

The Chautauquan Daily

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CHAUTAUQUA, NEW YORK 50¢

Tosca BRINGS POWER, POLITICS, LOVE TO NORTON HALL

by Drew Johnson
Staff writer

The background action for Giacomo Puccini's *Tosca*, which will open at 7:30 p.m. tonight in Norton Hall, centers on politics. The opera is set in Rome in 1800, when Napoleon Bonaparte's campaign into Italy reached a point of success at the Battle of Marengo. But like all of this season's operas at Chautauqua Institution, politics is only the backcloth in front of which the real story unfolds.

Tosca centers on three characters: Mario Cavaradossi, a painter and political sympathizer, Tosca, a celebrated singer and Cavaradossi's lover, and Baron Scarpia, the chief of police who is in love with Tosca.

The opera opens in the church of Sant'Andrea, where Cavaradossi is at work on a painting of Mary Magdalene. When his friend, Angelotti, an escaped political prisoner, enters seeking refuge, Cavaradossi agrees to hide him. Tosca, on entering the chapel, becomes jealous when she overhears her lover whispering to someone else, but Cavaradossi is able to assuage her before he leaves with Angelotti.

Scarpia, on the hunt for Angelotti, finds Tosca alone in the church and is able to fan her jealousy and anger toward Cavaradossi. As she leaves to find him, Scarpia plots his destruction of the painter and his seduction of Tosca, which unfolds over the next two acts.

That, in a nutshell, is *Tosca*. As the action unfolds, these three characters form the well-known triad in operatic tradition: the noble hero (tenor), the noble lady (soprano) and the evil villain (baritone).

Jeffrey Springer, the tenor who will play Cavaradossi in tonight and Monday night's opera run, said his character is based on a real historical figure, though probably only loosely.

"He's a wealthy man,



Tosca (Carter Scott) informs her lover, Mario (Jeffrey Springer), of the necessity of going through a mock execution to win their freedom. They laugh over the ruse and sing of their love for each other.

Photo by Jordan Schnee

part of the noble class, who likes to dabble in politics," Springer said. "He's very much into autonomy for Italy. The Austrians have taken over the papal states of Italy and he's very much against that; he wants home rule for his country, and Scarpia represents the forces of the secret police for the Austrians."

Tosca was the main star of Italy, Springer said, and she and Cavaradossi were a very famous couple. Cavaradossi was Springer's first role out of college, and he has performed the role virtually every year since.

"I love the part," he said. "[Cavara-

dossi] is very well paced musically."

One of the musical highlights Springer points to is Cavaradossi's aria in the third act called "All the stars shone in heaven." But his character has plenty of other good music to sing, Springer said.

"I think probably Cavaradossi has the best arias in the whole show," he said. "Every single act he has something that's sort of an aria, and he's got three of them in the last act."

See **TOSCA**, Page 4



8:15 P.M. AT THE AMP

Humperdinck shares 'legacy of love' tonight

'King of Romance' performs in the Amphitheater

by Sara Toth
Staff writer

It seemed that in his early life, Engelbert Humperdinck was a master of reinvention. Now, 40 years later, the musician is widely regarded as the "King of Romance," but before recording almost 80 albums and selling more than 150 million records internationally, Humperdinck was simply the son of a British army officer, born in India.

The man born Arnold George Dorsey performs at 8:15 p.m. tonight in the Amphitheater.

The youngest of 10 children, Humperdinck moved to England at age 10 and had wanted to be a bandleader before performing on stage for the first time at age 17, so he took on the name of Gerry Dorsey as he pursued a career in the United Kingdom. After a stint in the army and returning home, he adopted the stage name Engelbert Humperdinck, re-emerging as a phenomenon on the music scene under the moniker of the German opera composer behind "Hansel and Gretel."

The *London Times* has called Humperdinck "the premier voice of the 20th century," and he has the resume to prove it. His first smash hit, "Release Me (And Let Me Love Again)," burned its way to No. 1 in 11 countries in January 1967.

It was that first hit single that prevented The Beatles' hits "Penny Lane" and "Strawberry Fields Forever" from reaching the top of the charts. Numerous singles followed through the decades, gaining better chart ratings in the U.K. than in the United States, but still garnering Humperdinck international acclaim.

See **HUMPERDINCK**, Page 4

Director, Academy Award-winning screenwriter Pierson lectures today

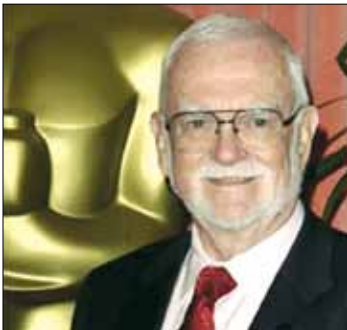
by Sara Toth
Staff writer

Frank Pierson has been a part of Hollywood for a long time — about 60 years. That's enough time to win one Academy Award, be nominated for several other Oscars and myriad awards and to help create some of the seminal films in American culture.

Pierson, currently the artistic director and distinguished filmmaker-in-residence at the American Film Institute, wraps up this week "On Cinema" with his lecture at 10:45 a.m. today in the Amphitheater.

Like the rest of our culture in past decades, Hollywood has changed over the past 30 or 40 years. That change will be one of the subjects of Pierson's lecture. Hollywood used to be a small town, just like others across the country, where everybody knew everybody else. That cannot be said today, and Pierson said Hollywood's situation has mirrored the situation of other communities.

"What has happened in Hollywood, in our own idiosyncratic way, has happened to all of us in every walk of life — lumberjacks, businessmen, car dealers, doctors,



Pierson

and philosophers and everybody," Pierson said. "Now, there's an ambitious effort to place Hollywood, movies and movie-making in the context of all of our lives."

See **PIERSON**, Page 4

Islam scholar discusses 'basics of what religions are telling us'

Baran to focus on Abrahamic religions, how they went off track

by Judy Lawrence
Staff writer

Today's lecturer has written and spoken frequently on the need to distinguish between Islam, the religion, and Islamism, the political ideology. Zeyno Baran is senior fellow at Hudson Institute's Center for Islam, Democracy and the Future of the Muslim World and director of the Center for Eurasian Policy.

Baran will share the po-

dium with Aug. 3 speaker Geoffrey Kemp. They will speak at 2 p.m. in the Hall of Philosophy.

"Since our session is going to be the concluding session, I thought I'd go back to the basics of what the religions are telling us," she said.

She will focus on the Abrahamic religions and how, at different times and different periods, all of these religions went off track.

"I'm Muslim and my religion is off track now," she said.

She also said she thinks people like her are not seen as mainstream.

"So there's a sort of mis-

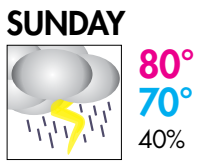
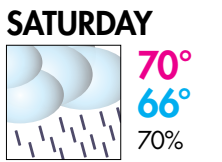
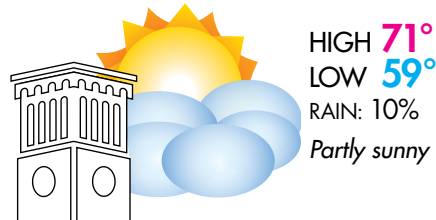


Baran

understanding and everyone is trapped and not figuring out how to get out," she said.

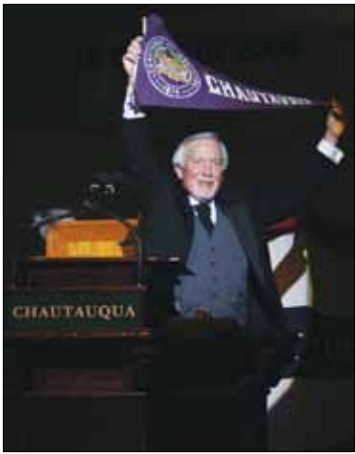
See **BARAN**, Page 4

TODAY'S WEATHER



Season finale

MOMS defeat Lakers in women's softball action
PAGE 11



Old First Night 2009

Scenes from Tuesday's celebration of Chautauqua's birthday
PAGE 12



Spectacular, save for the order

Carolyn Jack reviews Wednesday's Dance Innovations performance
PAGE 15

NEWS



NEWS FROM AROUND THE GROUNDS

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

BTG holds Nature Walk today

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

CWC Flea Boutique open

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

BTG hosts annual Life Luncheon today

At 12:15 p.m. today in the Athenaeum Hotel parlor, the Bird, Tree & Garden Club's Life Luncheon will be held. Guest speaker Betty Hite will present "Naturescaping: a Beautiful Solution to Water Pollution."

CWC offers Mah Jongg for members

The Chautauqua Women's Club invites members to meet at 2 p.m. today in the CWC Clubhouse for an afternoon playing Mah Jongg. All Chautauquans are welcome.

Free soccer clinic offered for youth

A free soccer clinic for all interested youth, ages 8 to 12, will be offered from 9:30 a.m. to 11 a.m. Saturday at Sharpe Field. Bring a water bottle.

Bechtolt Tennis Pavilion dedication Saturday

The Dick Bechtolt Tennis Pavilion will be dedicated at 3 p.m. Saturday. Light refreshments will follow. The pavilion is located at the Chautauqua Tennis Center.

Opera Guild offers Pre-Opera Dinners

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

Hebrew Congregation hosts Shabbat dinner

The Hebrew Congregation will sponsor a Shabbat dinner at 6:30 p.m. Friday, Aug. 14, at the Everett Jewish Life Center in Chautauqua. Make your reservations early by calling Marilyn Neuman at (716) 357-5042. Cost is \$25 for adults and \$15 for children ages 3 to 12. All are welcome.

Chautauqua accepts non-perishable food

Chautauquans can dispose of their sealed, non-perishable foods in the gold-papered carton on the floor inside the north entrance of the Post Office to benefit the Mayville Food Pantry. For more information, contact Lou Wineman at 357-5015.

School of Music presents Student Audubon recitals

At 2 p.m. today in McKnight Hall, several string students from the School of Music Instrumental Program will give the first of three Student Audubon Recitals. The recital is free and open to the public, but donations to benefit the Chautauqua Women's Club Scholarship Fund will be accepted at the door.

Violinist Ilya Kaler to give guest artist recital

Internationally acclaimed Russian violinist Ilya Kaler will give a guest artist recital at 4 p.m. today in Elizabeth S. Lenna Hall. He will be accompanied by pianist Patti Wolf and perform five solo violin works. Today's recital is open to the public and entry requires a \$5 fee.

Presbyterian House hosts memorial service for Lewis

A memorial service for Miriam W. Lewis will be held at 1:30 p.m. Sunday in the Presbyterian House Chapel, 9 Palestine Ave.

Corporation meeting set for Saturday

The annual meeting of Chautauqua Corporation members will be held at 10 a.m. Saturday at the Hall of Philosophy, Chautauqua Institution, Chautauqua, N.Y.

Fire and Safety Regulations

Chautauqua Institution is committed to providing a safe and secure environment. It is governed by the fire and safety regulations of New York State. The following rules support that commitment:

AMPHITHEATER

- No standing is permitted in the Fire Lane (marked in yellow).
- No blocking of the aisle ways and exits (no chairs, standing, scooters, etc.).
- Ushers and other Chautauqua staff are responsible for compliance with fire and safety regulations. Failure to follow their directions can result in the removal of violators from the Amphitheater — no refunds will be made.
- Scooters are permitted behind benches only if the handicapped person is using the scooter as a seat for the entire performance.
- Scooter operators who take a seat in the Amp must park their scooters outside the Amp or against the perimeter walls/fence.

HULTQUIST AND OTHER SPECIAL STUDIES CLASSROOMS

- Lawful capacities are posted and must be observed
- No blocking of aisles and exits

HALL OF PHILOSOPHY

- Portable chairs are not allowed in the Hall of Philosophy or in exit paths outside the Hall.
- No blocking of aisle ways or exits is permitted.

ALL INSTITUTION BUILDINGS AND PERFORMANCE SPACES

- All fire and safety rules will be enforced
- Building capacity must be observed.
- No blocking of aisles or exits.



I AIN'T 'FRAID OF NO TROLL!

Photos by Jordan Schnee

Above, kids react to the entrance of the Thunder Bridge troll during the annual Children's School play in Smith Wilkes Hall. Right, Children's School director Kit Trapasso plays the fierce Thunder Bridge troll.



Logan Opera Fund supports Tosca performance

The Kay H. Logan Opera Fund provides support for tonight's *Tosca* performance in Norton Hall.

Kay Logan established the Opera Fund in 1997 through gifts to the Chautauqua Foundation. A former trustee and secretary of Chautauqua Opera Guild, Kay is a longtime Chautauquan and has spent every summer here since 1979. She studied flute at Chautauqua in the mid-50s and for several summers played with Chautauqua Symphony Orchestra before leaving to teach at Interlochen Center for the Arts.

In addition to her flute performance and teach-

ing, her varied career titles include special education music teacher, author, state educational consultant and administrator in the developmental disabilities field.

She brings a wide array of knowledge and experiences to the current challenges of arts education and is involved with the educational outreach programs of the Orchestra of St. Luke's, New York City Opera, Penn State-Behrend and the University of Maryland. She has also created and is implementing a developmental music project for a facility in Quito, Ecuador, that serves impoverished and disabled children.

In addition to the Opera Fund, her contributions to Chautauqua include providing major support for Bratton Theater, endowing the Mischakoff/Taylor Concertmaster Chair and establishing the David Effron Conducting Fellow, the School of Dance Artist Teacher Award and a School of Art Ceramics scholarship. She also funded the Barrere Flute Studio, which was dedicated on June 25, 2006.

Though no longer performing on the flute, Kay still is involved in the musical life of Chautauqua — she plays triangle in the Chautauqua Community Band.

Doolittle Endowment Fund sponsors Pierson lecture

The Elizabeth Elser Doolittle Endowment Fund for Adult Programming, a fund held by the Chautauqua Foundation, provides funding for today's lecture featuring Frank Pierson, Academy Award-winning screenwriter

and film director.

This fund, originally established by Elizabeth Elser Doolittle in 1972, was augmented through allocation by the trustees of the Elizabeth Elser Doolittle Charitable Trusts at the time of Mrs.

Doolittle's death. Mrs. Doolittle was a resident of Buffalo, N.Y., during her adult life but was born and raised in Milwaukee, Wis. She was a member of the Uihlein family, which controlled the Joseph Schlitz Brewing Co.

McCarthy Lectureship funds today's Interfaith lecture

The Eugene Ross McCarthy Religious Lectureship provides funding for this afternoon's 2 p.m. lecture featuring Zeyno Baran, senior fellow at the Hudson Institute, and Geoffrey Kemp of the Nixon Center.

The Joseph H. and Flor-

ence A. Roblee Foundation of St. Louis, Mo., established this lecture fund in tribute to Mr. McCarthy, who was born in Michigan in 1882. Raised in Auburn, N.Y., Mr. McCarthy spent most of his adult life in St. Louis, where he worked as executive vice president of the Brown Shoe Co. He was named vice chairman of the company's board upon his retirement at age 65. Following his full-time business career, Mr. Mc-

Carthy served actively on behalf of the YMCA after World War II.

Mr. McCarthy was a regular Chautauqua visitor. His daughters, Carol McCarthy Duhme and the late Marjorie McCarthy Robbins, have been active at Chautauqua and donors to this endowment. Mrs. Duhme served as a trustee of Chautauqua from 1971 to 1979, and her husband, H. Richard Duhme Jr., taught sculpture.

Skateboarding

Skateboarding is not permitted on the grounds.

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AWAY WE GO (R for language and some sexuality) 8:20 98 min. Directed by Oscar winner **Sam Mendes** from an original screenplay by **Dave Eggers** and **Vendela Vida**, this funny and heartfelt film follows the journey of an expectant couple, **John Krasinski** (The Office) and **Maya Rudolph** (Saturday Night Live), as they travel the U.S. in search of the perfect place to put down roots and raise their family. "A welcome respite from the false happily-ever-afters of most mainstream movies." -*Ann Hornaday, Washington Post*

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From Today’s Lecturer

GUEST COLUMN BY FRANK PIERSON

Imagine some giant grasped the United States by the northern tip of Maine and the horn of Florida, and vigorously shook it out, sending all the most difficult characters, the most unstable, troublesome and excitable elements in the country rolling and bouncing down into the lower left corner, into Hollywood, where we now constitute a psychiatric critical mass. Every year we explode in a firestorm of narcissism and a mushroom cloud of hype. Oscar time.

We elaborately disclaim this narcissism. What Oscar winner has ever yielded to his or her honest feelings, to say to the Academy of Motion Picture Arts and Sciences: “I did it all by myself, entirely alone, against the violent and unfeeling resistance of everyone here.”

The disdain of George C. Scott and Marlon Brando had a self-serving quality — their refusal to appear to accept their Oscars showed how tough-minded, independent and healthy they were, to be able to turn their backs on compliments. Why couldn’t they let someone love them?

Everyone but the nominees agrees the premise of the Academy Awards is preposterous and that the Oscar show too often is an overblown bore. So why do we do it, and why do you all watch?

As a measure of artistic worth, the Oscars fail. Every year works of clear value and importance pass unmentioned and unnoticed by the Academy membership, buried in red ink and good reviews, while silly and shallow junk often sweeps the field.

Why should it be assumed that in any year there are exactly five works worth nominating, of which one is a winner? Some years seven are worth nominating, but none is a winner in the sense of standing up to winners of the years before or after. Does “Slumdog Millionaire” deserve to stand in the same company as “The Godfather”? For that matter does either stand in the same company as “8 ”? Talk about apples and oranges; we’re talking onions and orangutans.

Is it all, in the end, just an ego race? In the era of Jack and Jackie and tag football on the White House lawn, I organized a weekly tag football game among the movie colony in Malibu. Children, wives, girlfriends, all of us together.

The kids were removed for their safety after the first week, and by the second the women were sitting well back in the shade or taking long walks. The cheerfull shouts and banter of Week One had deteriorated into Neanderthal grunts and primal rage, and raw aggression stalked the beach. The third week sent three of us to the emergency hospital: a producer with a heart attack, a director with three broken ribs and a writer with anxiety neurosis.

What you saw here in action was the competitive character of Hollywood, and there is plenty of that mindless competitiveness distilled into the Oscars. There are just as many of us who watch to see who loses, as to see who wins. But this sporting aspect is subdued by the stultified dignity of the proceedings — surely that’s not what draws the larger audience.

What is Oscar good for? It’s damned good for the winners; it adds years to careers and actually to lives. Some years ago a couple of doctors reported to the New England Journal of Medicine that their study of mortality statistics showed that for actors and directors, Oscar winners on average lived four years longer than nominees who didn’t win. For reasons unknown this does not apply to writers, so yours truly will stand before you with no promise of being able to finish my talk before being summoned to judgment.

But I know writers who, when depression and writer’s block nibble at their self-esteem, clasp their Oscar’s cool and slightly oily surface and lift, straining, taking joy from its heft, symbolic of theirs. Others treat the statuette with mocking disrespect, but still manage to keep them on display: John Box, the great designer of David Lean’s films, had three, which he used to keep in a row on a hall table for his wife and daughters to park their hats on. They make perfect doorstops, and Vivien Leigh is said to have used her two for that purpose.

But for moviemakers, there’s more to watching the Oscar show than finding out who gets the doorstep. It expresses symbolic meanings. As the clips of the year’s movies flash by, we catch fleeting glimpses, as in a flawed and cracked mirror, of ourselves as our movies reflect us. Not the reality — none of us who make movies is wise enough to capture that more than once in a great while.

It is what we want to see, and what we want to feel about ourselves.

All of any year’s nominees have weaknesses, but they are not weaknesses of the creators alone, they are weaknesses of all of us. To find these qualities and feelings in the stars, those personalities on whom we project our collective unconscious wishes, offers us a kind of shared rite in the Oscar show.

So that’s what the Oscar show is: a rite, a sacrament. The slowed rhythms and air of reverence are religious in tone. It is a religious observance, and it is correct that it should not be shown in schools. The writer who draws strength from touching his talismanic Oscar is performing a religious act so primitive that we recognize it as superstitious.

In another time and place we could have enriched the ceremony with a prototypical religious rite: human sacrifice. We could ritually disembowel the winners, or bury them alive in the tombs of the ancient studio heads to make room for new talents and new ideas.

So where do I go to worship? At the house of my friends, a writer-director couple, who, with their friends once long ago stormed college administration buildings, vowing to change society. They have. Now they occupy the administration buildings of the studios, and are the new Hollywood establishment. They are starstruck, and I am too. We will sit on the floor with our white wine and popcorn and watch, thrilled with ourselves.

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LITERARY ARTS

Beard to speak on switch from lawyer to novelist

by Sara Toth
Staff writer

A novelist and a lawyer — not the most common combination of career paths. But this week’s prose writer in residence at the Chautauqua Writers’ Center is both.

Philip Beard, the author of *Dear Zoe* and *Lost in the Garden*, will speak today on how he made the initial transition, which later turned into a balancing act, from lawyer to novelist; and how the difficult road to publishing took a fortuitous turn.

Beard will present his lecture, “Blind Faith and Serendipity: From Self-Publishing to the Viking Front-List” at 12:15 p.m. today on the front porch of the Literary Arts Center at Alumni Hall. In detailing his own trials and triumphs, Beard will illustrate the difference — or lack thereof — between published and unpublished writers. It is a talk he said would resonate with writers at Chautauqua who are just beginning to “dabble” in developing stories.

“Publishing is very different from writing, and publishing can be an intimidating thing,” Beard said. “It can feel like something that other people do, not something that you can do ... but it’s one lucky break or one sympathetic editor away.”

Now a part-time lawyer with Stonecipher, Cunningham, Beard & Schmitt, P.C.,

Beard attended law school at the University of Pittsburgh before working at the firm. After years of writing as a hobby and 10 years as a lawyer, Beard decided to take his career in another direction.

“I decided it was time,” Beard said. “I was feeling that pull that writers seem to feel and found myself becoming more and more dissatisfied at work and thought, if not now, when?”

Writing was not the issue because his first novel was done within two years, but getting published was. *Dear Zoe* was published five years and more than 50 rejection letters after Beard devoted himself to writing. In the time it took a publisher to take notice, Beard had completed a second novel. It was a lucky break at local bookstore Aspinwall Bookshop in Pittsburgh, that drew the attention of Clare Ferraro, the president of Viking Penguin. It had been only weeks since Beard decided to self-publish; the rejection letters kept piling up, and he had decided to take matters into his own hands.

He didn’t have to. “That process of rejection and persistence ended in a way no one could have foreseen,” Beard said. “After going through all of the normal channels of agents and editors and all those things, a random trip to my favorite bookstore led me to Viking

Beard

Penguin, one of the best publishers in New York.”

The work and the wait were worth it, he said. The book to be published, *Dear Zoe*, had come together from three distinct influences. At the onset of writing *Dear Zoe*, Beard found himself taking notes on his teenage step-daughter, evoking her voice in his short free-writings. What started out as a story about a girl who had two very different father figures in her life soon was impacted by another element: children in Beard’s communities who were killed in sudden, tragic accidents.

“That’s every parent’s greatest fear,” Beard said. “The only way to describe it really is that the notes started talking to one another and pretty soon, the voice of this teenage girl I had created was speaking directly to

this child, speaking to this younger sibling that she had lost in an accident.”

Beard also was writing *Dear Zoe* in the midst of another tragedy, which was nationwide rather than local. Sept. 11 occurred as he wrote, and the author spent much time grappling with how to include those events in his story — if he should at all. Still, it permeated his thoughts and writing.

“At the time, you couldn’t write without including 9/11; it just dominated everything,” Beard said. “The trick for me was including 9/11 as an element without having it dominate this girl’s story.”

The story is of a girl who loses her younger sister to a hit-and-run on a day that nothing seems to matter but the terrorist attacks on the United States. *Dear Zoe* has won several awards, including being named by the American Library Association’s Booklist as one of the Ten Best First Novels of 2005. But, the success came only after the frustrations of publishers’ rejections. Beard said he found that talk often restored hope to writers striving to get published.

“I want to give encouragement to writers who have either tried for years to get published and failed or have stayed away from publishing their work simply out of fear,” Beard said.

Author in residence to walk with prompts, participants

Masterson will take Chautauquans for a stroll around grounds, look for ideas, inspiration

by Sara Toth
Staff writer

Most people find things like loose change, Kleenex, Chapstick or lint in their pockets. Author-in-residence Dan Masterson finds poems.

When he was working on a poem about drumming, he kept a drum key in his front pocket, for example.

“Make sure you have something about the topic of the poem in your pocket at all times,” Masterson said. “If I don’t have these prompts, I don’t know what I’d do.”

The first-ever author in residence at the Chautauqua Writers’ Center will lead a “Walk with Writing Prompts” at 4 p.m. today, beginning on the front porch of the Literary Arts Center at Alumni Hall. Participants are asked to meet there, bring a notebook and pen or pencil and be ready for a walk around the grounds with Masterson to find their own prompts.

“I’m going to suggest everyone find a prompt along the way — it could be a leaf, a dead bug, a stone, a handful of gravel,” Masterson said.

“It can be a beer can someone threw in the woods.”

The walk is intended to generate new ideas for poetry, essays, fiction, nonfiction or any kind of writing. Having something physical to bind the writer to their writing is valuable, Masterson said.

He speaks from experience. Masterson, the first poet laureate in Rockland County, N.Y., where he teaches at the State University of New York at Rockland, recalled a poem he had written, inspired by a chalk drawing titled “Monkey on a chain, seated” by Hendrick Goltzius.

“When I saw this picture, it just broke my heart,” Masterson said as he produced a print of the work. He indicated one of the chain links in the drawing, and said he had run into his cellar, where he knew he had such a thing.

“I carried this in my pocket for six months when I was working on this poem,” Masterson said, holding the chain link. “Every time you reach into your pocket, you feel that ring, and it says, ‘What the hell are you doing, Masterson?’ ‘Watching TV.’ ‘Why aren’t you working on the monkey poem?’ You take it out, and you’re suddenly right in the cage with him. You’re suddenly right there.”

Masterson, who has written several poetry books and has been included in numerous journals, is beginning his 46th year as a professor at

SUNY Rockland. The college is celebrating its 50th anniversary, and Masterson, who began his career at Syracuse University, likes to say he has been there almost as long as the school itself.

SUNY Rockland President Cliff L. Wood asked Masterson to write a poem for the occasion — the poem he is currently working on, and the poem that prompts him to carry a small spoon in his pocket until it is completed.

The spoon comes from the oldest building on Rockland’s campus: an old debtors’ house. When Masterson was asked to write a poem about Rockland’s 50-year history, he said he began thinking back to his first days at the college when he would have to go down into the building’s basement for copy paper and other supplies.

“I was trying to think, what does this almshouse have to do with this beautiful, multimillion dollar, gorgeous campus we have?” Masterson said.

He recalled the basement that he returned to for inspiration: cells for the “difficult” debtors, chains in the brick walls and the stench of urine in hot August.

“I wondered what could be going on here that would help me go forward with the poem,” he said. “It hit me.”

One of the debtors must have stolen a spoon from the tray of food, Masterson said,

because one of the bricks had been loosened all the way. Masterson said the man must have stolen the spoon, scraped away the mortar around a single brick’s sides and removed the brick whenever guards were not around so he could look at the cornfields that would become the campus.

“Little by little, he must have been imagining what his great-great-grandchildren would see out there, how it would change,” Masterson said. “Could he have imagined this campus? Could he have foreseen it? That’s the idea of the poem.”

Masterson went searching through that building until he found a “ratty, old tin spoon that you would buy at the five-and-dime.” Maybe, Masterson laughed, one day he would replace it.

“I stumbled across this spoon, and it just meant something,” he said. “I’ve been carrying this in my pocket all these weeks that I’ve been working on the poem.”

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FROM PAGE ONE

TOSCA

FROM PAGE 1

That’s not to say that the other characters don’t have many good songs.

Carter Scott, the soprano who will play Tosca in the performance here, said she enjoys playing the role because she finds the character relatable.

“She’s a very passionate opera singer, and that’s kind of what I am, so it’s not really far removed from me,” Scott said.

Three things motivate Tosca, Scott said: love of God, love of Cavaradossi and love of music.

She said one of the musical high points for her character is “Love and music,” an aria from the second act. In the song, Tosca asks God how she has ended up in her position, caught between Scarpia and Cavaradossi.

“When this problem is presented to her, she feels as if she’s been abandoned by her God,” Scott said.

She said she has enjoyed this production because it is fast paced and involves a lot of movement and theatrics. This contrasts some operas that use a “stand and sing” style of production that does not involve much physicality.

This more physical style “is wonderful,” Scott said. “It’s what I train for, and it’s what I want to do. Some shows use the [stand and sing] style, where you just stand still, and I find that very difficult. I like to move.”

Baritone Todd Thomas, a former Chautauqua Opera Young Artist and frequent guest artist of Chautauqua Opera Company, said *Tosca* is the pinnacle of the veris-

“*Scarpia is a villain people love to hate.*”

— Todd Thomas

Baritone

mo style of opera, where the plot represents more realistic characters and storytelling.

“Verismo is no longer where you’re talking about mythological characters,” he said. “There’re talking about real situations, real believable things that can happen to people.”

The situation in *Tosca* may be believable, but the villain Scarpia is larger than life. As Thomas himself put it, “Scarpia is a villain people love to hate.”

“He really enjoys the torture he pushes on Cavaradossi, and he enjoys the power he has over Tosca,” Thomas said. “[Scarpia] is really driven by power, political power, sexual power, and he really thinks he’s doing what’s right politically.”

Thomas said it is the contrast that Scarpia exhibits that makes him both an attractive and a repulsive character to audiences. On the surface he is very soft, or at least he can be when seducing Tosca, but underneath he is very dangerous, Thomas said.

“The villain or the heavies [bad guys] are always going to be more colorful,” he added.

Scarpia’s music is wide-ranging: swinging between the viciousness of his relationship with Cavaradossi to the softness of his relationship with Tosca. The musical variety adds to the richness and complexity of his character.



Photo by Jordan Schnee

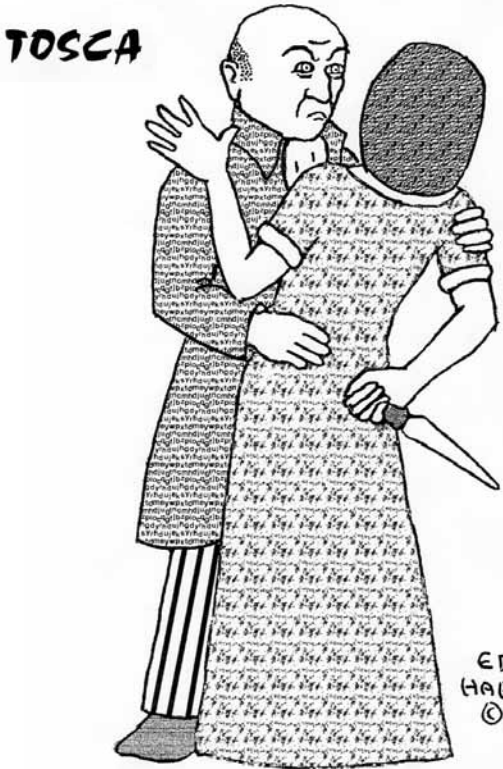
From left to right: Tosca (Carter Scott), Cavaradossi (Jeffrey Springer), Sciarrone (Ben Werth) and Scarpia (Todd Thomas). In this scene Cavaradossi shouts his defiance of tyranny after Scarpia receives news of Napoleon’s victory, a defeat for Scarpia’s side.

“Puccini is a quintessential theater composer,” Thomas said. “With this opera, you’ll hear beautiful singing, but you’ll really hear captivating and engaging storytelling.”

Probably the only thing that may be working against Chautauqua Opera’s production of *Tosca* is its popularity. Chautauqua audiences who have listened to or seen *Tosca* may come to this performance with heightened expectations for the music and the performance.

But, Thomas said, once people can divorce themselves from small things that they are expecting, especially some of the musical high-points they may be used to hearing in Italian, they will be in for an awesome ride.

“It’s a traditional production, but it’s not a museum piece,” he said. “It will be fresh.”



Chautauqua Opera Highlights...Ed. Harmon

HUMPERDINCK

FROM PAGE 1

According to his Web site, Humperdinck’s success can be attributed to his three-and-a-half octave range and natural charisma. His easy listening, mellow love songs seem to have stood the test of time, and Humperdinck is still working. More than 60 of his albums have been certified gold, and more than 20 have been certified platinum. Now in the midst of a 100-city world tour, he also has recently released the album “Legacy of Love,” a record of his classic hits he re-recorded last year while in Prague.

“Welcoming the challenge to record my songs again, after so many years, rendered inspiring words as heard by the ears of professionals attesting that the new recordings were as good, if not better, than my original work,” Humperdinck wrote in a statement on his Web site.

The 73-year-old singer is now in the 42nd year of his superstar career, and celebrated his 40th anniversary in 2007 by recording “The Winding Road,” an album of songs written by other British musicians, like Eric Clapton, John Lennon, Sting and James Blunt.

Nominated for several Grammy Awards and the 1978 winner of the American Guild of Variety Artists’ “Entertainer of the Year” award, Humperdinck has performed for the likes of American presidents and heads of state around the world, including the Queen of England.

Humperdinck has used his fame to contribute to multiple charities, including the Leukemia Research Fund, the Red Cross, the John Wayne Institute and UNICEF.

PIERSON

FROM PAGE 1

His work in Hollywood, Pierson said, has led him to believe that he could shape the world in a positive manner.

“We can change things, I believe that we can at least, and films seemed to me to be a unique kind of opportunity, to get into something that actually mattered, that can have some sort of impact on our life on this earth, and maybe lead to some improvements in a way,” he said.

Formerly, Pierson was president of the Academy of Motion Picture Arts and Sciences and president of the Writers Guild of America, West — the same organization that in 1976, awarded him “Best Drama Written Directly for the Screen” for “Dog Day Afternoon.” That same film earned Pierson an Oscar for “Best Writing” and “Best Original Screenplay.” His screenplay for “Cool Hand Luke” also earned a nomination from the Academy in 1968, and left society with the gold nugget of a line, oft-quoted in clipped, hillbilly speak: “What we got here is ... failure to communicate.”

“It seems to have made some sort of impression, or at least something that I’m leaving behind when I leave this earth,” Pierson said with a laugh.

Beyond his screenwriting work on “Dog Day Afternoon” and “Cool Hand Luke,” Pierson also wrote and direct-

ed “A Star Is Born” and has worked more recently in television, directing “Conspiracy,” — which won an Emmy Award for best writing in a miniseries — “Citizen Cohn,” “Truman” for HBO and “Dirty Pictures” for Showtime.

Pierson will speak on the growth of diversity in filmmaking crews in recent years, share tales of his time in the movies and simply share some laughs.

“There are a lot of funny things that happened along the way, so I’ll tell some funny war stories if I can remember them,” he said.

At age 84, Pierson has spent much of his life in the film industry, starting after World War II, when he spent some time living with his mother — a screenwriter — before returning to college.

“I got my first taste of what it was like, this community and what was going to be done,” he said. “At that time, I thought I was going to become a bio-chemist; then I fell in love with the magic of making motion pictures. More than that, I fell in love with the realization that most pictures have an impact.”

In studying sociology, anthropology and psychology once he returned to college, Pierson said he realized those academic disciplines all have to do with the way in which people interact with one another and how personalities are formed and influence lives — the same elements that dramatists work with.

“What is a play, or a movie, but a miniature of a society?” Pierson said. “You have a few characters who have a problem to solve together or against each other, and how they work it out in a dramatic structure is governed by the psychology and the culture in which they live.”

Pierson listed his favorite movies as the Italian and French films that, after World War II, captivated him and his friends.

“Those movies were overwhelmingly fascinating to us, and changed the way in which we saw movies, and the way we saw our lives and what we wanted to do with ourselves,” he said. “There were so many that were absolutely marvelous.”

Such movies are not made any more, Pierson said, and the quality of the movies now pale in comparison to those of the 1970s and 1980s. About once a year, the Coen brothers release a movie, and Woody Allen “occasionally” makes a good film, Pierson said. But the mainstream movies that are shown in the multiplexes now are geared toward only one audience: young men with disposable incomes.

“That’s really catering so extensively to a rather limited audience — a mentally retarded and emotionally stunted audience at that, that there’s not a lot left over for the rest of us,” Pierson said. “It’s getting harder and harder to find food for the soul in the movie theaters.”

BARAN

FROM PAGE 1

This is especially evident in American policy in the Middle East or anywhere where the U.S. has issues with extremism, Baran said. Islamism is a political ideology. The religion may not be violent, but if the political ideology is radical, it can lead to violence, she said.

Both Muslims and non-Muslims have misunderstood the Islamic message, and the only way to get out of this is to go back to basics, Baran said.

Baran grew up in Turkey and even then, she said she was uncomfortable with what most people defined as Islam.

“I’ve come to the conclusion I’ve always been interested in it,” she said.

She is particularly passionate about violence, and the persecution against women.

“If a society is treating women wrong, that’s always been to me a sign there’s really something very, very wrong with the culture,” she said.

Baran has studied Islam and democracy and said she believes they are as compatible as Christianity and democracy.

“But Muslims’ understandings of Islam and democracy have to change first,” she said.

Baran sees the difficulties in her daily life. Her husband is Catholic, she said, “so we’re always having

these discussions. We come together spiritually and know our traditions teach different things but have found a common place.”

Baran was a co-author of *Muslim Manifesto*, an attempt to denounce violence and extremism in the name of Islam. She supports instead the fusion of tolerant faith and critical thinking with secular democratic rule to thwart the spread of radical Islamist ideology.

Baran regularly briefs European and U.S. officials and has testified before Congressional committees on issues related to Muslim integration and radicalization in Europe and the U.S.

A native of Istanbul, Turkey, Baran was educated in

the U.S. at Stanford University, where she earned a bachelor’s degree in political science and a master’s degree in international economic development. Her work on the compatibility of Islam and democracy earned her the Stanford University Firestone Medal for the university’s most outstanding political science/international relations honor thesis in 1996.

Author of numerous monographs, articles and policy studies, Baran has written for a variety of publications including *The Wall Street Journal*, *The Washington Post*, *National Review*, *The International Herald Tribune* and several Turkish, European and Eurasian newspapers. She also appears regularly on major television and radio news programs.



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COMMUNITY

Meeting to provide answers to property owners

by Christina Stavale
Staff writer

Saturday's Chautauqua Property Owners Association meeting will give property owners a chance to get up to speed with what they need to know about taxes and property value reassessment. CPOA President Prudence Spink said she has been getting many questions about these topics and hopes Saturday's meeting, at 9 a.m. in the Hall of Philosophy, will answer them. "Once the season's over and people have their minds off all the fun they're having, they're going to be worried about their reassessments," she said. "We always have a lot of questions about how you can appeal your assessment and who to talk to about your assessment, and this is a big

opportunity to get all the information that you need to go forward." Property value reassessments will happen in January 2010. Spink said those who cannot attend the meeting will be able to find information about assessments in Smith Memorial Library following this weekend's meeting. Laura Damon, of North Lake Informed Citizens, also will speak at the meeting to give an update of town and county happenings. Also on the agenda, Lyle Hajdu, chair of the Chautauqua Lake Management Commission, will speak about the health of Chautauqua Lake. Rick Constantino, Chautauqua County Watershed coordinator employed at the County Department of Planning and Economic Development, will discuss the organi-

zation of watershed planning efforts and other programs that focus on yielding clean lakes, rivers and streams. Spink said she also wants to encourage property owners to participate in the CPOA's archival project. She said anyone who knows anything about a property on the grounds, or anyone who has owned or rented a property on the grounds, should pick up a form at the meeting or visit the Oliver Archives Center so that they can document history. "We're encouraging people not to only write about your own properties where they've rented, but other properties they grew up with," she said. The transportation and lighting committees also will present updates at Saturday's meeting.

At the July 18 meeting of the CPOA, many Chautauquans raised concerns about bicycle safety on the grounds. The CPOA transportation committee had been looking at how to best address the problem and will present its findings at the meeting. "Basically, I think that we concluded that we need to change the culture," Spink said. "We all have to work together to share the space that we have — pedestrians, bikers and automobiles. The enforcement is really up to the Institution, but we're planning on an awareness campaign." The lighting committee will discuss its progress on replacing old streetlights on the grounds. Spink said she hopes to have a proposal ready by the end of this season, and then during the off-season, work will be done to

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implement the plan. Anyone with input, she said, should attend Saturday's meeting and a special lighting seminar on Aug. 25 at 3:30 p.m. in Smith Wilkes Hall. Spink also asked Chautauquans to come to the meeting to provide feed-

back about the Time Warner Cable offer they were provided this year. This is the second year of the offer, which allows Chautauquans to install Internet and cable without the installation and disconnection fee.

Dear Editor:

I now know that Chautauquans are all talk and no walk. On Friday night, 95 percent of a full Amphitheater sat through an R-rated performance, and most of those in attendance even joined in a cheer using the most common code word for one of the filthiest words in the English language. After witnessing this mass moral lapse, I am sure the kids in the audience may find it OK to tell a teacher they don't like, "Screw you."

James A. Reeder
McLean, Va.

Dear Editor:

For an entire week, we pondered "What Makes Us Moral?" Despite being challenged on Friday morning by Robert Franklin to provide "moral leadership," Chautauquans failed an obvious test in the Amphitheater Friday evening. A disgusting, inappropriate performance by Jason Alexander was tolerated by the majority of an audience that included teenagers and children. Why didn't people leave in droves? Why wasn't the performer's mic silenced? Was this an "ethical moment" (as described by Ralph Williams) when a difference could have been made if we all walked out? If we can't provide "moral leadership" in our own beloved summer retreat, how can we ever make a difference in our home communities?

Leone G. Reeder
McLean, Va.

Dear Editor:

Compliments to Chautauqua Institution. We thank the staff of the Amphitheater for their help and efficiency, and especially for keeping the gates closed, on the morning that Elie Wiesel spoke, during the 9:15 religious service out of respect for the worshipers and participants. We thank the library staff, under the leadership of Lynn Kinnear, for their assistance, and their making the library a welcoming place. And thank you to Marty Merkley for making 5,000 people rock with laughter in the Amp watching Jason Alexander wow us with his talents and humor. If laughter is the medicine of life, we feel very healthy this morning.

Iris and Mort November
Chautauqua, N.Y.

Dear Editor:

I was surprised by the tone of the first question to Leila Nadya Sadat by her Chautauquan host. He asked her if she would set aside her "impassioned partial view" to explain why the U.S. might not want to adhere to the International Criminal Court. Asking the only female speaker in a week that focuses on morality to stop being so emotional comes across as both insulting and condescending. Did anyone ask Elie Wiesel or Professor Williams for a less impassioned and partial view?

Avivah Wittenberg-Cox
Chautauqua, N.Y.

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Dear Editor:

I cannot begin to tell you how struck I was by the scope of Ken Burns' presentation last Monday evening. His words gave picture, weight, heft and urgency to a critical message: we are a people with a rich and enduring past; a colony seeped in flavor and ideal; a culture of kaleidoscopic color and nuance and dazzle and dance. We are the inheritors of the great gift of democracy and freedom, of a land and landscape of impossible diversity and beauty, and it is our duty to make sure these gifts are extended and honored and treasured for all they hold and all they deliver and all they mean.

During his time on stage, he talked about everything from the art of documentary filmmaking, which he told us takes three things: story, story, and story. He told us of his kinship with music, and how, unlike other filmmakers who layer sound in after their movies are made, Mr. Burns and his team find the music that moves them, and then layer story on top. He talked about the existential nature of our times — the difference between believing and doing, and how short our religious institutions fall in the face of the unknown. He talked of the vastness of the human spirit, its vulnerability as well as its invincibility.

Ken Burns' passion is American history. And through this lens, we learn more about who we are and who we have yet to be. He claims nothing for himself and sees the work only as what it is, an amalgamation of what's already there, waiting to be found. Like the layers of rock in the precious canyon we call Grand, billions of years of earth history compressed into jagged cliffs and ledges, Ken Burns unearths the story hidden in the strata of our lives.

His next work is titled "The National Parks: America's Best Idea." For ten years Burns and his team explored our parks and the history behind them to create a definitive story of what can be done when the ideals of democracy are opened wide, and the hallowed and sacred grounds of our country — good and evil, mountains and battlefield alike — are declared protected and open to all.

It is a theme repeated in all of his films. What is the potential of the human spirit? What can it give? What will it take? How does our history teach us? Ken Burns rocked my world Monday night — showing me a depth of creativity and vision I rarely see put into action.

Naseem Rakha
Silverton, Ore.

Dear Editor:

Interconnectedness. Here are three of what we call "Chautauqua moments."

Two occurred in Mark Altschuler's Saturday morning Short Story Discussion class. One story was about China, written by a Chinese American. One of our class members lives in China and was able to provide valuable insight into our discussion.

A week later the short story involved Egypt. A class member not only is from Egypt, but is taking a seminar with the author of the story later this summer at the Bread Loaf Writers' Conference.

The third one occurred when I was talking with the wife of a speaker and discovered their summer home is in the same small Vermont town where our daughter's fiance lives. As we like to say, "Only in Chautauqua."

Bill Bates
Chautauqua, N.Y.

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COMMUNITY

Chautauqua pomp, pageants vestiges of participatory education experience

by George Cooper
Staff writer

In this Old First Night week, Chautauquans get a good taste of pageantry particular to the Institution’s history, which brought to the day a special kind of audience participation. Jason Rodriguez, Oliver Archives Center technical and research assistant, will talk about the history of pageants at Chautauqua, especially as the story evolves out of images. He will speak at 3:30 p.m. today in the Hall of Christ.

Jon Schmitz, Chautauqua archivist and historian, has composed a number of presentations on Chautauqua traditions, Rodriguez said. Rodriguez, on the other hand, said he likes to study traditions that are no longer continued.

“My interest here is photos,” Rodriguez said. “The more obscure photo I see in the collection, the better. When I see photos, I see traditions that have gone out of practice. Just

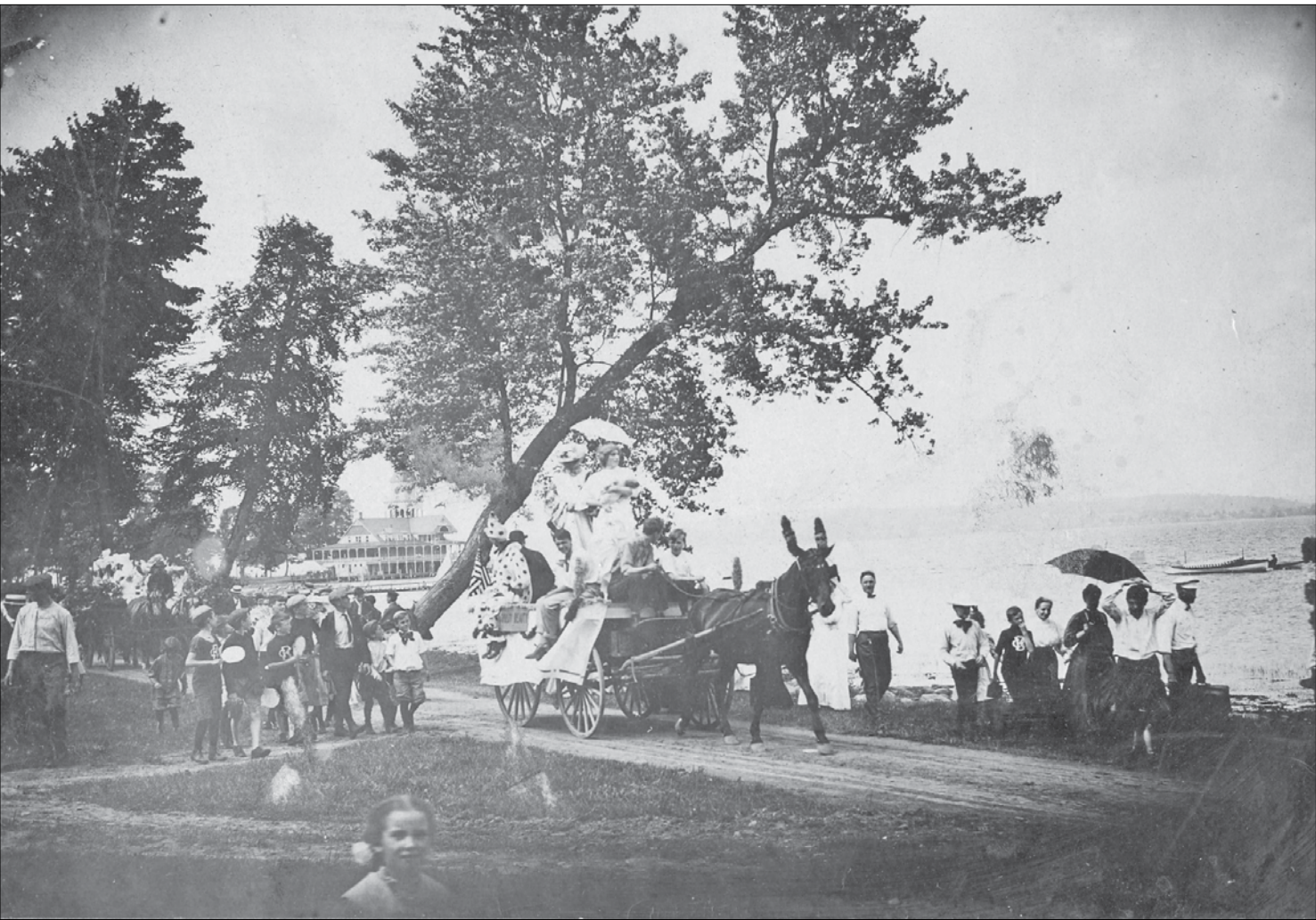
because it doesn’t happen anymore, doesn’t mean it wasn’t important.”

Rodriguez has worked at the archives for four years. A native of Fredonia, he graduated from the State University of New York at Fredonia and will soon complete a master’s degree in museum studies at SUNY Buffalo.

Pageants have a medieval origin, and they involved a city’s various guilds, which would set up stages on carts and travel from town to town “almost like the Chautauqua circuits,” Rodriguez said. The ceremony surrounding the CLSC and OFN are reminiscent of these medieval pageants.

“One of the founders, Jesse Hurlbut, talks about the CLSC Vigil as supposed to emulate the recognition of the tried and true knight and the ceremony at which knighthood was bestowed,” he said.

Instead of guilds, the CLSC Recognition Day Parade includes all the classes previous to the one that is



Courtesy of Chautauqua Archives

“Parody Parade”: The athletic club, the ball team, the Boys’ Club on their way to the circus at the ball field, circa 1910.

graduating.

“It includes not just the graduating class, but everyone, including a band. In the early days it was essentially a daylong pageant,” he said.

Rodriguez also said the pageants were very participatory and theatrical, especially by the early 20th century when John Heyl

Vincent’s resistance to theater had lessened. But at about the same time, professional entertainers began to replace the pageant that once included Chautauquans in performing roles.

“By 1910, the second season the New York Philharmonic was here, a kind of battle ensued between the

local, participatory productions and the outside, professional productions,” Rodriguez said.

Chautauqua practiced a model of participatory education that was left out of the museum world up until the 1960s, Rodriguez said. Vincent’s use and support of Palestine Park is an ex-

ample of how he wanted to bring the Bible to life. And in the early years, friends of Chautauqua from various archeological societies would bring replicas of mummies and plaster casts for Chautauquans to help them experience and learn about the ancient past.

Richard Louis Bechtolt

A memorial service for Richard Bechtolt will be held at 3 p.m. Sunday in the Hall of Philosophy, followed by a reception at Alumni Hall.

Richard Louis Bechtolt, 81, succumbed to amyotrophic lateral sclerosis, also known as ALS or Lou Gehrig’s disease, on Oct. 7, 2008, after a courageous three-year battle.

His life was a journey of commitment and achievement. At Hirsch High School in Chicago, he was class valedictorian, student council president, a tennis team member and an enthusiastic participant in a small select choral group. After earning his Master of Arts in economics from the University of Chicago, where he later received an alumni service award, he served in the navy as a Russian language specialist for three years.

Always active in local affairs, he served as community fund president and school board president in Scotch Plains, N.J. During his retirement years in Sun City West, Ariz., he was president of the Unitarian Universalist Church of Surprise.

His 25-year career with Exxon, formerly Esso, led to financial positions in New York City plus postings in Tokyo as president of the Esso Chemical Co. and Brussels, Belgium, as vice president of Esso Chemicals in Europe.

His devotion to Chautauqua Institution led to an 11-year tenure on its board of trustees and 24 years as a director of the Chautauqua Foundation. His devotion to tennis at Chautauqua prompted fellow players to fund and name the new tennis pavilion in his honor. He was awarded the President’s Medal in 2006 in recognition of his extraordinary service to the Institution.

“Dick was a lion at Chautauqua,” said Geof Follansbee, vice president and chief executive of the Chautauqua Foundation. “He lent his formidable intellectual energy to the largest, most complex and perplexing of our problems.”

Dick is survived by Nancy, his wife of 57 years; four children: Richard Jr., Susan, Helen (Stapenhorst) and Betsy (Magley); and seven grandchildren.



Milestones

IN MEMORIAM

Paula Frank Lerner

Longtime Chautauquan Paula Frank Lerner died after a brief illness at her home in Boynton Beach, Fla., on Sept. 28, 2008, barely one month after leaving her beloved Chautauqua. A summer guest at the Athenaeum Hotel for many years, she celebrated her 101st birthday there on July 25, 2008.

Born in Leipzig, Germany, in 1907, she began a career as a medical researcher there until 1934, when, as an adventurous 26-year-old woman, she chose to leave for the United States. She took an internship at Bellevue Hospital, which paid her \$15 a month plus room and board. In 1935, she married Dr. Gerhart Rosenthal, who had been her docent in medical school in Germany. Needing to support a number of their family members who had left Germany to join the young couple, they moved to Buffalo, N.Y., where each set up a medical practice.

Lerner practiced obstetrics in Buffalo for 40 years. Initially the only female obstetrician, her reputation spread rapidly and her practice grew. Her niece, Hanni Frank, said Lerner delivered more than 5,000 babies. Among that number were unwed mothers, to whom she provided services at Our Lady of Victory Hospital in Lackawanna, N.Y.

As a testimony to her caring not only for the babies but also for their families, many patients named children after Lerner. She knew her medicine and her research. In the summer of 2003, the University of Leipzig invited her back to Germany, where they presented her with copies of her dissertation — pioneering research on acid reflux published in 1938. Always a physician to the very end, Lerner was concerned about the lack of universal health care in the United States.

Lerner was a renaissance woman. A hallmark of her lifestyle was her intellectual curiosity and prowess. An avid



Lerner

reader with a copious capacity for learning, she maintained an excellent mental grasp of both esoteric and mundane new scientific developments. A world traveler to all but South America, she visited Israel seven times. She relished engaging in conversation and in debate about history, politics, poetry, literature and current events. Valuing her physical fitness, she walked to a gym to work out with free weights, hiked in the Alps until well into her 90s and taught an exercise class at her retirement center. She also loved music, dance and the dimensional arts.

She was imbued with Chautauqua. Due to the demands of their early careers, she and Dr. Rosenthal were only able to visit Chautauqua for a day or a weekend. However, in the last five decades, first with her late second husband, Eugene Lerner, DDS, and then alone, she was an inveterate long-term enthusiastic Chautauquan.

At age 98, she told *The Chautauquan Daily’s* staff writer Sarah Jaquay, “I like to talk about ideas, and Chautauqua is about ideas.”

She was regularly in the second row of the front center section of the Amphitheater for the morning lectures and the evening concerts and programs; at Elizabeth S. Lenna Hall at 4 p.m. on Mondays and other concert times; and at Norton Hall for opera productions.

This humble and independent woman remained an adventurer to the end. She never shied away from a challenge. A loyal friend to so many people, she is missed for her radiant smile, her twinkling eyes, her thirst for knowledge, her thought-provoking questions, her insightful input and her enthusiasm for life.

Dr. Richard William Antemann

Dr. Richard William Antemann, 74, died Aug. 31, 2008. He was a radiation oncologist and practiced medicine in Johnstown, Pa., most of his career. After his retirement, he continued to treat patients as a “substitute doc.” He could not give up medicine.

He first visited Chautauqua in 1979 with his wife, Anna, and three children, Mark, Christina and Gregory. He was so impressed with everything about Chautauqua that two years later, he bought a house on the grounds.

He was also a musician — an amateur pianist and a tenor. Chautauqua was the place for him. A lover of chamber music, he learned much from the coaching sessions by the New Arts Trio and Rebecca Penneys’ piano master classes. He could play for hours with students from the Music School Festival Orchestra and with musician friends visiting Chautauqua.

He was a member of the Chautauqua Choir. Even though he was not in the Motet Choir, he was not shy to ask if he could sing with them on their winter retreats. Conductor Carl Badger granted his wishes!

Richard embraced the concept of lifelong learning and appreciated all facets of the Chautauqua experience.

All friends are invited to attend a musical celebration of his life and memorial service at 10 a.m. Saturday in McKnight Hall. Contributions in his memory can be made to the Chautauqua Youth Scholarship Fund. Send to: Chautauqua Fund, P.O. Box 28, Chautauqua, NY 14722.

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THE ARTS

IN THE WORKSHOP



Monica Grant, played by Susan Pourfar (at left), is coached and interviewed by journalist Pepper Donahoe Masterson, played by Amelia Pedlow, in this weekend's New Play Workshop, "The Further Adventures of Suzanne and Monica."

CTC fellows receive a summer of learning

by Stacey Federoff
Staff writer

There are two full days of rehearsal, four actresses and a half-built set. It is the task of the design fellows with Chautauqua Theater Company to create the costumes, lighting and set for the New Play Workshop's "The Further Adventures of Suzanne and Monica," which will be designed around a partially constructed set for the next production, "The Winter's Tale."

"Further Adventures" will be performed at 4 p.m. today and 2:15 p.m. Saturday.

The design fellows are graduate students who submitted portfolios. They and the directing fellow then aced an interview. Throughout the season, the fellows have been assisting their respective professionals and working in directing and design.

Costume design fellow Crystal Gomes said work with the new plays has been educational because there is no precedent for the design elements. The students have the ability to create something that is their own as well as guide the playwright.



Gomes

"You're sort of defining who the characters are for the audience and for the playwright, which is an exciting proposition," she said. "When you're working on a new play, very possibly the playwright hasn't even thought of what the characters are going to wear."

Working with transitions in "Rx" was difficult, Gomes said, because the play had 20 scenes, some of which called for the main character, Meena, to go from completely dressed to undressed and wearing a paper gown.

Gomes, a graduate student at Carnegie Mellon University, decided a creative solution would require Meena to wear the gown over her clothes.

"It doesn't quite give the scared vulnerability that you have when you're wearing one of those crunchy paper gowns, so I think the playwright and the director got

a sense of how difficult those transitions are," she said.

In addition to designing the NPWs, Gomes assisted costume designer Tracy Christensen in "Arcadia" and "The Glass Menagerie" earlier this season.

Gomes said she helped the designer pick out clothing and fabric, assisted her with fittings and acted as a liaison between the costume shop and the designer.

The costume design fellow, who also has worked professionally with companies in Boston, said she is here to observe the designer and her work habits.

"That was great, to be able to see how she handles situations, what she looks for in fittings, what details she pays attention to and just being there to absorb her experience and her expertise," Gomes said.

Lighting design fellow Annie Wiegand and set design fellow Caite Hevner agreed that the professional experience is a great opportunity for learning about their respective fields.



Wiegand



Hevner

"I hadn't done very much as a student before, so it's been a really great opportunity to assist, especially up and coming designers in New York," Hevner said. "More than most, they are really excited about working with the students and giving us the full opportunity while simultaneously not treating us like students."

Wiegand said she has become a better assistant and has gotten accustomed to the short rehearsal schedule.

"In the real world, that's how it goes; you only have a week or so to put up a show, so I've learned how to cope with the difficulties," she said.

Hevner, a graduate student at New York University, worked with set designer Lee Savage on the first two productions of the season and

said he took the time to work with her, despite the fast pace.

"I think that's actually going to help us make the quick and the right decision versus over thinking it, overcomplicating things," she said.

Wiegand worked with lighting designer Tyler Mico-leau to design "Arcadia" and "The Glass Menagerie."

"I loved working with Tyler and I also had a lot of fun with the smaller shows," she said. Wiegand was able to work with the lighting for the mask project near Miller Bell Tower and the "u-n-i-VERSE project" earlier this season.

The lighting design fellow, a graduate student at Boston University, said she worked in a fellowship program last summer in Ithaca, N.Y., with the Hangar Theatre. Wiegand said the stage of Bratton Theater and the scale of the performances are bigger than in Ithaca.

Although the fellows share the same job title, their schedules day-to-day do not allow them to see each other very often.

"We're all spread out, but when it comes to our interaction, I think we work well together," Wiegand said.

Directing fellow Drew Foster said the four fellows have very different jobs, but in a similar capacity.

"It's been interesting to commiserate on what it is to assist," he said. "It really is a different nebulous existence. The role of it is always changing, there's no set guidelines."

Foster, a fourth year acting student at The Juilliard School, said he wanted to try his hand at directing this summer after assisting Rebecca Guy, former CTC artistic director, who now teaches at Juilliard, about a year and a half ago.

"There are a lot of parts of me that I have to tell to 'shut up' when I'm acting because

it's just not my job and those are the parts that are actually necessary for directors — constructing the whole as opposed to constructing your own personal journey through it," he said.

He assisted the directors of "Arcadia" and "Rx" earlier in the season.

Foster said he has functioned like another pair of eyes for the director, or a well-educated audience member.

"There are long periods of inactivity and close watching followed by a rush of activity and questions for the director," he said.



Foster

The directing fellow said he usually relays his thoughts to the director, but his duties also depend on the amount of rehearsal time for each production, ranging from two days with "Rx" to about three weeks with "The Winter's Tale."

Foster said he would like to continue acting, but wants directing to be a part of his future in the long-term.

"[That] doesn't mean I won't scrap together 500 bucks and put together a play in a basement somewhere in two years," he said.

All four CTC fellows agreed that the program is a great opportunity to further their careers and learn.

Hevner added that Chautauquans have been a great part of her experience as well.

"My favorite part has been how ridiculously involved and enthusiastic the community is and how every single show gets sold out with very enthusiastic audiences that constantly want to ask questions and keep coming back," she said. "It's really amazing and something that doesn't exist anywhere else."

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Dance Circle to show ballet movements

by Christina Stavale
Staff writer

The strength and muscle ballet dancers put into every step goes beyond what the audience may notice onstage.

At 3:30 p.m. today in Smith Wilkes Hall, Chautauquans can learn about different ballet movements and what it takes to perform them in the Chautauqua Dance Circle lecture, "20 Ballet Movements You Should Know and Recognize."

CDC President Charlie Higgins and Maris Battaglia, associate director of the School of Dance, will lecture, and several dance students will help demonstrate the movements.

Higgins and Battaglia said they hope the lecture will be fun and interactive. At the same time, they hope audiences also will gain a greater appreciation of dance.

Battaglia, who trained at the School of American Ballet and is director of the American Academy of Ballet in Williamsville, N.Y., said after taking one ballet class, people begin to realize just how difficult ballet is.

"[Ballet is] much more difficult than it looks," she said. "It's so unnatural, everything we do. The turnout is against nature."

The two main steps people should know if they wish to gain an understanding of dance, Battaglia said,

are the demi-plié, meaning to bend halfway, and the grand plié, meaning to bend all the way.

The audience will learn about those steps and others at the lecture today.

Higgins, who said his own background in dance is thin, said he gained an appreciation for dance after seeing a performance in New York City in 1996.

"I had an epiphany," he said. "I [couldn't] believe the athleticism and grace of these people. I wanted to find out more."

He said he has since developed an appreciation for all that dancers put into their work. He pointed out the specifics of the arm and feet positions that it takes to do more complex movements, and how quickly dancers must retain information in their memories.

"There are so many positions in ballet that all have to be done by muscle memory," he said.

In addition to lecturing about and demonstrating the movements, Higgins said he also would give a brief history of ballet. In attending this lecture, he said he thinks audiences will better understand the next dance performance they attend, and they may even begin to notice some of the smaller, uncommonly noticed aspects of dance.

"This will be a fun, but informative opportunity for people," Higgins said.

Last of the tree lectures today

by Beverly Hazen
Staff writer

Come sit in the shade of the trees of the Bergeson Nature Classroom at 4:15 p.m. today and hear Bruce Robinson present his last "Tree Talk" of the season for the Bird, Tree & Garden Club Ravine Lecture program.

Robinson is a forester who lectures on tree care and tree defense systems. He has a consulting forestry business in Jamestown, N.Y., and is a life member of the International Society of Arboriculture. His business has a community forest management

planning system that inventories existing trees with available sites for planting.

The Burgeson Nature Classroom is located in the South Ravine off Fletcher Avenue near the Boys' and Girls' Club. It also can be reached from the north end of Thunder Bridge following the path lakeside. All are welcome to attend this BTG-sponsored program; an adult should accompany children younger than 12 years of age. A question and answer period will follow the lecture. Rain location is Smith Wilkes Hall.

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LECTURE

Character actress Grant never played a character she didn't like

by Alice R. O'Grady
Staff writer

On Thursday morning, actress Beth Grant responded to questions asked by CTC Artistic Director Ethan McSweeney. He said the two of them first met six months ago, when Grant played the title character's alcoholic mother in the play "Cornelia."

After Grant's five-minute "reel," a series of clips showing various roles she has done, they sat in easy chairs on the Amphitheater stage and talked.

Coming to Chautauqua

Grant said she came to Chautauqua because TV and film director Todd Holland is a Chautauquan, and he suggested she be invited. They had met on the set of "The Wizard." Grant said that when she read for him, she asked lots of questions about the role, as she usually does.

Perhaps because of this, they did not get along, and Grant said she prayed for Holland. She worked for him in that movie and subsequently in a number of other movies and television shows, and they now have a good relationship.

When she was in the television show "Malcolm in the Middle," she had to dump a pan of brownies into a garbage can. Holland, the director, had surreptitiously told the prop man to smash the brownies down so they would be difficult to get out of the pan.

The Amphitheater audience saw in the film clip how difficult it was. Finally, Grant said, she just used her hand to swipe them all out.

"Malcolm in the Middle," she said, led to her role in "Donnie Darko."

Actor wannabe

When Grant was 3 years old, she sang a song to welcome her uncle home from the Korean War. Her uncle praised her extravagantly, and she said she knew then that she wanted to be a movie star.

However, she did not know anything about being an actress. When she started to train in North Carolina, she was told she would not work much until she was 35 years old.

However, she started a theater company at the Garrick Theatre on Bleecker Street in New York City. When she moved to California, she would not accept the roles she was offered, as she wanted to be glamorous.

So she worked for President Jimmy Carter and did other political and social tasks, occasionally acting. When she worked with comedian Mark Russell she got to know him and his wife. She was 33 years old when she told them she had decided to be an actress, and they supported her.

She produced, directed and wrote television commercials and helped with a special luncheon for the Olympics.



Photos by Sara Graca

When actress Beth Grant moved to California, she would not accept the roles she was offered, as she wanted to be glamorous, not a character actress, which she later embraced wholeheartedly. During her lecture Thursday morning in the Amp, clip "reels" (right) show her various roles in film and television.

When an African runner pulled his Achilles tendon and finished the race anyway, Grant said, "I knew that I hadn't finished the race." She realized that although she was not Marilyn Monroe, "It was OK to be Thelma Ritter."

Grant then called a friend and said, "I can't not act anymore!"

Her friend said Grant should go back to working hard at acting. She did, enrolling in an acting class, where she chose to read vamp roles.

The teacher asked, "Why are you trying to be a Rolex watch when you're the salt of the earth?"

"I heard him," Grant said.

After that she read roles in movies such as "Alice Doesn't Live Here Anymore." Where-as formerly she had resisted being a character actress, she finally accepted the fact that her features and angular face made her perfect for that kind of role.

Creating a character

"Now I love being a character actress," Grant said.

Every character she plays is based on some real person she has come across.

Whether she prepares with costuming before the audition depends on the character. When she was to audition for the role of a swamp woman married to her own stepbrother, Grant decided to dress the part.

She put on a red and white polka dot polyester dress she had inherited from an old woman, piled her hair high and put on black-rimmed glasses.

On the way to the audition, Grant stopped to get gas. She was afraid people would laugh and say, "What audition are you going to?" However, people were very polite, and she knew she hadn't "gone over the top."

She has used that dress a number of times.

"It's made me more money, honey," she said.

At other times, she knew the character, as it was familiar. Those are times she said she thought her deceased mother had sent her the role.

She worked hard to find out as much as she could

about the character. She sometimes did improvisation with unwilling fellow actors to discover the character's history.

The luxury of movie work is rehearsal. She said she reads the part over and over to find the character and how she fits in with the story. However, there is usually only "one little rehearsal" on the set.

Then they shoot, Grant said. She has to consider what happened before the scene, the event of the scene, what's really happening in the scene and how important the scene is.

"When I'm acting I'm going to my personal center," she said.

A question she asks herself is, "What in my life did I do or experience that's like this situation?"

Grant said she has a checklist, including the inner life of the character and the outer life of the character.

On stage, "I try to open my heart to all of you," she said.

Grant said she never played a role she did not like. She started to dislike one disreputable character, but when she learned of her difficult background, Grant grew to love her.

"She was the hardest to find," Grant said.

Being a Southerner

She often plays southern women, but is not limited to this type. For a long time, Grant said, she dropped her Southern accent and played women from other places. She did not want to be thought of as Southern.

Grant thinks this is because she felt guilty to be a Southerner.

"We have a great burden," she said. "I accept myself more as a Southerner now."

Her husband is a Yankee, but Grant said he did not know it until she met him. He grew up in Fanny Brice's house, and as Grant is a great fan of Barbra Streisand, this meant a lot to her, she said.

Grant played the part of Sissy Hickey in the film and TV versions of "Sordid Lives." Grant said she felt as if she were her grandmother, she said.

Playing this role, "I feel I give honor to the Southern women I've known who were so special," she said.

The film ran for two years in Palm Springs. It has become iconic for the gay community, Grant said, and she

is now a spokesperson for a gay group.

Other roles

Grant's work is not limited to acting; she does political work, writes, produces and directs.

She has just directed a film, "Herpes Boy," about a boy with a birthmark. She said she found the story on YouTube and asked all her friends to be in it.

Todd Holland helped Grant develop a script called "The New York Way," she said.

"I'm turning 60 this year — looking good, don't you think?"

Q&A

Q:What organizations' causes, outside of show business, are you involved in?

A:I do speak for the Human Rights Campaign. I started by being invited to introduce Brian Graydon, who is president of MTV Networks, to introduce him at a fundraiser in Dallas, where they raise \$1 million for one night, so I've been on that circuit. The Trevor Project, which is a suicide prevention for teenagers project, a 24-hour hotline — I love their organization. It was founded by a friend of mine who since has passed away, but we're keeping it going. Some of the things, I hate to talk about it, because I don't want to make it sound like I did anything for anybody else, because really they do everything for me, and that's the truth. I have mentored some young women over the years, I'll just put it that way. They feed my soul.

Q:All we know about agents and managers is from their encouragement. Could you tell us the reality of agents and managers?

A:Well, I would say that it's harder to get an agent than it is to get a job. But I'm kind of unusual, I've been with my agent for 16 years, and the one before that I'd been with for seven years. So, I'm a little unusual. I always feel like, why trade a Jaguar for a Cadillac? Or a Ford for a Chevy, as the case may be [laughs]. They have a very difficult job, and it's such a youth-oriented world in Hollywood, that they're constantly having to look for new, young, beautiful talent. I don't envy their jobs, and usually what happens is a smaller agent will develop this talent,



and as soon as [the talent] becomes a star, they leave and they go to CAA. I never wanted to be one of those that left, and my agents are like my family. Julia Buchwald with Don Buchwald Associates, out of New York and L.A., I've known her since she was an assistant, and she's like a friend; I can call her and get her on the phone any time I want. And I'll tell you what, it's a smaller agency — there are only eight agents there as opposed to the ones that have 100 agents. When she negotiates for me, it's like I'm Meryl Streep, so I'm not leaving her.

Q:You are an extraordinary actress who has played extraordinary roles. What roles haven't you played that you would love to?

A:Oh, I can tell you exactly. And Ethan may be the man for this job, too — **McSweeney:** I'm writing them down. [Laughs]

Grant: "The Glass Menagerie," which he just did, and it sounds like, to me, from what I've heard, that he would do it the way I would have liked to have done it, because I always wanted to make her [Amanda Wingfield] more kind and loving, and just in a terrible situation trying to take care of her children. But, beyond "The Glass Menagerie," I would love to do Lady Macbeth, I would love to do Medea and I would love to do "The Visit," and I've worked on all three of them, so I'm prepared. When I did Medea, I did her very differently than I think she's ever been done. I did Euripides' translation — I know there are new translations, but I like the Euripides' translation the best — and I did the Greek chorus as goddesses. I added Hecate, who I know was in "Macbeth," but she was somebody before "Macbeth," so I added Hecate, and there's this whole ritual we do and this dance before she goes

off to murder her children and actually what she's doing — which is in the play — she's sending them to the afterlife on a chariot. And she doesn't want to kill them, it's not all about revenge on Jason for fooling around, this is really a metaphysical moment, and so she's filled with the power from these goddesses, and she goes off-stage, and you never see the murder, and she comes back in this white gossamer dress, and there's blood, and the knife and she's in a trance from the goddesses — and then she starts to belly-dance. What do you think, Ethan?

McSweeney: I love it. I think it's high time we got you [to] do some of the great classics.

Grant: I worked on "Lady Macbeth," and I love hocus-pocus stuff, you can tell, and I play Lady Macbeth as one of the witches, which I don't think has ever been done, and why not? They're not in a scene together. It could be.

McSweeney: Kind of like she's Batman, and in her secret life, she's a witch.

Grant: That's right, exactly. In her secret life, she's a witch. So I have herbs and spices that she blends together, and again, I love to wear white — white is kind of about light — so I have her in this white, beautiful linen dress with flowers and singing a Gaelic song and then doing hocus-pocus, and then, just before Macbeth enters, she puts on this black leather trench coat. That's my Lady Macbeth. Then, I did work on "The Visit" as an Appalachian girl in a small town in Appalachia who goes off and becomes a world traveler and an international star, and comes back to this small town, and she is about revenge of this town, and teaching this town that it's not about money. So I have this entrance with these rock stars, shirtless rock stars with make up — men — carrying me, again, in a white dress — I do like these white dresses! — and throwing money at the crowds. So, I have a lot of wild ideas and things I want to do.

— Transcribed by
Sara Toth

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MUSIC

Violist to visit Chautauqua for first time; to give master class, recital

by Elise Podhajsky
Staff writer

Violist Peter Slowik hopes to “inspire” students in the School of Music Instrumental Program as he leads his first Chautauqua master class at 10 a.m. today in Elizabeth S. Lenna Hall.

Director of the Division of Strings and Professor of Viola at the Oberlin Conservatory of Music, Slowik has been teaching and giving master classes for almost 30 years. As his father was an acting and directing teacher, Slowik grew up around the stage and said he enjoys the unique combination of performing and teaching that master classes offer.



Slowik

“I enjoy the stage element, but the teacher in me likes using a single individual to teach a large group at the same time,” he said.

Slowik will listen to and critique four viola students in his class today. He said he typically tries to focus his classes more on musical interpretation rather than technical playing style.

“The art of music is not just copying what somebody else does, but making intelligent and creative choices about what you want to say about the music,” he said.

After today’s master class, Slowik will continue to share his knowledge with viola students as he takes residence in the School of Music, where he will teach and work with violists both privately and in groups until Friday, Aug. 14, when he gives a faculty guest artist recital.

During his recital, Slowik will showcase his virtuosic abilities, bowing through some of the most difficult music ever written for his instrument. His program will include “Sonata for Solo Viola, Op. 25, No. 1” by Paul Hindemith, “Morpheus for Viola and Piano” by Rebecca Clarke and “Divertimento in E-flat Major for Violin, Viola and Cello” by Mozart. Each piece will bring its own special element to Slowik’s performance.

A work in five movements, the Hindemith, in its fourth movement, possesses the single fastest metronome marking of any music piece ever composed. But it is not necessarily the rapid bowing that

is the most difficult part of performing the song, Slowik said. The hardest aspect is playing the fifth movement, which involves lush and expressive melodies, after racing through the fourth.

“For those in the know, the idea of moving your arms slowly with a lot of control and dexterity after playing a fast movement like that takes real virtuosic ability,” Slowik said — something the violist does not have in short supply.

The evocative Clarke piece will be next on the program followed by the Mozart, in which Slowik will be joined on stage by Chautauqua’s own violinist Jacques Israelievitch and cellist Arie Lipsky.

“It’s one of the staples

for chamber music today,” Slowik said of the Mozart piece. “It’s one of the most beautiful and most challenging pieces [offering] a variety of texture and styles.”

Trying to pick his favorite piece of the program, he said, is like trying to pick a favorite dessert from a platter.

“Am I looking forward more to the chocolate mousse or the crème brûlée?” he mused. “They’re all really delightful pieces.”

The guest artist recital will be at 4 p.m. Aug. 14 in Fletcher Music Hall. Both Slowik’s master class and recital will be open to the public. There is a \$5 entry fee for today’s master class; the recital will be free.

Music School’s piano sale runs till Saturday

by Gail Burkhardt
Staff writer

Representatives from Denton, Cottier & Daniels, the oldest Steinway dealership in the United States, will hold a sale of the School of Music’s Steinway pianos from 10 a.m. to 5 p.m. today and Saturday. Patrons will receive their pianos after the season is over.

The Institution receives a different set of pianos from Steinway & Sons each year and then helps Steinway by hosting a piano sale.

Chautauqua Institution received 38 pianos this season, and DCD will try to sell them all. The DCD representatives also will bring a few refurbished pianos from their showroom, said James Trimper, president and owner of the company.

The Institution entered the Steinway program in 2008.

Instructor Nicola Melville said she thinks the renovations to and recent construction of School of Music facilities helped their admission to the program.

“We were able to ... create studio spaces and practice rooms that were good enough,” she said.

Although the Steinway

program has improved the quality of instruments that the students play, the instruction in the piano program has not changed, Piano Program chair Rebecca Penneys said.

“We’re teaching the same way, it’s just that we have much more appeal to people from the outside world; it’s like we’ve arrived in the upper echelon,” she said.

The quality of the Steinway pianos enhances lessons and teaching opportunities, especially now that there are two Steinway pianos in the concert hall that sound similar, Melville said.

“It makes a huge difference to have those matched pianos so that the students can learn from what they’re hearing and replicate it,” she said.

Steinways are used by 98 percent of all concert artists, philharmonic and symphony orchestras around the world, Trimper said.

Trimper also said that those buying from Chautauqua would save more than if they were to buy a piano from a showroom.

“It’s wonderful for [anybody] in the community ... to get a good value on a great instrument,” said piano instructor Joel Schoenhals.



Photo by Sara Graca

Two of the 38 Steinway pianos the School of Music and Denton, Cottier & Daniels will have for sale today and Saturday

Women’s Club Silent Auction highlights first Marina Day

by Lori Humphreys
Staff writer

The Chautauqua Women’s Club Young Women’s Group invites everyone to come to the first-ever National Marina Day hosted by the Chautauqua Marina in Mayville, N.Y., from 9 a.m. to 3 p.m. Saturday. As part of the celebration, the CWC Young Women’s Group has organized the Silent Auction at this community event from 9 a.m. to 2 p.m. Proceeds from the auction will benefit the CWC Scholarship Fund. However, 5 percent of the revenues will go to the Chautauqua Watershed Conservancy and the Chautauqua Lake Association.

The silent auction features the opportunity to bid on Chautauqua favorites, like a two-night stay at the Athenaum Hotel, two one-week gate passes and Rita Auerbach’s artwork and original crafts. The auction also includes a chance to win La Fleur’s special chef’s menu for two, a Summer Wind Cruise for two and meals at area restaurants like The Watermark and Olive’s. More than 40 items have been donated by local businesses.

Debi Clementi, Chautauqua Marina director of marketing and advertising, said that this is the first year the marina has participated in the National Marina Day event, which was organized by the American Marina Institute and first held in 2002. Clementi said Marina Day is an opportunity for businesses to give back to the community and to remind residents of the role marinas play in the local economy.

Clementi, who also is a CWC Life Member, said that they chose the CWC Young Women’s Group because of the student scholarship fund, which the CWC supports.

However, there is more to do than the silent auction. It is a party for visitors of all ages and interests. There will be a free youth fishing contest for children ages 12 and under, as well as an on-site poker run, yard sale and food tent.

Chautauqua Suites will provide complimentary trolley rides to the Marina. The trolley will depart from the Main Gate in front of the Visitors Center every 25 to 30 minutes from 11:30 a.m. to 3 p.m.

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RELIGION



Morning Worship

COLUMN BY JOAN LIPSCOMB SOLOMON

Who needs good news today?

Homework. We expect it at school, but at church?! Chautauquans love it. Chaplain Vashti Murphy McKenzie, at the conclusion of Wednesday’s sermon, had asked her listeners, as homework, to consider the question: “Why do you come to church, and what do you expect to get out of it?”

In Thursday’s sermon, “Stay the Course,” she challenged, “Do you come to church to be comforted or to be confronted?” She quoted Peter Gomes who wrote in his book, *The Scandalous Gospel of Jesus*, that most people come to church looking for confirmation, not confrontation.

“Do we want sermons to cheer about — to send us home happy?” Gomes asked. “Or, are we open, ready to have the Word of God confront us?”

“We are astute enough to know that our best interests are served by the church and its preaching rather than Jesus and his teaching. Preachers tend to preach about Jesus and not what Jesus preached.

“My supposition is that if you really preach what Jesus preached, what happened to Jesus will happen to you.”

McKenzie quoted a line from the diary of Dick Ebersol’s 14-year-old son. The boy just perished in a plane crash, but his brother and TV producer father had managed to survive. His words, wise beyond his years, were these: “In life, the finish line is only the beginning of another race.”

The chaplain found a biblical parallel in Mark’s account of Jesus’ resurrection, the ultimate new beginning. She asked her listeners to identify obstacles in their lives comparable to the stone blocking the entrance to Jesus’ tomb.

The women, with their embalming spices, while en route to the tomb were wondering how they would get in. But, guess what? The power of God had already solved that problem. Instead of an angry mob, like the one around the cross, instead of hostile guards, Jesus’ friends found an angel greeter. The heavenly being told them to pass on the good news to the other disciples and to Peter — though he had denied his Lord three times — that Jesus had been raised from the dead and would go before them into Galilee.

Those women, McKenzie said, were thinking about seeing that stone with human eyes and not with the eyes of faith. Faith, she said, is trusting what your eyes cannot see. So, the bad news of Jesus’ crucifixion turned into the good news of his resurrection.

“Who needs good news today?” the chaplain asked. “God’s good news is forgiveness of the past, joy in the present and hope for the future.”

She distinguished between “happiness,” which depends upon what is happening in one’s life right now, and “joy,” which is good news of eternal value, not here today and gone tomorrow.

She concluded with homework for her listeners: bring one more person each to services Friday “so we can have a wonderful goodbye party in the Lord” and to ponder two concepts which come to us from Latin.

“Passion,” she said, means “to suffer,” so ask yourself, what do I care enough about to suffer for? “Compassion,” she added, means “to suffer with,” so ask yourself, am I willing to suffer with someone and to do something about it? The cheers and applause of her audience sounded like an enthusiastic “Yes!”

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. United Church of Christ Chaplain Stephen Austin read Mark 16:1-7.

The Chautauqua Motet Consort: Judy Bachleitner, flute; Debbie Grohman, clarinet; Richard Kemper, bassoon; Willie LaFavor and Joseph Musser, piano, played, as prelude, La Favor’s arrangement of Movement I of Mozart’s “Piano Sonata No. 3 in D Major” for four hands and woodwinds.

Worship coordinator Jared Jacobsen led the Motet Choir in Z. Randall Stroope’s “How Can I Keep from Singing?”



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Photo by Sara Graca

Aaron David Miller speaks in the Hall of Philosophy Wednesday afternoon

Miller presents ‘survival kit’ for the world

by Judy Lawrence
Staff writer

Having just turned 60, Wednesday afternoon’s Department of Religion Inter-faith lecturer has begun to value honesty and clarity and appreciate how rare they are in both diplomacy and in life, Aaron David Miller said.

“Honesty and clarity are absolutely critical to remedy, and remedy, after all, is the point of governance, and the point of diplomacy,” he said. “Governance and diplomacy should be about power harnessed to a moral purpose to serve the interest of the United States and/or the common good.”

Without honesty and clarity it is impossible to see the world the way it is, Miller said. In life nobody gets 100 percent, he said. It’s all about finding a balance between the way the world is and the way one wants it to be.

He said he does not find theory and faith relevant to the way the world really is. They need to be tested. If they work, fine, but if not, they need to be discarded or refined, he said.

Miller said he is very much American-centric. He believes that “we can make a difference when we’re smart, tough, and fair.”

Michael Jackson was not known as one of the age’s profound philosophers, he said, but he left sound advice in one song. If you want to make a change in your life, the place to start is by looking in the mirror, Miller said.

“It’s very simple. It’s so elemental,” he said. “Americans are not ... adept and conditioned to look in that mirror.”

We are like a modern day Gulliver, he said, wandering around in an angry, dysfunctional part of the world tied up in knots by small powers that do not always share our interests, and by our own illusions and reluctance to recognize the balance between diplomacy and national interest, on one hand, and politics on the other.



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In the past two years, we have been failing in matters related to warmaking and peacemaking, he said. It’s arguable whether a great power is really a great power if it fails in these.

The world’s most compelling ideology is successful because it generates power and constituency, Miller said, and remedy is about the use of power harnessed to moral purpose for the common good.

He discussed 10 observations that he called a survival kit for coping with the dysfunctional world in which America is trapped today. They will not guarantee success, he said. But they will reduce the prospects of failure and maybe position the U.S. with a kind of power to provide remedy, he added.

The first observation is that most internal conflicts are not some kind of morality play of good versus evil. Neither side has a monopoly on pain or solutions, he said. If people do not understand this, they can fall victim to those who harness religion and God for the acquisition of political power.

Arguments for these conflicts “persist because two hands clap together in a very dysfunctional self-reinforcing myth. Both sides bear responsibility.”

The second observation is that not all conflicts have neat or tidy ends, particularly those driven by religious identity, historical memory, pain and those that are existential in nature. If an end is achieved, it cannot come through imposition by a great power. Great powers can be effective, but “the great power must be respectful and very humble,” he said.

The third observation is that our “split the difference mentality” does not work. The U.S. needs to focus on two things: its location and its political system. Our political system is based on the idea that individuals matter and can change the world around them. This is an extraordinary idea, Miller said. The election of President Barack Obama is a testament to

American exceptionalism. It could not have happened elsewhere. Our location and the nature of our political system make us who we are, he said.

As a consequence, the fourth observation is that Americans have forgotten what it’s like to live on the knife’s edge, to understand the margin they do not have and understand much of the world’s cruelty. We assume Arabs and Israelis are just like us. People need to understand the vast differences, he said.

The fifth observation is that God is an idea that is dead for the secular, liberal elite who fashion American diplomatic policy; this does not mean God is dead for the rest of the world, Miller said.

He gave the example of America’s efforts to resolve the issue of Jerusalem that failed because Arab and Israeli history taught them that Jerusalem was not meant to be divided.

Does this have to be the case? Miller asked.

No, he said, but we need to understand what drives them.

The sixth observation is that politics of God are now rampant throughout the Middle East, Miller said. He described how this applies in every country that is in that part of the world.

The seventh observation is that successful diplomacy rests on not making “good” “perfect’s” enemy, he said. When that happens, there cannot be good. Nobody gets 100 percent, he reiterated. Enlightened self-interest may allow certain decisions to be made, but that does not mean settling. It means understanding, he said. It’s all about balance.

The eighth observation is, author William Faulkner said, “the past is never over; it’s never even past.”

“History teaches prudence and ... it teaches be on guard against omnipotence, the fact that you know everything, ... [and] the fact you can do everything, because if you don’t, history becomes a cruel and unforgiving teacher,” Miller said.

Sometimes the cost of certain actions is too expensive.

He gave the example of the war in Iraq, when the U.S. decided to initiate a pre-emptive, discretionary war.

The ninth observation is the importance of dialogue. Once the mind expands, it cannot contract again, he said. Miller has seen this with the young people in the Seeds of Peace program. In three weeks, it affects a transformation, he said.

Young Palestinians sleeping next to young Israelis did not sleep much at first because they feared harm, he said. Yet, they were weeping at the end of the three weeks “because they know they are going from a future back into a past over which they have no control.”

For the first time in their lives, these young people heard the story of the other from a peer whose humanity and decency even they could not and did not want to deny, he said.

The final observation is like *A Christmas Carol* by Charles Dickens. Is there a way to see the ghosts of Christmas future? He said he does not know the answer when one is faced with ideologies and a lack of willingness to compromise.

Can any of this be changed and what can a great power do? One answer would be to try to alleviate the poverty on which the conflict feeds. Another is to try to resolve political conflicts before they become religiously driven, Miller said.

Don’t look at the world as a clash of civilization.

“It’s a clash of interests,” he said.

Miller ended with a phrase by John F. Kennedy, who described himself as “an idealist without illusion.”

“That’s where I am,” Miller said. “That’s where America should be.

“Never, ever abandon the notion that the world can be changed for the better by harnessing moral purpose to the common good.”

As you go through your life trying to change it, go through your life with your eyes wide open, he said.

Rollerblading

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

Land & Building

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



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COMMUNITY



Kathy deWindt of the MOMS winds back for a pitch Sunday afternoon at Sharpe Field. The MOMS beat the Lakers, 8-5.

Photo by Jordan Schnee

MOMS defeat Lakers in final regular season game

by Ashley Sandau
Staff writer

In the last women's game of the regular season Sunday evening, the MOMS took on the Lakers and ensured their spot as one of four teams in yesterday's playoff games with a win of 8-5.

Though the game got off to a late start, and the Lakers struggled to pull their team together as both captains (Whitney Rappole and Emily Brueck) and many players were unable to make it, they still opened up the game with a run by Parker Benedict in the first inning.

The MOMS fired back with four runs. The first came after a hit from Tracy Barakat flew deep into centerfield, giving Kathy DeWindt time to get from third to home. In the next at bat, Cindy Grabner became the second on the team to touch home. After a hit sent into leftfield by captain Colleen Reeve, Barakat sprinted from second to home.

Though a run almost was scored by Colleen Reece at third, in the next at bat, Betsy Goodell's hit bounced to pitcher Megan Reeve, who threw home just in time for catcher Jenny Dawson to tag Reece out.

The fourth run was scored after shortstop Courtney Reeve caught Anne Neville's grounder and threw to second base, tagging Goodell out but giving Colleen Reeve time to run home.

The MOMS held the Lakers scoreless in the second inning with three up and three down and all players tagged out at first.

Though the third looked like it would turn out much the same, with the first two batters tagged out at first, Megan Reeve's groundball to second gave her enough time to sprint safely to first. Courtney Reeve's line drive to the outfield put her and Megan Reeve on second and third, respectively, and in scoring position for Carey Reid's hit past Colleen Reeve into shallow left in the next at bat.

The MOMS didn't see a run again until the fourth inning. Though in the third at bat, Grabner was tagged out at first when the Lakers tried for the double play at home, catcher Dawson did not tag Libby Duryea in time, registering the first run of the inning. After another out, a line drive sent into right field gave Reece a single and sent DeWindt home.

Colleen Reeve hit a stand-up triple in the next at bat, which gave Reece time to sprint around the three remaining bases and touch home plate.

The fourth and final run of the inning was brought in by Colleen Reeve after a single from Goodell, who was tagged out at second in the next at bat.

To keep the game going through all five innings and have a chance of winning, the Lakers needed to score five runs to even the score at 8-8. After three up and one

DeWindt home.

Colleen Reeve hit a stand-up triple in the next at bat, which gave Reece time to sprint around the three remaining bases and touch home plate.

The fourth and final run of the inning was brought in by Colleen Reeve after a single from Goodell, who was tagged out at second in the next at bat.

To keep the game going through all five innings and have a chance of winning, the Lakers needed to score five runs to even the score at 8-8. After three up and one

out, however, it was not looking good.

Things looked like they might turn around in the next at bat when another out was made at first base, but Courtney Reeve had time to run to third and Megan Reeve ran home. Courtney Reeve then brought in a second run after an infield single.

The potential run streak was put to an end when Dawson's hit sailed into the glove of the MOMS' third baseman, registering the third out and ending the game at 8-5.

The victory was one that the MOMS were proud of, especially considering the comparative speed of the younger team.

"They're so fast that we have to make our throws perfect," Colleen Reeve said.

Grabner elaborated on this, and said with a smile, "Their ticket is their speed; our ticket is our experience. We're the only team who can hit a triple and make it a single."

Lakers "stand-in" captains Courtney Reeve and Grace Pardo seemed content with how their team played in light of so many regular players being missing, especially Rappole.

"We had that fourth inning where we let it kind of slip away," Courtney Reeve said. "It's never quite the same without Whitney [Rappole]; she's really good for our morale. But my sister, Megan, subbed in [as pitcher] and did a great job."

"Whitney is our spiritual leader, if you can call her that," Pardo added with a chuckle.

But the Lakers expressed excitement and confidence about the playoff games and being in what they believe is fourth place.

"All the other teams should look out because the Lakers are coming from behind," Pardo said with a smile.

New president of Hebrew Congregation 'gracious' and 'thoughtful'

by Gail Burkhardt
Staff writer

The Hebrew Congregation of Chautauqua welcomed a new congregational president last Saturday.

Marilyn Neuman, who has been active in the congregation for six years, will be moving up from her position as ritual vice president to president. As president, she is responsible for the myriad activities that the Hebrew Congregation hosts, including services, lectures, scholarships and dinners.

The congregation is rare in that there is a new rabbi every week. Neuman has to coordinate the rabbis and the cantor soloists for services.

"The clergy who come seem to love coming, and we have the same rabbis each



Neuman

among Florida, Pennsylvania and Chautauqua, which prevents her from getting as involved in her Florida and Pennsylvania congregations as much as she would like, she said.

"I'm choosing to do this because I enjoy my Judaism, and I love the sense of community with the other board members and people who come to our events," she said of her presidency.

Former Congregation President Rich Moschel said, "I couldn't be more pleased that she succeeded me as president because it's the perfect choice," calling Neuman, "thoughtful" with a "warm personality."

Rabbi Samuel M. Stahl, an associate in the Department of Religion, who assists the congregation throughout

the season, also praised Neuman's personality.

"She's very gracious and sensitive, and she is responsive to people's needs," he said.

The new president has the task of helping to plan the congregation's 50th anniversary, which will happen next year. Neuman said she sees the congregation growing each day.

"We say that everyone is a member of our congregation because there are no dues, and whoever comes to Chautauqua who chooses to join

us is part of us," she said.

Neuman also faces questions about the Hebrew Congregation's relationship with the new Everett Jewish Life Center in Chautauqua and with the Chabad Lubavitch congregation, which follows the Orthodox tradition.

"A lot of people think that 'Everett' and [the] Hebrew Congregation are synonymous, or 'Everett' and 'Chabad' are synonymous, and they are not," she said, explaining that the two congregations have activities at

the EJLCC, but that they are all separate entities.

Neuman worked as a program and acting director of a residential treatment center for adolescents for 21 years. She said that she would use her people skills she learned from that job to work for the Hebrew Congregation.

"I love the Hebrew Congregation's sense of community," she said. "I love that we make people feel comfortable when they come to services and that ... people have a sense of belongingness."

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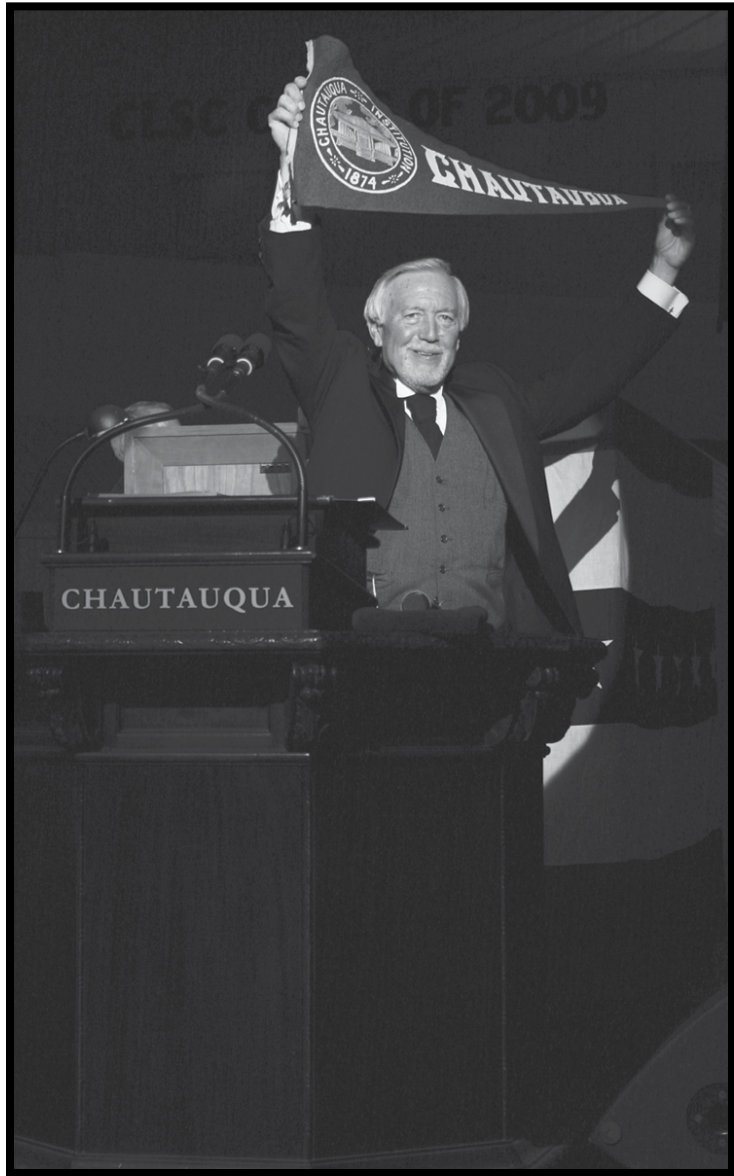
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OLDFIRST NIGHT2009

Photos by
Katie Roupe



At top, Children's School students perform "Happy Birthday" and "The Children's School's Song" to celebrate Chautauqua's 135th birthday at the Old First Night celebration Tuesday in the Amphitheater. At far left, master of ceremonies Richard Karslake displays a Chautauqua pennant. Above, attendees participate in the traditional "Drooping of the Lillies," led by board of trustees chairman George Snyder. At left, Geof Follansbee, Institution vice president and Chautauqua Foundation CEO, receives donations in the customary wicker basket.

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DANCE



Spectacular, save for the order

Stirring 'Juliet' should have closed Dance Innovations program

R.E.V.I.E.W

by Carolyn Jack
Guest reviewer

Imagine Michelangelo's "David," regarded one body part at a time. First, a muscular arm. Then, a beautifully modeled, but undramatic, length of leg. Next — suddenly — a full view of torso and head that delivers a visceral shock of electric human physicality and emotional power.

And last? A close-up of the small, neat bones of the feet, as technical, detached and finicking a presentation of structure as a medical illustration.

That was a strange way to finish the North Carolina Dance Theatre's performance Wednesday night in the Amphitheater, which created an effect of magnificence disassembled with a mixed bill of disparate styles and moods titled "Dance Innovations." In every piece, the company demonstrated that its directors, Jean-Pierre Bonnefoux, Chautauqua School of Dance artistic director and North Carolina Dance Theatre president and artistic director, and Patricia McBride, Chautauqua School of Dance faculty member and North Carolina Dance Theatre associate artistic director, have built a young ensemble of stunning ability — and yet, the sum of these parts lost impact for having been seen in the wrong order.

The clear climax of the evening came with "Constructing Juliet," a contemporary balletic fantasia of plot and emotional elements from Shakespeare's "Romeo and Juliet." Helped by some of Tchaikovsky's most thrillingly passionate music, choreographer Mark Godden has reimagined the story of young lovers sundered by their warring families as a dreamlike tale of strongly symbolic images that manages to be both more youthfully informal and, at the same time, more darkly intense than most interpretations of the play.

He has emphasized the idea of tribal loyalty and ritual with a family of austere, black-clothed Capulets who bodily and psychologically menace Juliet (the skillful and movingly genuine Rebecca Carmazzi). They try to force her to join their peculiar

clan rite of hatred toward the Montagues — they ululate, wave their arms and expectorate into a spittoon shaped like a giant African chalice — but she resists, drawn again and again to her forbidden Romeo (Sasha Janes).

Their romantic and repeatedly interrupted pas de deux and the furious ensemble dancing of the relentless Capulets reinvent these traditional choreographic elements to exciting and brilliant effect. For instance, Godden has effectively removed the usual lofty sophistication from the lovers' partnerings by having Carmazzi angle out her legs and feet when lifted, not robotically or awkwardly, but with the childlike artlessness of a teen who is so absorbed in her beloved and so un-self-aware that she never consciously attempts to arrange herself prettily and so appears all the younger and more natural.

The image contrasts vividly, scarily, with the driving and magnetic tide of Capulets, who surge around Juliet in richly textured waves of deep bends, pumping arms and tense outstretchings as they attempt to reclaim her, eventually forming a snake-like chain along the floor and seizing her by the ankles. This unexpectedness of line, motion and emotional perspective, this contemporizing of rich archetypal resonance, made Godden's work the one that lived up most spectacularly to the evening's title.

There was imagination and spirit to spare in Mark Diamond's hip-hop/ballet piece, "There Again, Not Slowly" — an exuberant dance hall showcase of solos, duos and ensembles that blended classical technique with ballroom flash and sweaty, street-style muscularity to create an irresistible experience of expert compositional variety, kaleidoscopic color and fleshly sensuality. There was theatricality in Dwight Rhoden's "Dirty Lies Pretty Truth," an interpretation of Tennessee Williams' play "Cat on

a Hot Tin Roof," and hypnotic lyricism in Bonnefoux's Balanchine-influenced "Facades," if little innovation and not much else of interest in either.

And in everything, there was the astounding grace, strength and finesse of the dancers. Though NCDT looks totally old-school, with its pale and perfectly matched classical bodies, the individual dancers possess a wide range of stylistic skills, from pointe work to move-busting, to which they apply razor-sharp technique, exquisite line and the sheer, breathtaking vitality of sculpted athletes. They are young, gorgeous, gifted and work together like one organism.

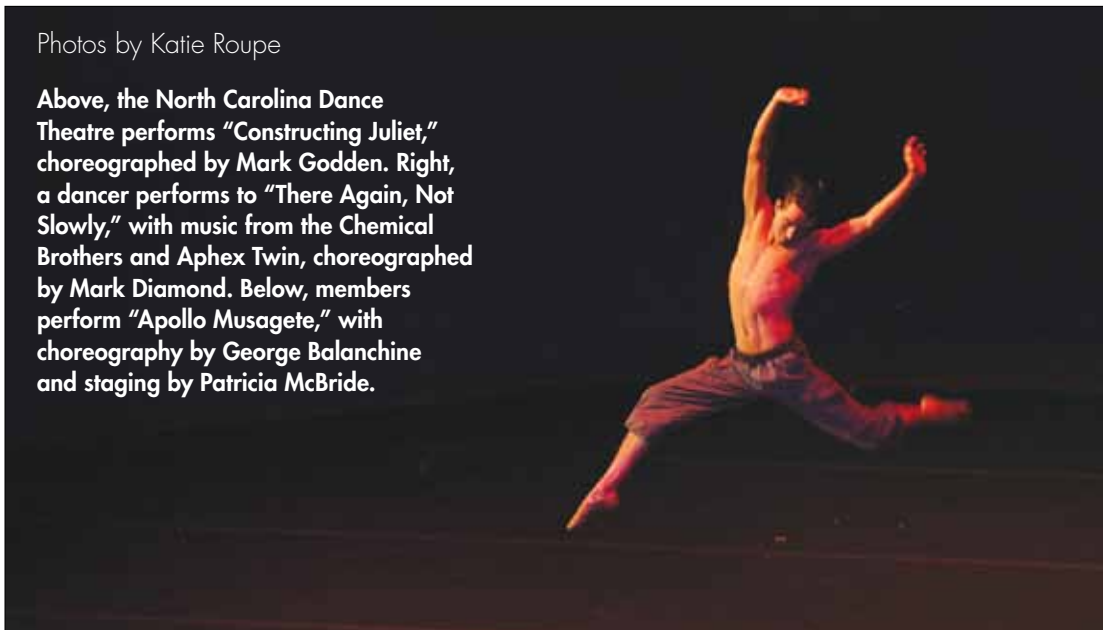
But the evening should have ended with the stirring exhilaration of their "Juliet." Instead, those viewers who remained in the Amp afterward had to sit through the deflating "Apollo Musagete," a surprisingly fusty and precious Balanchine piece that took the audience through every static cliché of tippy-toe work and bravura strutting in the book. Despite the fabulous talent brought to the role of Apollo by David Ingram (who also proved outstanding in the Rhoden and Diamond pieces) and to the lovely muses danced by Alessandra Ball, Anna Gerberich and Traci Gilchrest, the piece itself became a tedious exercise.

Really, now — after you've had your mind blown by a Michelangelo masterpiece, why would you want to count its metatarsals?

Carolyn Jack has served as theater/dance critic and arts writer for The Palm Beach Post, the South Florida Sun-Sentinel, New York's Back Stage and The Plain Dealer in Cleveland. She is currently editor and chief executive of Geniocity.com, a new media site focusing on the cutting edge in multiple disciplines.

Photos by Katie Roupe

Above, the North Carolina Dance Theatre performs "Constructing Juliet," choreographed by Mark Godden. Right, a dancer performs to "There Again, Not Slowly," with music from the Chemical Brothers and Aphex Twin, choreographed by Mark Diamond. Below, members perform "Apollo Musagete," with choreography by George Balanchine and staging by Patricia McBride.



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PROGRAM

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.** “Classic Films.” **David Zinman**, author and film historian. 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 Godfried**. 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 Slowik**, 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



Photos by Katie Roupe

At left, David Ingram dances to “Apollo Musagete,” choreographed by George Balanchine, at the Dance Innovations performance by North Carolina Dance Theatre. Above, Jamie Dee, Dustin Layton and Addul Manzano perform Facades choreographed by Jean-Pierre Bonnefoux with music by Phillip Glass.

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

Saturday, August 8

7:00 (7:00–11:00) **Farmers Market**

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

9:30 **Hebrew Congregation Sabbath Service.** **Rabbi Harry Rosenfeld**, Temple Beth Zion, Buffalo, N.Y.; **David Wolinsky**, cantorial soloist. Hurlbut Church

9:30 **Chabad Lubavitch Community Shabbat Service.** **Rabbi Zalman Vilenkin**. Kiddush will follow. Everett Jewish Life Center

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

12:00 (12:00–2:30) **Social Bridge.** (Programmed by the Chautauqua Women’s Club) For men and women. Women’s Club.

1:00 **14th Annual Chautauqua**

Piano Competition Finals. Elizabeth S. Lenna Hall

2:00 **Public Shuttle Tours of Grounds.** Leave from Main Gate Welcome Center. Fee. (Purchase tickets at Main Gate Welcome Center.)

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

2:15 **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 Welcome Center, Colonnade lobby, Turner Community Center ticket offices, and 45 minutes before curtain at the Bratton kiosk.)

3:00 **LECTURE.** (Programmed by Chautauqua Women’s Club). “Globalization of the Media.” **Lee Huebner**, director, George Washington University’s School of Media and Public Affairs. Hall of Philosophy

4:00 **Public Shuttle Tours of Grounds.** Leave from Main Gate Welcome Center. Fee. (Purchase tickets at Main Gate Welcome Center.)

5:00 **Catholic Mass.** Hall of

Philosophy

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

8:15 **CHAUTAUQUA SYMPHONY ORCHESTRA OPERA POPS CONCERT.** “A Tribute to Oscar Hammerstein II.” **Jack Everly**, guest conductor. **Chautauqua Opera Apprentice Artists.** Amphitheater

PROGRAM PAGE CHANGES

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

Rest Rooms

Public rest rooms are located at the following:

- ♦ Amphitheater &
- ♦ Main Gate Welcome Center &
- ♦ Colonnade Building basement
- ♦ Hall of Philosophy basement
- ♦ Elizabeth S. Lenna Hall &
- ♦ Coyle Tennis Courts
- ♦ Smith Memorial Library &
- ♦ Pier Building &
- ♦ Turner Community Center &

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And they sang the song of Moses, the bond-servant of God and the song of the Lamb, saying, “Great and marvelous are Thy works, Oh Lord God, the Almighty; Righteous and true are Thy ways, Thou King of the nations....”

Revelation 15: 3

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**** G.I. JOE (PG-13) ****
Daily (12:45, 3:40), 6:40, 9:30

**** Julie & Julia (PG-13) ****
Daily (1:00, 3:40), 6:30, 9:10

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

**** Harry Potter and the Half Blood Prince (PG) ****
Daily (11:40, 2:50), 6:10, 9:15

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

A Perfect Getaway (R)
Daily (12:40, 2:45, 5:00), 7:10, 9:40

****G-Force (PG) NO PASS ****
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Daily (11:30, 1:40, 3:50), 6:20, 8:30

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

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

The Proposal (PG-13)
(4:20), 9:15

**** Transformers 2: Revenge of the Fallen (PG-13) ****
Daily (1:30), 6:30

Ice Age: Dawn of the Dinosaurs (PG)
Daily (1:45, 4:00), 6:45, 9:00



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