

The Chautauquan Daily

The Official Newspaper of Chautauqua Institution | Thursday, August 6, 2009

VOLUME CXXXIII, ISSUE 35
CHAUTAUQUA, NEW YORK 50¢



Daily file photo
Principal cellist Chaim Zemach will perform Boccherini's "Cello Concerto" tonight.

Four score . . . CSO celebrates 80th anniversary tonight

by Alexandra Fioravanti
Staff writer

For Stefan Sanderling, Chautauqua Symphony Orchestra music director, the CSO's 80th anniversary concert is a three-fold celebration.

The first component, he said, was celebrating with the public. And he means this literally. The opening piece of tonight's 8:15 p.m. Amphitheater concert is "Finlandia, Op. 26" by Jean Sibelius, and all of instrumental Chautauqua will be invited on stage to play. For the first time ever, Chautauqua community members with even the most minimal instrumental background were encouraged to rehearse the piece beforehand and play tonight with Chautauqua's renowned CSO.

"Finlandia" is a celebration piece about pride, Sanderling said, so it made perfect sense to use it to ring in the CSO's 80th.

The second component of tonight's celebration features one of the CSO's

longest-standing members, cellist Chaim Zemach. Zemach has been playing with the CSO for 42 years, and in his entire time here, he cannot remember having played the piece he will be soloing tonight.

The "Cello Concerto in B-flat Major, G.482" by Luigi Boccherini holds an important niche in Zemach's history. When he was still a student, Zemach played the piece in Israel.

"Somebody heard me play, and many years later asked me to join him in his ensemble," he said. "He told me [afterward] that he found it to be elegant, and now I understand what he meant . . . I understand the compliment much better than then. . . . I was very young, but I guess he didn't forget it."

That elegance is the spirit of galantry of the 18th century, Zemach said. Audience members will notice in tonight's program that the concerto is noted as the Grützmacher version.

See CSO, Page 4



Grant

Grant to share her journey to acting

by Matt Ewalt
Editor

From the moment she performed for her uncle, just home from the Korean War, award-winning character actress Beth Grant had dreams of a Hollywood career.

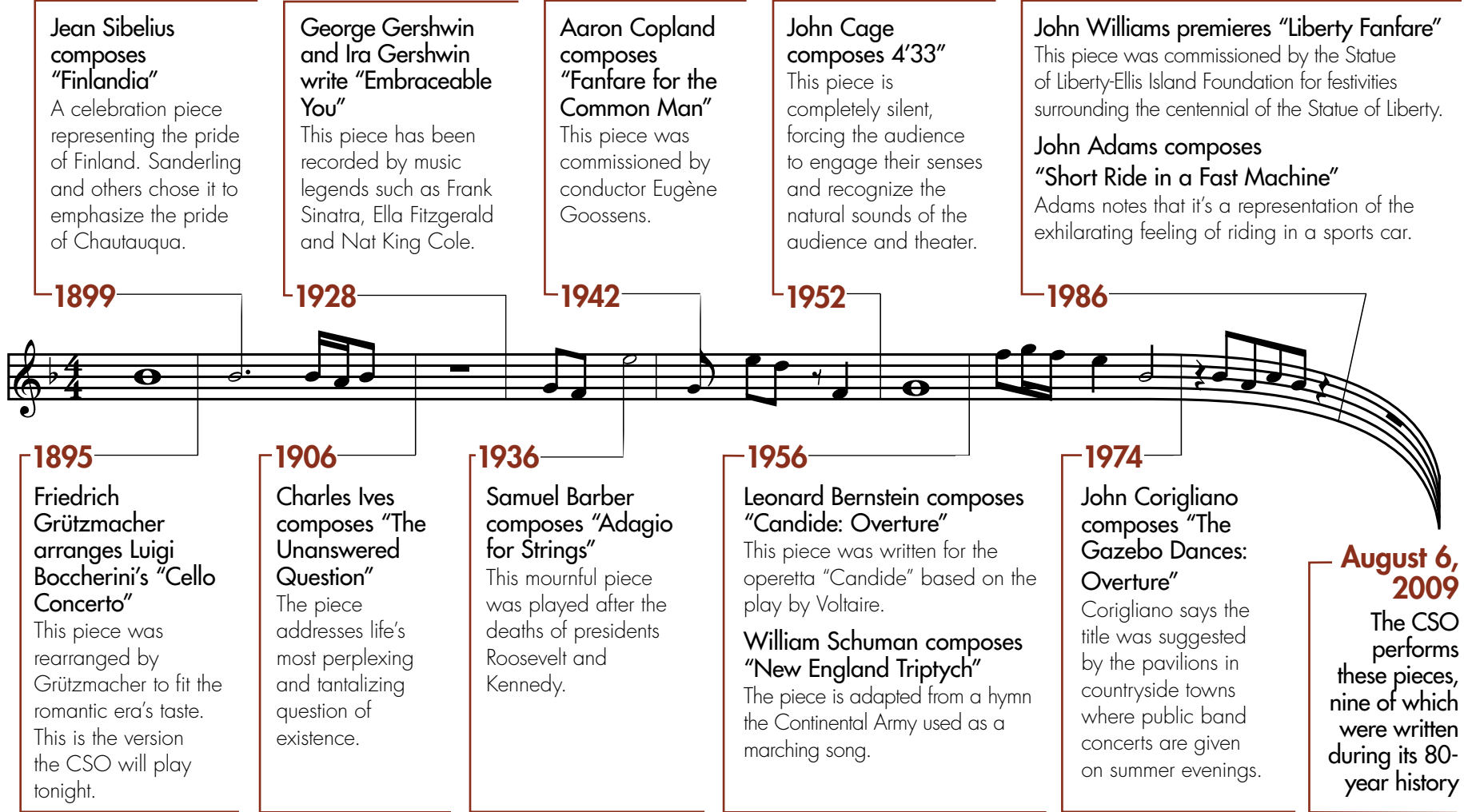
"I remember my uncle in his Navy uniform and my singing 'Oh Where Have You Been, Billy Boy,'" Grant said. "His eyes were twinkling and he applauded. I was hooked."

As that little girl with big dreams, Grant envisioned a life of glamour and adoration, taking on roles similar to those made famous by Joan Crawford and Marilyn Monroe. It was at age 16, however, while attending a prestigious drama program at the Governor's School of North Carolina, that Grant learned of her "casting problem."

"They told me, 'You probably won't start working [as an actress] until you're 35 years old. You're a character actor,'" Grant said. "It was kind of depressing, as a young girl, being told the roles for you were the waitress, the farm woman, the pioneer woman and not so much the [characters written by] Shakespeare, the Euripides, the Chekov."

See GRANT, Page 4

A MODERN REPERTOIRE — CSO PLAYS SELECTIONS FROM ITS HISTORY



Telhami: Religion should play small role in policy

by Judy Lawrence
Staff writer

The public did religion an injustice when it elevated its role in the kind of issues of concern to the international community, said Shibley Telhami, Anwar Sadat professor for Peace and Development at the University of Maryland, College Park, and non-resident senior fellow at Saban Center, Brookings Institution. People underestimated religion's effect in daily life but elevated its importance in explaining terrorism and in defining countries where religion, especially Islam, is important, he said.

Telhami will speak at 2 p.m. today in the Hall of Philosophy. The title of his



Telhami

lecture is "America and the Middle East: Rethinking the Role of Religion."

People use the term "Islam" to define countries everywhere where there are Muslims, he said, where as the issues the United States has to confront are not particularly caused by religion.

We need to differentiate the role of religion in matters of concern to foreign policy, he said.

See TELHAMI, Page 4

In CTC Brown Bag, Lewin discusses play

by Stacey Federoff
Staff writer

Playwright Alex Lewin will explore "Further Adventures of Suzanne and Monica" at the Brown Bag discussion at 12:15 p.m. today in Bratton Theater. All audience members are encouraged to bring their lunches and enjoy the conversation.

The play features the title characters, Suzanne and Monica, who are both actresses. Suzanne is working on a film when, unbeknownst to her, Monica is hired to act as her body double.

Suzanne begins to consider her identity and future as an aging actress when Monica slowly takes on more than just being Suzanne's stand-in.

"They have this power struggle of a relationship," Lewin said. "The play then



Lewin

becomes about how Monica transforms more and more gradually into Suzanne."

Lewin was partly inspired by Michelangelo Antonioni's "L'avventura" and the 1950 film "All About Eve" to write about Monica's eagerness as Suzanne and the subsequent



disappearance of the star.

"Further Adventures" will be performed at 8 p.m. tonight, 4 p.m. Friday and 2:15 p.m. Saturday in Bratton.

The playwright started working on the play during

the summer of 2007, shortly after Antonioni died, as an assignment for one of his graduate classes at the University of California at San Diego. He graduated from the university in 2008.

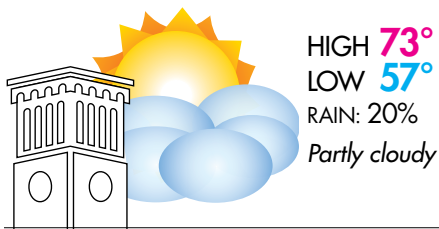
Originally, the play's first scene began with two men as the main characters, but Lewin decided the actresses could address more issues within the film industry.

"Then it came alive to me, it was much more interesting," he said. "I think women in the movie business have it a lot harder than men do."

The playwright said women are oftentimes unable to continue acting in lead roles as they get older, and that the industry "present[s] women as a commodity for male needs and perception."

See LEWIN, Page 4

TODAY'S WEATHER



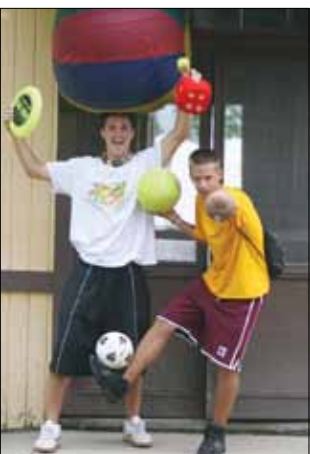
The modern war story

Author Mark Bowden visits CLSC to speak on *Black Hawk Down*
PAGE 3



Marching to their own beat

Percussion students to perform in recital today
PAGE 5



Dynamic Counselors of the Week

Club honors leaders of Air Band camps
PAGE 13

NEWS



NEWS FROM AROUND THE GROUNDS

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

CLSC Scientific Circle presents ‘Fueling Our Future’

From 9:15 a.m. to 10:30 a.m. today at Alumni Hall, chemist Bill Chamberlin will lead a presentation on “Fueling our Future Transportation.” This CLSC Scientific Circle session is designed for a general Chautauqua audience and will include a group discussion after the presentation.

EJLCC hosts Brown Bag, panel discussion

At 12:15 p.m. today at the Everett Jewish Life Center in Chautauqua, join moderator Charlie Shuman for a Yiddish speakers Brown Bag lunch. From 4 p.m. to 5:30 p.m., moderator Gregory Peterson leads a panel discussion with Gabriel Bach and Eli Rosenbaum. The topic is “Reflections on the Eichmann and Demjanjuk Trials,” in conjunction with Robert H. Jackson Center.

CLSC class news

The **CLSC Class of 2004** will meet at 12:15 p.m. today on the Alumni Hall porch. We will celebrate our fifth birthday, with cake, ice cream and beverages provided. Come and bring a guest.

The **CLSC Class of 1992** will hold a potluck supper at 5:30 p.m. Monday in the dining room at Alumni Hall. Call Susan Bonsignore at (716) 357-5734 for reservations and details.

The **CLSC Class of 1990** will hold its annual hot-dog/corn roast at 5:30 p.m. Wednesday. Reservations required. Call Marion Calvert at (716) 357-8165 or Libby Duryea at (716) 357-4400 for reservations. A fee will be charged.

CWC holds Artists at the Market today

The Chautauqua Women’s Club sponsors Artists at the Market from 1 p.m. to 4 p.m. today at the Farmers Market, benefiting the Scholarship Fund. Come meet the artists and see their beautiful creations. Looking for new artists to join us. Please call Hope at (412) 682-0621 to inquire.

Storytelling at Bestor Plaza

Jay Stetzer, named 2009 “Artist of the Year” by the Arts & Cultural Council of Rochester, will tell “Family Stories on the Plaza” at 7 p.m. this evening under the oak tree in front of Smith Memorial Library.

Meet the sections after CSO performance

All are invited to a post-symphony party on the Amp’s back porch immediately following the 8:15 p.m. CSO concert tonight. Meet musicians from the woodwind and horn sections. Refreshments will be served.

Special lecture on science and faith lecture Friday

Environmental scientist Arnie Gotfryd will speak at 9:15 a.m. Friday in the Hall of Philosophy on “The Conscious Universe: Where Science and Faith Meet.” Gotfryd has taught on faith and science at the University of Toronto. The lecture is sponsored by Chabad Lubavitch of Chautauqua and the Department of Religion.

CPOA holds open meeting Saturday

The Chautauqua Property Owners Association’s second open meeting will be at 9 a.m. Saturday in the Hall of Philosophy. Guest speakers include Cindy Mando, who will give a Wi-Fi update, and Lyle Hajdu, chair of the Chautauqua Lake Commission. If you are a property owner and have not paid your dues for the year, CPOA members will collect dues starting at 8:30 a.m.

CWC celebrates National Marina Day

CWC Young Women’s Group is holding a silent auction of more than 40 items at the Chautauqua Marina, across from Webb’s, from 9 a.m. to 2 p.m. Saturday. Contact Barbara Hois at (716) 357-5549 or Debi Clementi at (716) 753-0409 for more information.

Opera Guild offers Pre-Opera Dinners

The Opera Guild has created a new Pre-Opera Dinner series, served in the Athenaeum Hotel’s parlor. These \$25, three-course dinners offer a variety of menu choices, with wine available for purchase. Enjoy an opera evening with dinner service beginning at 5 p.m. Advance reservations are required, and forms are available at the Main Gate and the Colonnade lobby. You also may reserve by contacting Virginia Cox at (716) 357-5775.

Society for Peace remembers Hiroshima bombing

This morning from 8:55 a.m. to 9 a.m. at the Hall of Philosophy grove, pray for peace with the Chautauqua Society for Peace.

APYA hosts board game night at College Club

The Abrahamic Program for Young Adults will host a night of playing board games, pingpong and pool beginning at 7 p.m. tonight at the College Club. Giant cookies are on us!

Searching for youngest, oldest annual fund donor

The search is under way for the youngest and oldest donors to the Chautauqua Fund. If you think you could qualify, please contact Chautauqua Fund Director David Williams at (716) 357-6243. (There is still time to become the youngest or oldest donor, as well!)

CHAU’ROCK’QUA



Photo by Katie Roupe

Daniel Kaler, Andry Langdon, Sam Winters, Hank Gerber, Jeremy Hois, Andrew Barakat and Robyn Neidhold will perform at the Chautauqua Women’s Club’s first Teen Recital at the Clubhouse at 7 p.m. tonight. All Chautauqua visitors are invited to attend the performance which includes classical and popular music.

Foglesong Lecture Fund sponsors Interfaith lecture

The Foglesong Family Lecture Fund, a fund held in the Chautauqua Foundation, partially underwrites today’s 2 p.m. Department of Religion lecture. Shibley Telhami, senior fellow at the Saban Center for Middle East Policy at the Brookings Institution, will be speaking.

Dr. Mark A. Foglesong and Dianne M. Hilmer Foglesong established this endowment fund in 2002 to support the work of the Department of Religion, particularly its Abrahamic Program. The Foglesongs and their two children have been coming to Chautauqua since 1976. Dianne’s brother, John Hilmer, was a former student of the International Order of the King’s Daughters and Sons.

Dr. Foglesong is retired from a career with Eli Lilly. Mrs. Foglesong is retired from a career in nursing.

Symphony Patrons Endowment funds tonight’s CSO concert

The Symphony Patrons Endowment held by the Chautauqua Foundation provides funding for tonight’s performance of Chautauqua Symphony Orchestra featuring conductor Stefan Sanderling and Chaim Zemach on cello. The Symphony Patrons Endowment is the depository of the annual gifts of Chautauquans who become Symphony Patrons.

CLSC Endowment supports *Black Hawk Down* presentation

The Chautauqua Literary & Scientific Circle Endowment provides funding for today’s CLSC Roundtable presented by Mark Bowden, author of *Black Hawk Down*. This fund was created by an anonymous donor to help support Chautauqua’s literary arts programming.

Earley Lectureship sponsors today’s Grant presentation

The Edith B. & Arthur E. Earley Lectureship provides funding for today’s 10:45 a.m. presentation by actress Beth Grant.

The Earleys started coming to Chautauqua in 1959 because “it’s a unique place in the world.” Art graduated from Wake Forest University, was a member of the Board of Visitors for many years and received the University’s Distinguished Alumni Award. He earned his master’s degree from the University of North Carolina. He was chairman and chief executive of Meldrum & Fewsmith Advertising Inc., an international advertising agency headquartered in Cleveland.

Edith graduated from Duquesne University and earned her master’s degree at the University of Pittsburgh. She taught in the McKeesport, Pa., schools before she

married in 1955. She then taught in Cleveland for two years. She was active as a volunteer in many Cleveland charitable organizations and was a great supporter of Chautauqua. Edith passed away in 1995.

Art was a trustee of the Cleveland Play House, the Cleveland Institute of Music and the Cleveland Theater Festival. He was a director and officer of the Cleveland Arts Council and was president of the Cleveland Hearing & Speech Center. He devoted a great deal of time to his profession of communications, serving on several regional and national boards. He was involved in community organizations and received many honors throughout his career.

Art continues to enjoy Chautauqua and lives in Westfield, N.Y.

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Thursday at the Movies
Cinema for Thur., August 6
LAST CHANCE HARVEY
(PG-13) 4:30 & 8:30 92 min. "Everything works in this small and surprisingly hopeful film, with beautifully attenuated performances by **Dustin Hoffman** and **Emma Thompson**, who slip into the characters (director **Joel Hopkins** has sewn for them like an old sweater." - *Betsy Sharkey, L.A. Times*. "Utterly charming." - *Lou Lumenick, NY Post*. "There's something irresistible about watching two people fall in love." - *Manohla Dargis, NY Times*. "It's a small, sweet, old-fashioned charmer" - *Stephen Whitty, Newark Star-Ledger*

GOODBYE SOLO (R for language) 6:30 91 min. **Ramin Bahrani's** masterfully realized story of life and death firmly establishes his place in the top ranks of American indie filmmakers. "A playful, elusive movie that isn't so much heartwarming as soul-cleansing." - *Owen Gleiberman, Entertainment Weekly* "Touching and uplifting, Goodbye Solo is a small gem." - *Lou Lumenick, New York Post* "Bahrani is the new great American director. He never steps wrong." - *Roger Ebert*

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NEWS

Bowden to discuss the modern war story in roundtable

by Sara Toth
Staff writer

Black Hawk Down: A Story of Modern War is the true tale of a helicopter crash in Mogadishu, Somalia, in the midst of a battle between members of the United States Army, trying to capture a Somali warlord, and local Somali militia. It is only fitting then that a story about a helicopter crash should be told in a manner like a helicopter.

"The book is so elliptical," said Jeff Miller, coordinator of Chautauqua Literary & Scientific Circle activities. "It's like a helicopter, the story keeps circling in a way that keeps you hooked."

Black Hawk Down is the CLSC selection for Week Six, and its author, Mark Bowden, will present his book-turned-film at 3:30 p.m. today in the Hall of Philosophy as the CLSC Roundtable.

Appropriately presented during the week "On Cinema," *Black Hawk Down* is both an award-winning book and movie, the latter of which was directed by Ridley Scott, produced by Jerry Bruckheimer and starred Josh Hartnett and Ewan McGregor.

The biggest difference between a story told in book form and one told through film is length, Bowden said. If Scott had decided to film the entirety of the book *Black Hawk Down*, it would be pushing the 20-hour mark. An author and screenwriter have to make what Bowden called "ruthless" decisions as to where the film should be focused.

"I think of a film as being a short story as opposed to a book, so you have to really pare down your scope of the story you're trying to tell," Bowden said. "Film is a much more impressionistic way of telling a story, closer to poetry than to prose, because it's poetry of a visual sort."

Bowden compared the process of writing a screenplay to using one's imagination and picturing a film in one's mind. Since large portions of a film are without dialogue, an important aspect is envisioning how the movie should play in one's head, he said. It is an artistic process that is entirely different from telling a story with words, which, Bowden joked, is a far superior way to tell a story, since words constitute his medium. As a screenwriter, he said his job is to assist the film's director, as that person is the true artist of the film world.

In the case of the film "Black Hawk Down," the artist was Scott. The film won two Academy Awards in 2001; one for editing, the other for sound. It also earned two other nominations for "Best Director" and "Best Cinematography."

The book, published in 1999, spent more than a year on *The New York Times* Best Seller list, and the review proclaimed that Bowden "performed an important service by picking out and meticulously dramatizing such a turning point in recent history."

Bowden, now a columnist for the *Philadelphia Inquirer*,



Bowden

has written several books, most recently *Guests of the Ayatollah: The First Battle in America's War with Militant Islam*. Another of his books, *Killing Pablo: the Hunt for the World's Greatest Outlaw*, is following in the footsteps of *Black Hawk Down*, as Bowden is adapting this work into a screenplay.

Bowden also has written for *Sports Illustrated*, *Playboy*, *The New Yorker* and *Rolling Stone* and is an adjunct professor at Loyola College, where he received a bachelor's degree in English literature. For him, realizing he would be a writer was "a light that gradually came on, rather than a specific moment." From reading everything from Bible stories to comic books as a child and admiring writers of great literature in college, Bowden said he had been encouraged by various people in his young life to pursue writing. Then in college, he decided: he would be a writer.

"I made the decision in the



way you decide such things at 18 or 19 years old," Bowden said. "I was certainly unsure about whether I would be able to support myself as a writer, but I knew that was what I wanted to do."

The author was successful in pursuing that goal. Hired by a newspaper after graduation, Bowden said that his work as a journalist was his path to writing for a living, and that doing so molded him as a writer in a big way. As a result, many of his larger works have been nonfiction.

"I had always, as a goal, to write creatively, to tell true stories in the manner of fiction, utilizing the tools of a fiction writer," Bowden said. "My growth in that field took me to more and more complex stories that took longer to tell."

Bowden said that when he took on *Black Hawk Down*, it was the most ambitious storytelling project he had ever undertaken, the culmination of a lifetime of telling sto-

ries. His work, he said, was a gradual development toward more sophisticated, more complex and longer stories, and it continues to be so.

The only goal Bowden said he had at the onset of writing *Black Hawk Down* was to find out what had happened to American soldiers in Somalia and tell the story in a compelling and dramatic way. He began to see the Battle of Mogadishu as a pivotal moment in modern American history, a battle whose initial reports were largely ignored.

"I was able to resurrect this incident and give it the significance I felt it deserved, but also to recognize the tremendous courage and sacrifice of these young men who were thrust into that position by decisions made by our government," Bowden said. "I was horrified to see the early reports in 1993 of dead American soldiers being dragged through the streets of Mogadishu."

The events came out of left field, Bowden said, and most Americans did not understand how or why it happened. With curiosity hugely piqued, Bowden set out to write a narrative that he long thought would be compelling: a war story. The combination of "writerly ambition" and journalistic ambition that came together produced a war story unlike anything he had ever been written before.

"You can tell it's written by a journalist," Miller said. "The attention to detail is direct and precise. The situation is a haunting, incredible, ridiculous series of scenarios.

It's unbelievable."

A large ingredient to the book's success, Bowden said, was that as a society, people had forgotten how to tell war stories, and the importance of them. *Black Hawk Down* served as a reminder of what a story could be — stories that have been a part of societies since the time of Homer and *The Iliad*, and arguably a significant part of American culture and literature. Bowden said such stories fell out of favor after the Vietnam War.

"We got things like 'The Deer Hunter,' which were stories basically told from an anti-war perspective, and stories from an anti-war perspective colored the experience of soldiers as either victims, killers or mad men — [or] a combination..." Bowden said.

War is crazy, Bowden added, and the notion after Vietnam was that anyone caught in it was either insane, sadistic or a victim. But, he said, that is not the whole truth.

"Throughout history, we have told stories of war and triumph and courage and nobility," Bowden said. "*Black Hawk Down* was the first piece of storytelling about war to come along in a long time that treated soldiers realistically, who they actually were — young men cast with a very dangerous and difficult job, struggling to survive and accomplish their mission. That really was, in my way of thinking, a return to traditional storytelling."

"It was a form of storytelling that we as a society had forgotten."

Panelists to share details of hunting down Nazi war criminals

by Gail Burkhardt
Staff writer

Gabriel Bach, former Israeli Supreme Court Justice, and Eli Rosenbaum, director of the Office of Special Investigations in the U.S. Department of Justice, will lead a panel at 4 p.m. today in the Everett Jewish Life Center in Chautauqua.

The two lecturers spoke during a Special Studies program at Hurlbut Memorial Community Church this week to remember the Nuremberg Trials' 60th anniversary. The panel they will lead at the EJLCC is open to the public.

The Special Studies program and today's panel were organized by the Robert H. Jackson Center in Jamestown, N.Y. Jackson, who grew up in Jamestown, was the chief prosecutor for the United States at the Nuremberg Trials. The trials prosecuted Nazi war criminals after World War II.

"At the Nuremberg Trials was really the first time that the evidence of the Holocaust was presented to the world," said Gregory Peterson, chairman of the board of directors at the Jackson Center.

Bach and Rosenbaum were not a part of the Nuremberg Trials, but they each have worked to bring Nazi war criminals to justice.

Bach was the senior prosecutor for the trial of Adolf Eichmann in Israel in 1961. Eichmann, a top Nazi official, was responsible for exporting Jews and transport-



Rosenbaum

ing them to death camps. He did not face prosecution during the Nuremberg Trials because he fled to Argentina and was not caught until 1960, according to the United States Holocaust Memorial Museum's Web site.

He was sentenced to death after the four-month trial and hanged in 1962, according to the site.

After the trials, Bach went on to become a justice on the Supreme Court in Israel. He held that position from 1982 to 1997, according to a pamphlet from the Jackson Center.

"Having Gabriel Bach on the grounds of Chautauqua Institution is a tremendous coup," Peterson said.

Bach made special exceptions to come to the Institution through the Jackson Center because "he's a big fan of Robert Jackson," Peterson added.

The second panelist, Rosenbaum, is responsible for finding Holocaust perpetrators in the U.S.



Bach

Rosenbaum became interested in investigating Nazi criminals after he read a book about war criminals who were living in the U.S., he said. While he was at Harvard Law School, he saw a newspaper article about an OSI opening in the U.S. Department of Justice and called for an internship immediately.

Rosenbaum then took a full-time job at the OSI in 1979 after he earned his law degree.

Since the OSI began, investigators have pursued 107 cases of potential Nazi war criminals in the U.S., Rosenbaum said.

The director has pursued many high-profile cases, including that of John Dem-

janjuk, an 89-year-old immigrant, who is charged with helping to kill nearly 28,000 Jews at a death camp.

Rosenbaum worked to have Demjanjuk denaturalized and removed from the country, which is the extent of punishment that the U.S. can place on those who committed crimes in another country. Demjanjuk was deported from the U.S. in May.

Although he anticipates questions about the Demjanjuk case, Rosenbaum said that he could not comment on what the German government is doing with the trial because it is in their hands now.

One of the most challenging cases that Rosenbaum worked on was that of Aleksandras Lileikis, chief of the Lithuanian Gestapo during WWII.

Rosenbaum found Lileikis' signature on "document after document, sending named Jews to the killing unit," he said, adding that one of those named Jews was a 6-year-old girl.

The former Gestapo Chief ended up fleeing back to Lithuania and dying of natural causes before the court decided on his charges, according to *The New York Times*.

Meeting victim-witnesses during his cases and being

able to give them some peace is partly what keeps Rosenbaum going.

"[It is] one of the satisfactions that one has in a job that's otherwise sufficient with frustration and despair," he said.

Rosenbaum has spoken to Jewish audiences before about the Holocaust, and although it is "painful," many are glad to hear that the government is doing something about Nazi war criminals, he said.

Although the event is

open to the public, the fact that it will be held at the EJLCC adds to its special importance for Jewish people at Chautauqua.

"It's obviously important to the Jewish community because these are historic figures that are doing the work to attempt to achieve some measure of justice for the crimes of the Holocaust," said Gerald Pops, one of the hosts at the EJLCC.



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FROM PAGE ONE

CSO

FROM PAGE 1

Friedrich Grützmacher was a 19th century cellist who arranged this piece to fit the Romantic taste, Zemach said.

“It has a 19th century veneer,” he said, “but the essential [18th century] qualities of gallantry, charm, nostalgia.”

The brilliance of this piece, Zemach emphasized, is that the composer, Boccherini, was a cellist himself. In a time when the cello was still an unexplored instrument, Boccherini’s passion and dedication to it gave his concerto life. With less than a dozen other cello concertos completed, Boccherini helped establish a strong springboard on which others could take off. It’s a brilliant testament to the instrument’s true capabilities and beauty, Zemach said.

While the first two pieces of tonight’s concert came quite naturally to those planning, Stefan said the third and final component took some serious thinking.

“We thought, ‘What else do we do?’” he said. “And we came up with an idea. Eighty years [of] CSO is also 80 years of American music, and rather than just commissioning some music

which we could have done ... we decided, ‘Well if it is 80 years of American music, why don’t we just give people an idea of what 80 years of American music [is all about]?’ Not to play French music, not to play Russian music, not to play German music, but this is an American orchestra in America.

“Let’s play American music, and let’s play a little bit of the best of American music over 80 years.”

That, Sanderling said, was much harder than it may sound. With so much American music to choose from and so little time to work with, Sanderling said it was important to find pieces that really represented just how much American musicians have done in the last 80 years.

To celebrate that, all of tonight’s repertoire, save for the first three pieces, spotlights the last 80 years of American music. Tonight’s program features famous composers and pieces from “Embraceable You” by George/Ira Gershwin to “Liberty Fanfare” by John Williams including John Cage’s famous “4’33”, which exercises the distinctly unique use of silence to engage the audience’s imagination and senses.

“Everything that is important, every language, every musical language

that has become important for American music, we tried to feature here,” Sanderling said. “We tried to figure out, ‘what is music which speaks to the people here, what has in one way or another a connection with Chautauqua ... with the spirit of Chautauqua?’

“I think we came up [with] something very interesting and something that is really a celebration concert without just saying, ‘Let’s end loudly and hope everyone claps.’”

More importantly, and something Sanderling said he thought most important to know, was the caliber of professionalism and expertise that members of the CSO would need to tackle tonight’s repertoire as well as the rest of the season’s.

“We cover repertoire from the late 1700s to 2009,” he said. “Only professionals can do it. It shows the deeper right to exist.”

And exist the CSO has for 80 years. That, said Zemach, who shares the CSO’s birth year, is a feat that should not be underestimated.

“Eighty years,” he said, wistfully. “It’s a good age. Orchestras are vulnerable institutions, and the fact that the CSO has managed to survive 80 years through the Depression, through the war, through all kinds of political upheav-

als, and of course financial difficulties — the fact that they survived so much shows how much Chautauqua and people who come here appreciate the music, the orchestra. So much so that the orchestra did not cease to exist for even one month. We were here for 80 years. That’s an achievement.”

Sanderling agreed, adding that even in the four short years he has been a part of Chautauqua, he has recognized the unyielding importance the CSO captures.

“We are one of the center points here at Chautauqua,” Sanderling said. “And I see that Chautauqua without the CSO is unthinkable. It is one of the major cultural challenges and additions here.”

While Sanderling encourages everyone to engage tonight’s proud celebration, he warns not to get stuck in the moment. Remember, he said, this is just a stepping-stone in the grand scheme of things.

“We have reasons to be proud and reasons to celebrate and reasons to look forward,” Sanderling said. “That’s very important to me. Yes we’re celebrating 80 years. Congratulations. Mazel Tov. But we need to look forward to 80 more years that will be even better than the last.”

GRANT

FROM PAGE 1

Grant took that advice and made a career in Hollywood her own way. After earning a BFA in Acting from East Carolina University, starting her own theater company in New York City, some limited acting, and working several years in production and politics that introduced her to major players in the entertainment world, Grant — at age 33 — plunged into acting on stage and screen.

In the years hence, Grant has established herself as one of the industry’s most recognizable character actors.

The star of 70 feature films, including “No Country for Old Men,” “Donnie Darko” and “Little Miss Sunshine,” and several hit television shows, including “Jericho” and “Pushing Daisies,” Grant will reflect on her career in an interview with Ethan McSweeney, Chautauqua Theater Company artistic director, at 10:45 a.m. today in the Amphitheater.

The fact that Grant will be joined on stage this morning by McSweeney, who directed the actress in the world-premiere production of Mark Victor Olsen’s

“Cornelia” at San Diego’s The Old Globe Theatre this spring, is a “happy coincidence,” she said.

Grant was first contacted about participating in Week Six’s morning lecture platform through Chautauquan Todd Holland, director of several films and hit television shows including “Malcolm in the Middle” and “The Larry Sanders Show” and with whom Grant has collaborated several times. It was once she had agreed to speak at the Institution that Grant remembered McSweeney’s involvement at Chautauqua.

“I adore Ethan McSweeney,” Grant said. “I think he is truly brilliant. I have to say he’s probably the most supportive director I’ve ever worked with. If you ask for it, he’ll consider it.”

McSweeney said that today’s interview at the Amphitheater will “offer an inside look at one of the unsung — or at least undersung — treasures of the American screen.” The presentation also will include two 5-minute reels showcasing Grant’s work and the range of characters she has played during her career.

“Beth [Grant] is a great screen and stage actor, but I

would not say that Beth is a celebrity,” McSweeney said. “I think we get a very false sense of the movie business when the majority of things we read about focus on the celebrity aspect. They don’t appreciate the enormous amount of work involved in creating a career like the one Beth has had and is having.”

Recalling his working with Grant on “Cornelia,” McSweeney said, “The best, most amazing quality Beth has as an actor is that she’s absolutely fearless.”

“It’s one thing to say it, it’s another to practice it,” McSweeney said. “Beth’s a bona fide practitioner of diving in.”

McSweeney said that along with that fearlessness, Grant brings authenticity and a “wonderful candor” to her roles.

“She’s a very honest actor,” he said. “She’s very intent on not having any false moments.”

For Grant, there is great joy in being a character actress. While she respects those actors who play “very close to themselves,” Grant said she has enjoyed hiding behind her characters. Ninety-eight percent of those characters, she said, are based on someone Grant

has known in her life.

“These are the people of our lives,” said Grant. “I try to honor them, and always love them.”

Grant is a recipient of the Los Angeles Drama Critics Circle Award, the L.A. Stage Alliance Ovation Award, The Backstage West Garland Award for Best Actress in a leading role for “The Trials and Tribulations of a Trailer Trash Housewife” and the Screen Actors Guild Award for Best Ensemble Cast in a feature film for “Little Miss Sunshine” and “No Country For Old Men.”

Grant has a monthly column about her day-to-day balancing act as actress, writer, producer, mother and wife, which is part of the “Take Five” series in *Back Stage* magazine. She is married to actor Michael Chieffo, and they are the proud parents of a 16-year-old daughter, Mary. Grant said the entire family is excited to visit Chautauqua for the first time, taking Special Studies courses and visiting with friends.

“We rarely take vacations,” Grant said. “That’s why we’re so excited about Chautauqua. We called our agents and told them we’re not available for the whole week.”

Film historian Zinman to speak at Men’s Club meeting

David Zinman, who lectures and writes on classic films, will talk at 9 a.m. Friday about his experience showing old movies at Chautauqua for more than 25 years. Zinman will be guest speaker at the Men’s Club meeting held at the Women’s Clubhouse.

The author of *50 Classic Motion Pictures* and *Saturday Afternoon at the Bijou*, Zinman has been lecturing and showing classic films at Chautauqua since the early 1980s. This summer, he will

be showing “Chinatown” (1974) with Jack Nicholson during Week Seven and “Ninotchka” (1939) with Greta Garbo during Week Nine.

A retired newspaperman, Zinman worked for Long Island’s *Newsday* and the Associated Press bureau in New Orleans. He started his career working as a reporter for *The Chautauquan Daily* in the 1940s when he was going to college at Columbia University.

Take lecture platform with you during Week Seven

Chautauqua Institution, in partnership with Web site *FORA.tv*, will live stream four lectures during Week Seven of the 2009 Season. The initiative is sponsored by the Office Depot Foundation.

Online viewers will be able to sign up for the live stream and participate in live chat with other viewers during the broadcast and submit questions via the moderators.

The Week Seven morning lectures to be live streamed include Daniel Goldin, former NASA administrator and chairman and chief executive of The Intellisig Corp. (Tuesday, Aug. 11);

Andrea L. Taylor, director of community affairs for Microsoft North America (Wednesday, Aug. 12); and George Kembel, co-founder and executive director at the Institute of Design at Stanford (Friday, Aug. 14). *FORA.TV* also will be live streaming Friday afternoon’s Interfaith Lecture at the Hall of Philosophy featuring renowned religious scholar Karen Armstrong.

More information will be available in *The Chautauquan Daily* during Week Seven and on the Institution’s Web site, www.ciweb.org.



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Published by Chautauqua Institution, P.O. Box 1095, Chautauqua, N.Y. 14722, daily, Monday through Saturday, for a period of nine weeks, June 27 through August 29, 2009. The Institution is a not-for-profit organization, incorporated and chartered under the laws of the state of New York.

Entered at periodical rate, July 11, 1907, at the post office at Chautauqua, N.Y., under the act of 1870: ISSN 0746-0414.

55 issues; home delivery by carrier, \$37.50; mail, \$59.50.
Postal regulations require that mail subscriptions be paid in advance.

TELHAMI

FROM PAGE 1

In his lecture, Telhami will discuss “how to understand religion in issues that matter most to our foreign policy. It’s not going to focus on the theology,” he said, “it’s going to be focused on the sociological and the political.”

Telhami conducts annual opinion polls in the Arab world and looks particularly at identity in the Middle East and how it is changing.

“I have a lot of data that I intend to share with the participants,” he said. “I use public opinion data as an instrument, and I go there [to

the Middle East] frequently and get my own data.”

Telhami is an Arab American. He grew up in an Arab village near Haifa in Israel and studied in Haifa at a private Arab high school. Coming to the U.S., he earned a bachelor’s degree in math and a master’s degree in philosophy, religion and theology at Queens College. He also earned a doctorate in political science from the University of California, Berkeley.

Before coming to UM, Telhami taught at several other schools including Cornell University, Princeton University and The Ohio State University. He also has been active in the foreign policy

arena, serving as adviser to and member of the U.S. Mission to the U.N., as adviser to former Congressman Lee Hamilton and as a member of the Iraq Study Group.

Co-authoring several reports of these various committees and advisory groups on which he served, Telhami also has authored a best-selling book, *The Stakes: America and the Middle East*. It was selected as one of the top five books on the Middle East in 2003.

His other publications include *Power and Leadership in International Bargaining: The Path to the Camp David Accords*; *International Organizations and Ethical Conflict*; *Identity and Foreign Policy in the Middle East*; and *Liberty and*

Power: A Dialogue on Religion and U.S. Foreign Policy, which he co-authored.

Telhami has contributed to *The Washington Post*, *The New York Times* and *the Los Angeles Times*, as well as professional journals. He also appears regularly on national and international radio and television.

He is a member of the Council on Foreign Relations and serves as a member of several organizations’ boards dedicated to human rights and international peace. He received the Distinguished International Service Award by UM in 2002 and the Excellence in Public Service Award by the University System of Maryland Board of Regents in 2006.

LEWIN

FROM PAGE 1

When Suzanne realizes that her age is becoming a disadvantage, she decides allowing Monica to take over her persona might be a good idea.

“At each step of the play, Monica takes over a more personal faction of Suzanne’s life,” Lewin said.

The playwright said he is interested in working with Ethan McSweeney, artistic director of Chautauqua Theater Company, who also will direct “Further Adventures” and is

grateful to be able to examine his work onstage.

“I really enjoy doing this kind of stuff. Each time you have this opportunity, you have to make sure you use it right,” Lewin said.

Lewin said the play has been in three workshops previous to being produced here by CTC.

He has previously worked on plays with the O’Neill Playwrights Conference and is an artistic associate with the New York Theatre Workshop.

The playwright said the

best way to approach a workshop is to focus on a few things he thinks needs work, instead of trying to reconstruct the entire play.

“I’m going to come into next week to work on a few moments that aren’t quite getting across [to the audience],” he said.

He is most interested in hearing the audience’s questions and comments after each performance. Lewin said as the playwright, some questions make him nervous, calling them “excruciating but informative.”

“The audience will always respond honestly or bluntly,” he said. “They’re not capable of or not very interested in lying.”

Lost Bikes

The Chautauqua Police Department often retrieves lost bicycles. If you have lost your bike, please contact the Chautauqua Police Department at 357-6225 to see if they have found yours.

MUSIC

Percussion students march to the beat of a different drummer



Bill Cahn (far left), percussion facilitator, joins percussion ensemble members Dan Morris, Ohio; Nathan Bushey, Michigan; Juanmanuel Lopez, Costa Rica; and Jenny Lawless, Oklahoma, in rehearsal.

by Elise Podhajsky
Staff writer

In practice shack 46 behind Elizabeth S. Lenna Hall, Jenny Lawless and Juanmanuel Lopez stood facing each other, sharing two sets of bongo drums. While a metronome ticked relentlessly in the background, the two percussionists pounded out a steady beat. Slowly, Lawless began defying the metro-

nome’s command, speeding up her drum strokes. To the untrained ear, one might have thought she lost track of the beat. But soon, the muddled rhythm began to sync again with Lopez’s, creating two meshed but completely different time signatures.

This will be the central theme for the School of Music student percussion ensemble’s favorite and most dif-

ficult piece its four members will perform; and they will perform it at 4 p.m. today in Lenna Hall.

While the rest of the Instrumental Program students have been busy breaking into smaller groups and working on traditional chamber music, Lawless, Lopez, Nathan Bushey and Daniel Morris have been pushing boundaries. Because percussion is not in-

cluded in typical chamber music scores, the section isolates itself each season and explores the percussion ensemble medium, which is estimated to have started in the 1920s.

“Percussion chamber music ... is really different than string or woodwind chamber music,” Morris said. “Even though it’s so new, it’s a huge world and there’s so many different styles and different types of things going on.”

Tonight’s concert will give a brief history of percussion ensemble music by taking listeners on a journey though

19th century fife and drums, 1920s mallet rags and several 21st century minimalist pieces. And who better to lead the students than William Cahn of NEXUS — arguably the world’s first and most successful professional percussion ensemble?

Five out of the eight pieces on tonight’s program have been composed or arranged by Cahn, who has been coaching the student ensemble since Monday.

“It’s great because he’s right there,” Morris said of working with the NEXUS member. “You see these notes on the page, but then you really get to hear from him exactly what they mean. We’re really learning a lot.”

Though the group has been hard at work with Cahn on tonight’s repertoire, it is “Drumming Part 1” by Steve Reich that has demanded the most attention from the group.

“Drumming,” as mentioned above, involves two sets of four bongos, each to be shared by two ensemble members. The piece begins with a sparse beat, which builds on itself and soon morphs into a variety of layered patterns. Each player increases his or her tempo slowly and individually, an eighth note at a time, throughout the entire piece until eventually, all players sync up once again.

“It’s literally 20 minutes of the same pattern,” Morris said, but it doesn’t sound the same because the patterns are totally different. It sounds kind of out there and weird, but it’s one of the coolest things you could ever do with any instrument.”

Chamber music is all about

communication between players, and you’d better believe there is no lack of it among these group members.

“To play a piece like ‘Drumming,’ you have to take communicating to such a more extreme level,” Morris said. “You really have to just be feeling things exactly the way the person across the drums from you is. You have to be playing exactly as one. It’s chamber music to the next level, I think.”

By intensely watching, listening and simply feeling each other’s rhythms, “Drumming” has pushed each player’s ability to not only learn music, but to hone extremely difficult musical skills within a matter of days.

“It’s one of the highest levels of concentration you’ll ever have to experience,” Lawless said. “Most people don’t learn this piece in two weeks.”

But today’s concert will be a testament to these percussionists’ talents as they blow audience members away with their performance of both avant-garde and melodic pieces. Full of high-energy and exciting music, this concert promises to be an enjoyable and enlightening musical experience.

“I think the whole program will be very pleasing, even to someone who has never heard percussion ensemble music before,” Lawless said. “There’s just a lot of variety.”

Today’s recital is free and open to the public, though donations to benefit the Chautauqua Women’s Club Scholarship Fund will be accepted at the door.

MUSIC MASTER



Jay Lesenger, longtime artistic/general director of the Chautauqua Opera, will conduct a master class at noon today in Fletcher Music Hall.

PERCUSSION ENSEMBLE PROGRAM

“Ancient Military Aires” — arranged by NEXUS
“Kebjar-Bali” — William Cahn
“Soundscapes” — William Cahn
“Drumming Part 1” — Steve Reich

Intermission

“Fauna” — William Cahn
“Balalaika” — William Cahn
“Nola” — George Hamilton Green
“Fluffy Ruffles” — George Hamilton Green

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RELIGION



Interfaith News

COMPILED BY MEG VIEHE

Abrahamic Program for Young Adults

Fact or Crap. Balderdash. Euchre. Join the Abrahamic Program for Young Adults as we play board games, pingpong, and pool at 7 p.m. Thursday at the College Club. Giant cookies are on us!

APYA coordinator Hassan Raza leads the community in Jum’a, the Muslim prayer service recited on Friday afternoons at 1 p.m. Friday at Miller Bell Tower. Our Jum’a service, open to all, combines the traditional elements of the Muslim worship experience with the opportunity to engage Raza and Annum Gulamali with questions to further understanding about Islam. The Jum’a prayer is available in Arabic, English and transliteration with detailed explanations for those who wish to join in prayer or understanding. We sincerely hope you join us for this meaningful and informative experience. No special dress or reservations are required.

Baptist House

The Rev. Benjamin Nev-in presents a talk titled “Wha’d’jah Get?” at 7 p.m. tonight in the Baptist House.

Blessing and Healing Daily Service

The Blessing and Healing service sponsored by the Department of Religion takes place at 10:15 a.m. every weekday in the Randell Chapel in the United Church of Christ Headquarters House. The Blessing and Healing Service is one opportunity that provides a time for quiet prayer in the midst of the busy Chautauqua schedule.

Catholic Community

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

“Religion in the 21st Century” is the title of the talk by the Rev. Donald A. Blaes at 12:45 p.m. today in the Methodist House Chapel.

The Rev. Msgr. John K. Cody speaks on the subject “Catholic Marriage, Divorce, and Annulment in the Movies” at 12:45 p.m. Friday in the Methodist House Chapel.

All are welcome to attend these free lectures.

Chabad Lubavitch

Arnie Gotfryd leads a class titled “The Conscious Universe: Where Faith and Science Meet” at 9:15 a.m. Friday in the Hall of Philosophy.

Challah baking takes place at 12:15 p.m. Friday at the Everett Jewish Life Center in Chautauqua.

Candle lighting is at 8:13 p.m. Friday.

Join our delicious four-course community Shabbat dinner at 7:15 p.m. Friday at the EJLCC Space is limited; make reservations by calling (716) 357-3467 or e-mailing zevilenkin@aol.com.

Chapel of the Good Shepherd

All are invited to worship at the Chapel of the Good Shepherd during daylight hours for prayer and meditation. The Holy Eucharist is celebrated at 7:45 a.m. Monday through Friday in the Chapel.

Christian Science House

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



Photo by Sara Graca

Outgoing Hebrew Congregation President Rich Moschel reflects on his years of leadership before introducing new president Marilyn Neuman at the annual luncheon of the Hebrew Congregation Saturday at the Athenaeum Hotel.

ECOC

Chautauquans are invited at 12:15 p.m. today to the UCC Chapel, brown bag lunch in hand, to continue the once-a-week ecumenical Brown Bag lunch dialogues on the week’s theme. This week’s dialogue on Film and Faith is facilitated by the APYA coordinators: Annum Gulamali, Aaron Meyer, Hassan Raza and C. Nikole Saulsberry.

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

The discussion is free and open to all.

Food Bank Donations

Hurlbut Church is accepting donations for the Ashville Food Bank. Donations may be dropped off at any time at the Scott Avenue entrance of Hurlbut Church.

Hebrew Congregation

The Hebrew Congregation holds “A Muscicale Interlude” at 3:15 p.m. today at the Everett Jewish Life Center in Chautauqua. This recital features four instrumental students in the School of Music who are recipients of scholarship awards from the Hebrew Congregation. All are urged to come to this musical program.

All are invited to join the Hebrew Congregation from 5 p.m. to 5:45 p.m. Friday at the Miller Bell Tower for the Kabbalat Shabbat service, a service to welcome the Sabbath. Rabbi Harry Rosenfeld of Temple Beth Zion, Buffalo, N.Y., conducts the service. For information

about the memorial or healing portion of the service, call (716) 357-5042. The rain venue is the Pier Building.

A Sabbath morning service is held at 9:30 a.m. Saturday in the sanctuary of Hurlbut Memorial Community Church. A Kiddush is served following the service.

Hurlbut Church Meal Ministry

Tonight’s dinner offers a weekly special served with a delicious homemade dessert and beverage — \$10 for adults and \$5 for children.

Lutheran House

The Rev. James E. Bennett presides at a service of Evening Prayer at 7 p.m. tonight in the Lutheran House. Ann Labounsky serves as accompanist.

Metropolitan Community Church

Pat Collins, a recognized

lay minister of the New York Conference of the United Church of Christ, facilitates the 7 p.m. Vesper Service today at the Hall of Christ. Collins has pastored churches for five years before coming to the Institution. This is her ninth year at Chautauqua.

Presbyterian House

The Presbyterian House hosts a Vesper Service from 7 p.m. to 7:45 p.m. today in the House Chapel. The Rev. Dr. J. William Lindeman leads a creative Bible study. All are cordially invited to attend.

United Church of Christ

Join us for a spiritual respite at the 7 p.m. Vesper Service today in the Randell Chapel of the United Church of Christ with the Rev. Dr. Stephen Austin.

United Methodist

The United Methodist House invites all to join us at 7 p.m. tonight when the Rev. Matt Golibersuch’s program is “Restoring Our Souls.”

Unity

The Reverends Edna and David Moser present a lecture titled “Prosperity — It’s Yours to Claim” at 6:30 p.m. today in the Hall of Missions.

Bike Safety Tips

In accord with New York law, bicyclists shall observe all traffic signs and signals, including stop signs and one-way streets.



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RELIGION

Huda speaks of a changing diplomatic climate

by Judy Lawrence
Staff writer

The United States Institute of Peace works mainly in conflict areas overseas, Tuesday afternoon's speaker Qamar-ul Huda said. It is a small institution of about 200 employees. They try to take part in basic peacemaking activities and find that religious leaders are often not part of the conversation, he said.

The title of Huda's lecture was "Religious Peacemaking Efforts and International Relations in the Islamic World."

"We work with religious leaders in communities that are often neglected and often overlooked when trying to do basic peacemaking activities," he said.

But some religious leaders are making a difference in conflict areas. They do not wait for permission from diplomats or governments when humanitarian crises or catastrophes occur. They are the first to respond.

In the Middle East in the past six and a half months since President Barack Obama took office, there has been a great deal of enthusiasm, optimism and hope, he said. These are reactions "we haven't seen in a long time." Of course there are critics, he added, but there is a very pro-American, pro-Obama position in the communities where he has visited.

But there still is binary thinking in our policy world and the Muslim policy world, and people think in terms of secularists versus zealots or Islamists, the good leftists versus the theocratic states and pro-Western versus anti-Western. Binary thinking is still very prevalent in our policy thinking and policymaking, Huda said.

"We need to listen to changes and movements and thinking overseas," he said.

The U.S. needs to listen to important voices in the Muslim world and see how it can partner up, he added. We, he said, tend to sweep our words under the rug when we really need to take them seriously.

People need to think of the clash of civilizations, Huda said, and move beyond that. They should think about what President Obama is trying to do, which is based on reconciliation, mutual respect and mutual interests, he added.

People also need to think about the state of the dialogue and what it really means. Renowned religious scholar Karen Armstrong has spent a lot of time thinking about the real meaning of dialogue, he said. It is not a matter of simply expressing our own views but of listening to others.

"We are not very good at listening in a chronically talkative society," he said.

When individuals are in this competitive world of thinking, of winning, of being seen as someone who can come up with the best sound bite, they do not hear the words or feelings of people in dialogue, Huda said.

Armstrong said we must pay attention to the underlying pain or confusion that informs what they say. People cannot enter a dialogue to win or to make another



Qamar-ul Huda, a senior program officer at the United States Institute of Peace, speaks about U.S. relations with the world Tuesday afternoon in the Hall of Philosophy.

Photo by Jordan Schnee

lose or convert or remain the other.

Huda teaches at a six-week training program at the Foreign Service Institute where Foreign Service Officers are trained. After 9/11, they realized there was no training on religion, Huda said. Then 45 minutes were dedicated to it. Now, it has increased to 90 minutes.

"What they [trainees] really want to know is, How do we kill terrorists? How do you identify them, how do you categorize them, how do you eliminate them?" he said.

But there is no purpose in dialogue if people are not willing to change their own minds, he added. There has to be some degree of self-criticism of how people approach and think about identifying the terrorists.

Huda talked about a Pakistani woman who was raped in her village in 2007. He met her in Washington, D.C. She was described by her sponsors as a woman oppressed by her religion. But she said, "No, that's not the way it is." Her religion was not a symbol of oppression to her. There was a dichotomy between the agenda of the organization that sponsored her visit and her personal agenda.

Huda asked whether American non-governmental organizations were interested in building bridges. If so, they need to move beyond that kind of dichotomy, he said.

Huda is often asked what the U.S. Institute of Peace is going to do about the terrorists.

"It is quite a problem to link all of these groups into one problem," he said.

He described a workshop he held for Afghani women religious leaders. The religious leaders questioned when the U.S. would realize that it could not eliminate the Taliban.

A woman stood up and questioned why people think we should spend our time eliminating the Taliban.

"Our work is to educate children," she said.

The U.S. operates on the assumption that the Taliban is homogeneous — one group that is just insurgents. But in places where there is no justice, no education or no electricity, the Taliban comes in and takes care of it, he said.

Can people, she asked,

be members of a resistance movement and still be religious leaders and do good work? There has to be space in these kinds of forums to discuss the Taliban, he said.

This kind of conversation suggests there is an immense degree of worrying and confusion about dealing with these kinds of problems.

"That is an important thing to hear," Huda said.

If one is trying to build partnerships and to have legitimacy on the ground, one must allow people to express their dissent; not be paternalistic and say only some kinds of dissent are acceptable, he said.

One important project is called A Common Word. It is an initiative by Muslim scholars, clerics and intellectuals to find common ground between Muslims and Christians. This was a practical step to improving interfaith relations, Huda said.

He gave examples of groups in Nigeria, Malaysia, Sudan and Indonesia that are speaking out for interfaith understanding. There are many, many projects on the ground around the world on interfaith work, he said.

Huda spoke of what he called the four main pillars or areas.

The first elevates diplomacy as a primary tool for resolving conflicts. That means engaging allies and adversaries.

The second deals with supporting efforts to improve governance and improve civic participation among our allies in the Middle East and elsewhere and advocate for principles of law, not ideologies, parties or individuals.

The third requires helping to support more growth to benefit global economies and our own.

The fourth encourages mutual respect and understanding between the U.S. and the Muslim world. We need interfaith dialogue, people-to-people contact, cross-cultural education and cross-cultural exchanges, Huda said.

Huda concluded with several additional comments about Iran. The tone is changing a bit in Washington, he said, so the new Iranian administration will emerge more interested in engaging with the United States.

Huda was in Iran in 2007 and 2008, and he said he noticed how many people from all different countries were traveling to Iran on a daily basis. But there were fewer than two Americans, he said.

He was welcomed in Iran as an American. We have been in isolation for the last 30 years, he said, and we have been left out. When the recent protests began, there was less surprise in Europe than in the U.S. They are less isolated than we are, he said.

Internally in Iran, there are so many different voices, Huda said. We just hear Ahmadinejad, he said, but there are many religious leaders speaking up against him and thousands of students are listening. There is a strong human rights movement, a strong lawyers movement and there are millions of moderates in Iran, he added.

There are many religious leaders who are against the theocratic state, he said, who are for human rights and for women's rights.

The U.S. needs to think about its policies and advocate with governments that are allies to open up, to use leverage and to encourage authoritarian states to promote reform. Renewal of trade agreements and financial and economic support should be tied to reform, Huda said.

"We don't hold their feet to the fire," he added.

We need practical guides and guidelines for change; Muslim religious schools have been so hungry for peace studies and conflict resolution studies, he said.



Morning Worship

COLUMN BY JOAN LIPSCOMB SOLOMON

'The power of one'

Yogi Berra, famous for his upside-down maxims, said: "When you come to a fork in the road, take it." Chaplain Vashti Murphy McKenzie showed in Wednesday's sermon that "Facing the Fork in the Road" is no laughing matter.

She began with writer Max Lucado's story of Dan Mazur who, on May 25, 2006, faced such a "fork in the road" decision. Having dreamed, saved and trained for years to climb Mt. Everest, he, within view of the summit, turned his back on his dream to rescue stranded climber Lincoln Hall.

"How many of you would have abandoned a lifelong dream to carry a man you didn't know back down the mountain when he might not even live to reach safety?" McKenzie asked. "This 21st century culture we live in doesn't encourage decisions like that — it's all about 'me, myself, and I.'"

"I want to tell you about a counter-culture," she said. "It's a culture in which the first shall be last, and the last shall be first; where it's better to give than to receive; where you lose yourself to find yourself; where to lead is to serve; where the common good outweighs the political good."

Turning to the scripture of the day, she described a "fork in the road" decision Israel faced. King Saul and his son, Jonathan, responded in two ways. Accepting the status quo where the Israelites, though oppressed by the Philistines, were dependent upon them for any ironwork to be done, King Saul took his ease in the shade of a pomegranate tree. His enterprising son, however, along with his loyal armor-bearer, decided to work his way through a dangerous mountain pass to confront the enemy, believing that "God can save through few as well as through many."

Seeing the enemy's challenge to "come on up" as a sign of God's favor, the two of them scrambled up the rock face and, soon, by their efforts with primitive weapons, 20 of the enemy lay dead. God helped out with an earthquake, and members of the panicked Philistine army began hacking away at one another. Hearing the commotion, Saul left his pomegranate tree, rallied his troops of 600, and entered the fray. By God's grace and Jonathan's initiative, victory was theirs.

McKenzie used Jonathan's God-directed heroism as an example of what she called "the power of one." She pointed to modern exemplars such as Mahatma Gandhi, Rosa Parks and Martin Luther King Jr., whose individual God-directed heroism changed the world.

Jonathan had a sense of urgency, McKenzie said. Saul did not. Too many people today are like the subjects of psychologist William Marston's survey, in which 94 percent of his 3,000 respondents were merely enduring the present while awaiting better times in the future.

"God grants the vision," McKenzie said, "but, like Jonathan, we still have to fight the battle. Just remember that God didn't bring you this far to leave you now."

The chaplain concluded by challenging her listeners to think about the question she plans to ask in Thursday's sermon: "Why do you come to church, and what do you expect to get out of it?"

McKenzie is presiding prelate of the 13th Episcopal District of the African Methodist Episcopal Church. The Rev. Wendy Heinz, vice president of the Presbyterian House board of trustees, was liturgist. Chautauquan Toni Mann read I Samuel 14:1-23. Worship coordinator Jared Jacobsen played Myra Hess' arrangement for piano of Bach's "Jesus, Joy of Our Desiring."

(Correction: Yesterday's scripture should have been listed as Psalm 37:1-7.)

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Photo by Roger J. Coda

Longtime independent filmmaker James Ivory discusses many of the highlights of his career and also explores how film has evolved as an art form during Wednesday’s morning lecture at the Amp. University of Pittsburgh English and film studies professor Adam Lowenstein led the discussion of Ivory’s career.

Ivory talks of the inner workings of independent film

by Alice R. O’Grady
Staff writer

During Associate Professor Adam Lowenstein’s interview of film director James Ivory Wednesday morning in the Amphitheater, Ivory said that as a child he went to movies “all the time.” He could see whatever movies he wanted, except “Gunga Din,” which was considered too violent, he said.

He wanted to be a set designer in Hollywood and asked an architect for advice. The architect said he should go to architectural school, which he did, for a time.

His lifelong interest in the visual arts is the reason sets, costumes and visual aspects are strong elements in his pictures, he said. They direct his attention, sometimes to the disadvantage of the literary and dramatic. Disapproving critics have written at great length about this, he said.

After architectural school, Ivory then thought perhaps he would work on more than sets; maybe be a director. However, he had no idea for what a director was responsible.

His first feature film was made in India. Another director, Satyajit Ray, had given him the crew, including an amazing cameraman. When the cameraman asked Ivory for his shot division for the day — how one divides the scene between long, medium and close shots — Ivory had no idea what that meant, though he spent several years at film school.

“I said I didn’t know, so we sat down and made one, or, he made one,” Ivory said.

He had been director, producer, writer and cameraman for three documentaries of his own, so he did not know specifically what each position required.

Collaboration

The producer raises the money to make the film, gets the crew together, organizes relationships with the actors and their agents and arranges and gets permission to shoot in certain places, Ivory said. He added that though he and his producer, Ismail Merchant, fought a lot, “He always supported me, and I supported him.”

“[Merchant] did the general ‘carrying the load’ sort of thing, and I was sometimes the load,” Ivory said. “Ismail was a huge, huge support.”

Ivory said if he had fears, he would mention them to Merchant.

“They were always laughed at and scorned,” as Merchant was fearless, he said.

He and Merchant planned their lives to make a film in one place, then another in a different place in a few years. Ivory said they always wanted to plan two to three years ahead in case something failed.

Their scriptwriter, Ruth Jhabvala, had her own life as a writer, Ivory said. When she became their scriptwriter, she also was involved in their scheduling activities.

They told Jhabvala they wanted to buy the rights from her for her book *The Householder* to make their first feature film, Ivory said. They said they wanted her to write the script, and so she sat down and wrote it without referring to the book.

Ivory said there were three main ways they collaborated. If she were writing an original screenplay, there would be a lot of talk among Jhabvala, Merchant and Ivory. This occurred in scripts for “Jefferson in Paris” and “Surviving Picasso.”

If the film were based on a novel, Ivory said that after discussion he would take the novel first and mark what he wanted to have in the film, and she would write it, wherever she was.

When the script was a collaboration between himself and Jhabvala, Ivory said he would write the first draft of the script and that she would rewrite it from his screenplay.

“That would give her more of an idea of what I wanted or didn’t want,” he said.

Actors

As far as working with different kinds of actors, some are from the stage, American movies, French movies and television or from different acting traditions, Ivory said. The job is to make them mesh together and, particularly with contemporary films, to make it sound like they are coming from the story’s background, he said.

If an actor has performed a lot of Shakespeare, Ivory said, there might be too much projection and theatricality. In that case, he said, “You have to bring people down a little bit, which they resist.”

There is also their temperament: they need a lot of attention and that takes a lot of time.

“Sometimes it can seem almost diabolical,” he said.

But, Ivory said, “You have to trust them. If you don’t trust them, why cast them?”

“Actors as a group are deep but not wide,” Ivory said.

They don’t see all the ramifications of a film.

“Directors, I think, are wide ... but not very deep ... compared to an actor,” he added.

With insecure actors, and most are, he said, you can tell them you trust them over and over, but they often do not believe you.

Ivory said he is proud of Helena Bonham Carter’s performance in “A Room with a View.” She was having difficulty getting into her part, but Maggie Smith said, “Don’t worry; she’s a remarkable girl and she’ll come out of it.” And she did.

He said he did not know how much he had to do with it, but he gives himself some credit.

“There would be some directors who would sack an actress after three weeks [if this happened],” he said.

Independent film

Independent film used to mean it did not originate inside the studio system, Ivory

said. People raised their own money and sold the finished films. That got under way in the 1960s, but he felt sure there must have been independent films before that.

Gradually, studios noticed that some independent films made money. He said the studios encouraged filmmakers to work for them.

“They provided the money and the distribution, but they were still independent films,” he said. “That’s still very much the system in Hollywood.”

It is the main system, he said, because the studios want the filmmakers to take risks.

Merchant and Ivory’s first film, “The Householder,” was made with money raised in India. They sold the finished film to Columbia for worldwide distribution, but it was still an independent film.

Ivory said they have had much more involvement with Hollywood than most people think.

“We’re not that independent,” he said.

He also mentioned that they have been hired by studios to make films such as “Surviving Picasso” and “Jefferson in Paris.”

“We’ve had help from Hollywood again and again,” Ivory said.

He said they have made films that never otherwise would have been made because they were so expensive.

Globalization

Ivory said he is an American who lives his life in America and has never lived

abroad. He said he brings to his work a particular American sensibility, “whatever that is.” Then, since he made a whole series of English films, he reads from time to time that he is English. The French, he said, write that he is the most English of directors.

“I’ve never really had that much interest in England as such,” he said. He has always had more interest in France, Italy and India. He first went to India not long after the English had left, and it was then, he said, he “started thinking of them as a distinct species and interesting in their own way.”

As in many English films, Ivory’s often have a dark side. He said that if he adapts stories by Henry James, E. M. Forster or Kazuo Ishiguro, there is bound to be a dark side. He said directors like a dark side and want to bring that out.

“There’s always something underneath; I like that,” he said.

New technology

Ivory said one of the new abilities brought by new technology is a way of editing by computer, which is “a much more fluid and fluent process.”

“We haven’t yet really arrived at the great time of filmmaking,” he said, “When we do, everything up to now will seem like quaint daguerreotype.”

There are many special effects kinds of films, he said, but what are lacking are the great directors.

“You need great storytellers to use those wonderful

means that have been created,” he said.

The films, he added, could have a great stature, like “War and Peace.”

“The directors are not there, but they will come,” he said.

Speaking of the future, Ivory said he plans to film Shakespeare’s “Richard II,” with Jude Law. A book he would like to get his hands on, and he has tried, is “Bel Canto,” by Ann Patchett.

Q&A

Q. If you got to do one of your films again, which one would it be, and how would it be different?


A. Ivory — I would do “Surviving Picasso” in a different way. I don’t quite know how that would be, but I feel I could perhaps have found another way to do that film in terms of script. Not just so much the script, but just in the manner of doing it. The way it was perhaps photographed and, in fact, that would be more of what I need to do. And I would have wanted to make it in French, for Heavens sakes, which I don’t speak all that

well. So I don’t know how that would be possible.

Q. This questioner wants to ask you, Mr. Ivory, about cultural difficulties. This seems to be a theme in so many of your movies, being confronted with cultural change or cultural difficulties. How [does that] attract you as a theme for your films?

A. Ivory — Strangely, I’ve always been interested in that from way, way back. I don’t know why, I’ve just always been interested in how one strong culture affects another culture, particularly in works of art. And that’s always been an interest ... [of] ... mine and I suppose that when I began to make films, it was a natural thing to come out. But the thing is, is that our films have been made in so many different countries, and they’re always, if I’ve made them, they’re almost always from the point of view from a foreigner. I am a foreigner; I’m an American in such and such country. All I can do is give my idea about something or something that I have seen or my understanding of it. Beyond that, I don’t know what to say.

— Transcribed by
Elise Podhajsky




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MUSIC

Opera Studio Artists to sing art songs at Athenaeum

by Drew Johnson
Staff writer

Two Chautauqua Opera Young Artists will sing art songs in the Hotel Athenaeum parlor at 4 p.m. today.

The first, Lindsay O’Neil, has been in musicals since age 5. She and her mother worked in community theater in their upstate New York hometown.

“I vividly remember going to watch her in shows, and I remember that was really cool to me,” O’Neil said.

In eighth grade, O’Neil’s grandmother overheard her singing and told her mother that it might be a good idea to encourage her to pursue vocal performance. O’Neil’s mother took her to a voice teacher who had just moved to their town from New York City, and the young singer began taking voice lessons.

For O’Neil, it was a lucky break. Her high school did not have a cutting-edge voice program, so finding a mentor who had lived and performed in New York City helped more directly guide the young singer into a singing career.

Since her new teacher sang classical music, O’Neil learned classical music.

“I loved it,” she said. “I totally fell in love with opera.” She went on to pursue both bachelor’s and master’s degrees in vocal performance, from the Eastman School of Music and Manhattan School of Music, respectively. At the Manhattan School, O’Neil

worked with Jay Lesenger, Chautauqua Opera Company artistic/general director, and fell in love with his vision for the art form.

“I love how he approaches opera through the drama of it all,” she said. “I like approaching my singing through an acting standpoint ... and that’s how he views it too. He wants you to be an actor first.”

O’Neil, who finished her master’s last May, certainly has the chops to both act and sing. Last February, she got a call from the musical tour for “Cats,” who wanted to hire her as a replacement. She took the job, which meant a quick finish to her master’s degree.

“I ended up finishing my master’s degree in two weeks, which was kind of insane,” she said.

O’Neil began touring with “Cats” in March, and after she finishes the Young Artists program here, she will rejoin the musical for next year’s tour.

For O’Neil’s recital today, the soprano will sing such songs as “The Lake Isle of Innisfree” by Ben Moore, “Apparition” by Debussy and the duet “Tonight” by Bernstein from West Side Story with tenor Geoffrey Agpalo.

For Agpalo, his serious entrance into performance began as a way to make new friends.

“The first time I started seriously singing was in high school,” Agpalo said. “I was born in Chicago and transplanted to Orlando



Agpalo

when I was 16, and that kind of made me break out of my shell.”

Agpalo had always been in choir, but he got involved in theater at his new high school to find a new social network. Eventually, he focused on solo singing and began thinking of the art form as a degree in college.

At the University of Central Florida, Agpalo was a double major in business and music. On the advice of a teacher, he dropped the “more stable” degree and focused on singing.

At first, Agpalo’s parents were a bit wary of his focusing on music over business, but they came around.

“They were a little hesitant about it, but they ended up being really supportive of me and they’re really proud of me now,” he said. “They see how far I’ve come and that I can make a career out of this.”

Agpalo graduated from Central Florida in 2004 and is now in his second year of a



O’Neil

master’s degree at Northwestern University. At Northwestern, he performed in *The Consul* with Lesenger, who teaches and directs opera there. Agpalo said he has enjoyed taking on weightier pieces as he grows in his career.

“I’m getting more into the more emotional, more mental plots that you have to think about,” he said.

Agpalo’s heart, though, lies with big ensemble pieces like *The Merry Widow*, which he performed in at Northwestern, and *The Pirates of Penzance*, which he will sing in this season.

“Even if I’m not the center of attention, I just like being on stage with a bunch of people, performing,” he said.

Music lovers will get to see Agpalo share the stage with O’Neil today at the Athenaeum. His set will include “Meine Rose” by Schumann, “Beau Soir” by Debussy and “O del mio amato” by Stefano Donaudy.

Annual Corporation Meeting
Voter Designation

In order to adhere to the Chautauqua Institution By-Laws and the original Charter of the Chautauqua Institution, qualified members (property owners) of Chautauqua are eligible to vote at the Annual Corporation meeting in August. If a property is owned by more than one member, then the members who own the property must designate who shall have the voting rights to that property. The voter designation below must be signed by a majority of the owners of a lot or house and filed with the Secretary of the Corporation, Rindy Barmore. If the home is owned by a trust or a corporation, officers of the corporation or trust must designate a voter. If the property is owned by one owner, no voter designation is required. If you have completed a voter designation form in the past and the ownership has not changed, you do not need to fill out a new voter designation form.

The Corporation Meeting will be held Saturday, Aug. 8, 2009 in the Hall of Philosophy. At which time, the corporation will review the Institution’s financial statements and elect class B members to the Board of Trustees.

Please file your voter designation by Thursday, Aug. 6. Additional voter designations may be found at the information desk in the Colonnade building.

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Concert teaches audience about Tallman Tracker Organ

by Gail Burkhardt
Staff writer

The title of today’s Tallman Tracker Organ concert might lead people to think of a large lecture class where they have to write frantically while listening to a professor. Fortunately, today’s concert titled “Tallman Organ 101” will be much more interactive, with no follow-up exam.

Chautauqua Institution organist Jared Jacobsen will play several pieces that illustrate the sounds of the organ and showcase parts of the organ during the 12:15 p.m. concert in the Hall of Christ.

The four families of tone on the Tallman Organ are principals, flutes, reeds and strings, Jacobsen said.

The principals, also known as diapasons, are the pipes that make the “churchy sound” of the organ.

“That’s the one sound on the organ that isn’t trying to imitate anything else,” he said.

Jacobsen will play “Rhosymedre,” an old Welsh folk tune arranged by Ralph Vaughan Williams, to illus-

trate the diapason sound of the organ.

“One of the most accessible styles of writing church music is to take a hymn that everybody knows and then just solo that on one stop or a particular color of the organ and then write a nice flowing accompaniment around the edges of it,” he said.

Unlike the diapasons, the flute sounds imitate the actual woodwind instrument, the flute. It is pretty simple to do because organ pipes and flutes are similar, Jacobsen said.

“The organ is all about flutes. It’s basically a box of whistles,” he said.

Jacobsen will imitate that whistling sound when he plays a piece by Louis-Claude D’Aquín that is meant to imitate birds. He also will play a flute solo by Thomas Arne.

The next stop imitates the flute’s woodwind cousin, the oboe. Although the flute and oboe are both in the woodwind family, the oboe uses a reed and the flute does not.

Chautauqua’s organist will play a setting from Vivaldi’s “Concerto in D Minor”

to spotlight the reed stop.

“Reed stops by nature are sensitive to tuning so right now it’s not in tune, but that’s fine because that’s part of the charm of it,” Jacobsen said.

Another piece will feature an imitation of other orchestra instruments, the strings. Bach’s piece can be played on one string of the violin and the viola. It is known as “Air on the D String” for viola or “Air on the G String” for violin.

Along with demonstrating the organ stops, Jacobsen will show attendees special features of the Tallman Organ.

The organ now uses electricity to blow air through its pipes, but there is also the option to turn the electricity off and manually pump the air. At each concert, Jacobsen allows a volunteer to pump the air for one song to imitate the organ’s original operation.

There are two pedals on the instrument that greatly increase and reduce its volume by pulling out many stops at once. Organs like the Massey Memorial Organ that use newer technology have a computerized button that changes the instrument’s volume, but that feature on an organ with technology from 1893 is rare, Jacobsen said.

The technology makes the 12-stop organ sound “quite interesting,” he added.

“If you want a sudden burst of sound, you step on this pedal. It’s just like stepping on the accelerator of a car, [in] that you get a lot of sound very quickly and then you can take some of it away, which is a bit like stepping on a brake,” he said.

Jacobsen also said that he wants to “demystify the organ” for his audience. Although the Tallman Organ does not have new technology or as many stops as the Massey Organ, the Tallman Organ’s features are easier to understand, he said.

“It is ... a style of organ building that every organist and every organ builder would recognize for the last 500 years, which is pretty remarkable,” he said. “They would ‘ooh’ and ‘ahh’ over what the Massey Organ can do, but they would understand the Tallman immediately.”

Pianist di Bonaventura to give master class

by Elise Podhajsky
Staff writer

Anthony di Bonaventura started early, plunking out tunes on the keys of his family’s piano by age 3. Now, he is one of the most celebrated pianists of his generation.

Today, di Bonaventura visits Chautauqua Institution for the first time and will give a piano master class at 2:30 p.m. in Sherwood-Marsh Studios.

After serving as professor of music for Boston University College of Fine Arts for almost 40 years, he said he has grown quite fond of teaching and guiding aspiring pianists.

“I take great pleasure in working with students and seeing positive changes in them,” di Bonaventura said. “It’s a very nice feeling.” Today, four students from

the School of Music Piano Program each will play one piece for di Bonaventura as he dishes out positive feedback and criticism in the master class. Not only will he try to focus on each performer’s technical aspect of playing, but he said he also would try to stress the importance of musicality.

“The mechanical aspect is always very good with just about everyone [in the field],” he said, “but the musical aspect is many times lacking. Because the field is saturated with so many good players, students must be able to excel in both ... to differentiate themselves from everyone else.”



di Bonaventura

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Jean Sibelius (1865-1957)

Finlandia, Op. 26 (1899)

“Mother Finland sits in the snowdrifts with her shivering children ... The powers of darkness menacing Finland have not succeeded in their terrible threats. Finland Awakes!”

The lines quoted above are lifted from two tableaux vivants produced in Helsinki in November 1899. Ostensibly, they depicted the history of Finland from antiquity to 1800. The production was crafted to avoid the censor’s wrath. Nothing about Finland’s troubles with Russia was in the piece.

The audience knew better. Behind the historical facade was a call to rise up against the new oppressions of Russian Imperial rule.

A three-day arts benefit was a focal point for the anger. Artists of all sorts participated. Sibelius contributed the music that underscored the set of living tableaux. The final tableau in the set was “Finland Awakes!” The music accompanying it is known as *Finlandia*.

Luigi Boccherini (1743-1805)
Cello Concerto in B-flat Major, G.482 (Grützmacher version) (1895)

Born midway between Haydn (b. 1732) and Mozart (b. 1756), Boccherini is a significant third member of the Classical team. All three of these men came of age, musically, in the early 1760s. Boccherini was a cellist, and his catalogue of works reflects that. His compositions tend to spotlight the cello, especially its high range.

He composed more than 100 string quintets, most of which feature two cello parts. When they do so, the first cello plays exceptionally high, rivaling the violins. Presumably, he intended those for himself.

Boccherini also composed a dozen concertos, all for cello, and more than two dozen symphonies.

The best known of his concertos is the B-flat Major, in the 1895 arrangement by Friedrich Grützmacher. The arrangement is a hybrid, splicing in bits from at least two other Boccherini concertos and one of his sonatas. Grützmacher removed the original middle movement, replacing it with an even more beautiful one. He added his own cadenzas, and he reworked the orchestra parts. Obviously, Grützmacher deserves to have his name front and center in this impassioned Romantic version of Boccherini’s concerto.

Charles Ives (1874-1954)

The Unanswered Question (1906)

Ives was a Yankee original, an experimenter and innovator writing music decades ahead of its time. Nev-

er shy about expressing himself, Ives offered these words of advice regarding modern music: “Put up your ears and fight like a man!”

Ives called his “Unanswered Question” a cosmic landscape. In it, three separate strata of musical “forces” coexist. An offstage string quartet or orchestra comprises the first layer. They provide a hymnlike background of slow, quiet chords.

Over this background layer, and rhythmically independent from it, a solo trumpet poses a short, five-note question. In all, the trumpet asks the question seven times.

After the first question, while the background chords continue, a wind quartet responds with mild dissonances. When the question comes again, they respond similarly, but when it comes back a third, fourth and fifth time, the wind responses become agitated and aggressive. At its sixth appearance, the winds mock the question derisively and summarily claim victory.

Then, after a long pause, the trumpet poses the question once more. This time it goes unanswered.

Aaron Copland (1900-1990)
Fanfare for the Common Man (1942)

Copland’s fanfare is one of those rare 20th-century works that dodged the nasty label “modern.” It has left listeners wanting more since its first performance.

In 1942, the conductor Eugene Goossens commissioned 10 composers to write patriotic fanfares for the Cincinnati Symphony Orchestra. Copland’s fanfare is the only one of the set that has remained in the repertoire.

America’s fondness for Copland’s music is due in large part to the straightforward, clean, “American” lines of his works. Tonight’s miniature lasts slightly longer than three minutes, but every second is packed with energy. As Copland remarked, “Music that is born complex is not inherently better or worse than music that is born simple.” Simple it is.

George Gershwin (1898-1937)/
Ira Gershwin (1896-1983)
Embraceable You (1928)

“Embraceable You” was written for a Ziegfeld show titled “East is West,” an Oriental extravaganza, which was cancelled in 1929 before opening. The song shed its oriental features when salvaged for the Gershwins’ own Broadway show the next year, “Girl Crazy.” It made a star of Ginger Rogers, who played the Arizona postmistress swept off her feet by a New York playboy.

To put matters into perspective, the cast of “Girl Crazy” included Ethel Mer-

Symphony Notes

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debut. And the orchestra was built around the Red Nichols band, and included Nichols, Benny Goodman, Glenn Miller, Gene Krupa, Jimmy Dorsey and Jack Teagarden.

Leonard Bernstein (1918-1990)
Candide: Overture (1956)

Bernstein’s *Candide* originated in 1953 from the collaboration of Lillian Hellman and Bernstein. Outraged at the House Un-American Activities Committee hearings, they adapted Voltaire’s *Candide* into a comic operetta, an implied comparison of contemporary America to Voltaire’s “best of all possible worlds” during the Inquisition.

Candide reached Broadway at the end of 1956, but although the music was hailed, the plot was too heavy for musical comedy and the show failed within weeks. A total rewrite of the book led to a revised production that opened in London in 1959. Additional major revisions kept the work constantly changing. Through it all, two excerpts, *Candide’s* overture and the witty soprano aria “Glitter and Be Gay,” survived and flourished.

Samuel Barber (1910-1981)

Adagio for Strings (1936)

In ocean’s midst a curl of wave appears,

Begins to whiten and to raise its rounded breast.

Rolling onward, growing ever growing, it gathers

Toward the land, a mountain racing to the shore

With wondrous roar, churning shell and sand ...

Barber was in Italy when he wrote “Adagio for Strings,” courtesy of a Pulitzer Prize and the American Prix de Rome. And he was reading Virgil.

In the lines quoted above, Virgil paints a vivid metaphor of instinctive animal urges using the image of a tidal wave. It caught Barber’s attention.

The composer played with a musical depiction of waves — beginning imperceptibly, then gathering power until they break with stupendous force. He wrote it down as the

slow movement in his String Quartet, but soon afterward, he revised the movement for string orchestra.

Barber sent the orchestral version to Toscanini, who premiered it on a radio broadcast in 1938 with the NBC Orchestra. The work was an instant sensation and entered the performance repertory almost immediately.

The meaning of Barber’s Adagio changed in an instant in 1945, when it was performed at the funeral of President Franklin D. Roosevelt. Transformed from an affecting concert piece into “America’s obsequy of choice,” the Adagio has served in the public memorial services of prominent Americans ever since. Following the Sept. 11 attacks on America, the entire world acknowledged Barber’s Adagio as America’s unofficial funeral hymn, by adding it to concert programs on five continents.

William Schuman (1910-1992)

Chester from New England Triptych (1956)

The actual marching song of the Continental Army in the American Revolution was “Let tyrants shake their iron rod,” sung to the tune known as “Chester.” Words and music were both by William Billings.

Billings (1746-1800) made his living as a tanner in Boston, but his real interest was music. He organized singing schools and published about 350 of his works. His first publication, *The New England Psalm Singer*, was printed in 1770. It included “Chester.” His friend Paul Revere engraved the frontispiece. The verses were rousing and openly revolutionary. After war broke out, Billings added new, topical verses to “Chester.”

Schuman based his New England Triptych on three Billings works. Schuman wrote, “His works capture the spirit of sinewy ruggedness, deep religiosity, and patriotic fervor that we associate with the Revolutionary period in American history.”

Schuman presents the first verse of “Chester” in winds, reverently. Then an explosive sound, like the “shot heard ‘round the world,” cuts off the verse and ignites a march, with “fifes” playing the “Chester” tune double-time. A third section raises a clamor, but “Chester” reappears, marching in from the distance to lead the Continentals to victory.

John Cage (1912-1992)
4’33” (1952)

This is Cage’s notorious “silence” piece. No musician plays during the three movements. The first movement consists of the word “tacet” (“silent”) in every part. It lasts 30 seconds. The second movement, also “tacet,” is longer, clocking in at 2 minutes and 23 seconds. The finale is one minute and 40 seconds of silence.

It is witty, but it is not a joke. “I love sounds, just as they are. And I have no need for them to be anything more than what they are. ... The sound experience I prefer to all others is the experience of silence.”

Cage composed this work while teaching at Black Mountain College in North Carolina. The artist Robert Rauschenberg was a student there. The two became friends.

Cage was studying Zen Buddhism, which had awakened his alertness to and love for the unintended sound. He wanted to write a work that would give listeners the chance to share that alertness. Then in 1951, Rauschenberg produced his White Paintings, featureless monochrome works.

Cage produced 4’33” a few months later.

“The thing that gave me the courage to do it, finally, was seeing the white, empty, paintings of Bob Rauschenberg.”

John Adams (b. 1947)

Short Ride in a Fast Machine (1986)

“... a relative of mine had bought a Ferrari and he asked me late one night to take a ride in it. We went out onto the highway ... and I wished I hadn’t ... absolutely terrifying experience.” (John Adams)

“Short Ride” is a fanfare for large orchestra where everything is driven by a constant beat initiated on a tiny woodblock. Adams said the woodblock beat is “probably an analogy for my pounding

pulse” on that Ferrari escape.

Adams has been stuck with the minimalist label, however, and that colors the way listeners perceive his works. He writes that “Short Ride” owes as much to Stan Kenton and Duke Ellington as it does to minimalism. It is easy to hear the minimalist elements — the continuous repetition, the steady pulse, the preponderance of consonant harmonies and the glacial chord changes — but listening past those techniques and keeping an ear open for the big-band sounds in “Short Ride” will pay major dividends, for while the techniques of minimalist composition are here, the character is something else.

This work is exuberant and energetic and surprising. Listen to those trumpet stabs and see if you don’t hear Kenton. From the listener’s perspective, “Short Ride” stands alongside Ravel’s Bolero in its relationship to minimalism.

And perhaps that is why it is one of the most frequently performed orchestral works from the past quarter century.

John Corigliano (b. 1938)

The Gazebo Dances: Overture (1972)

Originally intended for piano four hands, Corigliano orchestrated his “Gazebo Dances” in 1973. The complete suite includes the Overture, which the composer describes as “Rossini-like,” followed by a “rather peg-legged Waltz, a long-lined Adagio, and a bouncy Taran-tella.” The title refers to the bandstands on village greens throughout New England “where public band concerts were given on summer evenings early last century.”

John Williams (b. 1932)


Liberty Fanfare (1986)

Mayor Ed Koch called the four-day “Liberty Weekend” the party of the century. It was televised across the country, with speeches by President Ronald Reagan, the biggest fireworks display ever mounted in the U.S. and tall ships on the Hudson. Chief Justice Warren Burger administered the oath to 12,700 emigrants, creating America’s newest citizens. But the focus of it all was the relighting of Lady Liberty after months of renovation.

Organizers commissioned John Williams to trumpet the occasion with “Liberty Fanfare.”

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- 29 Fallible
- 30 Peach center
- 31 Escapades

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Yesterday’s answer

- 35 Annual race, for short
- 36 Lounging garb
- 37 Winter glider
- 38 Toward the stern
- 39 Course employee
- 40 Singer Zadora

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1	2	3	4		5	6	7	8	9	10
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8-6

AXYDLBAAXR
is LONGFELLOW

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

CRYPTOQUOTE

F R V P N H C A F X O F A V M Q V H H
P F K F D W M O C K Q V R C
E H F Q H C R R S O F K F S M C K F R F
R V D U H C V D Z X K W N R W V H R
M O C N I K C Q O V M C N F U C .

— O W R C F A F H H W I
Yesterday’s Cryptoquote: INHERITED WEALTH IS A BIG HANDICAP TO HAPPINESS. IT IS AS CERTAIN DEATH TO AMBITION AS COCAINE IS TO MORALITY. — WILLIAM VANDERBILT

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

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

Difficulty Level ★★ ★

8/06

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

Difficulty Level ★★ ★

8/05

WHAT A VOICE



Photo by Roger J. Coda

Chautauqua audiences know his voice quite well. Retired Buffalo radio announcer Bradley Steiger has served as the voice of the American Legion Band of the Tonowandas, Post 264, for more than three decades. He introduced each selection at Sunday’s concert.

YOUTH



Club counselors rehearse for the "Macbeth" puppet show at 4:15 p.m. today in Smith Wilkes Hall.

Shakespeare with a twist: Puppets

by Josh Johnson
Staff writer

At 4:15 p.m. today in Smith Wilkes Hall, the Chautauqua Boys' and Girls' Club presents "Macbeth" as you have never seen it before. Club will perform Shakespeare's tragic play with a comical twist: the show is entirely acted by puppets.

"Is this the one about a prince?" one puppet begins.

"No, no, no ... this is a play about a King. A vile and a nasty, a dirty, foul, moronic, evil, jerk of a jerk King. In a land called Scotland," responds the "Grandpa" character, who narrates the show.

Mark Northrup has directed Club counselors in various productions, including "15-Minute Hamlet" and "Stuart Little." This is the first year that the show involves puppets, and all Club "groupers" are looking forward to seeing their favorite counselors reproduce this Shakespeare classic.

Northrup is a high school theater and English teacher in Rochester, N.Y. He said that "Macbeth" is among his favorite plays, tied with "Julius Caesar." After having taught "Macbeth" in the high school setting, Northrup knew that it would be a perfect production for Club to undertake.

"I took the script and boiled it down. I tried to do what Tom Stoppard did with the '15-Minute Hamlet.' I took the best moments," Northrup said.

The script also incorporates Chautauqua, and relates it to the "Macbeth" storyline.

"It makes it really funny," said Tara McKiernan, who assisted Northrup in directing the play.

The puppets were created by Northrup, his girlfriend, Kaylie Winkler, and counselors involved in the show. The elaborate puppets possess sequined crowns, flying jeweled daggers, detailed clothing and "googly eyes."

It is a big time commitment to be involved in the production, Northrup said. He mentioned that so many of the counselors have other responsibilities and things they want to do, but that they have worked hard for four weeks to ready the play. Northrup also said that McKiernan has been invaluable in helping him prepare and direct the production and that all of the counselors have had a lot of fun participating.

The play is a Club fundraiser to benefit the Chautauqua Fund. Tickets are available at the door for a suggested donation of \$3 for adults and \$1 for children. Previous productions have raised hundreds of dollars for the Chautauqua Fund, and this year's event should not disappoint.

Parents and campers are encouraged to attend the show and watch their counselors perform the original puppet "Macbeth."

Dynamic Counselors of the Week lead Senior Athletic Club to Air Band victory

by Josh Johnson
Staff writer

Bryce Hanson and Andrew McCauley were selected as Week Five's Counselors of the Week. They lead the Senior Athletic Club Boys group, and their campers were named Air Band Champions.

McCauley attends the University of South Carolina and celebrates his 21st birthday during Week Six. This is his fourth year as a counselor, taking last summer off to hike the Appalachian Trail.

Hanson, 17, will be a senior at Jamestown High School. This is Hanson's second year as a counselor. Last year, he served as a Counselor in Training.

They said they have a lot of fun working together and enjoy their job so much that they forget they are working.

"I think it is one of the best counselor-to-counselor working relationships," Hanson said.

"We feed off each other

in goofy ways and our personalities just fit together perfectly," McCauley said in agreement.

They were not only enthusiastic about working with each other, but for the opportunity to work with SAC Boys. They said that their own time in SAC was their favorite at Club, and the pair was passionate about leading this specific group.

"They are the greatest group at Chautauqua Boys' and Girls' Club," McCauley said.

Hanson and McCauley have implemented a new favorite program with their SAC Boys. "We have what we call 'lectures,'" McCauley said. "Our lectures involve, well ... anything."

These "lectures" include everything from Chuck Norris jokes to personal words of wisdom, improvisation and skits where the counselors invent funny voices.

McCauley said that sometimes they get on a tangent, and, next thing they knew,

the children were dying of laughter.

"We forget that we were working," Hanson said.

The counselors also were very proud of their win during last week's Air Band Competition. The title of the SAC Boys' performance was "Werewolves, Monsters, Awesome."

Their act consisted of creative werewolf costumes, a singing vampire and a rendition of Michael Jackson's "Thriller." The counselors said it was a very last minute effort to put everything together.

Hanson mentioned that the campers were a little hesitant at first for the performance, but that once Thursday rolled around "it was game over."

"Our guys performed it perfectly," McCauley said. "They were great!"

The counselors did a lot to encourage the SAC Boys and to help out during Air Band preparations. The day before the competition, the boys

said they went into the arts and crafts room after Club at 4 p.m. and didn't leave until 7:30 p.m. They were helping to prepare props for the show, like the "RIP SAC Girls" tombstones used on stage.

"The boys were very committed and had a great time," Hanson said. "We're really proud of them."

The counselors were so proud they made sure everybody at Club knew who had won. Instead of referring to their group as SAC Boys, the counselors just called them "champions" for the whole day.

Hanson also served as one of the masters of ceremonies for the Air Band Competition.

Both counselors went through the Club program

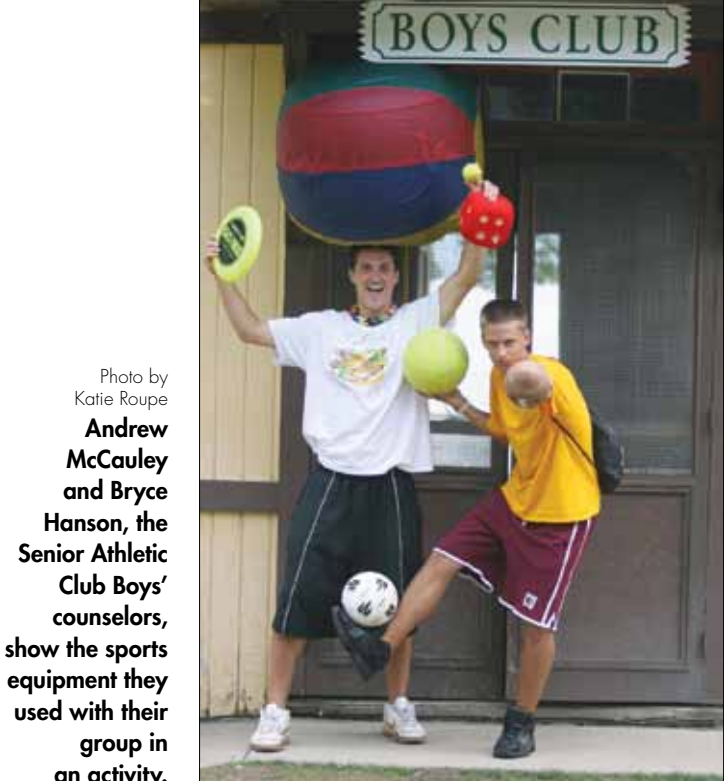


Photo by Katie Roupe
Andrew McCauley and Bryce Hanson, the Senior Athletic Club Boys' counselors, show the sports equipment they used with their group in an activity.

at Chautauqua. They reminisced about their time with SAC and said Tuesday morning floor hockey was one of their favorite activities. They have made sure that their SAC campers also have Tuesday

morning hockey to establish and carry on the tradition.

"[Week Six] was one of the more hectic weeks for us," Hanson noted. "But in the end, it was all worth it!"

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A DAY OF ACTIVITIES AND FUN !! SAT., AUG. 8TH

Join Chautauqua Marina, CWC-Young Women's Group, Chautauqua Lake Association and the Chautauqua Watershed Conservancy on Sat., August 8, 2009 from 9 am until 3 pm. at Chautauqua Marina (across from Webb's) for a fun filled day of activities for you and your family!

Mayor Marty Bova has proclaimed Aug. 8th National Marina Day in Mayville, N.Y. Chautauqua Marina believes in giving back to the community and is offering a day of activities for the entire community to participate in.

For those of you at Chautauqua Institution or the Chautauqua Suites, a complimentary shuttle service provided by Chautauqua Suites will shuttle you from Chautauqua Institution to Chautauqua Marina beginning at 9:30 am until 3 pm running about every half hour. The trolley will pick up at the main gate (in front of the Chautauqua Institution Visitor Center). The Chautauqua Marina stop has been added for the August 8th event. For those wishing to drive, our parking attendants will direct you to additional parking behind Webb's Restaurant.

"This entire community has been generously involved with this event", Lou Clementi, manager of boat and Jet-Ski Rentals at Chautauqua Marina said, "A number of companies from Mayville, Bemus Point, Lakewood, Chautauqua Institution and Jamestown have donated items for the Young Women's Group Silent Auction as well gifts for the Free Youth Fishing Contest and the On-Site Poker Run."

Chautauqua Marina's National Marina Day activities include:

- Free Youth Fishing Contest...10 am - Noon- Call Chautauqua Marina to sign up -753-3913
- Yard Sale... 9 am -3 pm
- Silent Auction 9 am -2 pm Benefiting CWC (Young Women's Group, more than 50 items)
- On-site Poker Run 9 am-2 pm \$10 Donation, Benefiting CLA(Chautauqua Lake Assoc.)
- Food Tent-Brick Village Gourmet & The Watermark Restaurant (breakfast & Lunch) 9am-3 pm
- Boat Demos Rides

- Free Lectures 9:30 am -11:30 am
 - * Keeping Our Lake Clean (CLA & CWC) 9:30 am & 10:15 am
 - * Boat Maintenance (Doug Cleland) Manager of the Service Dept. Chautauqua Marina 10:30 am
 - * Jet-Ski Maintenance/Safety (Lou Clementi) Boat and Jet-ski Rental Manager at Chautauqua Marina 11 am
 - * Boat Safety (Matt Terrill, Chautauqua Marina) 11:30 am
- Awards and Prizes (Fishing Contest Noon) Poker Run & Silent Auction 2 -3 pm

"National Marina Day is an annual celebration of the important role marinas play in waterfront communities all across America," said Ken Shearer, president of Chautauqua Marina. If it is raining all activities will be held inside the Marina, if it is sunny, events will be held both inside and outside. "Rain or shine, we hope you will join us for a fun filled day of activities."

There is no fee to participate in the event, come see the yard sale, silent auction, and participate in any of the free lectures that will be held in the morning. The Activities will all be held at Chautauqua Marina (3 miles from Chautauqua Institution) 104 West Lake Rd. (Rt. 394). For more information and a complete schedule of events for the August 8, National Marina Day Celebration go to www.ChautauquaMarina.com or call Chautauqua Marina at 716-753-3913.

PROGRAM

Thursday, August 6

7:00 (7:00–11:00) **Farmers Market**

7:15 (7:15–8) **Mystic Heart Meditation.** Leader: **Larry Terkel** (Kabbalah). Hultquist Center

7:45 **Episcopal Holy Eucharist.** **The Rev. Ethan Cole**, Diocese of Western NY. Chapel of the Good Shepherd

8:00 **Morning Meditation.** (Sponsored by Unity of Chautauqua.) Hall of Missions

8:45 **Catholic Mass.** Chapel of the Good Shepherd

8:55 (8:55–9) **Chautauqua Prays for Peace.** Hall of Philosophy Grove

9:15 **Thursday Morning Coffee.** (Programmed by the Chautauqua Women's Club). "Why Women Mean Business: Understanding the Emergence of Our Next Economic Revolution." **Avivah Wittenberg-Cox.** Women's Clubhouse

9:15 **CLSC Scientific Circle.** (Programmed by the CLSC Alumni Association). "Fueling our Future Transportation." **Bill Chamberlin**, chemist. Alumni Hall Garden Room

9:15 **Class.** Maimonides—"A Guide to the Perplexed." **Rabbi Zalman Vilenkin**, Chabad Lubavitch of Chautauqua. Alumni Hall Library Room

9:15 **DEVOTIONAL HOUR.** **Bishop Vashti Murphy McKenzie**, Presiding Prelate, 13th Episcopal District, A.M.E. Church. Amphitheater

10:15 **Service of Blessing and Healing.** UCC Chapel

10:45 **LECTURE.** **Beth Grant**, actress. In conversation with CTC Artistic Director **Ethan McSweeney.** Amphitheater

12:00 **Opera Master Class.** **Jay Lesenger**, Chautauqua Opera Artistic/General Manager. Fletcher Music Hall

12:10 **Catholic Mass.** Chapel of the Good Shepherd

12:15 **Tallman Tracker Organ Mini-concert.** "Tallman Organ 101." **Jared Jacobsen**, organist. Hall of Christ

12:15 (12:15–1:00) **Brown Bag: Theater.** An "Inside Look" at New Play Workshop, *The Further Adventures of Suzanne and Monica* with the author, director and cast. Bratton Theater

12:15 (12:15–1:00) **Brown Bag Lunch.** *What Happened to Anna K. Irina Reyn*, author. Literary Arts Center at Alumni Hall

12:15 (12:15–1:15) **Knitting.** "Women4Women–Knitting4Peace." UCC Reformed House Porch

12:15 **Brown Bag Lunch.** Yiddish Speakers lunch (no English), **Charles Shuman**, moderator. Everett Jewish Life Center

12:30 (12:30–2) **Mystic Heart Meditation Seminar.** "Insight into the Ten Commandments." **Larry Terkel**, Yoga and meditation teacher. Hall of Missions. Donation

12:45 **Chautauqua Catholic Community Seminar.** "Religion in the 21st Century." **Rev. Donald A. Blaes**, retired, Sacramental Minister in Area Parishes, Sts. Peter and Paul Parish, Waterloo, Ill. Methodist House Chapel

1:00 (1–4) **Artists at the Market.** (sponsored by Women's Club) Farmers Market

1:15 **Duplicate Bridge.** **Herb Leopold**, director. Sports Club. Fee

2:00 **INTERFAITH LECTURE SERIES.** **Shibley Telhami**, senior fellow, Saban Center, Brookings Institution. Hall of Philosophy

2:00 **Public Shuttle Tours of Grounds.** Leave from Main Gate Welcome Center. Fee.

2:30 **Piano Master Class.** (School of Music) **Anthony di Bonaventura**, presenter. Sherwood-Marsh Studios. Fee

2:30 **Scholarship Student Recital.** Hurlbut Church Sanctuary

3:15 **Hebrew Congregation Recital.** Music School scholarship recipients. Everett Jewish Life Center

3:30 **CLSC ROUNDTABLE/LECTURE.** **Mark Bowden**, *Black Hawk Down: A Story of Modern War.* Hall of Philosophy

4:00 **Percussion Recital.** Elizabeth S. Lenna Hall. (Benefits the Women's Club Scholarship Fund)

4:00 **Public Shuttle Tours of Grounds.** Leave from Main Gate Welcome Center. Fee.

4:00 **Artsongs at the Athenaeum.** Recital with Chautauqua Opera Studio Artists. Athenaeum Hotel parlor

4:00 (4–5:30) **Panel discussion.** "Reflections on the Eichmann and Demjanjuk Trails" in conjunction with the Robert H. Jackson Center. With **Gabriel Bach** and **Eli Rosenbaum.** **Gregory Peterson**, moderator. Everett Jewish Life Center

6:00 (6:00–7:45) **Chautauqua Choir Rehearsal.** All singers welcome. (Two rehearsals required to sing at Sunday worship services.) Smith Wilkes Hall

6:30 **Unity Class/Workshop.** (Programmed by Unity of Chautauqua) "Prosperity–It's Yours to Claim." **The Revs. Edna and David Mosher**, Leesburg, Va. Hall of Missions

6:45 **Pre-Chautauqua Symphony Orchestra Concert Lecture.** **Lee Spear.** Hurlbut Church Sanctuary

7:00 **Storytelling.** (Programmed by Smith Memorial Library) "Family Stories on the Plaza." **Jay Stetzer**, 2009 Rochester Arts & Cultural Council Artist of the Year. Bestor Plaza

7:00 **Devotional Services.** Denominational Houses

7:30 **Voice Program Performance.** (School of Music). Opera scenes by students of the Voice Program. (Benefits the Chautauqua Women's Club Scholarship Fund.) McKnight Hall

8:00 **NEW PLAY WORKSHOP.** *The Further Adventures of Suzanne and Monica* by **Alex Lewin.** Post-performance discussions with author, director and cast. Bratton Theater (Reserved seating; purchase tickets at Main Gate, Colonnade lobby, Turner Community Center ticket offices, and 45 minutes before curtain at the Bratton kiosk.)

8:15 **CHAUTAUQUA SYMPHONY ORCHESTRA.** "Celebrating the 80th Anniversary of the Chautauqua Symphony Orchestra." (Community Appreciation Night). **Stefan Sanderling**, conductor; **Chaim Zemach**, cello (principal of the CSO). Amphitheater

- "Finlandia," Op. 26 Jean Sibelius
- Cello Concerto, G.482 in B-flat Major (Grützmacher version) Luigi Boccherini

INTERMISSION

- "The Unanswered Question" Charles Ives
- "Fanfare for the Common Man" Aaron Copland
- "Embraceable You" George Gershwin/Ira Gershwin
- "Candide:" Overture Leonard Bernstein
- "Adagio for Strings" Samuel Barber
- "Chester" from New England Triptych William Schuman
- 4' 33" John Cage
- "Short Ride in a Fast Machine" John Adams
- "The Gazebo Dances:" Overture John Corigliano
- "Liberty Fanfare" John Williams

10:00 (Following concert). **Meet the CSO Section: Woodwinds, Horns.** (Sponsored by Symphony Partners). Amphitheater back porch

10:30 **Cabaret/Musical Theater Revue I.** Chautauqua Opera Studio Artists. Elizabeth S. Lenna Hall

Friday, August 7

7:00 (7:00–11:00) **Farmers Market**

7:15 (7:15–8) **Mystic Heart Meditation.** Leader: **Larry Terkel** (Kabbalah). Hultquist Center

7:45 **Episcopal Holy Eucharist.** **The Very Rev. Ward B. Ewing**, Diocese of NY. 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.** "The Heifer Project" **Bob Hirt**, discussion leader. Women's Club

9:15 **DEVOTIONAL HOUR.** **Bishop Vashti Murphy McKenzie**, Presiding Prelate, 13th Episcopal District, A.M.E. Church. Amphitheater

9:15 **Lecture.** (Co-sponsored by Chabad Lubavitch of Chautauqua and the Department of Religion). "The Conscious Universe – Where Faith and Science Meet." **Arnie Godfryd.** Hall of Philosophy

10:00 **Voice Master Class.** (School of Music). **Marlena Malas**, presenter. McKnight Hall

10:00 **Viola Master Class.** (School of Music). **Peter Slovik**, presenter. Elizabeth S. Lenna Hall

10:00 (10–5:30) **Chautauqua Crafts Alliance Festival.** (Sponsored by the Chautauqua Crafts Alliance). Bestor Plaza

10:15 **Service of Blessing and Healing.** UCC Chapel

10:45 **LECTURE.** **Frank Pierson**, artistic director, American Film Institute; Academy Award-winning filmmaker. Amphitheater

12:00 (noon–2) **Flea Boutique.** (sponsored by Chautauqua Women's Club) Behind Colonnade building

12:10 **Catholic Mass.** Chapel of the Good Shepherd

12:15 (12:15–1:15) **Brown Bag Lunch/Lecture.** (Programmed by the Writers' Center) "Blind Faith and Serendipity: From Self-Publishing to the Viking Front-List." **Philip Beard**, prose writer-in-residence. Alumni Hall porch.

12:15 (12:15–1:30) **Brown Bag Lunch/Discussion.** (Sponsored by Parents, Families and Friends of Lesbians and Gays and the Metropolitan Community Church) "How to Advocate for Gay Civil Rights" with **Todd Plank**, NY Pride Agenda. Chautauqua Women's Club

12:15 **BTG Life Member Luncheon.** Athenaeum Hotel parlor

12:45 **Chautauqua Catholic Community Seminar.** "Catholic Marriage, Divorce, and Annulment in the Movies." **Rev. Msgr. John K. Cody**, pastor, St. Christopher Parish, Grandview Heights, Ohio. Methodist House Chapel

1:00 **Jum'a/Muslim Prayer.** Miller Bell Tower

2:00 **INTERFAITH LECTURE SERIES.** **Zeyno Baran**, senior fellow, Hudson Institute, in conversation with **Geoffrey Kemp.** Hall of Philosophy

2:00 **Student Chamber Music Recital.** String quartets coached by the Audubon Quartet. McKnight Hall (Benefits the Women's Club Scholarship Fund)

2:00 **Public Shuttle Tours of Grounds.** Leave from Main Gate Welcome Center. Fee.

2:00 **Docent Tour.** Strohl Art Center

3:30 **Chautauqua Heritage Lecture Series.** "Movies at Chautauqua and Pageants of Chautauqua." **Jason Rodriguez**, Archives staff; **Jon Schmitz**, Institution archivist. Hall of Christ

3:30 **Dance Presentation.** "20 Ballet Movements You Should Know and Recognize." **Maris Battaglia** and **Charlie Higgins.** (Programmed by the Chautauqua Dance Circle). Smith Wilkes Hall

4:00 **NEW PLAY WORKSHOP.** *The Further Adventures of Suzanne and Monica* by **Alex Lewin.** Post-performance discussions with author, director and cast. Bratton Theater (Reserved seating; purchase tickets at Main Gate, Colonnade lobby, 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.

4:00 **Writing Exercise Walk.** Walk on the grounds with stops for writing prompts. **Dan Masterson**, author in residence. Alumni Hall porch

4:00 **Guest Artist Recital.** **Ilya Kaler**, violin. Elizabeth S. Lenna Hall. (Benefits the Chautauqua Women's Club Scholarship Fund)

4:15 (4:15–5:15) **Tree Talk.** (Programmed by the Bird, Tree & Garden Club). **Bruce Robinson.** Burgeson Nature Classroom (Ravine off Fletcher). Rain location is Smith Wilkes Hall.

5:00 (5–5:45) **Hebrew Congregation Evening Service.** "Kabbalat Shabbat: Welcome the Sabbath." Service led by Rabbi Harry Rosenfeld. Miller Bell Tower (Pier Building in case of rain)

5:30 **Operalogue – Tosca.** Lecture with excerpts from the opera. Sponsored by Chautauqua Opera Guild. **Jay Lesenger**, artistic/general director, Chautauqua Opera. Norton Hall. (Fee 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.** **Sam van Aken**, sculptor; faculty, Syracuse University. Hultquist Center

7:15 **Community Shabbat Dinner.** (Sponsored by Chabad Lubavitch of Chautauqua). Everett Jewish Life Center. Fee.

7:30 **OPERA.** **Puccini's Tosca.** **Steven Osgood**, conductor; **Henry Akina**, stage director. Norton Hall (Reserved seating; purchase tickets 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 Engelbert Humperdinck.** Amphitheater

PROGRAM CORRECTION

A revision workshop titled "Imagine That" with author-in-residence **Dan Masterson** was listed incorrectly on Wednesday's Program Page. The event will take place at 12:15 p.m. Thursday, Aug. 13.

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**** SUGARLAND (NR) LIVE CONCERT**
Thurs., Aug. 6th, 7pm
Grammy Winner Two Time CMA Winner for Vocal Duo of Year

FUNNY PEOPLE (R)
(12:30, 3:45, 6:50, 9:50)

**** Harry Potter (PG) ****
(11:40, 12:00, 2:50, 3:10, 6:10, 6:30, 9:15, 9:35)

****The Ugly Truth (R) NO PASS ****
(12:30, 2:40, 4:50), 7:00, 9:20

****G-Force (PG) NO PASS ****
Presented in Real D 3D
(11:30, 1:40, 3:50) No Evening Shows Thurs., Aug. 6th

Aliens in the Attic (PG)
(12:00, 2:00, 4:00), 6:00, 8:00

**** Transformers 2 (PG-13) ****
Final Night (11:45, 3:10), 6:20, 9:20

ICE AGE 3 (PG) Final Night
(12:15, 2:15, 4:15), 6:15, 8:15
All Times Valid Today Only / Will Change Friday

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

The Proposal (PG-13)
(1:45, 4:15), 6:45, 9:15

**** ORPHAN (R) Final Night ****
Daily (1:45, 4:15), 6:45, 9:15
All Times Valid Today Only / Will Change Friday
Ice Age: Dawn of the Dinosaurs (PG)
Starts Friday (1:45, 4:00), 6:45, 9:00
Transformers: Revenge of the Fallen (PG-13)
Starts Friday (1:30), 6:30

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