's voice and words will be rendered by Eagle, a Chautauqua Building and Grounds employee who might be heard to say, "A false notion exists in this country that this is a white man's country. It is a notion that is based exclusively upon blood and race. It is an un-American notion."

Although Bowen agreed with much of what Johnston said, he takes issue with notions of heredity and ancestry, especially as they relate to superiority.

"Questions of superiority and of ancestry play no part whatever in the settlement of great civic and social questions," Bowen said.

But still, an element of cultural superiority maintained over time and will maintain until, as Bowen said, "we come to respect each other as men and brethren in white and as men and brethren in black."

Then "we will solve the problem," Bowen said, concluding with a subtle or rather a not-so-subtle point.

McCown to speak on elements in Writers' Center lecture today

by Sara Toth
Staff writer

It's all elementary — whether you're Sherlock Holmes, a scientist or a fiction writer.

Clint McCown, this week's prose writer in residence at Chautauqua Writers' Center, will illustrate the use of the essential elements of fiction in his lecture, "The Hydrogen Atom of Fiction," at 12:15 p.m. today on the front porch of the Literary Arts Center at Alumni Hall.

McCown, a professor at the University of Southern Maine and Virginia Commonwealth University, will spend his time at the podium making comparisons between the periodic table of elements and elements of solid writing.

"They made us stare at that periodic table when we were in seventh grade, when they were introducing us to the idea of elements that make up the universe," McCown said. "There are elements of fiction that make up the fiction universe."

McCown knows his fiction universe; the author of *The Member-Guest*, *War Memorials* and *The Weatherman* recently completed his fourth novel and has received two Pulitzer Prize nominations, in addition to twice winning the American Fiction Prize.

Elements of the fiction universe include character, plot, theme, setting and voice, McCown said, and part of his lecture will include his asking audience members to hierarchize them. Each is important in its own right, he said, and a person can write an interesting story without all five of those. They just do so at their own risk.

The element that McCown believes to be the cornerstone of the others may be a surprise to the audience, he said. There is some dissenting thought over which element is the most important: some say character, others, plot. McCown cited Anton Chekhov and Raymond Carver as key figures in the school of character, while Edgar Allan Poe used plot as the dominant element, a belief he shared with Aristotle.

While the debate between which element should be subservient, plot or character, has been raging for years,



McCown

McCown said he wanted to get people to wake up to the fact that there is one crucial element undervalued — but which element that is, is anyone's guess.

"In my sense, there's a lot being overlooked, and I want to get people to see that element in a new light so they'll take it more seriously," McCown said. "I'll be giving a lot of examples from the history of literature to try to prove my point. I'm going to try to take the discussion in a different direction."

As for the continual scientific references throughout his week on the grounds — in addition to the lecture "The Hydrogen Atom of Fiction," McCown also taught the workshop "Diamonds from Coal: The Art of the Short-Short Story" — McCown said it was purely coincidental, and that he has absolutely no background in science. But, like the poet Samuel Taylor Coleridge once noted in regard to chemistry, science provides the handiest of metaphors.

"The world of science or math, any of the hard sciences, provides such easy metaphors because quite often, that's the world of clear-cut results," McCown said. "Writing fiction or poetry, any of the literary art forms, is a much messier process. Our experiments are not quite so controlled."

The use of scientific metaphors, he said, makes it easier to conceptualize a final goal. But still, the literary process is in many ways more complex than that of science, he added.

"It would never be as easy to write a diamond of a short story as it would be to cut a gem in which the perfection can become obvious," McCown said. "Perfection is much less obvious in the literary arts and perhaps even unattainable."

'ART IN THE NEW ECONOMY'



Photos by Katie Roupe

A panel of leaders from regional arts organizations discusses "Art in the New Economy" at the Chautauqua Theater Company Brown Bag event Thursday afternoon in Bratton Theater. The panel included Ethan McSweeney and Vivienne Benesch (far left), CTC co-artistic directors, and Robert Chelimsky (far right), CTC general manager.

Dance Circle lecture to focus on teaching classical works

by Christina Stavale
Staff writer

For Kathryn Moriarty, restaging ballets is like passing down folklore.

At 3:30 p.m. today in Smith Wilkes Hall, she will present her lecture "Secrets of a Repetiteur," as part of the Chautauqua Dance Circle lecture series. A repetiteur is someone who stages ballets. In her lecture, she will discuss how dancers learn and how repetiteurs, like herself, teach works that have been choreographed many years ago.

Most of her work in restaging ballets is in classical works, such as Arthur Saint-Léon's "Coppelia."

"['Coppelia' is] a standard classical ballet that's been

done many times," she said. "It's work that's already been done. The steps have been choreographed many, many years ago. Restaging those kinds of works is kind of like folklore in a way, where its handed down, rather than someone creating a new work."

Moriarty, a faculty member with the Chautauqua School of Dance and the North Carolina Dance Theatre, said she started restaging ballets when she worked as a rehearsal assistant for the Dayton Ballet. In this position, she was in rehearsals with choreographers and artistic directors, and then would be asked to stage a particular work the following season.

The CDC presents pre-performance lectures before each major dance performance of the Chautauqua Season, where guests have the opportunity to ask questions about the works they are about to see. Moriarty said questions frequently entail the rehearsal process and how dancers learn the ballets. She said she hopes today's lecture will answer some of those questions.

When she is restaging a ballet, she said she tries hard to preserve the style of the dance. Most of what she teaches comes from memory or video. Often, she said, she restages works that she has seen rehearsed before.

Though the style of most of the ballets Moriarty stages is classical, she said she has had both classical and contemporary ballet training.

She began dancing in Milwaukee, where she studied under Russian teachers Lupe Serrano and Jury Gotshalks. In contrast, she also studied the modern techniques of Martha Graham and José Limón. When she danced with the Hamburg Ballet, she said she also did contemporary ballet work.

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Lunch Available Everyday Until Labor Day 12:30 - 2:30 pm
New This Season ~ SUNDAY SCENIC SIGHTSEEING CRUISES of LOWER & UPPER BASIN
Live Narration 12:30 - 4:00 PM ~ Buffet Option

TUESDAY THEME DINNER CRUISES Entertainment By Emerald City Productions
Aug. 4 Neil Diamond Tribute & Aug. 11 Wine Tasting/Bufet

KID'S CRUISES SATURDAY, AUGUST 22
FEATURING FACE-PAINTING, CLOWNS, KID'S TUNES & PIZZA.

WEDNESDAYS ~ "ROCK THE BOAT" Night Club on the "WIND"

7:30 - 10:30 pm ~ Live Entertainment Food & Spirits Available for Purchase On Board

THURSDAY DINNER CRUISE ~ Caribbean Style Entertainment by "SON OF A SAILOR" ~ Tribute to Jimmy Buffett with Jim & Dave ~ 7:00 - 9:30 pm

SATURDAY DINNER CRUISE
7:00 - 9:30 pm featuring Entertainment By "Harbour Knights" or "Take2"
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FROM PAGE ONE

ALEXANDER

FROM PAGE A1

“Everything about Donny is deeply rooted in how much fun we had in that TV show,” Alexander said.

At first, “Donny Clay Will Show You — The Way!” was open only for corporate bookings. Alexander said it had a directional skeleton, but the meat of each show was re-written and tailored for each company. After leaving its audiences in stitches and receiving rave reviews, Alexander was challenged again by his agents to mold the show for general audiences. Instead of using product names and poking fun at chief executives, Donny now addresses

common concerns such as first impressions, physical appearances and romantic relationships. Though the general show is more structured, Alexander said there is room for plenty of improvisation.

“A lot of the show is still interactive with audiences,” he said. “Depending on who gets involved, anything can happen.”

Alexander, a New Jersey native, said he grew up going to Broadway shows and watching live stage performances. In school, he trained for the theater. Up until 1990 when he was offered the part of the ill-fated, haphazard George Costanza on NBC’s hit sitcom “Seinfeld,” Alexander said he “had no fantasies of having any kind of

career in film or TV.” After nine unprecedented seasons, Alexander decided to return to his first love: live theater.

“I find the greatest thrills and greatest challenges and some of my most rewarding times as an actor have been performing live,” he said. “Because of that direct communication with the audience, there’s no safety net, no breaks, no ‘let’s do another take.’ I became an actor because of my desire to perform live.”

Alexander said being aware of a live audience as an actor often means negotiating them and trying to stay in the world of the play. However, with his newest theatrical venture, Alexander said he doesn’t have to

put up that fourth wall between him and the audience — the world of Donny is the world of the audience.

“That is really freeing and refreshing and fun,” he said.

Marty Merkley, Chautauqua vice president and director of programming, said the Institution rarely has the opportunity to bring in comedians, let alone comedians of Alexander’s stature.

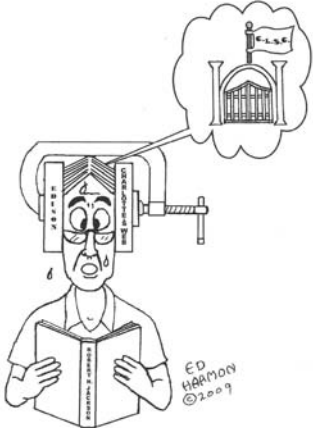
“I think it’s going to be great fun,” he said.

As Chautauqua is Donny’s last stop, Alexander said he anticipates tonight’s performance to be his best of the tour.

“With Donny,” he said, “you never know what’s going to happen.”

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COX

FROM PAGE A1

I really enjoyed it and felt appreciated there.”

He said he especially liked the stories in church, and he will speak today about how important stories and narratives are to the moral imagination.

Cox grew up during the Depression, and his memories are pretty vivid and not all bad, he said.

“There are some good things that came out of that that we may be learning now,” he added.

Cox’s father was justice of the peace and his hearing chamber was their living room, he said. Sometimes he had a hidden view of the proceedings and saw how his father had to really make just and compassionate decisions on the spot. Then his father would talk about the decisions later. This

and the church school, Cox said, got him interested in moral reasoning.

A graduate of the University of Pennsylvania and Yale University, Cox earned a doctorate at Harvard. A prolific author, his most recent book is *When Jesus Came to Harvard: Making Moral Choices Today*. His book titled *The Secular City*, published in 1965, was an international bestseller and was selected by the University of Marburg as one of the most influential books of Protestant theology in the 20th century.

Some of his other books include *The Feast of Fools*; *The Seduction of the Spirit*; *Religion in the Secular City*; *Liberation Theology and the Future of World Christianity*; *Many Mansions: A Christian’s Encounters With Other Faiths*; and *The Rise of Pentecostal Spirituality*.

‘SMARTEST MAN ALIVE’ COMING TO COLLEGE CLUB



At 10 p.m. tonight at the College Club, Dan Wilbur, comedian and self-proclaimed “smartest man alive,” will offer comedy in the form of stand-up. Hailing from Cleveland, Wilbur has profiles posted on comedy sites including rooftopcomedy.com and dailycomedy.com. Each of these profiles boast Wilbur’s pride in helping to found and establish a Stand-Up Comedy Club at Bard College in Annandale-on-Hudson, N.Y. According to his Web site, “Dan’s clever stand-up will shield you from the drudgery of modern existence, rather than pull you down to his level of pettiness and boredom.”

FRANKLIN

FROM PAGE A1

He has said and written, “American colleges and universities do not expect or demand enough from undergraduates with respect to becoming morally literate and active.”

He has walked the talk. When he assumed the role of Morehouse College president in 2007, he put his vision for moral education into practice and translated that vision into the college program and curriculum.

“We are seeking to instill

moral literacy, imagination and agency in our students,” Franklin said. “We are preparing Renaissance men with social conscience and global perspective.”

His lecture will include a description of the Morehouse College program, or as he writes, “the components of this experiment including our ‘Five Wells.’ Morehouse students will be well-read, well-spoken, well-traveled, well-dressed and well-balanced.”

Franklin has strong ties to Chautauqua. Not only is he a member of the board of trustees, he was the Chautauqua Institution Theologian in Resi-

dence in 2005. He lectured on “Sacred Texts in Context” in the Amphitheater in 2007.

He suggests, “perhaps the Chautauqua model (liberal learning and love of ideas, respect for diversity, celebration of religious diversity and inspiration from music and culture) are resources for helping American higher education.”

He is a contemporary incarnation of the early American college presidents who were frequently ministers as well as teachers. Franklin received a Master of Divinity in Christian social ethics and pastoral care from Harvard University and completed a

doctorate in ethics and society, and religion and the social sciences at the University of Chicago. Before he became president of Morehouse College, Franklin was a Distinguished Professor of Social Ethics at Emory University and a senior fellow at the Center for the Study of Law and Religion at the law school.

A Phi Beta Kappa graduate in political science and religion, Franklin also has traveled extensively and has studied seven languages. He is a recipient of a Ford Foundation grant to study and examine religion in public life and has authored three books: *Crisis in the Village: Restoring Hope in African American Communities*; *Another Day’s Journey: Black Churches Confronting the American Crisis* and *Liberating Visions: Human Fulfillment and Social Justice in African American Thought*.

LANGSAM

FROM PAGE A1

For Langsam, artists have never lost faith in their art, yet artists have lost faith in a kind of art. The painter said the art world no longer has the framework that various movements, figuration and abstraction provided to artists.

“Now, you can do whatever you want and there is a freedom in that, but there is also no structure in that,” Langsam said. “[My] paintings are longing this time where ... people had faith in Modernism and even though I know that’s impossible, that’s what they are about.”

Langsam is a faculty member at Rutgers University. She received her M.A. of Fine Arts from Queens College, The City University of New York. The Frederieke Taylor Gallery in New York City and the Cleveland Center for Contemporary Art are among the places she has presented solo exhibitions. She is a painting instructor at the Chautauqua School of Art this season.

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NEWS



Tina Nelson presents Native American stories for the Bird, Tree & Garden Club during a rainy day at Smith Wilkes Hall.

Nelson to tell Native American stories

by Beverly Hazen
Staff writer

Come to hear Native American storytelling by Tina Nelson at 4:15 p.m. today at the Mabel Powers Firecircle. Nelson is the nature counselor for the Boys’ and Girls’ Club, so she is a familiar figure to children here on the grounds. Nelson said she finds that storytelling provides a special way of

entertaining and educating. She also said she feels that Native American stories are filled with lessons about human relationships with nature that can be enjoyed by young and old alike. Nelson is the nature guide who conducts the early Tuesday morning (7:30 a.m.) Bird Walk and Talks for the Bird, Tree & Garden Club. As a nature educator, Nelson is active in the Roger Tory Peterson

Institute and the Jamestown Audubon Nature Center. The Firecircle is located creek side, below the east end of Thunder Bridge. It may be reached by the path next to the stream from Club or from the ravine path lakeside at the bridge. The BTG sponsors this event and all are welcome. An adult should accompany children younger than 12 years old. Rain location is Smith Wilkes Hall.

Matching gifts bolster philanthropy

by Jessica Hanna
Staff writer

In 2008, Chautauqua received matching gifts from 31 different companies, totaling \$104,266. These charitable matching programs combine a company gift with the generous gifts of Chautauqua donors, helping to provide the quality programming and scholarships for which the Institution is renowned. Ralph and Helen Crockett make a gift toward the theater, which is matched yearly by General Electric. According to Ralph, a retired employee, the GE Foundation Matching Gifts Program started in 1975, and through various donors has been matching donations for the Institution for 30 years. The donor chooses where the money is applied; the Crocketts have chosen to fund a theater scholarship. The Crocketts first came to Chautauqua in the mid ’60s and purchased property in 1973. They said they always have been interested in theater and loved the Cleveland Play House in their hometown. When they came

to Chautauqua, they said, they realized the theater, with inadequate facilities at the time, needed support. Ralph, who served as a member of the board of trustees for eight years, got involved with Friends of Chautauqua Theater Company as its first president. He said he is proud of the group’s continued accomplishments, which provides relationships with theater students to make them feel at home. “The students, when they come here, are amazed at the audience they have and are amazed to be among friends,” Ralph said. Lowell and Becca Strohl, who have given to the annual fund for most of the 50 years they have been at Chautauqua, have their gift matched by Exxon Mobil Corp., from which Lowell is retired. The company, like many other companies, has a matching program for cultural institutions. The program matches a gift dollar for dollar up to \$2,000. Lowell said he and his wife are very dedicated to the In-

stitution and to its goals. They realize that many people don’t know that gate tickets cover only a portion of the cost of operating the Institution, and said they hope that once people are aware, they will give. The matching of their annual gift by Exxon Mobil enables them to provide more for Chautauqua. “I feel pretty strongly that everyone who comes to Chautauqua ought to be an annual fund contributor,” Lowell said. “Some people can give \$50 and some people can give thousands of dollars, but nonetheless, all of those contributions are important. If you enjoy Chautauqua and want it to continue, you need to support it.” According to information from the Chautauqua Foundation office, most major U.S. companies have a matching gift program with a simple application procedure. Donors are encouraged to contact their human resources/personnel office to see if their company participates in a matching gift program.



Letters to the Editor

CORRESPONDENCE FROM OUR READERS

Dear Editor:
There have been some really memorable and historic events in Chautauqua's 135-year-old history. Add one more: Elie Wiesel, July 27, 2009. When is the last time one experienced seeing our guest lecturer receive a standing ovation before he or she said one word? When was the last time you sat and listened for one hour in an amphitheater in which you could hear a pin drop?
Elie Wiesel joins our pantheon of Chautauqua greats. It was an honor and privilege to be a witness to the event and to the genius and brilliance of the man. Wiesel in the morning and afternoon; ballet, opera and theater in the evening. All world-class and only in Chautauqua.

vic gelb
Prendergast Point

Dear Editor:
The House Next Door

*The house next door
Was built by an Episcopalian family
Who raised their boys there eleven years
But moved to a larger home and sold
To a Presbyterian family
Who lived there one year
But didn't like the Pittsburgh job and sold
To a Jewish family
Who had their son's Bris and Bar Mitzvah there
But moved nearer family and Temple and sold
To a Catholic family
Who loved this house and neighborhood
But followed their job to Nebraska and sold
To a Chinese Doctor and his family.
She is a Buddhist, but thinks he is an Atheist
And all were wonderful neighbors
In the house next door.*

Carolyn Wilson
A Methodist

Dear Editor:
I'm not sure whether I was more offended by Michael Novak's ethnic jokes or his outmoded ethno-centrism that so sharply contrasted with the Chautauqua spirit that values the contributions of all religions and civilizations. What was with those jokes about African cannibals, Russian peasant envy, or the one with the punch line, "my Indian just died?" Do they still get big laughs at the American Enterprise Institute? In his attempt to demonstrate the supremacy of the Judaeo-Christian faith, the scholar Novak completely ignored the beliefs and profound contributions of Islam, Hinduism, Buddhism, Confucianism, those of the American Indian, and Athenian democracy to boot. And, in the face of the worst worldwide economic crisis since the Great Depression, Novak had hardly anything to say concerning its root causes, ways to prevent another debacle, or the fundamental issue of ethics and capitalism.

Arthur Salz
Chautauqua, N.Y.

Playgrounds

A playground for preschool children is located at the Children's School, Hurst and Pratt avenues. A playground for school-age children is located at the Boys' and Girls' Club. Both are available to the public during non-program hours. An additional playground for school-age children is located in the wooded area adjacent to the Chautauqua Tennis Center.



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DAY IN THE SUN



Photo by Sara Graca

Sunbathers make the best of a rare sunny day on the dock at University Beach.

Dear Editor:
Chautauqua's bicycle rules address the issues of gear, areas, speed, right of way, and the law. What could these rules look like if they applied to Chautauqua walkers?
Gear: When Chautauquans are walking they will wear a yellow yield sign on their derriere, a red hat (blinking red hats are optional), and carry a flashlight after 7 PM. This should not be considered a uniform as we want to promote individuality. Also, dogs must be on a leash not more than 2.45 meters long.
Areas: Greeting others and holding conferences in the middle of the street is prohibited! Please move to the side of the road and assure that your yellow yield sign is showing to the passing walkers. Turn on your red light if available.
Speed: Walking must be at least 2 miles per hour. If you cannot maintain that pace, confine your walking to the red brick areas or take skipping lessons on the yellow brick road. Information about the skipping classes and where the yellow brick road can be found in the "Special Studies catalog."
Right of Way: People will give the right of way to others who are older than them. Thus each person who wants to have right of way must wear their age on the front and back of their walking shirts. If you are older than 90, one needs to wear a gold star and everyone will move out of your way.
Law: Walking and talking on a cell phone is a felony (WUI — Walking under the influence of a cell phone). Citizens' arrests are encouraged, and remember, the walking police are everywhere.
Maybe, we just need to promote Chautauqua as a pedestrian community and behave accordingly.

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Hebrew Congregation to install new officers at annual luncheon

One of the many wonderful traditions of the Hebrew Congregation is the annual luncheon, which will be held this year at 12:15 p.m. Saturday in the Athenaeum Hotel. The cost is \$25. This year, the new officers will be installed. These officers are Marilyn Neuman, president; Arthur Salz, ritual vice president; Judy Farber, program vice president; Gloria Gould, recording secretary; Judy Goldman, corresponding secretary; and Len Katz, treasurer. Entertainment for this event will be provided by

three Voice Program students who are recipients of scholarship awards given by the Hebrew Congregation. Each summer, five to seven scholarships are given to students in the School of Music. Featured in this musicale are Danielle Birrittella, Raquel Gonzalez and Daniel Johansson. The Hebrew Congregation invites everyone to come and enjoy a lovely afternoon of good food, good music and good friends. For reservations, call Gloria Gould at (716) 357-2046.



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SYMPHONY

Entirely Mozart concert highlighted by flute and harp

R • E • V • I • E • W

by Anthony Bannon
Guest reviewer

Just a light summer breeze Tuesday evening through the Amphitheater, a soft counterpoint to a natural unfolding of Mozart's music — a late symphony, a concerto and the overture of an opera: A diverse program for late July near a lake.

This entirely Mozart night, without intermission, was the inspiration of guest conductor Günther Herbig, formerly music director of the Dresden Philharmonic; then the Berlin, Detroit and Toronto Symphonies; and now music director of the Taiwanese National Symphony Orchestra. It was programming for summertime, he said.

The concert centerpiece in the continuing anniversary highlight of Chautauqua Symphony Orchestra principal players was the "Concerto for Flute and Harp," from 1778, featuring flutist Richard Sherman and harpist Beth Robinson in commanding performances, assured by Herbig's careful modulation of relationship between solo instruments and the orchestra. Flute, harp and orchestra begin the concerto as one element, an assertive introduction for the slow beginning. And then the fun begins — flute and harp often intertwining as one instrument, then one or the other playing into and through the other. At turns noble, and then jaunty, always joyful, these solo instruments, sometimes misrepresented as delicate, held the huge space very well, as Herbig maintained a lovely balance, making a comfortable bed with the strings.

With the sweeping grace of the second Adagio movement, a train of melody, charming and exquisite, prepares the listener for a long duet, just the temperament for an idyll. Not about nature, but fully drawn from the natural harmonies of wind and wave and the play of the light of day, Mozart here and in the subsequent "Symphony No. 36 in C Major" connects one theme to another, linking motives like a family tree, each bearing the likeness of the other, though fully separate and distinct.

Such is the sweeping luxury of the Adagio, next dotted and closed with a robust Allegro movement, done with jaunty confidence and the colors of a courtly dance. Then, just as the harp took flight, a handful of geese joined in a vocal fly-by — one of the gifts of performance outdoors.

The concert opener was the Overture from *Don Giovanni*, composed in 1787, a brief contrast in manners and portent, as the orchestra is summoned first for a commanding declaration of



Photos by Jordan Schnee
Above, harpist Beth Robinson and flutist Richard Sherman share interlocking solo parts as guest conductor Günther Herbig leads the CSO through an all-Mozart concert Tuesday night in the Amp. Right, Herbig leads the CSO through the second piece of the concert.

the spirit of the murdered Don Pedro and then to rakish flourishes suggesting the devilish caprice of his killer, Giovanni. Herbig established quickly his deliberate and articulate control, so pleasantly continued in the concerto and symphony.

The 36th Symphony, nicknamed "The Linz" after the city where it was quickly composed and performed in a lightning strike of four days in 1783, like the others begins with a full orchestra assertion. It quiets briefly for a slow introduction, giving way to a livelier and spirited allegro.

Theme tumbles upon theme, rounding in waves of related expression. Through the flow and curve of it, a listener reflects upon just how many ways one can find to be lovely. The reverie of a second short Adagio movement prepares for a Minuet, which prefigures melody from "The Magic Flute," before a finale that proposes a wonderful drama outside of time, namely in the relation of soft and loud, a play that Herbig and the orchestra seemed to enjoy.

The little gestures — the surprising punctuation of the trumpet and timpani in the Adagio, unexpected timing in the fourth movement — take privilege away from



the big moves and restore a balance that Herbig kept under keen watch. The audience loved it and insisted the guest conductor return for three bows.

It was the same for soloists Robinson and Sherman — one in a formal gown, the other in black T-shirt — who also received huge applause from the audience and huzzahs from friends in the orchestra.

Their friends the geese, however, were gone. They didn't stay for bows. Just the

breeze remained, the stand-in for nature.

Anthony Bannon is director of George Eastman House in Rochester, N.Y. Formerly, he was an arts writer for The Buffalo News.

Rollerblading

Rollerblading is permitted on perimeter streets only: Massey Ave. and North and South Lake drives.

Land & Building

Building permits must be obtained from the Community Design Office (357-6245) for all interior and exterior work. To maintain Chautauqua's contemplative atmosphere, construction without Institution permission is prohibited during the summer season. House trailers, mobile homes or campertype trailers or other similar types of movable structures may not be used as living quarters on the grounds or in Institution parking lots.

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DANCE



Photos by
Katie Roupe
Rebecca Carmazzi
performs to “*Lascia
la Spina.*”

Celebrating the ‘incomparable’ Verdy

NCDT fetes former Chautauqua Dance instructor in evening of pas de deux

R.E.V.I.E.W

by **Anthony Bannon**
Guest reviewer

Violette Verdy received flowers Wednesday evening in the Amphitheater. For nearly 60 years, she gave life: First to the art of dance and to those who study it, to movement at its most elegant, and then to its direction, to leading dance theaters and companies and teaching at universities and at Chautauqua. To audiences, to dance theaters and to students, her contributions have been “incomparable,” said Marty Merkley, Chautauqua vice president and director of programming.

The “Evening of Pas de Deux,” an annual gift from the resident North Carolina Dance Theatre, set the stage and defined terms for a celebration of Verdy’s work. The NCDT company set a context by programming dance choreographed by her teacher and by colleagues and added a piece from the repertoire company she served for most of her career.

At the heart of the evening was a showing of excerpts from a new documentary directed by Nefin Dinc and produced by Sara Lundine, “Violette Verdy: The Artist Teacher at Chautauqua Institution.”

Merkley brought her to the stage after the screening, where she lauded what she called “the ideal Chautauqua combinations of attention to religion and the arts,” and attention “to love and reason,” and she praised and thanked the Institution’s administration and its audiences, “wonderful people who attend performances in bigger numbers every year.”

The audience Wednesday in the Amp had a direct lesson in the relationship between art and education.

NCDT Rehearsal Director Sasha Janes choreographed a



Marty Merkley presents flowers to Violette Verdy, a former Chautauqua Dance instructor. The evening of pas de deux was in honor of the famous ballerina.

piece for Handel’s aria, “Lascia la Spina, Cogli la Rosa,” from *Rinaldo*. There were big life and death suggestions for the pas de deux by Janes and Rebecca Carmazzi, but the point of the evening was that the two extraordinary dancers stepped out of the frame. Way out of the box, they went with their bodies to much different places, aesthetic arenas where they could put arms and legs together in ways very few have seen or considered.

The audience in the Amp got it; their absolute stillness in witness of something truly remarkable revealed the shared understanding that they were witnesses to something privileged and unique. Sudden and unexpected synchronies emerged in Janes’ dance from impossible configurations; lifts emerged from lithe exchange on the floor. Like fine education, this art opened doors for the unnamed and unimagined.

Preceding the honors to Verdy, two other stunning contemporary works from Nicolo Fonte, who has worked before with NCDT, and company choreographer Mark Diamond graced the stage. Both secured the notion of the shared virtue of fine art and fine education.

To a Bach “Partita No. 2 in D Minor for Solo Violin,” Kara Wilkes and Janes again located classical lines for contemporary notions about what bodies can do when lined together, opening and closing in both the details and in the larger compositions, a beautiful trope in Diamond’s eye, as touching as any traditional structure.

Fonte’s work, an excerpt from his larger dance called “A Night at the Movies,” extracted the violence of Alfred Hitchcock’s film “Psycho” for chilling effect with Jamie Dee and Justin VanWeest.

There also was ample grounding for the con-

cert in classical form. The “Grand Pas Classique” by Verdy’s teacher, Victor Gsovsky, gave opportunity for a showing of virtuosity from Gerberich and Addul Manzano. And Traci Gilchrest and David Ingram performed a lovely synopsis of the “Romeo and Juliet” choreography by Verdy’s colleague at New York City Ballet and Chautauqua, the artistic director of NCDT and Chautauqua Dance, Jean-Pierre Bonnefoux.

A gift for the memory — and for the imagination — was the “Tchaikovsky Pas de Deux,” which George Balanchine choreographed for performance in 1960 by Verdy. She worked with Balanchine for 18 years until her retirement from the stage in 1976. Verdy was rare among the Balanchine prima ballerinas, brought in to the company from France for her sparkling vitality, rather than developed from within, as was Balanchine’s custom. In her first two years with the company, Balanchine created six dances for her, an unprecedented move by the master.

Imagine, then, Verdy watching radiant NCDT ballerina Alessandra Ball, each year a pleasure to see return to the Chautauqua stage, dance the piece with Dustin Layton. Ball sends out, like a personal message to each audience member, a charisma conveyed through confidence and visceral connection, magnetizing her audience to join her in the act of creation.

This kind of relationship, after all, also is the one between teacher and student, made all the more powerful when it establishes a connection through art that engages and convinces an audience to carry the wonder forward.

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



Jamie Dee and Justin VanWeest perform “Scene 1 — Psycho.”



Anna Gerberich and Addul Manzano perform “Grand Pas Classique.”



Rebecca Carmazzi and Sasha Janes perform to “Lascia la Spina.”



Kara Wilkes and Sasha Janes perform “At Knight.”

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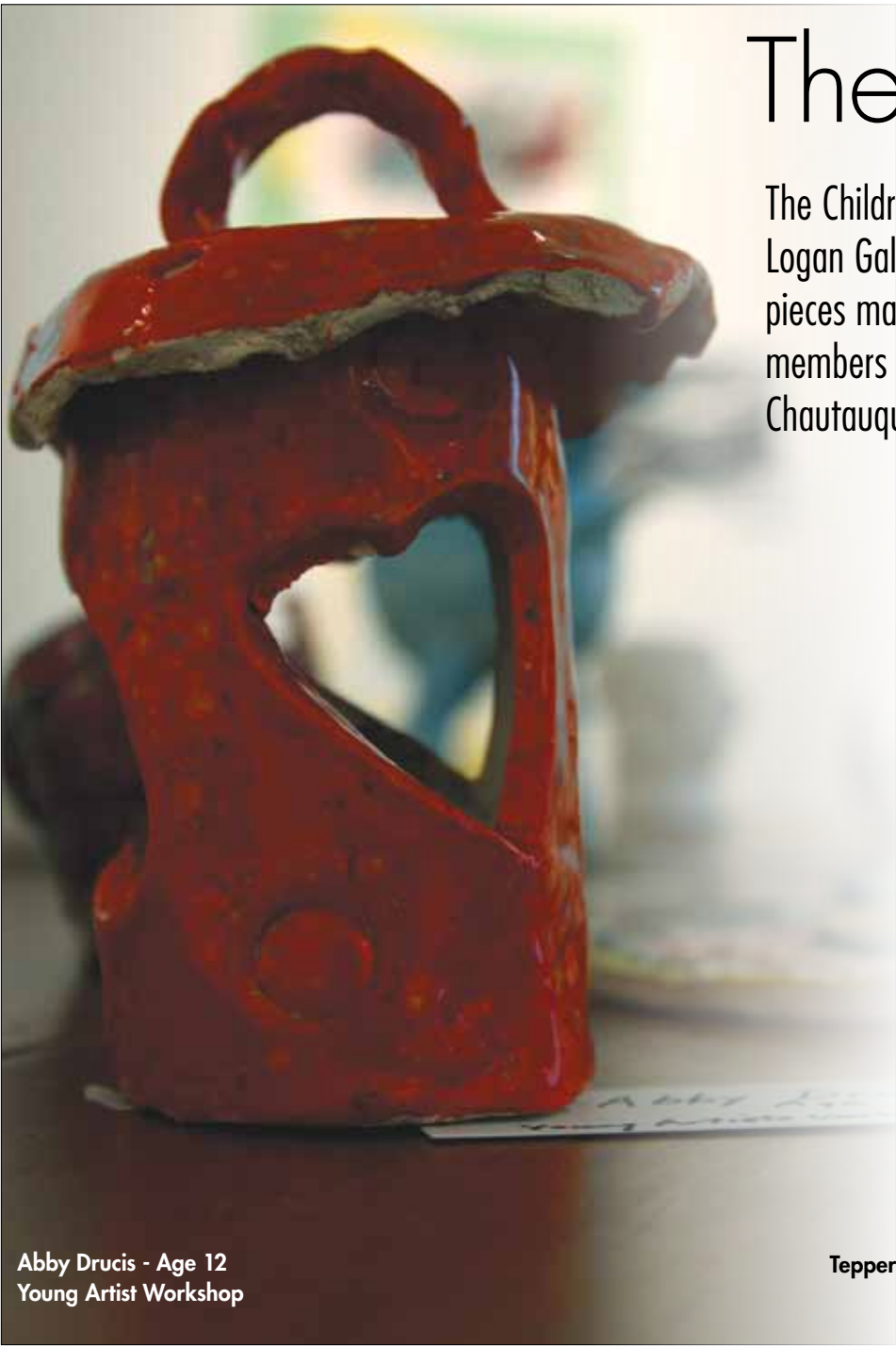
Bring on the heat

After learning about fire safety, the kids at the Children's School got a special treat: They were sprayed with a fire hose.



Photos by Sara Graca

Above, kids at the Children's School are sprayed by a hose from a fire truck last Friday. Right, Royal "Butch" Briggs Jr., chief of the Chautauqua Volunteer Fire Department, helps children get into the fire truck for a tour. Left, counselor Sarah Ferguson playfully fights off Group 1 classmates Cal Benson and Genna Barge. Below, Mark Powers, assistant chief of the Chautauqua Volunteer Fire Department, puts on all his gear to show the children what firefighters would look like if they came to their house so they wouldn't be afraid of firefighters in an emergency.



Abby Drucis - Age 12
Young Artist Workshop

The art of youth

The Children's Art Show will close at 5 p.m. today in Logan Galleries on Bestor Plaza. The exhibition includes pieces made by students of the Children's School, members of the Boys' and Girls' Club and of the Chautauqua School of Art Young Artists Program.



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Tepper Blair - Age 11
Young artist

THEATER



HIP-HOP POETRY



Slam poet Clifton Duncan gives a charged performance Monday, touching upon race, class and the loss of innocence. Duncan, an actor in CTC's 2008 conservatory, used hip-hop techniques, beatboxing and singing in his one-man show.

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Returning conservatory members explore 'Glass Menagerie' characters

by Stacey Federoff
Staff writer

Returning Chautauqua Theater Company members Ryan Garbayo and Amelia Pedlow said they are both grateful they were able to return for a second season.

"I think for me it felt like a homecoming this year; I had a wonderful time last year and to be able to come back is a great treat," Garbayo said.

Both actors star in "The Glass Menagerie," directed by CTC Co-Artistic Director Ethan McSweeney, which will be performed at 4 p.m. today in Bratton Theater and will have four more performances through Sunday.

Pedlow, who plays Laura Wingfield, said she has focused much more on studying the text of the play and rehearsing than last year.

"Last year, the play and the socializing and the people were kind of evenly balanced, and this year, because it's such a small cast and all four parts are so hefty, it's been a larger commitment to the play," she said.

Pedlow played Sarah in "Sick," one of last year's New Play Workshop productions, and Hermia in "A Midsummer Night's Dream."

Garbayo, who played Tim Timko in "Reckless" and

Snout (the wall) in "A Midsummer Night's Dream," said his roles this year are much more dramatic.

"I'm grateful to share that with the people here," he said. "They'll get to see a different side of me."

Pedlow said Laura's personality is easily stereotyped, but the actress has tried to make her character multidimensional.

"I guess the challenge of her and the beauty of her is finding that something that is in everyone, the shy and the person who can't be near the person they love because they're afraid they're going to pass out," Pedlow said. "That kind of terror and that kind of wonder about things in life she sort of personifies and takes to an extreme."

The wonder of the glass figurines and the terror of the real world frame the character, Pedlow said.

"She's been a joy to work on, both the child that is and the old maid shut-in that she is at the exact same time," the actress said.

Garbayo said he wanted to examine two sides of his character, Tom Wingfield — one as the narrator Tom, who just returned from the Merchant Marines, and the other Tom, who is active in his family memory.

"I think the character has two journeys in the play, in two different time periods. In the reflection, in the Depression era, it's his constant struggle with his mother and how he overcomes that," he said. "In the future, it's him struggling to cope with his guilt about abandoning the people he loves."

Tom is unsatisfied with his life, working in a shoe factory to provide for his mother, Amanda, and sister, Laura. Later, Tom brings home a Gentleman Caller for Laura "as a means of bringing reality into the house."

Amanda is played by guest artist Franchelle Stewart Dorn and the Gentleman Caller, Jim O'Connor, is played by conservatory member Kevin Daniels.

Garbayo said Dorn's years' experience playing great characters of Shakespeare and the American canon have not been intimidating or overbearing.

"There's not really a lead character, so everybody has to pull their weight," he said. "She has let us pull our own weight and she's let us figure out our stuff for [ourselves]."

Amelia Pedlow (top) and Ryan Garbayo (above) portray Laura and Tom Wingfield in CTC's "The Glass Menagerie."

Pedlow said she was glad to get the chance to work with McSweeney after seeing him direct other actors last year.

"It's actually helpful, I think, to watch other people work with him," Pedlow said. "There's this incredible amount of trust from day one, for me anyway, that isn't always there in the director, in the way he steers you and the way he pushes you."

The three conservatory actors said they have enjoyed their experiences together in "The Glass Menagerie." They have found it interesting to combine their different training, Pedlow and Garbayo said, even though it has inspired a friendly contest.

"The joke is we're Yale, NYU and Juilliard," Pedlow said.

"So it's a competition to see who comes out with the best performance," Garbayo said.

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RELIGION

A SACRED LAKESIDE SERVICE



Muslim prayer services are held at 1 p.m. Fridays at the Miller Bell Tower. Hassan Shibly (top) conducts the call to prayer at last Friday’s service. Imam Othman Shibly (above left) delivers the Khutba, a sermon, during the Jum’a prayer. Attendees of the service (above right) take a minute to relax.

‘Frontier Gandhi’ filmmaker to lead discussion

“The Frontier Gandhi: Badshah Khan, A Torch for Peace,” a 2008 film written, produced and directed by T.C. (Teri) McLuhan, will be screened at 4 p.m. today at Chautauqua Cinema followed by a discussion with the filmmaker.

Twenty-one years in the making and shot on location in Afghanistan, Pakistan, India and the United States, “The Frontier Gandhi” tells the remarkable story of a Muslim Pashtun nonviolent warrior, Badshah Khan, who, in partnership with Mahatma Gandhi, led a nonviolent resistance movement against British colonial rule in the first half of the 20th century. In the course of the freedom struggle, Khan created a 100,000-strong, nonviolent army in the heart of violence (on what is now the Afghan/Pakistan border) comprised of men, women and youngsters drawn from the multi-ethnic traditions of Afghanistan and India. Muslims, Sikhs, Christians, Hindus and Buddhists came together in the cause of peace, justice and human dignity for all.

Nominated twice for the Nobel Peace Prize, Khan’s improbable life and epic and timely story remain little known. He died in 1988 at age 98 having spent 35 years in solitary confinement for his efforts to humanize humanity. International agreements were obtained to film in Afghanistan, Khyber Pass, India and Pakistan (primarily the North West Frontier Province) to facilitate a faithful and dynamic recording of the deeds and sacrifices of the heroic men and women who participated in the movement nonviolently — against all odds — to film at the sites where events took place.

Khan’s example and legacy advance a greater and broader understanding of what is currently perceived as Afghan, Muslim and Pashtun. His life offers a profound message of hope for these increasingly troubled times.

McLuhan is an international award-winning filmmaker. Her films include “The Shadow Catcher” and “The Third Walker.” She is also an author of five books, some of which include *Touch the Earth*, *Dream Tracks*, *The Way of the Earth* and *Cathedrals of the Spirit*.

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RELIGION

What is morality? Robinson questions

by Judy Lawrence
Staff writer

When he looked at this week’s theme of “What Makes Us Moral?” the Right Rev. V. Gene Robinson said, we know moral behavior when we see it, but what is it really? Robinson spoke Wednesday afternoon. The title of his talk was “I used to be me but now I’m you: The Tough Work of Reconciliation.”

“Morality is about the choice of right over wrong,” he said.

A person is not moral or immoral, just actions are moral or immoral. No one is moral all of the time. What makes any one of our actions moral or immoral? Robinson asked. The same action may be immoral one minute and moral the next, he answered.

Another difficulty involves the following questions, Robinson said. Whose morality is it? And who decides if some action is or isn’t moral?

“In a pluralistic world, these questions have greater and greater significance,” he said.

And seldom are people simply choosing between moral and immoral; more often, people are choosing the greater of two goods or the lesser of two evils, he said. The reality of today’s complex life is people often have to make a choice or take an action not really knowing what is good, he added.

Neither the Jewish nor the early Christian scriptures were meant to be used for answers to these questions, Robinson said. Such usage, he said, has more obscured the ethical decision-making process than helped.

Robinson proposed another way of looking at this question.

“At the center of all that is, there is God. By whatever name and however described, this God willed us into being and loves us,” he said.

We are all one family, he added. Because of our freedom to make decisions and our self-centeredness, we have become a fragmented family; what exacerbates that division and brokenness is bad — what helps reunite is good, he said.

But morality must be proactive, Robinson said. Moral actions are those actions that bring us to a greater knowledge of our common humanity, while the immoral action brings us to a greater sense of us versus them, he added.

“It is immoral because it obscures the reality that we are one,” he said. “The creation of an other and then its demonization is the beginning of immorality.”

It is the greatest threat to moral behavior and may even be an inducement to immoral behavior, he said.

After the fall of Communism, fundamentalist televangelists had to find another evil, Robinson said. Their leaders, he said, decided homosexual people would be that evil.

The Archbishop of Nigeria has called gay people “lower than the dogs,” and the Archbishop of Kenya, commenting on Robinson’s consecration as bishop, said “on that day, Satan has entered the church.”

These feelings toward the other are based on fear, Robinson said. People may be hardwired to be afraid of others who they see as different, he said, “but even the default settings of computer hardware can be changed intentionally and purposely.”



Photo by Roger J. Coda

The Right Rev. Gene Robinson tells his audience Wednesday that God wants us to act as the family we are. When we do, he says, we are acting in a moral way.

We need to show them that their fears are groundless, he added.

If anything that Jesus said weighs in on this issue in his ministry, it is the embrace of the other, he said. When Jesus said it was the year of the Lord’s favor, he meant it was for gentiles as well as Jews, Robinson added. His other statements are inclusive of the hated Samaritan, women and children, the lepers and others on the margin of his society, he said. Jesus’ message is a “radical welcome for the marginalized.”

“God wants us to act like the family we are,” Robinson said. “When we do, we are acting in a moral way.”

When we treat any group with anything less than the respect and dignity they deserve as fellow human beings, we commit an immoral act, he said.

That does not mean we have to “make nice” with everyone, he added.

“The tough work of reconciliation, indeed ... the hard work of acting moral, has little to do with liking or agreeing with someone,” he said.

What is the task of morality beyond doing the right thing? Robinson asked. It is in moving broken humanity closer to God’s truth that we are not separated but connected, he answered. This, he said, is the work of reconciliation.

The Biblical story of Jonah and the whale is about Jonah’s call from God to speak the truth and be an agent of reconciliation, he said. God asked Jonah to go to the city of Nineveh and speak truth to them about their evil ways.

When called upon to repent, the people of Nineveh did so and were forgiven by God. Jonah was angry and left, and he short-circuited the real work of reconciliation, Robinson said. Had he stayed, he might have been able to teach them to understand the results of their behaviors. Instead they changed as little as possible while continuing their destructive ways, he explained.

Oppressors must see they are being diminished by the way they treat others, he said. One must take seriously what Jesus said about loving one’s enemies. The hard work of reconciliation seeks nothing less than changing the world, he added.

He gave a more current example. Every three years, there is a general convention of the Episcopal Church. At the recent convention, the church declared support for its gay, lesbian, bisexual and transgender members.

One bishop, Robinson said, went home and expressed his bewilderment and said he would go slowly with implementing this. One

of his flock wrote about “feeling like all the air in her balloon of joy was leaking out.”

She asked how she could pray for her bishop, Robinson said. She asked God to lift the fear from her bishop’s heart. She put herself in his place and realized how she usually ventures into what she fears. Those who have felt unheard for so long know that place of fear and hurt, he said.

She was not trying to change him, Robinson said. She was trying to see what she needed to do in her heart. She resisted the temptation to see her adversary, the bishop, as the other, and to understand why he was fearful, Robinson added.

You do not have to agree with an adversary, and you can hold him responsible, but you can never ever think of him or treat him as less than the child of God that he is, Robinson said. “And at the end of the day, my adversary turns out to be an awful lot like me,” he added.

How do you prepare yourself to live that kind of proactive moral life? Robinson asked. In response, he talked about “the spiritual tool kit” he has put together for himself.

Robinson said he tries to wage this moral struggle every day. He uses scripture a lot. He said he never understood why Jesus was silent at his trial. During these past few years, however, he said he has learned that sometimes when evil is coming your way and the temptation is to return evil with evil, sometimes you have to let it stop with you.

The last years, he said, have given him an opportunity to understand the power of what he believes about how to live his life. Christianity is not about life after death but about life before death, he said. When Robinson and his partner were strapping on bulletproof vests, he told his daughters there are worse things than death. He said he is freed from that fear.

He said he reminds himself at end of day that we are all going to heaven. So when called on to do extraordinary things, he reminds himself that whether he does it well or poorly, he said, he is going to heaven. It allows him to lower his own anxiety enough so that he can actu-

ally be of help, he explained.

The very center of morality is that each person is doing the best he or she can to find his or her way home to God, he said. We just do not always agree with what the journey looks like, he added.

Keep reading the psalms, Robinson said. They do two things: They moan and complain, and they sing the Lord’s song, he said. It is good to complain to God, he added.

“God can take it,” he said. All that matters to God, he explained, is that we sing our song.

A book that he said unlocked his life is *Embracing the Exile* by John Fortunato. In it, God tells Fortunato that he of course loves him and wants him to go and live his life with such integrity and joy that no one can question him. Fortunato said, but they will tear me up. And God said, yes, I know. Fortunato asked, is there more? Yes, God said, love them anyway.

“John says he just felt all kinds of layers of his life falling away and ... two big motherly arms wrapped themselves around him, and they just held one another and cried,” Robinson said.

The miracle of a moral action is the decision and the commitment to love them anyway, he said. Being and acting moral, he explained, is more proactive than just not acting immorally. Morality is not simply about avoiding doing bad but working for reconciliation between oneself and God and oneself and the other, he said.

“At the end of the day, I think that is what it means to be moral,” he said.

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The red thread in the window

Gospel writer Matthew’s first chapter lists four women among Jesus’ ancestors: Tamar, Rahab, Ruth and Bathsheba. What do they have in common? Goodness, courage and an unfair portrayal as sexually deviant. Chaplain Barbara Kay Lundblad traced the history of one of them, known simply and accusingly as “Rahab, the Prostitute.” The chaplain chuckled as she compared Rahab’s title to that of “Gene, the Gay Bishop.”

But, on with the story: Joshua, Moses’ successor, when preparing to attack Jericho, gateway to the Promised Land, sent two scouts in to reconnoiter. Being smart scouts, they knew who the go-to gal was — Rahab, the Prostitute. Right away, she gave her bold testimony of faith in “the God of heaven and earth” who led the Israelis through the Red Sea and gave them victory over hostile kings.

After a night, Lundblad suspected, of possibly mixing business with pleasure, they were ready to leave when a knock came on the door. Looking through the keyhole, who should Rahab spy but the king of Jericho. Hmm. Maybe he had been here “on business” before? She saved the scouts by lying to the king — as countless Jewish sympathizers had done to the Gestapo — and hiding them among the flax stalks on her roof. Before lowering them to safety from her window, she extracted the promise that, upon the invasion, her family would be spared. They agreed, on condition that she would tie a crimson cord in her window.

Lundblad tied the cord with its blood-red symbolism to the Passover lamb’s blood adorning the lintels of the Hebrews, saving them from the angel of death who was collecting the souls of Egypt’s first born. The scouts remembered, and the victorious Israel invaders spared Rahab and her family before burning the city.

The position Rahab had occupied in Jericho was marginal. Her house was actually built into the city’s wall. However, when the blood-red cord saved her, the walls between “insider” and “outsider” crumbled in her presence.

Is that why Rahab is here? Lundblad asked. Is she to remind us to beware of making distinctions between “insiders” and “outsiders”?

The chaplain quoted scholar Danna Nolan Fewell: “Rahab’s faith and kindness raise serious questions about the obsession with holy war in the book of Joshua. How many Rahabs are killed in the attempt to conquer the land? How many people with vision and loyalty are destroyed in the attempt to establish a pure and unadulterated nation?”

“Don’t overlook the red thread in the window,” Lundblad warned. “It is woven throughout the tapestry that tells God’s story. Rahab bears witness against the maxim that “every stranger is an enemy” and to the truth that “the Lord of heaven and Earth will not be held captive by any nation.”

The chaplain found Rahab’s face in the Middle East conflicts, in the faces of both Israelis and Palestinians and in the National Geographic posters prominently displayed on Chautauqua’s grounds.

“‘Rahab the Prostitute’ has become ‘Rahab the Prophet,’ Lundblad said, “and she sings this song. Today I’m singing it for her and for all the strangers we have named enemies.

“God bless the world we love,
stranger and friend.
Go before us, restore us
with a hope that despair cannot end.
Every people. Every nation.
Mighty ocean. Heaven’s dome.
God bless the world we love,
Our fragile home.
God bless the world YOU love,
Our fragile home.”

Lundblad is the Joe R. Engle Professor of Preaching at New York City’s Union Theological Seminary. Executive Director John Crossin of Washington Theological Consortium was liturgist. President William J. Carl III of Pittsburgh Theological Seminary read Joshua 2:1-21.

The Chautauqua Motet consort, flutist Judy Bachleitner, oboist Rebecca Scarnati, clarinetist Debbie Grohman, bassoonist Richard Kemper and pianist Willie LaFavor, played, as prelude, the Andantino movement from Johann Christian Bach’s “Quintet in D Major.”

Worship coordinator Jared Jacobsen led the Motet Choir, Judy Bachleitner, flute and Debbie Grohman, clarinet, in William D. Spurlock’s arrangement of “Come, Thou Long-Expected Jesus.”

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After 12 years of participating from 1,500 miles away, Oliver comes home for OFN run

by Ashley Sandau
Staff writer

This might be news to some, but the 33rd annual Old First Night Run/Walk/Swim does not only occur at Chautauqua Institution. For the past 12 years, it also has been carried out in Austin, Texas. Not on the grand scale that it is done here on the grounds, but with just one person, Ross Oliver.

Originally from Austin, Ross has participated in the race since it began 33 years ago at Chautauqua. Starting 12 years ago, however, he has had to leave the Institution early in the summer to return to his job as counselor and professor of human development at Austin Community College. This rendered him unable to participate in the OFN event.

Instead of missing out on the race, Ross decided to carry on the tradition in Texas. So on every OFN race day for the past 12 years, Ross has gone to a track in Austin and run the 2.7-mile race at the same time it was taking place on the grounds. He then would send his time in

to Peggy Ulasewicz, who is in charge of the event, so that he could be included in the overall participant results.

What does this bring to him, running a race on his own in a city more than 1,500 miles away from the actual race location?

"Just being at one with the Chautauqua Old First Night Run," he said, "being there in spirit. When it's 100 degrees every day and it never rains, you've got Chautauqua on your mind, and you're missing it for a lot of reasons."

Sixty-year-old Ross is not a native Chautauquan by birth — that would be his wife, Francie. Francie is from Willoughby, Ohio, but her parents owned a house on the grounds. She has been coming to the Institution during the summers her whole life. When she was a girl, her father set up an aluminum business east of Dallas, so Francie then moved to Texas, where she met Ross.

And, for the past 40 years, the couple has come to Chautauqua every summer. So it not only continues to be

a family tradition for Francie, but it also has become a tradition for Ross and their two children.

Ross and Francie raised 28-year-old Carrie and 31-year-old Kyle at the Institution in the summers since they were born. They attended and worked at the Boys' and Girls' Club for years and have participated in the OFN race.

"We have early pictures of pushing Carrie around in a stroller [in the race], and Kyle would run it barefoot when he was little," Ross said.

Though Carrie now lives in Fort Worth, Texas, and Kyle in Washington, D.C., both said they still visit the Institution during the summers as frequently as they can. So for Ross, Chautauqua has become a big part of his life and, in a lot of ways, means family and friends to him, he said.

"[Chautauqua] has just such a neat tradition because they [Francie and her friends] still have reunion lunches with all the kids who grew up here and Carrie does the same too — all

the long-term, close friends," Ross said.

So it is not only the strong tradition of family that draws Ross back year after year, but also the "lifelong, deep friendships" that he, himself, has developed in his many years here at the Institution. And these, he said, are the two elements that he most enjoys about the OFN event.

Though he now walks instead of runs in the event, he said it always has been about family and friends for him, as he was never a hardcore athlete. He runs and walks just for fun and to stay in shape, he said, especially for softball season with the Arthritis.

So not being able to participate in the race for more than a decade has been very disappointing for him ("it's just a tremendous loss," he said of missing out in previous summers), which is why he said he decided to carry on the tradition himself. Though he said the event was not quite the same and his friends were not there to participate with him, he said

he still enjoyed himself and felt connected with Chautauqua. And he still paid the entrance fee and received a T-shirt every year, which he wears year-round when he exercises.

"It brings a smile to my face every time I put it on," Ross said of wearing his shirt when in his native Texas.

This year, however, his work schedule has changed, enabling him to stay at the Institution longer and participate in the race with everyone else for the first time in 12 years. Though he jokes that it was this summer's "beautiful burnt orange T-shirts representing Texas" that drew him back, he said he is happy about being able participate in the race with everyone else in its formal location.

"It's just a great Chautauqua tradition that has really grabbed on and done nothing but improve every year," Ross said of the OFN event. "And I'm really glad to be back."

Tomorrow is the Old First Night Run/Walk/Swim

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